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**PIANO PIECES BY ROY HARRIS, MARC BLITZSTEIN,  
PAUL BOWLES AND IRVING FINE:  
A PERFORMING EDITION**

**by  
BENNETT LERNER**

**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**

**2001**

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## Abstract

PIANO PIECES BY ROY HARRIS, MARC BLITZSTEIN,

PAUL BOWLES AND IRVING FINE:

A PERFORMING EDITION

by

Bennett Lerner

Advisor: Professor John Graziano

This dissertation is a performing edition with commentary of eleven piano pieces, mostly from the 1940s, by four American composers. The pieces are Roy Harris's *American Ballads*, Set II ("Li'l Boy Named David" and "When Johnny Comes Marching Home"), Marc Blitzstein's Three Pieces from *The Guests* ("Variation 2," "Pas de Deux," and "Three-Four Dance"), Paul Bowles's Two Latin-American Pieces (*Orosí* and *Tierra Mojada*), and Irving Fine's *Diversions for Piano* ("Measuring Music [The Red Queen's Gavotte]," "Little Toccata," "Arioso [Koko's Lullaby]," and "Flamingo Dance"). Chapter I, "Four American Composers," discusses the musical and personal connections of the composers. Chapter II, "Commentary," presents the background and historical context of the compositions; sources of the compositional materials; relevant biographical information; accounts of the author's meetings with the composers, their family members and colleagues; relevant literary or folk song texts; comments on the composers' own performances and their suggestions about performance style;

lists of relevant recordings; and descriptions of the music. Chapter III, "The Scores," presents the music in clear, readable editions with many suggestions by the author for dynamics, phrasings, articulations, expression, pedaling, tempo, and key signatures, as well as fingerings. Chapter IV, "Editorial Notes," discusses the editorial changes and suggestions. The pieces are of intermediate to advanced difficulty and as such are a contribution of value to the repertoire of American piano music.

## ACKNOWLEDGEMENTS

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## INTRODUCTION

In 1981 the Dutch recording company Etcetera Records asked me to put together an album of American piano music. David Rossiter, the director of Etcetera Records, had become interested in the music of Paul Bowles, very little of which had been recorded. Rossiter knew of my work as a pianist who, to some degree, specialized in American music. If I could prepare enough piano pieces by Paul Bowles, Rossiter would sponsor a recording. In a few days I was on a plane to Tangier, Morocco, where Paul Bowles lived. I returned to America with the score of *Orosí* in hand. Further inquiry led me to the large collection of Bowles's music at the Harry Ransom Humanities Research Center at the University of Texas at Austin.

However, there were not enough piano pieces by Bowles for a complete album and, in any case, the concept of the recording had changed. It was now to include a number of other American composers, loosely connected by friendship. The repertoire would feature lesser-known works by Aaron Copland, Samuel Barber, Leonard Bernstein, Phillip Ramey, and Virgil Thomson, as well as Bowles.<sup>1</sup> The success of this album led to another, which contained additional works by Barber, Bowles, Copland, and Ramey, and, adding three more composer-friends to the list, Marc Blitzstein, William Schuman, and Roy Harris.<sup>2</sup>

As a result of these and other projects, I had learned a large number of little-known piano pieces. I decided to present them in a New York recital. On

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<sup>1</sup> *American Piano Music*, Bennett Lerner, pianist. Etcetera Records 1019 (1984).

<sup>2</sup> *American Piano Music*, Vol. 2, Bennett Lerner, pianist. Etcetera Records 1036 (1987).

22 March 1987 I played a concert in the concert hall of the 92nd Street Young Men's Hebrew Association (YMHA) in New York which lasted four hours and was called *Piano Extravaganza*. The program included eleven world premieres, among them the first performance of Irving Fine's *Diversions for Piano*. The concert was graced by the presence of composers Aaron Copland and Vittorio Rieti (who played with me the first performance of his *Twenty-Finger Waltz* for piano four-hands). The event was well attended and well received in the press.

Given the success of these ventures, especially the recordings, I had many requests from pianists from all over the world for photocopies of the unpublished works, especially the pieces by Blitzstein and Bowles. The requests made it clear to me that these works were a significant addition to the repertoire of American piano music. I made great efforts to have a collection of them published (by companies such as G. Schirmer and Boosey & Hawkes) but I had no luck.<sup>3</sup> In order to make at least some of these works accessible to pianists, I decided to present an edition of piano works by Harris, Blitzstein, Bowles, and Fine for my Doctor of Musical Arts dissertation.<sup>4</sup>

The oeuvre of piano music by each of these composers is small and, except in the case of Irving Fine's work, not readily available. No piano music of Marc Blitzstein is published except for "Variation 2" from *The Guests*, which appeared in my edition in *Keyboard Classics*, along with *Orosí* by Paul Bowles.<sup>5</sup>

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<sup>3</sup> My edition of the Fine pieces was finally published in 1996 by Joclem Music, the Fine family's publishing company, with Boosey and Hawkes as sole agent. That edition was "Urtextual," i. e., I did not add interpretative indications.

<sup>4</sup> The writing of this dissertation was interrupted for eight years (1992-2000), during which time I taught at Payap University in Chiang Mai, Thailand.

<sup>5</sup> Bennett Lerner, "Three Musical Discoveries", *Keyboard Classics* 6:4 (July-August, 1986), 4-6, 22-23, 27-29. The third work presented was Samuel Barber's childhood composition *Love Song*.

Beside *Orosí* the only other piano works by Bowles that are currently in print are his *Sonata for Two Pianos* and *Night Waltz* (also for two pianos). Of Roy Harris's piano music, only *American Ballads* and his *Sonata* are published. In the case of Irving Fine, all of his small body of piano music is published. However, the edition of *Diversions for Piano* in this dissertation differs considerably from that published by Joclem Music.

My intent in this dissertation is to present a performing edition of these pieces with accompanying commentary. The purpose of the commentary is to guide performers in their study and performance of the pieces. I have tried to include any information that would be of help: the background and historical context of the compositions; sources of the compositional materials; relevant biographical information--extensive biographies of all four composers are available elsewhere<sup>6</sup>--accounts of my meetings with the composers, their family members and colleagues; relevant literary or folk song texts; comments on the composers' own performances and their suggestions as to performance style; lists of relevant recordings; and descriptions of the music.

The nature of the commentary for each set of pieces differs somewhat according to the amount of personal contact I had with the composer or his family and colleagues. After our first meeting, Paul Bowles and I maintained a correspondence into the early 1990s. The late Verna Fine, widow of Irving Fine,

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<sup>6</sup> For example, Dan Stehman, *Roy Harris: A Bio-Bibliography* (Westport, Connecticut: Greenwood Press, 1991); Eric Alan Gordon, *Mark the Music: The Life and Work of Marc Blitzstein* (New York: St. Martin's Press, 1989); Christopher Sawyer-Lauçanno, *An Invisible Spectator: A Biography of Paul Bowles* (New York: Weidenfeld and Nicolson, 1989); and Howard Pollack, *Harvard Composers: Walter Piston and His Students*, which includes a chapter on Irving Fine (Metuchen, New Jersey: Scarecrow Press, 1992).

led me to the score of *Diversions* and supplied much biographical and historical information. When in Los Angeles for a performance in July 1985, I became friends with the late Johana Harris-Heggie, pianist and widow of Roy Harris, and also met Harris's biographer and bibliographer, Dan Stehman. Both were very helpful. Stehman provided photocopies of the Harris manuscripts. As for Marc Blitzstein, I had only slight contact with his family, and most materials come from secondary sources, primarily the Blitzstein collection at The State Historical Society of Wisconsin.

The core of this dissertation is the edition of the piano pieces. The editions presented here are performing editions. I have taken the composers' manuscripts and made a performable edition of the pieces by correcting obvious errors, filling in ellipses and incomplete notations, deciphering composers' intentions, interpreting smudges, deciding between different versions, and, in the case of one of the Blitzstein pieces, making a solo-piano version from a piano reduction of an orchestral score. In addition, I have added suggestions for dynamics, phrasings, articulations, expression, pedaling, tempo, key signatures, and fingering.

In the area of key signatures, it will be noticed that I have added key signatures to seven of the eleven pieces presented here. Why the composers did not use appropriate key signatures (and in Fine's case this persists in his later orchestration of "Little Toccata"), I cannot say—mid-twentieth-century modernist fashion, perhaps. The lack of key signatures in the original scores necessitated a great many accidentals which are eliminated by the use of a key

signature. Oddly, when Marc Blitzstein did use an appropriate key signature, such as six flats for “Three-Four Dance,” he still put in many unnecessary accidentals. I have indicated all editorial decisions in the scores with brackets and dotted lines, or in the editor’s notes following the scores.

These pieces, slight though they may be, are successful when performed, are representative of their composers and their time, and should be made available to pianists and piano teachers who are seeking American repertoire.

## TABLE OF CONTENTS

ABSTRACT .....	page iv
ACKNOWLEDGEMENTS .....	vi
INTRODUCTION .....	vii
LIST OF MUSICAL EXAMPLES .....	xiv
CHAPTER I: FOUR AMERICAN COMPOSERS .....	1
CHAPTER II: COMMENTARY	
Roy Harris: <i>American Ballads, Set II</i> .....	13
Marc Blitzstein: Three Pieces from <i>The Guests</i> .....	42
Paul Bowles: Two Latin-American Pieces .....	70
Irving Fine: <i>Diversions for Piano</i> .....	92
CHAPTER III: THE SCORES	
Statement of Editorial Policy .....	113
Roy Harris: <i>American Ballads, Set II</i>	
Li'l Boy Named David .....	114
When Johnny Comes Marching Home .....	118
Marc Blitzstein: Three Pieces from <i>The Guests</i>	
Variation 2 .....	121
Pas de Deux .....	123
Three-Four Dance .....	128
Paul Bowles: Two Latin-American Pieces	
<i>Tierra Mojada</i> .....	138
<i>Orosí</i> .....	142
Irving Fine: <i>Diversions for Piano</i>	
Measuring Music (The Red Queen's Gavotte) .....	145
Little Toccata .....	147
Arioso (Koko's Lullaby) .....	150
Flamingo Dance (Polka) .....	153

## CHAPTER IV: EDITOR'S NOTES

Roy Harris: <i>American Ballads, Set II</i> . . . . .	157
Marc Blitzstein: Three Pieces from <i>The Guests</i> . . . . .	160
Paul Bowles: Two Latin-American Pieces . . . . .	168
Irving Fine: <i>Diversions for Piano</i> . . . . .	173

## CHAPTER V: CONCLUSION . . . . .178

APPENDIX: DISCOGRAPHY OF JOHANA HARRIS-HEGGIE'S RECORDINGS  
OF MUSIC BY ROY HARRIS . . . . . 180

## BIBLIOGRAPHY

Books, Periodicals, Catalogues, Scores, Notes for Recordings . . . . .	181
Interviews and Letters . . . . .	186
Sound Recordings . . . . .	187

## LIST OF MUSICAL EXAMPLES

Ex. 2.1. The vocal version and Roy Harris's solo piano version of the melody "Li'l Boy Named David." . . . . .	page 34
Ex. 2.2. The traditional version and Roy Harris's solo piano version of the melody "When Johnny Comes Marching Home." . . . . .	39
Ex. 2.3. Copland: Piano Sonata, first, movement, mm. 58-73. . . . .	60
Ex. 2.4. Chopin: Mazurka in B $\flat$ minor, Op. 24, No. 4, mm. 1-6. . . . .	65
Ex. 2.5. J. S. Bach: E-major Partita for violin, BWV 1006, Gavotte en Rondeau, mm. 1-8. . . . .	103
Ex. 2.6. J. S. Bach: E-major Partita for violin, BWV 1006, Gavotte en Rondeau, mm. 24-26. . . . .	104
Ex. 4.1. Harris: "Li'l Boy Named David," page 2 of the manuscript. . . . .	158
Ex. 4.2. Blitzstein: "Variation 2," the manuscript. . . . .	161
Ex. 4.3. Blitzstein: "Pas de deux," page 3 of the manuscript. . . . .	163
Ex. 4.4. Blitzstein: "Three-Four Dance," page 8 of the manuscript. . . . .	166
Ex. 4.5. Bowles: <i>Tierra Mojada</i> , page 1 of the manuscript. . . . .	169
Ex. 4.6. Fine: "Little Toccata," page 1 of the manuscript. . . . .	174

## CHAPTER I: FOUR AMERICAN COMPOSERS

## CHAPTER I: FOUR AMERICAN COMPOSERS

The characteristics of American music are now in the making. Therefore, it is difficult to say with any certainty exactly what they are, but one can already see a certain vigor and a certain rhythmic impulse which are recognizably American.

—Aaron Copland, 1927<sup>1</sup>

Virgil Thomson called the 1930s the “definitive decade” of American music.<sup>2</sup> As Barbara Zuck writes, “In those years, American composers brought themselves and native art music out of isolation and into the American musical world at large.”<sup>3</sup> In the 1930s and 1940s American composers of classical music were writing important works in an indigenous, mature, and confident style. There were symphonies by Copland (1932-33, 1944-46), Harris (1933, 1935, 1937, 1942, 1944), Walter Piston (1937, 1943, 1947), William Schuman (1935, 1937, two in 1941, 1943, 1948), and Roger Sessions (1946); operas by George Gershwin (*Porgy and Bess*, 1935) and Blitzstein (*The Cradle Will Rock*, 1937); ballets by Thomson (*Filling Station*, 1937), Copland (*Billy the Kid*, 1937), and Leonard Bernstein (*Fancy Free*, 1944); and film scores by Thomson (*The Plough that Broke the Plains*, 1936) and Copland (*Our Town*, 1940). Chamber works and songs abounded.

With regard to American piano music, the number of significant sonatas written in the 1940s alone is astonishing. Every composer of note wrote

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<sup>1</sup> Aaron Copland, Composers' Forum-Laboratory (24 February 1937), *WPA Composers Forum [sic] Transcripts*, quoted in Barbara A. Zuck, *A History of Musical Americanism* (Ann Arbor, Michigan: UMI Research Press, 1980), 176.

<sup>2</sup> Virgil Thomson, *American Music Since 1910* (New York: Holt, Rinehart and Winston, 1972), 68.

<sup>3</sup> Zuck, *History of Musical Americanism*, ix-x.

one or two during this time: Copland (1939-41), Louise Talma (1940), Thomson (1940), Ross Lee Finney (1942, 1945), Vincent Persichetti (1943, 1949), Barber (1944), Elliott Carter (1945), Sessions (1946), David Diamond (1947), and Ned Rorem (1948, 1949-50). The American composer clearly had great assurance in writing large works for piano.

There were, as well, many short but still significant piano works in this period, such as Carl Ruggles's *Evocations* (1937-43), Sessions's *From My Diary* (1937-46), Paul Creston's *Prelude and Dance* (1942), Lou Harrison's *Suite for Piano* (1943), Piston's *Passacaglia* (1943), Barber's *Excursions* (1944), Wallingford Riegger's *The New and the Old* (1944), Ben Weber's *Fantasia* (1946) and Arthur Berger's *Suite for Piano* (1946) and *Partita* (1947).

This dissertation presents a collection of short piano pieces, mostly from the 1940s, by four composers: Roy Harris (1898-1979), Marc Blitzstein (1905-1964), Paul Bowles (1910-1999), and Irving Fine (1914-1962). Although these pieces were not grouped together in this dissertation to illustrate any one thesis, they do, in fact, share many characteristics. Needless to say, all the composers were American. All of the pieces, except for two by Fine, date from the 1940s. The pieces by Harris, Blitzstein, and Bowles contain vernacular musical materials (folk songs, jazz and Broadway harmonies and motifs, and Latin rhythms, respectively), and they are easily recognized as being American. All of the pieces, especially those by Fine, might be called American music of the French neo-classic persuasion. Indeed, all four composers had some connection to the famous French teacher of American composers, Nadia Boulanger. In addition,

each of the four composers had a significant relationship with Boulanger's most famous pupil, Aaron Copland. It is worthwhile to look briefly at these characteristics.

### Roy Harris

Roy Harris--the senior member of the group--was among those American composers who turned to indigenous sources for inspiration. Like Copland in his ballets and Thomson in his film scores, Harris used folk songs overtly in his music. Harris felt that folk music was "an inexhaustible source."<sup>4</sup> The pieces by Harris presented in this dissertation are based on a Negro spiritual, "Li'l Boy Named David," and an American Civil War song, "When Johnny Comes Marching Home."

Harris and Copland first met at the MacDowell Colony in 1925. Copland suggested to Harris, who was two years older but less schooled, that he go to Paris to study with Boulanger, which Harris did in 1926. He was not, however, content there, and "rejected Boulanger's formal teaching of counterpoint, harmony, and solfeggio"<sup>5</sup> and organized his own plan of studying the classics with her. She thought Harris very talented--"What a musician he can be"<sup>6</sup>--and allowed him to go his own way. They never fully entered into a student-teacher

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<sup>4</sup> Roy Harris, program note for first performance of *When Johnny Comes Marching Home (An American Overture)*, 13 January 1935, clipping file, Music Division, New York Public Library at Lincoln Center.

<sup>5</sup> Dan Stehman, *Roy Harris: An American Pioneer* (Boston: Twayne, 1984), 19.

<sup>6</sup> Copland and Vivian Perlis, *Copland: 1900 Through 1942* (New York: St. Martin's/Marek, 1984), 129.

relationship: "Roy was too old to do this."<sup>7</sup> Nevertheless Harris was grateful for her encouragement and once said she had helped him to become "fully baked,"<sup>8</sup> a reference to the nickname given her school, the "Boulangerie."

Harris and Copland were also good colleagues. It was Copland, for example, who introduced Harris to conductor Serge Koussevitzky, leading to the premiere of Harris's *Symphony 1933* in 1934 with the Boston Symphony Orchestra, Harris's first major success. Copland frequently programmed Harris's music when he organized concerts or festivals (Yaddo, 1932; a South American tour, 1941). But Copland was not only Harris's friend, colleague and promoter, he was also, in Harris's mind, his competitor, in the sense that they often mined the same ore: "Things cooled off with Copland after . . . [Copland] began reaping good notices (and royalties) from his folk-based scores of the 1940s."<sup>9</sup> They last saw each other in 1969 when Copland attended a rehearsal of Harris's *Symphony No. 3* with the San Francisco Symphony.<sup>10</sup>

### Marc Blitzstein

Marc Blitzstein studied with Boulanger at the same time as Harris, and the two Americans saw much of each other in Paris. (Blitzstein played the piano part of Harris's *Concerto* in 1928, and later they worked together during the WPA

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<sup>7</sup> Copland And Perlis: *Copland: 1900 Through 1942*, 195.

<sup>8</sup> Dan Stehman, telephone interview with author, 5 December 1991.

<sup>9</sup> David Hall, letter to the author, 1 December 1991.

<sup>10</sup> Johana Harris-Heggie, conversation with the author, 23 November 1991.

period.)<sup>11</sup> Blitzstein found Boulanger “an incredible Spartan woman, her musicianship is limitless, she is entirely charming, and she likes me.”<sup>12</sup> Boulanger, in turn, considered Blitzstein a “born musician” who “gives the greatest reasons to believe he is to become a *true* great artist.”<sup>13</sup> Although Blitzstein continued to show her his work in the early 1930s, he had also looked elsewhere for guidance. In 1927 he had studied with Arnold Schoenberg, whom he found authoritarian and stifling. Later the influences of Kurt Weill and Hanns Eisler would lead Blitzstein to his own populist style. But unlike Harris, Blitzstein felt that “folk music for serious purposes is limited and turns out to be a cul-de-sac, if not an actual misalliance. . . . The true music of the masses is the popular music of this country.”<sup>14</sup> Blitzstein, like Copland in his *Piano Concerto* and *Music for the Theatre*, looked to jazz and popular music for inspiration. Blitzstein wrote Broadway shows, part musical comedy and part opera, such as *The Cradle Will Rock* and *Regina*. The works presented here, “Three Pieces from *The Guests*,” use jazz and Broadway-style materials.

With Blitzstein, Copland was more of a colleague than mentor or promoter. For example, they worked together at Arrow Music Press, which published American music. Blitzstein was also a member of the board of the American Composers Alliance. Copland included Blitzstein’s *Four Songs for Baritone and Piano* on the first Copland-Sessions concert in 1928. In his book

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<sup>11</sup> Hall, letter.

<sup>12</sup> Eric A. Gordon, *Mark the Music: The Life and Work of Marc Blitzstein* (New York: St. Martin’s Press, 1989), 24.

<sup>13</sup> Gordon, *Mark the Music*, 25-26.

<sup>14</sup> Gordon, *Mark the Music*, 315.

*The New Music*, he described Blitzstein's style: "You can recognize . . . the short, clipped musical sentence, the uneven phrase lengths, the nervous energy, the unerring sense of design. . . . The man in the gallery has a tune to hang onto, and the more erudite listener has added musical interest [in the accompaniment] with which to occupy himself. His style . . . is always enormously effective."<sup>15</sup>

### Paul Bowles

In 1932 Copland sent another young composer, Paul Bowles, to study with Boulanger. Virgil Thomson interfered. In a heated exchange of letters, Boulanger's most illustrious American pupils argued her merits. Thomson wrote, "Nadia is not the same as she was when we were there. The flattery and guidance was precious to us and inspiring and the counterpoint lessons were competent enough and that's all there was. When I went back in 1926, I discovered that the counterpoint was still fair . . . but that the main thing was all changed. The guidance wasn't worth a damn. On the contrary quite troublesome. . . . All this to explain to Bowles that he might reflect before putting his head into the noose."<sup>16</sup> (Thomson later wrote even more strongly about it: "Anyone who allows her in any piece to tell him what to do next will see that piece ruined before his eyes by the application of routine recipes and of bromides

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<sup>15</sup> Copland, *The New Music, 1900-1960*, (New York: W. W. Norton and Co., 1939; rev. ed. 1968), 142.

<sup>16</sup> Thomson, *Selected Letters*, ed. Tim Page and Vanessa Weeks Page (New York: Summit Books, 1988), 100.

from the standard repertory.”)<sup>17</sup> Copland answered, “You certainly state the case *against* N. B. well enough and I’m not so blind as to be unaware that there is such a thing. In relation to Paul . . . there is no matter where or how a pupil learns his stuff, just so that he learns it. Therefore, it makes no difference whether he studies with Nadia Boulanger or [Paul] Dukas [who was Thomson’s first recommendation].”<sup>18</sup> Thomson replied, “I don’t think you need worry much about the future of his [Bowles’s] musical talent. . . . It runs along quite properly. . . . He finds out everything he needs to know as he needs it.”<sup>19</sup> Bowles did go to see Boulanger, but “that didn’t work out at all.”<sup>20</sup> Bowles wrote on 14 October 1983, “It’s time for that canard to be done with. I *went* to study with her but didn’t *really* study with her”; and on 12 May 1991, he wrote, “I found her unapproachable. . . . No, she never heard any of my music.”<sup>21</sup> Bowles, then, did not study with Boulanger, but he did work with her students Copland and Thomson, so perhaps he can be considered Boulanger’s “grand-student.”

In fact, Bowles was a genuine protégé of Copland and took regular harmony lessons with him. It was Copland who arranged for Bowles’s debut as a composer at the last Copland-Sessions concert in London in 1931 at which Bowles’s Sonata for Oboe and Clarinet was played. Bowles wrote: “Copland was the sort of teacher who never made it seem that he was teaching; he was simply

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<sup>17</sup> Thomson, “Greatest Music Teacher at 75,” *The New York Times Magazine*, 4 February 1962, 35.

<sup>18</sup> Copland and Perlis, *Copland: 1900 Through 1942*, 195.

<sup>19</sup> Thomson, *Selected Letters*, letter of 17 October 1932, 103.

<sup>20</sup> Jay S. Harrison, “Composer at Home Abroad” (*The New York Herald Tribune*, 17 May 1953, Sect. 4), 5.

<sup>21</sup> Paul Bowles, letters to the author, 14 October 1983 and 12 May 1991. Oddly enough, Thomson lists Boulanger as Bowles’s teacher in *American Music Since 1910* and in a memorial

conversing. So his words always made an impression."<sup>22</sup> Bowles also showed his music to Thomson, and on Thomson's suggestion he went to study with Vittorio Rieti, then living in Paris. Rieti's description of the "lessons" corresponds to those of Copland and Thomson: "I wouldn't exactly call them lessons. He showed me his compositions, and I gave him advice. I had a favorable impression; he had talent. Not important music, of course, but intelligent, sensible, and to the point. Nadia would have approved. It did not make much difference who he studied with."<sup>23</sup> Later, Bowles would complain to Thomson that he "lacked musical training."<sup>24</sup>

The influence of Copland on Bowles's music is quite clear, especially in Bowles's Latin-American pieces. Like Copland, whose first popular success was *El Salón México*, a fantasy on Mexican popular tunes, and who, it becomes apparent, looked everywhere for inspiration, Bowles looked south of the border. Bowles's *Orosí* and *Tierra Mojada*, presented in this dissertation, take their inspiration from Costa Rican and Peruvian music, respectively. Bowles knew and loved Copland's *El Salón México* and borrowed many of its techniques, e.g., shortening meter by one beat, which results in off-kilter rhythms (as in the 5/16 meter of the opening section of *Tierra Mojada*). Although other Latin-

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to Boulanger in the *Virgil Thomson Reader*, as does Rorem in his article on Bowles in the *New Grove Dictionary*.

<sup>22</sup> Bowles, letter to the author, 12 November 1982.

<sup>23</sup> Vittorio Rieti, interview with the author, New York City, 1 December 1991.

<sup>24</sup> Thomson, *Virgil Thomson*, (New York: E. P. Dutton, 1985), 207.

American pieces of Bowles (*El Bejuco* and *La Cuelga*) are even more “Coplandesque,” the two pieces presented in this dissertation reveal Copland’s influence. On hearing them, Copland remarked, “Bowles did the Latin thing *even better than I!*”<sup>25</sup>

### Irving Fine

Irving Fine, the youngest of the composers included here, studied with Boulanger in 1937-38 when he was a graduate student at Harvard University. (Boulanger taught at Radcliffe College; in the 1930s a woman could not teach at Harvard University.) Fine went to Paris in 1939 to continue studies but had to return to America because of the war. Unfortunately there are no recorded statements by either Fine or Boulanger about each other’s work. According to Verna Fine, their personal relationship was close and affectionate for over thirty years.<sup>26</sup>

About Fine and Copland, Verna Fine said that the relationship was neither as mentor-protégé nor as colleagues but rather “more like brothers. They talked about music all the time, and showed each other their new pieces.”<sup>27</sup> They became friends in 1944 when Copland taught, as a sabbatical replacement for Piston, at Harvard, where Fine was an instructor. Copland brought Fine to Tanglewood to teach composition. He also conducted Fine’s *Serious Song* for

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<sup>25</sup> Copland, conversation with the author, [n. d.] 1984.

<sup>26</sup> Verna Fine, interview with the author, 24 November 1991.

<sup>27</sup> Verna Fine, interview.

string orchestra when he toured Europe in the 1950s. Copland respected Fine's music, praising its "keenly conceived sonorities and its fully realized expressive content," and pointing out the "profound influence" of neo-classicism on Fine, noting that "it satisfied a deep need in Fine's creative psyche—the need for an emotive world that includes imaginative freedom along with a sense of order and control. There is intensity and movement in all his music . . . yet always one is aware of the craftsmanship."<sup>28</sup> Fine's music, for example, the *Diversions for Piano* presented here, does not use American vernacular materials, but the *Diversions for Piano*, more than the other works presented here, comes closest to Boulanger's ideal. The spirit of Stravinsky, her idol, is ever present in Fine's music.

In 1948, Virgil Thomson, in one of his most famous remarks, would write, "The way to write American music is simple. All you have to do is to be an American and then write any kind of music you wish."<sup>29</sup> In this dissertation I present piano pieces by four American composers, each in a different style, and each, I believe, a worthwhile addition to the repertoire of American piano music.

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<sup>28</sup> Copland, notes for recording of *Diversions for Orchestra*, Louisville First Edition Records, 63-6, 1964.

<sup>29</sup> Thomson, *A Virgil Thomson Reader*, "On Being American" for *The New York Herald Tribune*, 25 January 1948 (Boston: Houghton Mifflin Co., 1981), 306.

## CHAPTER II: COMMENTARY

ROY HARRIS:  
*AMERICAN BALLADS, SET II*

In 1942 Roy Harris (1898-1979) and his wife, Johana Harris<sup>1</sup> (1912-1995), created a series of radio programs for radio station KOA in Denver, Colorado.<sup>2</sup> The subject of the programs was American folk music. It was on these broadcasts that a number of early versions of Harris's settings of American folksongs for solo piano were played by Johana Harris. Some of these were later published as *American Ballads*.<sup>3</sup> Other settings were not published, among them "Li'l Boy Named David" and "When Johnny Comes Marching Home." Both of these songs were favorites of Harris, and he used both tunes in many pieces. The two early piano settings presented here are pristine—one might say quintessential—arrangements of the folk songs, and it is, therefore, valuable to make them available.

*American Ballads*

There are differing accounts of how *American Ballads* came to be written. The composer wrote the following:

These five "ballads" [in the published set] are the first set of a group of ten volumes which I have undertaken to write for Carl Fischer, Inc. This set of ballads, or free transcriptions of American folk materials, was

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<sup>1</sup> Johana's real name was Beulah Duffey. Harris renamed her after J. S. Bach.

<sup>2</sup> Dan Stehman, *Roy Harris: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1991), 33.

<sup>3</sup> Harris, *American Ballads for Piano* (New York: Carl Fischer, Inc., 1947), comprised of "The Streets of Laredo," "Wayfaring Stranger," "The Bird," "Black is the Color of My True Love's Hair," and "Cod Liver Ile [sic]."

started at the request of my pianist wife, Johana Harris, who also sings folk songs. At the request of the Rocky Mountain Radio Council, she and I prepared fifteen broadcasts of American folk songs. We found that we needed short interludes between the folk songs for these programs, and, therefore, it became necessary for me to use these materials in free pianistic transcriptions as interludes for the broadcasts. So many pianists and pupils requested the interludes that it again became necessary to enlarge them somewhat to make them long enough for separate piano pieces. So the ballads have been developed as a result of requests and have kept on growing until now it has become a project, which we are enjoying very much.<sup>4</sup>

Johana Harris-Heggie<sup>5</sup> gave a different version. In a 1981 interview with Dan Stehman (Roy Harris's former associate and bio-bibliographer), she stated that during 1945-48, when Roy Harris was Chief of the Music section of the Radio Program bureau of the Overseas Branch of the Office of War Information,

I was with a troupe who were performing for the soldiers and I had to sing a lot of folk songs. My voice was so worn out that he wrote the *Ballads* so that I could take a rest from singing.<sup>6</sup>

In a 1991 telephone interview, Harris-Heggie stated:

As a matter of fact, during the war one of my jobs was to sing folk songs--through the Office of War Information--for the men in the foxholes. Did you know that? Well, that's what I did. And sometimes I'd have to take a breather.<sup>7</sup>

David Hall, another biographer of Harris, answering my query on this matter, wrote:

As you intimated, there seem to be several versions of how they [the *American Ballads*] came to be--during the early 1940's when Roy was teaching at Colorado College. I am inclined towards the version that connects the pieces with the radio programs and concerts given by Roy and Johana during World War II--the latter being given at various military

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<sup>4</sup> Harris, letter to Gustave Reese (Director of Publication at Carl Fischer), 1947; quoted in Stehman, *Roy Harris: A Bio-Bibliography*, 34.

<sup>5</sup> In 1981 Johana Harris married her student, composer Jake Heggie, after which she used the name Heggie-Harris. After her separation from Heggie, she used the name Harris-Heggie.

<sup>6</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 34.

<sup>7</sup> Harris-Heggie, telephone interview with the author, New York City-Venice, California, 23 November 1991

posts in the area. The emphasis was heavily on American folk music with Johana doing the singing. Evidently the *American Ballads* were written as interludes in order to give her a “breather” between times. This makes as good sense as anything I’ve heard or read.<sup>8</sup>

Hall’s version blends the other two.

Although the evidence appears to indicate that at least some versions of the pieces date from the early 1940s, the folder containing the scores at the Roy Harris Collection, at California State University of Los Angeles, is dated 1945.<sup>9</sup> Stehman feels that “Roy started doing them as far back as 1942,”<sup>10</sup> and assigns to them the dates 1942–45. Harris frequently reworked pieces, and it might be that the ballads that began their life on the radio continued to evolve “in the foxholes” and were finally published in 1947. However, Stehman feels that “the 1945 cover date under which [the final versions] . . . were gathered suggests that he [Harris] might have put them into their definitive shape that year for publication.”<sup>11</sup>

Only one of the projected ten sets of ballads was published. Stehman indicates that “Li’l Boy Named David” and “When Johnny Comes Marching Home” were not included because of copyright problems.<sup>12</sup> Mills Music had published Harris’s choral setting of “Li’l Boy Named David” in 1944, and G. Schirmer had published Harris’s orchestral and band arrangements of “When Johnny Comes Marching Home” in 1935 and his choral setting in 1939. Mills

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<sup>8</sup> Hall, letter to the author, 3 December 1991.

<sup>9</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 34.

<sup>10</sup> Stehman, telephone interview with the author, 3 January 1992.

<sup>11</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 34.

<sup>12</sup> Stehman, telephone interview with the author, 5 December 1991.

Music “refused to waive copyright restrictions,”<sup>13</sup> and G. Schirmer “claimed prior rights”<sup>14</sup> for tunes Harris had already set. In his bio-bibliography, Stehman grouped these two unpublished ballads under the title *American Ballads, Set II*.<sup>15</sup>

In 1946 Johana Harris played “some bright and entertaining” *Improvisations on American Folk Tunes* in “Chicago’s first all-Harris program at the University of Chicago.”<sup>16</sup> In the same year a pianist named Ida Krehm advertised a concert including the New York premiere of *Improvisations on American Folk Materials* by Roy Harris, to be given on October 18.<sup>17</sup> According to Stehman the work “was not listed on the actual program.”<sup>18</sup> Whether these pieces have anything to do with the *American Ballads* is impossible to determine. Harris-Heggie had no recollection of such a work. “Let’s scratch that!” she said.<sup>19</sup>

There is one more piece that might be called an “American Ballad,” a set of variations on the American folk song “True Love Don’t Weep.” Stehman has written:

I found this in autograph, without title or other identification, among Harris’s effects. Neither the composer nor Johana Harris could remember anything about this piece, but his correspondence reveals that it was written during the 1940s and offered . . . to Carl Fischer for publication in one of the sets of *American Ballads* contemplated during that period; however the firm wavered on accepting it and it was never issued.<sup>20</sup>

The manuscript is in the Roy Harris Collection and Stehman has prepared an

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<sup>13</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 34.

<sup>14</sup> Stehman, telephone interview with the author, 5 December 1991.

<sup>15</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 34.

<sup>16</sup> Cecil Michener Smith, review in *Modern Music* 23 (Winter 1946): 62.

<sup>17</sup> The concert flyer is in the Roy Harris clipping file of the Music Research Division of the New York Public Library at Lincoln Center.

<sup>18</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 34.

<sup>19</sup> Harris-Heggie, telephone interview with the author, 23 November 1991.

<sup>20</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 175.

edition “based on the existing materials, which are spotty in dynamics, phrase markings, etc.”<sup>21</sup> “True Love Don’t Weep” is quite a bit longer than either “Li’l Boy Named David” or “When Johnny Comes Marching Home.” It is also a bit grander in tone than any of the other ballads, published or unpublished.

### Roy Harris: Country Boy

Roy Harris came to his love of folk songs naturally, having been born into a family of farmers. Whether he was actually born in a log cabin, on Lincoln’s birthday, 12 February 1898, in Lincoln County, Oklahoma, as he claimed, is hard to determine. Stehman writes:

Documentation on his earliest years (and family background) is scarce, and, consequently one has had to rely for many details on the composer’s recollections, which proved increasingly unreliable as time passed.<sup>22</sup>

Stehman told me:

There is no birth certificate, so his birth—probably in 1898—was never registered in the “state”, not yet a state, of Oklahoma. Lincoln County? One just doesn’t know. Roy *would* invent things.<sup>23</sup>

Aaron Copland, writing in 1940, was skeptical:

One has been conscious of a persistent attempt to relate the Harris personality to the open prairies and the wooly West—to picture him as a kind of boy pioneer-composer. A considerable legend has grown up around his log-cabin origins and his early life as a backwoodsman. Actually, Harris grew up in a small town in the environs of Los Angeles. It is true that he was born in Lincoln County, Oklahoma, but from the age of

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<sup>21</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 175.

<sup>22</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 1.

<sup>23</sup> Stehman, telephone interview with the author, 5 December 1991. According to *The World Almanac and Book of Facts* (New York: Pharos Books, 1987, 433) Oklahoma became the 46th state to enter the Union on 16 November 1907.

five he lived in California. Life there was certainly no different from life in thousands of similar small-town communities throughout the land, except for the orange groves and the cyclorama of surrounding mountains. The corner drugstore, the movie house, the public high school were about what one might find on Long Island, fifteen miles outside New York. If Harris is a pioneer-composer then we must look for the cause in his blood, or in that of his Scotch-Irish ancestry, rather than in his environment. The proximity of the California desert seems to have left little trace in his music. There is practically nothing of the barrenness and loneliness of desert places. It is full, rather, of an urban *Weltschmerz*, of a kind of bourgeois warmth born out of a sense of community with people.

This is not said in any debunking spirit but in order to describe the music as it really is. Personally, I feel its American quality quite strongly, quite aside from any pioneer trappings.<sup>24</sup>

Harris did move with his family to southern California in 1903 and they were farmers. He was called LeRoy [*sic*] and "when LeRoy became old enough he assisted with the farm chores, receiving his own acreage at eighteen as a high school graduation present."<sup>25</sup>

### Early Influences

It was important to Harris to establish that his earliest musical experiences were of folk songs sung within the family circle, and he wrote and spoke about this often.

I was brought up with simple folk attributes by my pioneer parents. Folk music was as natural to our way of life as corn bread and sweet milk. My mother played the guitar and we hummed along with her after supper on the front porch or in the kitchen. We whistled folk songs as we worked on the farm.<sup>26</sup>

Folk song had a strong influence. My mother was quite a beautiful folk song singer and played the guitar and I really know hundreds of folk songs. I sort of learned them at my mother's breast; they're part of my

<sup>24</sup> Copland, *The New Music*, 119-120.

<sup>25</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 1.

<sup>26</sup> Harris, notes for the recording of *Folksong Symphony* (Vanguard VRS 1054, 1960).

blood, [my] bloodstream. I don't have to think about them. They present themselves all the time wherever I go, from almost anywhere, fast and slow and sad and gay and all sorts of dance tunes and everything else which came from the background of my people who were people of the earth, who were folk people. They were pioneers and, of course, the guitar and all that was very important.<sup>27</sup>

### Later Influences

In the 1930s Harris's knowledge of folk songs was expanded in two ways.

The first was through social contact with folk singers:

In those days . . . famous folk singers used to gather in our house, amongst them Alan Lomax, Burl Ives, "Leadbelly," the singers of the Golden Gate Quartet. They came to visit, eat, drink, and make merry, which included singing folk songs.<sup>28</sup>

Harris-Heggie remembered that

we had folk singers in our house all the time, with guitars and without guitars, because of Lomax. We had Aunt Molly Jackson and Lomax and the Golden Gate Quartet, and all kinds of others. Leadbelly was never at our place, actually, but we went to a lot of places where he sang with Alan Lomax, you know, so folk music was very important.<sup>29</sup>

The other, and perhaps more significant, factor in Harris's deepening understanding of folk songs--Dan Stehman calls it "the crucial mechanism for opening the door to a large and active embrace of the idiom"<sup>30</sup>--was Harris's research, in the Library of Congress, for a folk song collection, *Singing Through*

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<sup>27</sup> Harris, "Discussion about Music", taped lecture. (On the cover of the box containing this tape someone, perhaps Harris, has written: "made for John Edmunds, curator of American music at the New York Public Library [from 1957-1961], an old friend of mine, for use in lectures in Europe."), ca. 1957-1961, Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library at Lincoln Center.

<sup>28</sup> Harris, *Folksong Symphony*.

<sup>29</sup> Harris-Heggie, telephone interview with the author, 23 November 1991.

<sup>30</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 3.

*the Ages: Melodic and Harmonic Songs*, published in 1940.<sup>31</sup> The preface of this volume states: "This is a book for young people who sing together in our schools. Walt Whitman's prophecy 'I hear America singing,' seems to be fulfilled."<sup>32</sup> This collection includes a monophonic (i. e., melodic) version of "Li'l Boy Named David" and Harris's "Free Choral (i. e., harmonic) Paraphrase" of "When Johnny Comes Marching Home."

### The Composer as Folk Singer

Harris wrote:

[When] I began to study music, I decided that composers were folk singers who had learned to write down the songs that took their fancy; and that therefore folk songs could be recast to suit a composer's purpose.<sup>33</sup>

When getting together with his folk singer friends,

questions often arose about folk music—what is it—who makes it—who owns it—what one can do with it—how can it best be used. We never grew weary of discussing it and illustrating our diverse points of view.

Some felt that folk songs should be preserved in their native state as National Parks are preserved by the government. Most of the singers treated folk songs as a preacher treats a biblical text on which to elaborate and improvise. As a composer, I felt that folk songs were like the Good Earth, to be cultivated by musicians according to their tastes and skills. Most of us agreed that folk songs were . . . an inexhaustible source out of which music . . . could be fashioned.<sup>34</sup>

In 1940, in *Modern Music*, Harris praised

those composers who have been deeply influenced by the finest, clearest, strongest feeling of our best songs. Because these songs are identified

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<sup>31</sup> Harris and Jacob Evanson, *Singing Through the Ages: Melodic and Harmonic Songs* (New York: American Book Company, 1940).

<sup>32</sup> Harris and Evanson, *Singing*, preface.

<sup>33</sup> Harris, *Folksong Symphony*.

<sup>34</sup> Harris, *Folksong Symphony*.

with emotions deeply implicit in themselves, such composers will be enriched and stimulated. . . . They will absorb and use the idioms of folk music as naturally as the folk who unconsciously generated them. They will have learned that folk song is a native well-spring, an unlimited source of fresh material. . . . Those composers who are drawn to and richly satisfied with folksong will inherit the privilege of using it with the professional's resources and discipline and the amateur's enthusiasm and delight.<sup>35</sup>

There can be no doubt, I think, that Harris is speaking about himself and his frequent use of folk songs in his music. As Stehman puts it, "Roy appropriated folk music and bent it to his style."<sup>36</sup>

Writing about the published *American Ballads* in words that could apply to "Li'l Boy Named David" and "When Johnny Comes Marching Home," Stehman says:

Although Harris showed considerable affinity for the piano . . . he left only a small number of solo works for the instrument. Many are folksong arrangements, the published *American Ballads* being representative examples of his sensitive, evocative, and distinctive interpretation of the idiom.<sup>37</sup>

Harris's folksong settings for piano are generally simpler texturally but more complex harmonically than his *a cappella* treatments of these materials. He takes advantage of the piano sonority to create colorful, but often subtle, harmonic resonances with the diatonic melodies. In some respects his aesthetics here are akin to those of Bartók, who felt that clear, diatonic melodies can bear a relatively complex harmonic treatment.<sup>38</sup>

Harris himself put it this way:

Certain ways of musical treatment of folk songs seemed more natural than others; the harmony should be clear in texture and intent, confirming the cadence and the sentiment of the melody; the rhythmic patterns should be complementary to the melodic phrases.<sup>39</sup>

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<sup>35</sup> Harris, "Folksong: American Big Business," *Modern Music* 18 (November-December 1940): 11.

<sup>36</sup> Stehman, telephone interview with the author, 3 January 1992.

<sup>37</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 15.

<sup>38</sup> Stehman, *Roy Harris: An American Musical Pioneer* (Boston: Twayne, 1984), 219.

<sup>39</sup> Harris, *Folksong Symphony*.

In the preface to *Singing Though the Ages*, Harris discussed the “improvised asymmetrical rhythmic interest which is a special quality of folk song,”<sup>40</sup> the result of fitting the different numbers of syllables in different verses of a song to the same melody.

### Johana Harris: The Pianist as Folksinger

Harris was lucky to find in his fourth wife, Johana, “the artistic companionship of a mate of comparable genius, a spur to his creative work, and a measure of domestic stability.”<sup>41</sup> Until the end of her life, Johana was an active teacher and performer, playing Harris’s solo and chamber music, his concertos and even orchestral piano parts (as in his *Symphony No. 10*). Johana’s numerous first performances of Harris’s music attest to the composer’s respect for her work. Her many recordings of his music preserve her artistry and strong interpretive personality. They are a useful resource for pianists studying Roy Harris’s piano music (see APPENDIX I). Johana’s influence on Roy’s work was significant:

Johana played a large part in the origin and the final working-out of many of the piano compositions her husband wrote subsequent to their marriage [10 October 1936]. For example, some of the ideas for the treatment in his various folk tune settings for piano were sparked by her improvisations on these melodies at concerts and on radio.<sup>42</sup>

Stehman goes so far as to say that, “It is almost certain that Johana Harris’s piano improvisations of folk materials served as a kind of seed-bed for her

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<sup>40</sup> Harris and Evanson, *Singing*, viii.

<sup>41</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 7.

husband's written-out settings."<sup>43</sup> However, when I asked Harris-Heggie about this she denied it adamantly:

Johana Harris Heggie: Oh, *who* said that? No, no, no!

Bennett Lerner: Do you think your improvisations influenced Roy?

JH-H: Oh, I never thought so. It was a totally independent thing, really.

BL: What about the *American Ballads*?

JH-H: Well, as a matter of fact, those *American Ballads* are not anything to do with me. I have a long tape of my singing folk songs with my accompaniments that are totally different, totally different.<sup>44</sup>

Stehman heard "Jo", as he called her, perform her version of "Li'l Boy Named David" and says it was, indeed, "completely different from Roy's setting, indeed her own version." He added, "When Jo improvised, she ranged further harmonically than Roy."<sup>45</sup>

When Harris-Heggie played for me during the visit I made to her Los Angeles, California, home in July 1985, her playing was impressive, gutsy, imaginative, and alive. The sound was warm and "old fashioned," not at all wiry or cool in the contemporary manner, with so much pedal it often seemed impressionistic—not at all the rough-hewn, nail-booted sonority I had thought appropriate to the *American Ballads*. Moreover, I was astonished at how free she was with Harris's published texts. Lots of notes were different, dynamics were changed, and measures or even whole sections were cut. I had been warned, though. In a letter of 19 June 1985, she had written:

Dr. Dan Stehman . . . has promised to copy off copies of the 3 unpublished Ballads, *soon*, and I will look them over and, as Dan says, "add in anything I discover left out" [She didn't.] and tomorrow *night* I can find both the published Ballads *and time* to jot down all manner of little items Roy liked that I did in performance and as yet, have not been

<sup>43</sup> Stehman, *Roy Harris, A Bio-Bibliography*, 34.

<sup>44</sup> Harris-Heggie, telephone interview with the author, 3 January 1994.

<sup>45</sup> Stehman, telephone interview with the author, 3 January 1992.

altered—one of these days I'll write the publishers and say “next reprint change this and that”—as soon as I can I'll send these small details to you. [She didn't.]

Do you play the Harris Piano Sonata? I have cuts in that to share and sometimes I hope you play the Toccata—a brilliant piece and with J. H. alterations too!<sup>46</sup>

Authoritative and eager, to say the least. According to Stehman, Harris

nearly always consulted his wife in matters of idiomatic pianistic character and practicality. He also allowed Johana a good deal of leeway in matters of both interpretation and the notes themselves when she played his piano music. As a result her performances have often differed from the printed sources, especially in the cuts she has made over the years (most of them in the Sonata and Toccata).<sup>47</sup>

Roy Harris admired the spontaneity of folk singers, and evidently he trusted Johana to keep the essential content of his music intact even though she might vary the notes from time to time. Stehman has said, “There was the way Roy wrote the notes, and there was the way Johana played them.”<sup>48</sup> Johana told her biographer, Louise Spizizen: “Roy always liked what I did”.<sup>49</sup>

### “Li'l Boy Named David”: The Folk Song

“Li'l Boy Named David” is a Negro spiritual. Harris's source was *More Mellows*, a collection of spirituals published in 1931 by Robert Emmet Kennedy.<sup>50</sup> Harris borrowed Kennedy's transcription of the song for his collection *Singing*

<sup>46</sup> Harris-Heggie, letter to the author, 19 June 1985.

<sup>47</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 222.

<sup>48</sup> Stehman, telephone interview with the author, 3 January 1992.

<sup>49</sup> Louise Spizizen, “Johana and Roy Harris: Marrying a Real Composer” (*Musical Quarterly*, 77:4, Winter 1993), 601. Spizizen discusses Johana's considerable part in the editing of the Piano Sonata and the composition of the Duo for Violoncello and Piano.

<sup>50</sup> Robert Emmet Kennedy, *More Mellows* (New York: Dodd: Mead and Company, 1931). As the title implies, this was Kennedy's second volume.

*Through the Ages* and copied the notes and the rhythms almost exactly.

Stehman said that “Roy acknowledged that the melody did come from *More Mellows*,”<sup>51</sup> and not from his family or folksinger friends. Harris-Heggie contradicted this, saying, “From a book? Nothing would have come from a book. No way.”<sup>52</sup>

In *Singing Through the Ages*, Harris labels “Li’l Boy Named David” a “Biblical Ballad.” In other words, it tells a story from the Bible, the summoning of the young King David to fight the Philistine champion, Goliath. About the text, Kennedy comments:

These ingenious verses seem to have been fashioned by a person of some education; at least by one who had a reading knowledge of the Old Testament. The graphic history as told here is a concise paraphrase of certain repetitious verses scattered throughout chapters sixteen and seventeen of the First Book of Samuel. . . . The skillful paraphrast [*sic*] followed the text very closely with a nice feeling of respect for the scriptural word. If he can be accused of having taken any liberty at all, it would seem to be in the line which gives the song its title; but the unconscious naïveté of expression holds sufficient charm to completely exonerate him from any charge of familiarity or disrespect.<sup>53</sup>

The text (from *More Mellows*) follows.<sup>54</sup>

Li’l boy name David,  
Shepherd on de mountain,  
Yes, dey fetched him from de mountain,  
Li’l boy name David, Hallelu!  
Hallelujah! Hallelujah!  
David done kill Goliah, Hallelu!

He rose up in de mawnin’  
Seekin’ for his bretherin  
An’ he left his flock behind him,

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<sup>51</sup> Stehman, telephone interview with the author, 5 December 1991.

<sup>52</sup> Harris-Heggie, telephone conversation with the author, 23 November 1991.

<sup>53</sup> Kennedy, *More Mellows*, 124.

<sup>54</sup> Kennedy, *More Mellows*, 127-132. Harris text in *Singing* is slightly different. As in the title word “named”, adjustments are made in the spelling of dialect.

Li'l boy name David, etc.

Fetches him from de mountain,  
Took him unto Samuel,  
Yes, he left his sheep behind him,  
Li'l boy name David, etc.

He comed up on de army  
Way up on de mountain  
Where de Philistines was campin'.  
Li'l boy name David, etc.

Goliah was de champion,  
David came befo' him  
And he flung de stone an' slewed him,  
Li'l boy name David, etc.

#### "When Johnny Comes Marching Home": The Folk Song

"When Johnny Comes Marching Home" was one of the most popular songs of the American Civil War. In the words of Irwin Silber, "The most popular song of any war is bound to be, sooner or later, the one which has Johnny marching home."<sup>55</sup> The first printed sheet music for the song reads:

Music introduced in the Soldier's Return March  
By Gilmore's Band  
Words & Music by Louis Lambert

"Louis Lambert" was the pseudonym<sup>56</sup> of Patrick S. Gilmore, a bandmaster in the Union Army. Gilmore had stated "that he had learned the tune from an unidentified Negro singer and that it was really a traditional Negro air." . . . [An] astonishing statement. As one critic put it, "The Negro's name may have been Pat Reilly." . . . The melody *sounds* like an Irish folk song . . . [and] a New Hampshire Civil War musician states with absolute certainty that Gilmore "adapted the words to a rollicking old Irish air." Gilmore was born in Ireland in 1829 and came to

<sup>55</sup> Irwin Silber, ed., *Songs of the Civil War* (New York: Columbia University Press, 1960), 174-75.

<sup>56</sup> Perhaps this name comes from the novel of the same name by Balzac (1833) about a man who goes insane on the eve of his marriage.

America in the 1840's. He never again displayed the creative genius which may have produced "Johnny". Perhaps Gilmore . . . reached back in to his own portion of Irish folk memory to recall--and reconstruct--a tune.<sup>57</sup>

The text of "Johnny" follows:<sup>58</sup>

When Johnny comes marching home again,  
Hurrah, hurrah!  
We'll give him a hearty welcome then,  
Hurrah, hurrah!  
The men will cheer, the boys will shout,  
The ladies, they will all turn out,  
And we'll all feel gay when  
Johnny comes marching home.

The old church bell will peal with joy,  
Hurrah, hurrah!  
To welcome home our darling boy,  
Hurrah, hurrah!  
The village lads and lassies say,  
With roses they will strew the way,  
And we'll all feel gay when  
Johnny comes marching home.

Get ready for the Jubilee,  
Hurrah, hurrah!  
We'll give the hero three times three,  
Hurrah, hurrah!  
The laurel wreath is ready now  
To place upon his loyal brow,  
And we'll all feel gay when  
Johnny comes marching home.

Let love and friendship on that day,  
Hurrah, hurrah!  
Their choicest treasure then display,  
Hurrah, hurrah!  
And let each one perform some part,  
To fill with joy the warrior's heart,  
And we'll all feel gay when  
Johnny comes marching home.

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<sup>57</sup> Silber, *Songs*, 175.

<sup>58</sup> Silber, *Songs*, 211-13.

Not all versions of this song were so patriotic and many parodies exist. One, written only a few months after the original, took a somewhat more cynical view of the soldier's lot:<sup>59</sup>

A soldier I'm just from the war,  
 Footballs, footballs,<sup>60</sup>  
 A soldier I'm just from the war,  
 Footballs, says I.  
 A soldier I'm just from the war,  
 Where thundering guns and cannons roar,  
 And we'll all drink stone blind,  
 Johnny fill up the bowl.

Harris knew "Johnny" from his earliest childhood. He frequently mentioned his recollection of the two ways his father would sing this song:

This was one of my father's favorite tunes. . . . He used to whistle it with jaunty bravado as we went to work on the farm in the morning, and with sad pensiveness as we returned at dusk behind the slow weary plodding of the horses.

These impressions have undoubtedly influenced me in determining the use of this theme. . . . [My father] planted in me the unconscious realization of its dual nature. . . . Yet the same realization of the dual character of this peculiarly fertile theme might have been arrived at by observing that it is minor in its tonality and gay in its rhythm.<sup>61</sup>

### Other Versions

Like Ives and Ruggles before him, Harris was a composer who constantly reworked his materials. In piece after piece he uses the same folk songs,

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<sup>59</sup> Silber, *Songs*, 175.

<sup>60</sup> "Footballs" is undoubtedly a euphemism.

<sup>61</sup> Harris, program note for first performance of *When Johnny Comes Marching Home (An American Overture)*, 13 January 1935 (Cyrus Northrop Memorial Auditorium, Minneapolis, Minnesota, Minneapolis Symphony Orchestra, Eugene Ormandy, conductor.)

especially “Li'l Boy Named David” and “When Johnny Comes Marching Home.”

Stehman writes:

This practice, which originated during the early 30s, was to become one of the most noticeable (in some instances, most obtrusive) features of his compositional practice and sometimes led in later years to assertions by critics that he did little but repeat himself.<sup>62</sup>

On the other hand, it could be said that Harris was just trying to “get it right.”

Mostly he reworked materials, rather than simply quoting from earlier pieces.

There is a sense that he felt there was always more to be found in these simple folk songs, a sense of evolution and development rather than mere repetition.

The two pieces under discussion here were, however, used more or less intact at least once. “Li'l Boy Named David” appears as a piano solo in the *Fantasy for Piano and Orchestra* (1954) with only a few chords and dynamics changed. The melody is, however, somewhat differently ornamented. None of these changes is significant and might, in fact, be Harris-Heggie's contribution. In fact, speaking of this piece in particular, Stehman said, “Jo made it up as she went along. He [Harris] let her.”<sup>63</sup> Other works which make use of “Li'l Boy Named David” are *A Folk Song Symphony* (1940), “Li'l Boy Named David” for a *cappella* chorus (1943),<sup>64</sup> the *Concerto No. 2 for Piano and Orchestra* (1953), the *Folk Fantasy for Festivals* (1957-59), *The Life of Christ* (1959-61), *Symphony No. 10* (1953), *Turn on the Night* (1961), *Lincoln's Legacy* (1973), and the *Folksong Suite for Harp and Orchestra* (1973).

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<sup>62</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 17.

<sup>63</sup> Stehman, interview with the author, 12 December 1991.

<sup>64</sup> This setting is close to the version in *Singing*, which suggests that it predates the piano version, and might indicate that the piano version was written after 1943.

As for “When Johnny Comes Marching Home,” it was “the first folk tune Harris employed in his music, using it as an *idée fixe* in the early *American Portrait*.”<sup>65</sup> Harris used this tune so often in his works that it was almost the *idée fixe* of his musical life, and in each and every use of “Johnny” Harris maintained the dichotomy inherent in the tune. An almost exact transcription for two pianos of the piano solo version appears in Harris’s *Symphony No. 10 (Abraham Lincoln Symphony)*. I have not seen the score, nor is there a commercial recording, but I have heard a tape recording, courtesy of Harris-Heggie, of the first performance.<sup>66</sup> The piano parts have a wider range than the solo version and there are some added dissonances but, except for the first two measures and the final cadence in the minor, it is the same piece.<sup>67</sup> Other works that make use of “When Johnny Comes Marching Home” are *When Johnny Comes Marching Home (An American Overture)* (1934), “When Johnny Comes Marching Home” for a *cappella* chorus (1937),<sup>68</sup> the *Folksong Symphony (Symphony No. 4)* (1939-42), and *Sun and Stars* (1944).

### Recordings

There is no recording of the solo piano version of “Li’l Boy Named David,” but one can hear Johana Harris playing the version in the *Fantasy for Piano and*

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<sup>65</sup> Stehman and L. Chesley Gibbs, “Roy Harris: His Music is a Declaration of American’s Independence,” *Ovation* 5 (July 1984): 18.

<sup>66</sup> 14 April 1965, Long Beach, California, Long Beach State College, with Johana Harris and Donald Dollarhide at the pianos.

<sup>67</sup> Although Stehman was aware that the piano solo version of “Johnny” was the source of this music, he neglected, in both of his extraordinarily thorough books, to identify it as such.

<sup>68</sup> This is the version found in *Singing Through the Ages*.

*Orchestra* with Izler Solomon conducting the MGM Symphony Orchestra on MGM E 3210, 1955. The solo piano version of “When Johnny Comes Marching Home” has been recorded by the author (*American Piano Music Vol. 2*, Etcetera Records 1036, 1986).

### Sources

In June of 1985 Dan Stehman sent me photocopies of “the three ballads unearthed among . . . Harris’s manuscripts.”<sup>69</sup> These were photocopies of Stehman’s fair copy of the “Variations on True Love Don’t Weep” and “When Johnny Comes Marching Home” and a photocopy of the “composer’s own mastersheets”<sup>70</sup> for “Li’l Boy Named David.” As Stehman wrote, “neither ‘When Johnny Comes Marching Home’ nor the Variations was supplied with much in the way of dynamics, expression markings, etc. in their respective manuscripts so the copies are relatively bare.”<sup>71</sup> When Stehman grouped “Li’l Boy Named David” and “When Johnny Comes Marching Home” as *American Ballads*, Set II, he placed “Li’l Boy Named David” first and “When Johnny Comes Marching Home” second. It seemed to him appropriate to end the set as Harris’s father had ended the day. Also, Stehman had “heard Jo end a broadcast with it as an

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<sup>69</sup> Stehman, *Roy Harris: A Bio-Bibliography*, 183. The manuscripts are in the Roy Harris Collection at California State University, Los Angeles.

<sup>70</sup> Stehman, letter to the author, [n. d.] June 1985.

<sup>71</sup> Stehman, letter to the author, [n. d.] June 1985.

encore in a recording from the 40s."<sup>72</sup>

### "Li'l Boy Named David": The Solo Piano Version

The solo piano version of "Li'l Boy Named David" consists of two statements of the theme and a coda. Harris treats the melody with great freedom and the second statement of the theme is quite different from the first in rhythm and range. It is as if Harris had known the spiritual for a long time and had found different ways to sing it. In 1940, in the preface to *Singing Through the Ages*, Harris wrote:

One of the charms of a folk song is the guileless ease with which a strict meter is ignored. The various verses of a ballad rarely fit the tune of the first verse exactly. The *pitch* design and as much of the *rhythm* design as possible, especially rhythmic peculiarities of the tune are kept. . . . When the verses contain more syllables than there are separate tones in the tune to fit them, the tones of longer duration are subdivided, accordingly. . . . When the verses of the narrative contain less [*sic*] syllables than the separate tones in the tune, taste must be used to slur the tones in order to fit the words most expressively. . . . The speed of the tune may be slowed up somewhat to insure clarity of enunciation. Folk singers call this process "puckering in."

These rhythmic liberties with the tune insure the improvised asymmetrical rhythmic interest which is a special quality of folk song. To fit each verse into precisely the same rhythmic mold would not only be a violation of tradition but would rob folk song of some of its most desirable freedom and grace.<sup>73</sup>

And in the same year, in his article for *Modern Music*, "Folksong--American Big Business," he wrote:

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<sup>72</sup> Stehman, letter to the author, [n. d.] June 1985.

<sup>73</sup> Harris and Evanson, *Singing*, viii-ix.

Rhythmic freedom, asymmetry, is no doubt the greatest American contribution to folksong literature. . . . Our best folksingers vary the sequence both rhythmically and tonally.<sup>74</sup>

If one compares the vocal and piano versions of the “Li’l Boy Named David” (see example 2.1.) one sees that the melody in the two verses of the piano version of 1942-45 is much more supple than in the vocal version in the 1931 *Singing Through the Ages*. The change of time signature from 4/4 to 3/4 rounds out the rhythmic flow, and one finds examples of the rhythmic freedom of “our best folksingers.” There are elisions, emphases on certain words, and breaths. The two verses of the piano version are “sung” differently. Harris here is more troubadour, or perhaps gospel singer, than composer. However, the melody retains its identity in all three versions because the pitches and the rhythmic proportions are maintained. (In the following comparative list, measure numbers are from the vocal version, the uppermost line in example 2.1.)

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<sup>74</sup> Harris, “Folksong—American Big Business”, 9.

(Singing Through the Ages)

Li'l boy name Dav - id, Shepherd on de

(Solo Piano Verse 1)

(Solo Piano Verse 2)

4

moun - tains, Yes, dey fetched him from de moun - tains

7

Li'l boy name Dav - id. Hal - le - lu Hal - le - - -

The image displays a musical score for the song "Li'l Boy Named David". It is divided into three systems. The first system shows the vocal line (labeled "(Singing Through the Ages)") and two piano accompaniment lines (labeled "(Solo Piano Verse 1)" and "(Solo Piano Verse 2)"). The vocal line includes the lyrics "Li'l boy name Dav - id, Shepherd on de" and features a triplet of eighth notes. The piano accompaniment lines provide harmonic support, with the second piano line also featuring a triplet. The second system, starting at measure 4, continues the vocal line with the lyrics "moun - tains, Yes, dey fetched him from de moun - tains" and includes piano accompaniment. The third system, starting at measure 7, shows the vocal line with the lyrics "Li'l boy name Dav - id. Hal - le - lu Hal - le - - -" and piano accompaniment. The score is written in a key signature of three flats and a 3/4 time signature.

Ex. 2.1. The vocal version and Roy Harris's solo piano version of the melody "Li'l Boy Named David" (continued on next page).

11

lu - - - - jah! Hal - le - lu - - - - jah!

15

Dav - id done kill Go - - - li - ah, Hal - le - - - lu!

Ex. 2.1 (cont.). The vocal version and Roy Harris's solo piano version of the melody "Li'l Boy Named David."

M. 1. The piano version's triplet is more speech-like than the rhythm of the *Singing* version.

M. 4. The piano version's rest emphasizes the word "yes" with a syncopation.

M. 7. The piano version omits the pitch for the word "name." The "singer" in our inner ear sings "Li'l boy David." In the second verse the word "name" is reinstated.

M. 9. The piano version's rhythm, with an eighth note on the second syllable of "Hallelu," is more natural and more ecstatic than the *Singing* version.

M. 15. The piano version's 6/8 hemiola is less square than the *Singing* version.

The second verse has many first-beat rests that might be considered “vocal” inflections or breaths. (They might also merely be the result of the left hand having to play bass notes.)

One change is more “composerly” in nature. The first verse of the piano version omits the phrase in m. 12 of the *Singing* version on the word “Hallelujah.” This phrase contains an  $e^{\sharp 2}$  that is a surprise.<sup>75</sup> Until this point in the melody, the E in this octave has been flat and the melody has been largely in melodic minor mode. This  $E^{\sharp}$  produces a relaxation that will lead to the peaceful end of the melody in F major. Perhaps Harris wanted to save this effect for the second verse, where in m. 39, middle staff, of the piano version, it is emphasized with a *subito piano*. Harris savored major-minor ambiguities and it is sometimes hard to tell if “Li’l Boy Named David” is in F major or F minor, for example, in the final chord. Unlike the majority of Negro spirituals which, when stripped of their commonly heard chromatic harmonizations, are pentatonic, this tune might be said to be in F major-minor, or perhaps in a kind of “blues scale” with ambiguous third and seventh steps.

One other element must be mentioned: In the second verse of the piano setting, the left hand “sings” the tune while the right hand plays a jazzy, trumpet-like obbligato characterized by a quintuplet motif. This motif is found in Harris’s settings of another Negro spiritual, “De Trumpet Sounds It in My Soul.” Harris felt a strong association between that folk song and “Li’l Boy Named David,” and in works such as the *Folksong Symphony* and the *Fantasy for Piano and*

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<sup>75</sup> In designating pitches in specific registers, I have used the system that writes middle C as “c”. Pitches without specific register are written in upper case.

*Orchestra*, he would use both melodies in close proximity. Perhaps the quintuplet motif symbolizes the trumpets of war summoning the boy David from the mountains.

The harmonies of “Li'l Boy Named David” are triadic and the piece is clearly in F major/minor, but many of the chords are dissonant. Most often the dissonance is of the “blues” quality. Chords such as those in mm. 2, 4 or 21, are major-minor combinations in which the clash of the major and minor third sounds like a blue note. The most conspicuous example is in m. 35 where the obbligato insists on an  $ab^2$  over an F major chord. Variety in sonority is achieved by the use of quartal chords that add mild dissonance, as in mm. 3 and 8.

In the coda, starting at m. 47, the melody insists on  $eb^2$  and the accompaniment tries out different chords, each altered chromatically from the previous chord, until it arrives at a C major-minor seventh chord in m. 50. The final chord of the piece is an F major-minor seventh chord. The harmonic vocabulary of this piece is perhaps jazzy by way of gospel music.

#### “When Johnny Comes Marching Home”: The Solo Piano Version

The solo piano setting of “When Johnny Comes Marching Home” is a single statement of the tune in a slow, gloomy, dirge-like tempo. One might almost consider it an anti-war protest. It reflects not only Harris’s father’s after-chores fatigue, but also the fatigue of wounded soldiers straggling home. As Harris-Heggie put it, “Many Johnnies have come home in many different

manners, haven't they--have come home marching to many different rhythms." <sup>76</sup>

In this setting, the dichotomy between the tune's fast tempo and minor key is maintained by being inverted. The tempo is slow but the tune is in the major mode. However, the harmonization is very gloomy.

Example 2.2 is a comparison of the folk song with the melody of the piano version. In addition to transposing the key up a tritone to B $\flat$  major from the tune's more common E minor, Harris makes a number of interesting changes in the melody. (Measure numbers refer to the upper staff.)

M. 5. The first phrase in the piano solo version ends in (and on) the tonic, not the mediant.

Mm. 5-6. The piano version omits the repetition of c<sup>2</sup>-d<sup>2</sup>, eliding two phrases.

M. 8. The piano version adds an upper appoggiatura, g<sup>2</sup>.

Mm. 13-14. The change of time signature (from 3/2 to 4/2) for one measure in the piano version creates the sense of taking a big, slow (tired, sad?) breath.

Mm. 15-16. The melody in the piano version ends with the interval of a third, not a half step, avoiding a V<sup>7</sup>-I cadence, and the cadence is plagal.

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<sup>76</sup> Harris-Heggie, telephone interview with the author, 23 November 1991.

(original)

When John-ny comes march - ing home a - gain, Hur -

(Harris)

3

rah, — Hur - rah! — We'll give him a heart - y wel - come then, Hur -

7

rah, — Hur - rah! — The men will cheer and the

10

boys will shout, The la - dies, they — will all turn out, And we'll

13

all feel gay when John - ny comes march - ing home. —

Ex. 2.2. The traditional version and Roy Harris's solo piano version of the melody "When Johnny Comes Marching Home."

In spite of the melody being in the major, the harmonization of the piano version is so dark and the tempo so slow that nothing remains of the tune's jauntiness. Some listeners, Paul Bowles among them, have even asked, "Where's the tune?"<sup>77</sup> The tune is, of course, evident but profoundly changed in character and meaning. The mood is one of mourning rather than of heroic worship.

The chords in this piece are mostly triadic and the harmonies get their freshness and meaning by the substitution of unexpected chords--chords other than the ones familiar to the listener. For example, the opening chord is the subdominant, E $\flat$  major, rather than the tonic of B $\flat$  major. We do not get a clear tonic until m. 5. The harmonies frequently move in thirds, as in mm. 3-5 where the chords on the downbeats are E $\flat$  major, G $\flat$  major and B $\flat$  major. In mm. 7-10 there is an oscillation from E $\flat$  major to G $\flat$  major.

The chords on the downbeats of mm. 12-13 are the most dissonant in the piece. In m. 12 the chord has both a major and minor third. In m.13 the e $\sharp^2$  in the right hand contradicts the tonic E $\flat$  in the bass. The wide spacing of both these chords intensifies the clash. Mm. 12-13 are also in hemiola and the melody has here the most elisions and alterations. The g $^2$  in m. 13 is the melodic climax and, as a result of all the aforementioned factors, the climax of the whole piece as well.

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<sup>77</sup> Bowles, letter to the author, 16 November 1986.

After this, and except for the first chord of m. 22 and the chord on the downbeat of m. 24, the harmony is triadic, but with many unexpected chords, for example, at the third beat of m. 20, where one might expect a B $\flat$  major 6/4 chord. Here Harris has written an E $\flat$  minor 6/3 chord; and in mm. 25-26 where one might expect a B $\flat$  major 6/4 followed by an F major chord, Harris has written a G major chord followed by an A $\flat$  major chord, both in root position. The final cadence is plagal unlike "Johnny's" traditional V<sup>7</sup>-I ending. A fine balance is created between the listener's memory of "Johnny's" harmonies and Harris's substitute chords. The substitute chords never erase their remembered predecessors. Harmonic coherence is thus maintained.

MARC BLITZSTEIN:  
THREE PIECES FROM *THE GUESTS*

Marc Blitzstein (1905-1964) wrote a good deal of piano music. The thirty-seven-page inventory published by The State Historical Society of Wisconsin, where his papers are kept, lists more than fifteen works for solo piano, as well as numerous piano scores of Blitzstein's operas, ballets, and other theatre works.<sup>1</sup> Among the piano works listed under "Miscellaneous Instrumental and Orchestral Works" are *Piano Sonata* (1927), *Percussion Music for Piano* (1929), *1930 Scherzo* (1930), *Piano Solo* (1933), and *Innocent Psalm for the Bernstein Baby* (undated). The piano reductions include the movie score *Hände* (1928) and the ballets *Cain* (1938) and *The Guests* (1949). Except for "Variation 2," a one-page movement from *The Guests*, none of these pieces has been published.<sup>2</sup> The publication of "Three Pieces from *The Guests*" makes available a nine-minute, concert-worthy work of considerable appeal.

The Ballet

In late 1948, Lincoln Kirstein (1907-1996) director of the New York City Ballet, commissioned Blitzstein to compose a ballet for a fee of five hundred dollars, plus twenty-five dollars for each performance.<sup>3</sup> Jerome Robbins was the

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<sup>1</sup> *Marc Blitzstein Papers, 1905-1970* (Madison, Wisconsin: State Historical Society of Wisconsin 1975).

<sup>2</sup> Lerner, "Three Musical Discoveries," *Keyboard Classics*, 6:4 (July-August 1983): 23.

<sup>3</sup> Gordon, *Mark the Music*, 322.

choreographer. The first performance of the ballet took place on 20 January 1949 at the City Center with Maria Tallchief, Nicholas Magallanes, and Francisco Moncion as principal dancers.<sup>4</sup> Blitzstein and Robbins had previously worked on a ballet, *Show* (1947), that was never produced. Blitzstein revised the music of *Show*, Robbins revised the scenario, and the result was *The Guests*.<sup>5</sup>

### The Scenario

In the words of George Balanchine:

This ballet concerns itself with prejudice: with “the patterns of adjustment and conflict between two groups, one larger than the other.” What happens when these two groups meet and find themselves absolutely opposed? The ballet presents this problem socially, at what seems to be an ordinary party.<sup>6</sup>

The scenario: Two groups of guests are welcomed to a party by the host. Though dressed alike, the two groups are in fact, different in size and status, the larger group being socially superior. The two groups never commingle, avoiding close contact. The smaller group is, moreover, deferential to the larger. The host hands out masks to the larger group. Only those guests with masks may dance the next dance. Extra masks are put aside, and two of these are put on by members of the smaller group, unnoticed by the others. A masked boy and a masked girl are attracted to each other and dance a romantic *pas de deux*. The

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<sup>4</sup> George Balanchine, *Balanchine's New Complete Stories of the Great Ballets* (Garden City, NY: Doubleday, 1968), 194.

<sup>5</sup> Gordon, *Mark the Music*, 322.

<sup>6</sup> Balanchine, *New Complete Stories*, 194.

party draws to an end, the masks are removed, and it is discovered that the boy and the girl are members of different groups. The two groups are scornful, and try to separate the couple, but in the end the boy defiantly carries off the girl, to the horror of the guests.<sup>7</sup> The story is, of course, a re-working of *Romeo and Juliet*. Robbins later dealt with this subject again when he directed and choreographed Leonard Bernstein's *West Side Story*.

Ballerina Rita Karlin Brandt, who danced in the ballet, remembers that Robbins referred to the two groups as "the ins and the outs" and that "the ins had symbols, circles or stars, on their foreheads. The outs had no symbols and would keep touching their foreheads because they didn't have the sign of being the proper person. I think the outs wore simple, little red tunics."<sup>8</sup> According to Robbins, "Balanchine once described the subject as the cluded--the included and the excluded."<sup>9</sup>

The scenario of *Show*, the earlier version of *The Guests*, is considerably less abstract:

The social commentary revolves around a love affair between Negro and white. The scene is a department store window on Fourteenth Street, New York, where a competition takes place between employees. To maintain the impartiality of the judges the contestants are masked. . . . The lovers meet. . . . They seek one another at the contest's end. . . . Unmasked, they face the unanticipated difficulties of the color line.<sup>10</sup>

In a lecture entitled "Eroticism and the Dance," Dance critic Walter Terry, said:

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<sup>7</sup> Balanchine, *New Complete Stories*, 194-5.

<sup>8</sup> Rita Karlin Brandt, telephone interview with the author, 1 February 2001, New York City, New York.

<sup>9</sup> Nancy Reynolds, *Repertory in Review: 40 Years of the New York City Ballet* (New York: The Dial Press, 1977), 94. Lincoln Kirstein, in his book *The New York City Ballet* (New York, Alfred A. Knopf), 116, attributes the same remark to "a black friend."

<sup>10</sup> Arthur Berger, "American Composers at the Piano," notes for Concert Hall Recording, B9, (1947).

The idea of [*The Guests*] is the power of sex, of drawing two people from opposing sections, or opposing races, opposing religions. He [Robbins] never explains, but there are separate groups, and the two are not supposed to mix, and the power of sex breaks the power of discrimination. . . . [The] power of sex draws the two together and breaks the pattern of discrimination that had been established.<sup>11</sup>

### Music for the Ballet

In a 1938 article in *Modern Music*, Blitzstein wrote:

There is a difference between the kind of music which is its own theatre—concert music, I mean, where the projection needs only the performance of the music—and the kinds of music known as theatre-music, which works in conjunction with other theatrical elements towards a complete projection.

The problem can be broken down to the relation of music to words and of music to action. There is also music and setting, costume, *mise-en-scene*; and finally the nature of theatre, the “breath” of theatre, to use a vague but communicable expression. . . .

The music which is made for dance (I mean theatre- and so-called “concert”-dance, now, not ball-room dancing) often becomes foreground, with the action itself as a sort of accompaniment. . . .

Music in the theatre is a powerful, an almost immorally potent weapon. It will do things you would never dream of.<sup>12</sup>

In a letter of 20 February 1949 Blitzstein wrote to Mina Curtiss, sister of Lincoln Kirstein, “The ballet was fine from my point of view. I mean I think I did a good, direct, even beautiful job on the music.”<sup>13</sup>

Reviews of the ballet’s first performance were positive. Walter Terry wrote in *The New York Herald Tribune* that “[Blitzstein is] right at home in the medium.

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<sup>11</sup> Walter Terry, “Eroticism and the Dance,” taped lecture, New York, 92nd Street Y, 4 November 1951, Rodgers and Hammerstein Archives, New York Public Library.

<sup>12</sup> Marc Blitzstein, “On Writing Music for the Theatre,” *Modern Music* 15 (January-February 1938): 81, 84, 85.

<sup>13</sup> Gordon, *Mark the Music*, 323.

. . . The music is eminently kinetic.” Harriett Johnson, in *The New York Post*, praised “[the composer’s use of] ingenious and vital movement and a provocative harmonic background [to] achieve a consistent vigor. “Haunting” and “lovely” wrote Robert Sylvester in *The Daily News*, but he also complained that “when Blitzstein resolutely turns from melody, as he always insists on doing, he can turn out some of the strangest boiler factory sounds this side of bebop.”<sup>14</sup> Henry Cowell, on the other hand, liked the work’s modern sound and wrote in *The Musical Quarterly* that “the popular element is served for the most part with a wonderfully acrid dressing, and to hear it was a pleasure and surprise. . . . [The] harmonies sound both wicked and zestful [and] the music is pungent, suited to the ballet’s purpose.”<sup>15</sup>

Later reviewers mostly praised the work. An unattributed writer wrote in *Theatre Arts* that “Mr. Blitzstein’s operas (*The Cradle Will Rock* and *No for an Answer*, and the forthcoming *The Little Foxes*) and other works have demonstrated his ability to blend the colloquial with the pristine; in his score for *The Guests* this quality establishes a fine, warm immediacy between the audience and the burden of the stage. . . . The *pas de deux* . . . is the finest section of the work, musically as well [as choreographically]. Mr. Blitzstein has provided a muted sort of dance whose poignant, yearning theme underscores the impassioned tenderness of the two dancers.”<sup>16</sup> Lionel Bradley, in *Ballet*, found

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<sup>14</sup> Walter Terry *The New York Herald Tribune*; Harriett Johnson, *The New York Post*; Robert Sylvester, *The New York Daily News*, all 21 January 1949 and all quoted in Gordon, *Mark the Music*, 323.

<sup>15</sup> Henry Cowell, “Current Chronicle; New York,” *The Musical Quarterly*, (April 1949): 293-96.

<sup>16</sup> “Ballet: “The Guests,” *Theatre Arts*, 33, April, 1949): 37.

that “Marc Blitzstein’s music, which tends to the use of brass and low strings, has some attractive dissonances which help to produce an atmosphere of tension and mystery,”<sup>17</sup> and John Martin, in *The New York Times*, reported that “Mr. Blitzstein’s music has both bite and beauty, and manages to convey with a curious poignance the awareness of a sick society.”<sup>18</sup>

### The Choreography

Blitzstein was less than satisfied with Robbins’s choreography. In a letter to Mina Curtiss, 20 February 1949, he wrote:

Jerry Robbin’s visual plan was fine, but cloudy, not direct, and not *structural*; he muffed the climax, through prudish avoidance or his own “immaturity” (a totally inadequate word), and concentrated on the *pas de deux*, a truly grand conception and execution. But a *pas de deux* isn’t enough, you will grant; it was the crown of a work not sufficiently garbed, like the Emperor’s new clothes.<sup>19</sup>

By all accounts, the *pas de deux* was by far the most striking section of choreography. Balanchine describes it as follows:

One girl and boy in particular are strangely attracted to each other. They move together with a soft, relaxed ease as if they had been dancing together all their lives. The boy steps forward slightly and reaches out his hand, pointing the way to some distant happiness. The girl imitates this gesture. They stand facing each other. When their hands touch, the contact is electrically romantic. Yet their dance is not intimate; it is, rather, the dance of two people who are living a dream. There is no sudden passion, no questions need to be asked; the boy supports and lifts the girl tenderly, and she responds to this with soft grace.<sup>20</sup>

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<sup>17</sup> L. J. H. Bradley, “The Guests’ and ‘The Age of Anxiety,’” *Ballet*, vol. 10:2 (September.-October, 1950):18-19.

<sup>18</sup> John Martin, “Robbins Does Lead in His Own Ballet,” *The New York Times*, 26 November 1949, 8.

<sup>19</sup> Gordon, *Mark the Music*, 323.

<sup>20</sup> Balanchine, *New Complete Stories*, 194.

This account recalls, more than a little, Robbins's choreography for the meeting of Tony and Maria in *West Side Story*. Leonard Bernstein recalled that in the *pas de deux* in *The Guests* "the ballerina was held in the air most of the time; her feet hardly ever touched the ground."<sup>21</sup> And the ballerina herself, Maria Tallchief, "remembers her 'lyrical' variation [Variation 2], with lovely arm movements, and the beautiful *pas de deux*, in which 'I was up in the air *most* of the time, in almost every conceivable position."<sup>22</sup>

The reviews consistently single out the *pas de deux*: "There is a lyricism in the new work, a tenderness, especially in the *pas de deux* between the foredoomed boy and girl which raises the work above Mr. Robbins's earlier essays."<sup>23</sup> "A brilliant *pas de deux* in the middle."<sup>24</sup> "The solos and *pas de deux* for the lovers are as beautiful as anything the Americans have given us, full of tender youthful gestures of diffidence and awakening love."<sup>25</sup>

*The Guests* was performed for the last time in the summer of 1950, in London. Eric A. Gordon, Blitzstein's biographer, suggests that the ballet was not revived after that because relations between politically-active, strongly-leftist Blitzstein and Robbins "suddenly cooled" when Robbins cooperated with the anti-Communist House Committee on Un-American activities.<sup>26</sup>

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<sup>21</sup> Leonard Bernstein, conversation with the author, 14 November 1986.

<sup>22</sup> Reynolds, *Repertory*, 95.

<sup>23</sup> "Ballet: The Guests," *Theatre Arts*, 37.

<sup>24</sup> Martin, "Robbins Does Lead," 8.

<sup>25</sup> Bradley, "The Guests," *Ballet*, 19.

<sup>26</sup> Gordon, *Mark the Music*, 343. On 5 May 1953, Robbins "testified publicly before the House Committee on Un-American Activities, compliantly naming all the names the committee wanted. 'It was too miserably revolting to want to believe,' Marc wrote to Mina Curtiss," on 7 May 1953.

## Blitzstein as Pianist

Composers of ballet scores are fortunate that their scores can have a life outside of the theater as concert music. Blitzstein had arranged some of the numbers from *Show* for solo piano. These were played by Ray Lev, “a superb pianist and a left-wing sympathizer . . . at a Carnegie Hall concert, November 7, 1947.”<sup>27</sup> At a concert in Severance Hall, Cleveland, “Blitzstein . . . came on to round out the program with a piano suite of four selections from *Show*.”<sup>28</sup>

Blitzstein also performed music by other composers. “On July 13, 1929, Blitzstein was the soloist with the Philadelphia Orchestra in the Liszt Concerto in E-flat, conducted by Henry Hadley. . . . The pianist scored a tremendous success.”<sup>29</sup> “In his own analysis of his playing, Blitzstein referred to that French technique of *jeu perlé*. . . . ‘I have a feeling that my point of view is close to the method,’ Blitzstein jotted down in a personal memorandum. ‘But ‘I’m lighter and heavier than *jeu perlé*; when I mean it, I sink and bang away; when I don’t, you almost don’t know the music is there.’”<sup>30</sup>

About the banging a Philadelphia critic agreed. When Blitzstein played his Sonata at the Academy of Music, in a Society of Contemporary Music concert on 13 July 1929, Arthur D. Pierce wrote in the *Camden Evening Courier*, “It might be called a Sonata in One Round for two heavyweights, the contestants being Blitzstein himself and a Baldwin piano. It was Blitzstein’s round. With a left jab

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<sup>27</sup> Gordon, *Mark the Music*, 343.

<sup>28</sup> Gordon, *Mark the Music*, 23.

<sup>29</sup> Gordon, *Mark the Music*, 317.

<sup>30</sup> Gordon, *Mark the Music*, 23.

that all but drove the ivory off the keys and a pummeling right hand technique, the product of Messrs. Baldwin was quickly swatted into submission.”<sup>31</sup> Another indication of Blitzstein’s playing style is found in a letter Blitzstein wrote to his sister, Josphine Davis, on 1 April 1944, after he had played Gershwin’s *Rhapsody in Blue* with the London Philharmonic on 26 March 1944, Hugo Weisgall conducting: “I did a theatrical performance of the *Rhapsody*, as I once put it, ‘like a real hep-jazz pianist.’ It’s the way I feel it should be done.”<sup>32</sup>

Blitzstein’s playing can be heard in a performance of three excerpts from *Show* on a red plastic Concert Hall disk from 1947.<sup>33</sup> These contain much of the same music as the “Three Pieces from *The Guests*.” It is, therefore, of great interest to hear the composer playing them. The sound quality of the recording is poor and somewhat muffled, but one can nevertheless get an idea of Blitzstein’s playing style. The touch is, indeed, that of a heavyweight. The melodic lines are always clearly differentiated from the accompaniments, i.e., they are louder, but this is done without subtlety, and the accompaniments are often thickly played. The softest spots lack delicacy, and Blitzstein uses the same tone color whether his dynamics are piano or forte. Admittedly, the sound is always full bodied, but it is not varied in coloration. (It must also be admitted that all of this might be the result of the poor quality of the recorded sound.)

In the fast music the playing is very energetic, even a bit frantic. The beat is sometimes not steady, and syncopations are not always taut. There is an

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<sup>31</sup> Gordon, *Mark the Music*, 31.

<sup>32</sup> Gordon, *Mark the Music*, 247.

<sup>33</sup> *American Composers at the Piano*, Marc Blitzstein, pianist (*Show*: “Variation III,” “Three-Four Dance” and “Finale”), Concert Hall Society Recording B9, 1947.

abruptness, a short-breathed quality, and, at the climaxes a roughness rather than joyousness. Drama overrides clarity, though this is not necessarily a drawback. Focus is on larger events rather than details, emotion rather than refinement. As a document of the “composer at the piano” it is valuable.

### Sources

The sources for the present edition are the above mentioned recording and photocopies of a 1949 manuscript piano score of *The Guests* from the Blitzstein Collection at The State Historical Society of Wisconsin.<sup>34</sup> The collection also contains Blitzstein’s contract, the conductor’s score and publicity materials.<sup>35</sup>

The piano score of *The Guests* appears to be a short score, although there are very few indications for future orchestration. It is quite messily written, in Blitzstein’s hand, with many abbreviations and short cuts, inserts and unwritten repeats. Some sections are written on three staves. It is doubtful, therefore, that it could have been used for rehearsals. Three of the movements, however, are copied quite neatly, with only a few abbreviations and, in “Three-Four Dance,”

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<sup>34</sup> Box 90, Folder 2, contains the 1949 piano score of *The Guests*. The State Historical Society of Wisconsin has a large collection of materials pertaining to the theater, film and radio, and also radical political movements. It therefore seemed like the appropriate repository for Blitzstein’s papers. With this in mind, Robert Hethmon, director of the Center for Theater Research at the Society, asked Blitzstein, in 1961 “to consider the center the ultimate repository of his papers.” Blitzstein agreed, both “flattered to be asked for his work” and delighted that “yearly donations to the center could make an appreciable dent in his taxes” (Gordon, telephone interview with the author, 4 January 1992 and *Mark the Music*, 495).

<sup>35</sup> *Mark Blitzstein Papers*, 18.

one large insert. The neatness of the copying would indicate that these pieces were prepared for concert use. They are the three pieces presented here:

“Variation 2,” “Pas de Deux,” and “Three-Four Dance.”

The title page reads: “For Lincoln Kirstein, Ballet Suite, ‘THE GUESTS’, Piano Score, Marc Blitzstein, New York, January, 1949, ©.” There are 34 pages of 18-stave music paper. They are numbered 1-34 in the lower right corner. Additional numbers in circles, mostly at the bottom center of the page, but sometimes at the top, indicate the placement of inserts. The last page has the words “End of the Ballet, Jan [sic] 4 1949.”

*The Guests* consists of about 20 minutes of music. The movements are headed (in inconsistent numbering style) as follows:

- I. Prelude—Before the Curtain (Andante poco rubato).  
Pomposo (Giusto)
- IIa. Three-Four Dance (Allegro comodo)
- 2b. The Host
3. Parade (Giusto)
- IVa. Variation I (Marcia)
- IVb. Variation 2
- V. Pas de Deux (Andante, poco rubato)
- VIb. Three-Four Reprise (Allegro Commodo)
- VI. Finale (Andante)

The Prelude sets the mood before the curtain rises. It is the same music that will be heard again as the first 14 bars of “Pas de Deux,” except that it is a whole step lower. “Pomposo” (without number; Ib?) depicts the proud host formally greeting his guests. “Three-Four Dance” is the dance wherein the group dynamics are revealed. In “The Host,” the host hands out the masks, and “Parade” is the dance for the masked dancers only, during which the romantic couple find each other. “Variation I,” a march, and “Variation 2,” an allegretto,

are solos for the boy and the girl respectively, and “Pas de Deux” is, of course, their celebrated love duet. “Three-Four Reprise” is a somewhat more violent version of “Three-Four Dance,” with some dramatic interruptions and a harsh ending. This is where the lovers are revealed to have broken the taboo and they are scorned. The “Finale,” at the end of which the boy carries the girl off stage, begins with the music of “Pas de Deux” and ends on an elegiac, perhaps hopeful, note that recalls “Somewhere” from Bernstein’s *West Side Story* or the hymn-like finale “Make Our Garden Grow” from his *Candide*.

### *Show and The Guests*

*Show*’s “Variation III,” included on Blitzstein’s recording, begins and ends with the opening and closing music of “Pas de Deux” from *The Guests*. The large central sections of each piece are different. The central part of “Variation III” does not turn up anywhere in *The Guests*. “Three-Four Dance” is the same piece in both ballets, but the version in *The Guests* has a new and significant climactic insert. The finale of *Show* became the middle section of “Pas de Deux” in *The Guests*. The *Show* version, as recorded by Blitzstein, ends abruptly with a surprisingly conventional passage in ascending scales followed by loud chords. In fact, this ending is so abrupt that one wonders if it is because of the time limitations of 78 rpm recording, but a score of *Show* is not extant to check Blitzstein’s performance.

### “Variation 2”

“Variation 2” is a cantilena of 23 measures with arpeggio accompaniment. The melody is in four phrases in the pattern, a, a1, b, a, and it is characterized by its opening upward octave leap. The arpeggios in the left hand begin with a dotted rhythm (dotted sixteenth note followed by a thirty-second note) which gives a rhythmic lilt to the accompaniment.

The first phrase, mm. 1-5, has the structure a, a, b, c. The a is the upward octave leap,  $eb^1eb^2$ , heard twice. The b starts with a fifth up to the  $eb^2$ , now emphasized for the third time, from which it descends chromatically to  $c^2$ , a minor third below (with a diversion down a fifth,  $db^2-gb^1$ , and up a fifth,  $f^1-c^2$ ). The c is a descending seventh,  $b^1-c^1$ , which both recalls and answers the upward octave of the opening. The theme outlines an  $A^b$  major chord.

The second phrase, mm. 6-11, echoes the first, with mm. 7-9 a minor third higher. Although the high note,  $g^2$ , is now approached first by a rising scale and rising major seventh, then an ascending fourth, and finally an ascending fifth, its triple iteration clearly recalls the three  $eb^2$ s heard in the opening phrase. The third part of this second phrase is, as before, a chromatic descent (with the same diversion to a lower  $gb^1$  and  $f^1$  as before) of a minor third, here  $g^2-e^2$ . The final part of this phrase is, as in the first phrase, a descending seventh, here  $d^2-e^1$ . The overall range of this phrase is a descending minor tenth,  $g^2-e^1$ .

In the third phrase, the chromatic scale, which was the “b” in the first two phrases, now becomes the “a” and is harmonized in thirds. In mm. 11-12 it

descends from  $c^2$  to  $g^1$  (omitting  $g\#^1$ ) and is answered an octave higher by a rising minor third,  $e^2-g^2$ . In mm. 13-14, the chromatic scale is now altered to a series of descending thirds, harmonized in minor thirds, in two groups, spelling out diminished chords. This is answered once again in the higher octave by a rising third, a whole step higher than before,  $f\#^2-a^2$ . This phrase is closed, in mm. 15-17, by a descending octave,  $e^2-e^1$ , harmonized by a major third, and a descending minor sixth,  $g^1-b$ , in single notes, both of which are followed by an ascent to  $b^1$ . These large descending and ascending intervals recall the descending seventh which ended the two first phrases and, even more strongly, the opening ascending octave of the piece, thus preparing for the return of the final a section.

The fourth phrase of "Variation 2" is the same as the first, doubled an octave higher. In the first phrase, the arpeggio accompaniment rises into the melody's range (suggesting splitting the arpeggios between the hands to avoid collisions). In the final phrase, this higher octave doubling distinguishes the ranges of the hands, thereby brightening and intensifying the melody. Further intensification is achieved by the addition of a rest (a big breath) between the next to last note of the melody (a false leading tone) and the last note, C (not the tonic but the third of the  $A^b$  chord). The last note is further heightened by being placed an octave higher than expected, echoing in its feeling of breadth the opening interval of the piece. It can be seen that the melody is tightly constructed, consisting of only a few elements.

The harmony of "Variation 2" is quite interesting. As noted earlier, the opening melodic phrase outlines an  $A\flat$  major chord. In addition, the bass note of the first two measures is  $A\flat$ . In fact, the first pitches we hear, the  $e\flat^1$  in the right hand and  $A\flat$  in the left, seem to tell us that the key is  $A\flat$  major. But this is contradicted almost immediately by the  $G\flat$ s and  $C\flat$ s in the first measure's accompaniment, spelling an  $A\flat$  minor seventh chord. In the second measure, the  $C\flat$  ( $B\sharp$ ) resolves to  $C\sharp$ , making an  $A\flat$  dominant seventh chord, or  $V^7$  of  $D\flat$  major. An apparent tonic  $D\flat$  major chord is arrived at in m. 3, but as the music does not stay in  $D\flat$  major and immediately, in m. 4, slips up a tritone to G (which feels like  $V^9$  of C major, with the 4 in the melody moving to 3), the  $D\flat$  chord actually functions as a  $\flat II$  in C major. This seems to be affirmed in the next measures, m. 6, with an F minor added-sixth chord,  $IV^{65\flat 3}$  of C major. The phrase would seem to be approaching C major.

In mm. 7 and 8, C major is, in fact, an apparent point of rest over a dominant pedal. M. 7 is  $V^{4/2}$  of C, and measure 8 is  $I^{6/4}$  of C. But in measure 9, at the third, and thus most intense,  $g^2$ , Blitzstein slips back to a  $D\flat$  major chord. The left hand in m. 9 is the same as in m. 3, where the music also settled momentarily on a  $D\flat$  major chord. The right hand of m. 9 is also the same as before but with the earlier melody notes now serving as harmony a third below the melody. The bass moves from  $D\flat$  to  $G\sharp$  to  $A\sharp$ , and the phrase ends on an apparent deceptive cadence, i.e., G-A minor (with an added seventh),  $V^7-VI^7$ .

In the third phrase, the bass moves down by whole steps from c# to G, before skipping to D. The D might appear to be the dominant of G (V in C). However, the fourth phrase begins, like the first, on an A $\flat$  major chord, and, like the first phrase, seems to be heading to C major; m. 21 is a clear G $^9$ , a dominant. The B $^{\sharp}$  leading tone resolves to C an octave higher, implying C major, but this is deceptive, and the final chord is A $\flat$  major. Perhaps familiarity is its own reward, and the A $\flat$  chord seems completely satisfying. The final C feels like the third of a tonic chord. Perhaps this is because the strong tritone relationship in the bass of mm. 20 and 21 (D $\flat$  to g $^{\sharp}$ ) and the descending chromatic melody of the same measures, both suggesting A $\flat$  major. It would appear, then, that the constant slippage from D $\flat$  major (at the high points of the phrases) to C major (at the ends of the slippage from D $\flat$  that and that the final slip to A $\flat$  is, indeed, a slip back home.

### "Pas de Deux"

"Pas de Deux," the love scene of the ballet, is a large ABA form with an introduction and a short coda.

The form of "Pas de Deux":

1-14            introduction

A

15-24          main theme

25-29	codetta
	B
30-33	second theme
34-36	refrain
37-40	second theme
41-45	refrain and transition
	A
46-55	main theme
56-58	extension
58-63	codetta
64-67	coda

The introduction of fourteen bars begins with the third C-E $\flat$  in both hands. This by itself would not establish the key. However, in the ballet, "Pas de Deux" follows immediately upon "Variation 2." "Variation 2" ends with a widespread A $\flat$  major chord, and since the opening notes of "Pas de Deux" are in the very register missing from that chord, and therefore fill in the missing aural space, the key of A $\flat$  is clearly heard. In m. 3 these opening thirds, an octave apart, in two hands, move by contrary scale motion to e $\flat$ <sup>1</sup>-g $\flat$ <sup>1</sup> in the left hand and g $\sharp$ <sup>1</sup>-b $\flat$ <sup>1</sup> in the right, a "major-minor" chord of E $\flat$ , the V of A $\flat$ . The thirds oscillate pandiatonically within A $\flat$  major for two measures and then slip down to a B $\flat$  major-minor chord (V of E $\flat$ ). In bar 7 two low octave B $\flat$ s establish a moment of repose.

In m. 8, an apparent repeat of the introduction begins, only to be interrupted, in its second measure, by a mysterious descending fourth, C-G, in half notes, the hands four octaves apart. (This is marked “solo,” one of the few indications of possible instrumentation in the piano score; flute and bassoon perhaps?) These pitches would seem to indicate a tonality of C minor. The introduction proceeds, unperturbed, still in  $A\flat$  major, only to be interrupted again by another widely spaced interjection (m. 11), this time a clear C-minor triad. Nevertheless, the introduction proceeds in the next measure as before, settling on  $E\flat$  major-minor. One senses a separateness, emphasized by registration, of the two keys,  $A\flat$  major and C minor, the C minor as an intrusion into  $A\flat$  major.

The introduction has come to a stop on  $E\flat$  major-minor. With the  $g\sharp$  at the end of m. 14 as a jumping off point and as a dominant to C major, the A section begins, in m. 15, with the main theme, a broad cantilena in C major rising from G below the staff to A an octave higher. At its very end the phrase deflects to an  $A\flat$ , and the harmony, by way of an F-minor seventh chord, shifts to the  $D\flat$ -major chord which begins the second and answering phrase. This second phrase is similar to the first rhythmically, but ends with three notes descending and with an E-minor chord (m. 19), the mediant of C major, which functions like a dominant because of its 6/3 position.

Phases three and four are basically repeats of one and two, with the difference that phrase three rises a third higher than phrase one, before abruptly landing on its final  $A\flat$ . Phrase four ends on the tonic of C major (m. 24). It is important to note the oscillation of chords between the phrases C- $D\flat$ -C- $D\flat$ -C.

Bars 25-29 are the codetta of the A section. The melodic idea is new, but again Blitzstein writes parallel thirds in the upper and middle voices, recalling the sonority of the introduction. A very similar texture is found in the second theme of the first movement of Copland's Piano Sonata (see ex. 2.3.). The final chords of this section seem ambiguous: the A minor in the upper voices feels like a final chord, but it is followed by an E-minor 6/3 in the lower voices. The E minor is the IV chord of A minor and could be nicely followed by an A minor chord or, possibly, a C-major chord. The cadence is incomplete.

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system is marked *pp with sentiment* and shows parallel thirds in the upper and middle voices. The second system is marked *mp (mark the grace note)* and continues the parallel thirds texture. The third system shows the final chords of the section, including an E-minor 6/3 chord in the lower voices.

Ex. 2.3. Copland: Piano Sonata, first movement, mm. 58-73.

The B section is indeed in both C and A minor. The tender melody, in C major (which is marked “oboe solo”) is anchored on  $e^2$  for three measures and ends on C. The accompaniment is in A minor. The bass line starts on A and descends, except for one third, step-wise to the C at the end of m. 34. A clear final C major cadence is avoided, although the  $f^1$  and  $d^1$  in the last chord could comfortably resolve to  $e^1$  and  $c^1$ .

Mm. 34-37 are a low register answer to the “oboe solo.” A triplet  $g^1-f^1-e^1$  is repeated 3 times and, as with the oboe tune, is anchored on E. Under this, rumbling triplets in broken octaves rise in sequence. The very lowest voice, however, does not rise and, repeating F and E, emphasizes the dominant of A minor. In the third phrase, the “oboe solo” is repeated and, even though it is still stuck on  $e^2$ , to which it returns a fourth time at the end of the phrase, it manages to rise as far as  $e^3$ .

In the fourth phrase, mm. 41-42, the triplet answer is inverted. However, these two measures are merely an insertion before a repeat of 34-37. This repeat, in mm. 43-44, is varied, however, by octave doubling in the right hand and the excision of one measure. In mm. 44-45, an extension acts as a transition to the return of A. Until the third beat of 45, we expect the main theme, the “big tune,” to return in C major, but by a slip in the bass, E-E $\flat$ -D $\flat$ , the tune is reprised a half step higher, in the traditional Broadway manner, on a D $\flat$  major chord. This is not merely Broadway showmanship, a “fake out,” however, as D $\flat$  was one of the two chords in which this tune oscillated in its first statement. The tune is now presented in a grandiose treatment, the melody in octaves, the

chords thick and orchestral, and it is the satisfying and passionate climax of the “Pas de Deux.” The oscillation of chords in the phrases of the tune is now between  $D\flat$  and D major. However, Blitzstein does not end on  $D\flat$  major, as he would have if the repeat were exact. Instead, on beats one and two of m. 55, he inserts a repeat of beats two and three of m. 54, the right hand in octaves and the pitch a half step lower. The motif is now at the same pitch as beats two and three of mm. 18 and 23. The theme can, thus, proceed as in mm. 23-24 to end in C major. The first and second beats of m. 55 contain yet another surprise. If we compare m. 55 to mm. 34-37, we see that this setting, the chromatically descending scale over a third in m. 55 above rising bass triplets in broken octaves, is an echo of m. 34. This reveals retroactively the melodic kinship between the second beat of m. 18 and the first beat of m. 34. Measures 56-58 are an extension in which the opening of the main theme is repeated in imitation three times at a distance of two beats, each time an octave higher. This brings us to an exact repeat, in mm. 59-63, of the codetta of A.

The “Pas de Deux” ends with a coda of four measures. The first two measures are the same as the first two measures of the introduction, which are then extended in a slow  $II^{p3}-I$  cadence,  $B\flat$  minor-  $A\flat$  major, avoiding a V-I. The last chord in the right hand is C minor, but the two hands together sound like an  $A\flat$  major seventh chord, which is a normal tonic in jazz. And yet there is a gentle ambiguity to this last sonority because the C-minor chord in right hand chord is sustained in 6/3 position and the  $A\flat$  tonic in the bass is a mere pizzicato.

## “Three-Four Dance”

Jazzy in style, with many ragtime elements, and with a key signature of 3/4 (thus the title), this piece is a ragtime waltz. Although it is programmatic music, in the sense of being part of a narrative ballet, “Three-Four Dance” is, in fact, a large sonata-form movement with introduction, double exposition and coda. The classical structure is clearly delineated, but the classicism is offset by the work's rambunctious character.

The form of “Three-Four Dance”:

1-7 introduction

### EXPOSITION

first exposition

8-17 first theme

18-25 second theme

26-33 closing gesture

second exposition

34-49 first theme

50-57 second theme

58-65 closing gesture

### DEVELOPMENT

66-75 new tune (“march”)

76-82 from first theme

83-87 from first theme

87-94	new material
95-103	from first theme
104-118	material from 87ff.
119-133	new material (insert, "waltz")
134-156	transition to the recapitulation

## RECAPITULATION

157-168	first theme
169-176	second theme
177-187	closing gesture
188-206	coda (from "march")

The seven-bar introduction establishes the jazzy character of the piece, rather like a trumpet warm up, but it is also reminiscent of the introduction to Chopin's Mazurka in B $\flat$  minor, Op. 24, No. 4 (see ex. 2.4). It establishes the key of G $\flat$  major in an indirect way, as the tonic, G $\flat$ , is avoided. This opening fanfare starts on d $\flat^1$ , and rises through the tetrachord, d $\flat^1$ , e $\flat^1$ , f $\sharp^1$ , but the tetrachord is left incomplete. Instead of g $\flat^1$ , the line is deflected, by way of a $\flat^1$ , to b $\flat\flat^1$ . This B $\flat\flat$  will be seen to be a "blues" third. It is usually notated as an A $\sharp$  and it usually resolves upwards to B $\flat$ , the third of the tonic chord, G $\flat$  major. In this case it resolves to the b $\flat^1$  in the accompaniment in m. 8. The A $\sharp$  is similarly stressed and resolved to B $\flat$  in mm. 5-6 of the Chopin mazurka.

Ex. 2.4. Chopin: Mazurka in B $\flat$  minor, Op. 24, No. 4, mm. 1-6.

Ragtime usually has a time signature of 2/4, but there are a number of ragtime waltzes by Scott Joplin. Blitzstein's "Three-Four Dance" is "raggy" in that every note is syncopated and might be heard as coming in "early." The tune is in G $\flat$  major but the melody is stuck on a $\natural^1$ , the blues note. The bass is regular in rhythm, the foundation against which the right hand can "rag." The bass, though clearly emphasizing the first and fifth degrees of the scale of G $\flat$  major, is peppered with little dissonances. The melody ends on a $\natural^1$ . The bass gets stuck on d $\flat$  (the V), which, because of the held a $\natural^1$  in the right hand, starts to sound like a C $\sharp$ , and the right hand strums an E major chord with an added F $\sharp$  on the second eighth-note of a hemiola in 4/8, quite independent of the bass. There is both rhythmic and harmonic ambiguity

The second theme, beginning at m. 18, starts in what appears to be D minor but is revealed by the b $\natural^2$  in m. 24 to be F Lydian. F (major and/or Lydian), it would seem, will function as a substitute-dominant of G $\flat$  major, a reasonable alternative to the real dominant in a piece which is mostly bi-tonal. The left hand remains firmly on a G $\flat$ -major chord. The bass even outlines a G $\flat$ -major scale and IV-V-I cadence in mm. 21-25. The last three pitches of the second theme, A $\natural$ -G $\natural$ -F $\natural$  with an E upbeat, are repeated in mm. 26-30 as the closing gesture,

still in F major. The bass is still on a G $\flat$ -major chord, although the emphatic C $\flat$ -D $\flat$  bass does not allow for complete stability. We are not sure if we are in the I or the IV of G $\flat$  major.

The second exposition begins at m. 34. The first theme is presented with octave doubling and bigger chords in the left hand, that is, with an expanded sonority. The theme is also expanded by a repeat, in mm. 44–49, of its last five measures. The second theme, starting in m. 50, is likewise presented with similarly enlarged sonorities. The closing gesture, however, is not and is exactly as it was in the first exposition, ending with the right hand in F major and the left hand in an unsatisfying IV-I, the I in 6/4 position.

A raucous, march-like new tune bursts in m. 66 to start the development. The harmony is a very clear G $\flat$ -major chord, but the rhythm for two measures is in hemiola. The consequent is in 3/4, but the missing downbeat of m. 74 quite throws off one's rhythmic sense, as do the low, unpitched final quarter notes of mm. 73 and 75, notated with an "x." We have been "warned," it would seem, that this development is to be a bit of a roller-coaster ride and, in fact, it is made up of many short contrasting sections. Mm. 76-79 present a delicate little waltz, based on the rhythm of mm. 8-11. These measures feel like they are in the dominant of E major (F $\flat$  major), but at their end the harmony slips to a B $\flat$ -major seventh chord in the left hand with an F-major chord in the right hand. The right hand again strums in 4/8, off-the-beat rhythm of mm. 15-17. The main theme enters suddenly and manically in D major, but a D major with an added-sixth. This chord (the so-called "American sixth chord," a standard jazz substitution for a

simple triad) over a dominant (A) pedal lasts only 4 measures and we are plunged, at m. 87, into a dark, ominous, rhythmically rough B $\flat$  minor. Then, rising octaves with minor thirds, rising by minor thirds, resulting in cross-relations, lead to a few bars of theme one in a light G $\flat$  minor (with the B $\flat$ bs in the left hand spelled as A $\sharp$ ). The rhythm has been simplified, the syncopation taken out. However, this quickly turns anxious and at m. 104 plunges back to the darkness of m. 87, this time in F minor. The rising octaves with minor thirds, against a much more dissonant left hand, now bring us to a climax. The right hand reiterates a motif B $\flat$ -A $\flat$ -F $\flat$ -F $\sharp$ , in B $\flat$  major, over a repeating G $\sharp$ -D $\sharp$ , i.e., G major, bass.

Measures 121-133 were newly composed for *The Guests*. On page 8 of the manuscript (see ex. 4.4, p. 166) Blitzstein wrote, "Insert!!" These measures in pandiatonic C major, a tritone away from the home key, are a crucial addition to the work, the one moment of sunlight, joy, and ecstasy in a mostly dark, nervous, and edgy piece. In a steady crescendo, and in steady waltz rhythm, the music builds to an expansive moment, a broad climax, undercut only slightly by the sub-dominant bass. At m. 134, a sudden piano subito interrupts the grand moment and in one page the tension, both rhythmic and harmonic, builds to the recapitulation. Measures 139-145 have a one-and-a-half octave descending chromatic scale in the left hand with an off-beat right hand. After four bars of clash between the right hand (in 6/8 and D $\flat$  major) and the left hand (in 3/4 and C major), the music explodes in the thickest and most dissonant texture yet heard. Four-note chords, a half step apart, in alternating hands, major in the

right and minor in the left, battle. This begins with E minor in the left hand and E $\flat$  major in the right and rises to F minor in the left hand and E major in the right. In m. 149, the rhythm breaks down with a 5/4 measure after which, in mm. 150-53, the conflicting chords are repeated nine times. If the sequence of chords had continued, the next chords would have been G $\flat$  minor and F major. In fact, the music arrives in F major and both hands outline an F-major chord, in a big upbeat, a big inhalation, before the arrival at the recapitulation. The last note of this upbeat, A $\sharp$ , reveals itself, like the A $\sharp$  at the end of the introduction, to be the bluesy lower neighbor of the third of the tonic G $\flat$ -major chord.

As in many Romantic piano sonatas, the moment of greatest tension and release is the arrival at the recapitulation. Theme one and theme two are presented in even fuller sonorities, of greater registral span than before, with octaves and four-note chords in the left hand and four-note chords in the right hand. Unlike the classical sonata form where the second theme is usually presented in the tonic in the recapitulation, here the second theme is presented in its original key, F Lydian, but with one significant change. The bitonality of the exposition, with the bass in G $\flat$  major, is not maintained. The key of the accompaniment of the second theme is now F major, with the bass in a clear V-I. Since the second theme begins in D minor and ends in F Lydian, we now get D minor over F major and F Lydian over F major. Neither combination feels completely stable and the F Lydian, with its B $\sharp$ , over F major is strangely disconcerting. The closing gesture is extended some 6 measures, and the right

hand strums the 4/8 off-the-beat chords in C major with an added D over C $\flat$  and D $\flat$  (G $\flat$  6/4).

The coda starts at m. 188. The C $\flat$ -G $\flat$  bass, now in octaves, now seems to be establishing C $\flat$  as a tonic, but the G $\flat$ -major "march" theme that started the development bursts in, as brusquely as before, with a repeat of mm 66-73. In mm. 198-201, the consequent is repeated twice, each time an octave higher. Measures 203-4 repeat the E $\flat$  and A $\sharp$  (B $\flat\flat$ ) that ended the introduction, and once again the A $\sharp$ , its bluesiness now emphasized by the left hand's A $\flat$ , though without surprise this time, leads to the B $\flat$  of the final G $\flat$  major tonic chord.

PAUL BOWLES:  
TWO LATIN-AMERICAN PIECES

In the 1930s and 1940s, the composer-novelist Paul Bowles (1910-1999) traveled outside the United States frequently, being especially attracted to Latin-America. His first trip to Mexico was in 1937.<sup>1</sup> Other trips to Mexico included "six months . . . in 1940, all of the summer and part of the autumn of 1941, . . . [and] from December [1942] to April of 1943. . . . [In] 1945 he took a long trip through Central America."<sup>2</sup>

During this period Bowles wrote many short piano pieces that reflected this experience. The titles of the pieces that were published reveal their Latin origins:<sup>3</sup>

*Huapango No. 1* (Axelrod Music, 1939; Alec Templeton, Inc., 1954)  
*Huapango No. 2 (El Sol)* (Axelrod Music, 1939; Alec Templeton, Inc., 1956)  
*El Bejuco* (Mercury Music Corporation, 1943)  
*El Indio* (Mercury Music Corporation, 1943)  
*La Cuelga* (Hargail Music Press, 1946)  
*Sayula* (Hargail Music Press, 1946)

Two later pieces in this genre were not published at the time of composition:

*Tierra Mojada* (1947) and *Orosí* (1948). This dissertation will fill in that gap.<sup>4</sup>

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<sup>1</sup> Millicent Dillon, *A Little Original Sin* (New York: Holt Rinehart and Winston, 1981), 42.

<sup>2</sup> Gena Dagele, *Paul Bowles: Manufactured Savage*, (Ph. D. dissertation, The University of Texas at Austin, 1984): 86.

<sup>3</sup> Jeffrey Miller, *Paul Bowles: A Descriptive Bibliography* (Santa Barbara, California: Black Sparrow Press, 1986), 205-230. The Harry Ransom Humanities Research Center at the University of Texas at Austin has copies of all these pieces.

<sup>4</sup> *Orosí* was published in an editorially-much-less-detailed edition in Bennett Lerner, "Three Musical Discoveries," *Keyboard Classics*, 6:4 (July-August, 1986): 27-29.

## Bowles's Trip to Morocco

In 1931, at the suggestion of Gertrude Stein, Bowles traveled to Tangier with his friend and then teacher, Aaron Copland. Copland wrote: "Miss Stein (I have *always* called her Miss Stein.) . . . said, 'Ohhh, of course go to Tangier. It is a marvelous place.'"<sup>5</sup> Or as Bowles remembered it, she said: "The place you should go is Tangier. Alice and I've spent three summers there, and it's fine. Freddy'd like it because the sun shines every day. At least in the summer."<sup>6</sup> Copland didn't like it. "'It's a madhouse, a madhouse!' declared Aaron."<sup>7</sup> Copland recalled that, "It was just like President Street in Brooklyn, clothes hanging out everywhere and everyone screaming."<sup>8</sup> Bowles, on the other hand, more than liked it:

Like any Romantic, I had always been vaguely certain that sometime during my life I should come into a magic place which in disclosing its secrets would give me wisdom and ecstasy—perhaps even death. . . . I was incredibly happy. . . . I let the happiness wash over me and asked no questions.<sup>9</sup>

It is not surprising, then, as Copland said (around 1981), that "Paul stayed behind in Tangier when I left. He is still there, fifty years later!"<sup>10</sup> Bowles's decision to live in Tangier was actually made in 1947:

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<sup>5</sup> Copland and Perlis, *Copland: 1900 Through 1942*, 188.

<sup>6</sup> Bowles, *Without Stopping: An Autobiography* (New York: Ecco Press, 1972; rev. ed. 1985), 123. Freddy was Miss Stein's nickname for Bowles.

<sup>7</sup> Bowles, *Without Stopping*, 127.

<sup>8</sup> Copland, conversation with the author, Spring 1982.

<sup>9</sup> Bowles, *Without Stopping*, 125.

<sup>10</sup> Copland and Perlis, *Copland: 1900 Through 1942*, 188.

One balmy night in May, asleep in my quiet bedroom, I had a dream. . . . This dream was distinctive because . . . after I woke it had left its essence with me in a state of enameled precision: a residue of ineffable sweetness and calm. In the late afternoon sunlight I walked slowly through complex and tunneled streets. As I reviewed it, lying there, sorry to have left the place behind, I realized with a jolt that the magic city really existed. It was Tangier . . . for the Tangier in which I had wandered had been the Tangier of 1931. . . . It did not take me long to come to the conclusion that Tangier must be the place I wanted to be more than anywhere else.”<sup>11</sup>

On 1 July 1947, Bowles left Brooklyn, for Tangier, Morocco, on the S. S.

Fernscape.<sup>12</sup> The first piece presented here was composed before, and the second after, Bowles's departure for North Africa. *Tierra Mojada* bears the date “March, 1947” and *Orosí* is dated “October 24, 1948.”

### My Trip to Morocco

In June 1982, I traveled to Tangier, Morocco, with the express purpose of meeting Paul Bowles and asking him if he had any unpublished piano pieces. My interest in Bowles had been sparked by the enthusiasm of Aaron Copland, who had said, “I never knew Paul to write a dull piece.”<sup>13</sup> Bowles's greeting was cordial, and he was happy to receive greetings brought personally from Copland. He bemoaned the fact that much of his unpublished music had been lost, saying, “But wherever are the scores? I've got nothing.” Undaunted, I asked him if he might, in fact, have the music of some piano pieces that had not been published

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<sup>11</sup> Bowles, *Without Stopping*, 125.

<sup>12</sup> Christopher Sawyer-Lauçanno, *An Invisible Spectator: A Biography of Paul Bowles* (New York: Weidenfeld and Nicolson, 1989), 265.

<sup>13</sup> Copland, conversation with the author, [n.d.] 1980-81?.

and, especially, that he had never heard. He said that he would look, and when I returned the next day, he had found the score of *Orosí*. He apologized for having found only one piece, but said he would look further. I played *Orosí* for him on his electric organ (which he called his “organcito”) and found the piece beguiling. I left Morocco with only the one piece in hand. Another turned up a bit later: “It’s very late to be writing you about a piano piece . . . but I discovered the one I’d been looking for, and only about an hour and a half ago. Thus I feel encouraged to write you of the fact. . . . During the next few days I’ll make a legible copy. . . . So the piece I’ve dragged out of hiding ought to reach you soon.”<sup>14</sup> That piece was *Tierra Mojada*.

#### Tierra Mojada: The Place

The piece Paul Bowles had found bore the title *Iquitos*, “a title that needs changing, I think. If when I’ve finished copying it, I can’t find a more acceptable one, I’ll simply leave it as it is. Iquitos [a town in Peru] wasn’t as well known a place as it is now.”<sup>15</sup> Bowles preferred to name his pieces after places unknown to tourists. The title was changed to *Tierra Mojada*. About the new title, Bowles wrote, “It’s not a particular place; could be anywhere more or less, as long as the

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<sup>14</sup> Bowles, letter to the author, 18 December 1982.

<sup>15</sup> Bowles, letter to the author, 18 December 1982.

ground was damp.”<sup>16</sup> (“Mojada” is Spanish for “damp.”) In another letter, he said he did not know if he liked the piece or not, “as I’ve never heard it.”<sup>17</sup>

### Orosí: The Place

Before the world premiere performance of *Orosí*,<sup>18</sup> I asked Bowles to write a program note. He responded:

I’ve never written a program note; I wonder why. Perhaps because I’ve never been asked for one. And what can I possibly say. A simple melody becomes a dance, returns and ends. *Orosí* is a village in a valley of Costa Rica. When I was living in Guanacaste [Costa Rica], the cowboys on the ranch were building a marimba using bamboo and gourds. When it was finished, they spent each afternoon working obsessively on a 3/8 accompaniment to an unstated melody. The memory of that dogged accompaniment dictated the dance section of *Orosí*, which, when I wrote the piece, I imagined as being played on a homemade marimba, with two men on the bass and two on the treble. If that sort of information can provide material for program notes, fine. But surely a piece this unevolved needs no musical analysis.<sup>19</sup>

On 5 January 1983, I wrote Bowles,

I’ve called the Costa Rican travel service for information about *Orosí* and—you’ll be sorry to hear—it is now a big tourist attraction. Buses take tourists there to see the beautiful valley and—as part of a package deal, which they tried to sell me—to eat a local fish. (Before leaving you have to specify whether you want a small, medium or large fish!)<sup>20</sup>

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<sup>16</sup> Bowles, letter to the author, 21 January 1983.

<sup>17</sup> Bowles, letter to the author, 9 May 1983. The first performance was given by the author 8 September 1983 at Greenwich House Music School, New York, New York.

<sup>18</sup> The first performance was given by the author 28 February 1983 at Carnegie Recital Hall, New York, New York.

<sup>19</sup> Bowles, letter to the author, [n d.] December 1982.

<sup>20</sup> Lerner, letter to Bowles, 5 January 1983.

Bowles responded:

I was saddened but not surprised to hear that Orosí has become a different place; that's the danger of naming pieces after idyllic spots! I have quite a few such piano pieces: *Guyanilla* and of course *El Bejuco* and *Sayula* and *Tamanar*.<sup>21</sup> The Huapangos at least have generic titles and I needn't worry that busloads of tourists will invade them.<sup>22</sup>

### Composer and Writer

Although my focus in this dissertation is on Bowles the composer (and on only two of his pieces), a few words must be said about Bowles the writer. At the present time, his novels (such as *The Sheltering Sky* and *The Spider's House*) and short stories (such as *Pages from Cold Point*) are much better known than his music, and a great deal has been written about his literary works.<sup>23</sup> Less has been written about his music. In the winter of 1988, I prepared a nine-page bibliography listing writings about Bowles's music, for the most part, newspaper articles. I had to agree with Bowles's assessment of the project: "The bibliography you mention would contain remarks about my music? But as far as I know no one has written at length or in depth on it."<sup>24</sup>

<sup>21</sup> In 1994 the score of the previously-thought-lost *Tamanar* was found by David Weintraub in a small box in the apartment of his recently deceased father, Eugene Weintraub, the publisher of *Tamanar* and *Music for a Farce*. The box is presently in the possession of Irene Herrmann, Bowles's musical heir, at the University of California, Santa Cruz. (Irene Herrmann, letter to the author, 4 December 2000.)

<sup>22</sup> Bowles, letter to the author, 22 January 1983.

<sup>23</sup> For example, see the "Paul Bowles Issue" of *Twentieth Century Literature*, 32:3/4, Fall/Winter, 1986. See also, Cecil McLeod, *Paul Bowles: A Checklist, 1929-1969*, (Flint, Michigan: Apple Tree Press), 1970, and Miller, *Paul Bowles: A Descriptive Bibliography*.

<sup>24</sup> Bowles, letter to the author, 22 January 1983. (Gena Dagele has since published an article on Bowles's music, "A Nomad in New York: Paul Bowles 1933-48", *American Music*, 7:3 (fall 1989), 278-314, and Donald Crandall has written "The Published Piano Music by Paul Bowles" (D. M. A. diss., University of Texas at Austin, 1997).

When Bowles was in the United States during the 1930s and 1940s, his composing career was dominant. His literary efforts consisted mostly of articles for *Modern Music* and reviews for *The New York Herald Tribune*. During the decisive boat trip to Morocco in July 1947, he wrote his seminal short story *Pages from Cold Point*<sup>25</sup>, and in Morocco, in 1948, he began working on his first, and most famous, novel *The Sheltering Sky*<sup>26</sup>. After that time, he was more and more a writer first and a composer second. Among the reasons for this change of career was that, living so far away from Broadway, he could no longer be as involved in writing theater music as he had been, supplying incidental music for important plays such as *The Glass Menagerie* (1944) of Tennessee Williams.

Another, more practical reason was the difficulty of obtaining a decent piano in Tangier. In 1931, Copland and Bowles had “an African piano” about which Copland wrote to Gertrude Stein:

It looks like a piano but . . . sounds like hell! It would sound all right if we could only get a piano tuner who can tune. But they tell me he’s not easily found in Morocco. We tried one man who put it more out of tune than it was before he touched it.<sup>27</sup>

Copland told me that it had taken two donkeys to get that piano up the mountain to the house he and Bowles had rented. Bowles wrote me that he

was surprised to hear that the piano was delivered to our house on the Old Mountain by *two* donkeys, but if Aaron remembers two there must have been two. I don’t even remember one, save that I know the instrument was brought up on donkey-back. Or on the backs of two donkeys. I recall the day as a bad one, for at that time we had no roller-

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<sup>25</sup> Bowles, *Collected Stories* (Santa Barbara, California: Black Sparrow Press, 1981).

<sup>26</sup> Bowles, *The Sheltering Sky* (New York: New Directions Books, 1948).

<sup>27</sup> Copland and Perlis, *Copland: 1900 Through 1942*, 188.

skate key to tune the piano with, and the summer seemed about to be hopeless.<sup>28</sup>

That was in 1931. In the 1980s, the situation was no better: “I tried one day last week to fashion something [a new piece] for you, and renounced the idea. It would all be easy enough if I had access to a piano, but without one I simply get lost. Two pianos is easier, because it matters less what either one sounds like alone. One relies (or I do) so much on the sostenuto pedal while composing. Even if it needn’t be used much in the performance.”<sup>29</sup> “I can’t write a new piece for piano on the Phillips organ [his *organcito*], and no one in Tangier has a piano (for good reasons: no tuners and a hopelessly damp climate).”<sup>30</sup> “Tangier has no tuner. Naturally, having no pianos.”<sup>31</sup> “If my *organcito* were a pianito I’d write a piece . . . but as things stand, I don’t know. No attack, no sostenuto—difficult to manage. This is Tangier as it was when I first arrived.”<sup>32</sup> Whatever the reasons, after 1947 the composing tapered off.<sup>33</sup>

When I played *Orosí* for the first time, in Bowles’s apartment in Tangier, I was made strongly aware of what I have called “the curious dichotomy in Bowles’s creative life: on the one hand, his grim, even brutal literature; on the other, his witty, graceful music.”<sup>34</sup> Lou Harrison called Bowles’s Latin pieces *El*

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<sup>28</sup> Bowles, letter to the author, 16 November 1982.

<sup>29</sup> Bowles, letter to the author, 5 December 1986.

<sup>30</sup> Bowles, letter to the author, 9 May 1983.

<sup>31</sup> Bowles, letter to the author, 5 July 1983.

<sup>32</sup> Bowles, postcard to the author, 28 August 1986.

<sup>33</sup> See Dagel, “A Nomad in New York”, 278-314.

<sup>34</sup> Bennett Lerner, “Paul Bowles: Lost and Found”, *Perspectives on Music: Essays on Collections at the Humanities Research Center* (Austin, Texas: Harry Ransom Humanities Research Center, The University of Texas, 1985): 149-155.

*Indio* and *El Bejuco* “gay and irresponsible.”<sup>35</sup> The fiction is not so friendly. In Bowles’s short story, *A Distant Episode*<sup>36</sup>, a European linguistics professor visiting the Sahara has his tongue cut out by natives. In Bowles’s second novel, *Let It Come Down* (1952)<sup>37</sup>, the protagonist, another Westerner encountering North African culture, commits a senseless murder while drugged on hashish. Bowles describes the deed in icy, emotionless language:

[He put] the point of the nail as far into Thami’s ear as he could. He raised his right arm and hit the head of the nail with all his might. The object relaxed imperceptibly, as if someone had said to it, “It’s all right.” He laid the hammer down, and felt of the nail-head, level with the soft lobe of the ear. It had two little ridges on it; he rubbed his thumbnail across the imperfections in the steel. The nail was as firmly embedded as if it had been driven into a coconut.<sup>38</sup>

In response to my inquiry about this apparent split in his artistic personalities, Bowles wrote:

You remark that no nails are hammered into anyone’s head in the music. That’s not surprising: no hostility is involved in the writing of music. Writing fiction means writing about other people. The door to the subconscious being open, hostility can emerge and take over the writing. Music is about music; it’s a closed cosmos that exists only in musical terms. The part of my mind that lives in music can’t know about the other part. It’s shut off from it. Yet the other part is free to enter into the musical precinct. Mysterious. I haven’t thought about it to any extent; that sort of analysis seems to me dangerous. Let the machine alone as long as it functions!<sup>39</sup>

In a more genial mood, Bowles once told an interviewer,

For me, at least . . . writing and music are an ideal combination. The writing helps me, and anything that helps me helps my music. Music

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<sup>35</sup> Lou Harrison, A review of the first performance (which, as stated in Miller’s *Bibliography*, was by pianist Sydney Foster in Carnegie Hall on 18 October 1944) of “Two Mexican Dances,” *Modern Music* 22 (November-December 1944): 34.

<sup>36</sup> Bowles, *Collected Stories*.

<sup>37</sup> Bowles, *Let it Come Down* (Santa Barbara, California: Black Sparrow Press, 1980)

<sup>38</sup> Bowles, *Let It Come Down*, 284.

<sup>39</sup> Bowles, letter to the author, 8 August 1983.

takes care of the inexpressible, the purely emotional things that cannot be translated. And writing takes care of what one thinks about the world—with the emphasis on “thinks.”<sup>40</sup>

### Bowles’s Confrontation with Latin-American Music

In Bowles’s novels the confrontation of a Westerner with an alien culture, most frequently North African, usually results in violence and death. In contrast with this, Bowles’s own confrontation with the culture of Latin-America, both as a tourist and, sometimes, as an ethnomusicologist,<sup>41</sup> resulted in music that was bewitching and light-hearted. Copland described Bowles’s Latin music as “natural and open and flowing.”<sup>42</sup> In 1945, in *Music and Letters*, the Australian composer Peggy Glanville-Hicks (whom Bowles referred to as “my astrological twin”<sup>43</sup>) wrote at length about Bowles and Latin music:

Paul Bowles has led a rather wandering life, of a kind more usually characteristic of a writer than of a musician. He has lived for long periods in places such as Spain, Mexico, Guatemala, the Sahara and several parts of North Africa. . . . His preoccupation with Hispanic cultures is one of the most important aspects of his whole nature and has greatly affected his thought and expression. One has, however, a strong feeling that such vital influences have not so much come about from his contact with these cultures as that an initial and instinctive affinity with them caused him to seek them out for his own development.

Paul Bowles makes a notable contribution to this process of incorporating new elements into the current idiom, and he realizes perhaps less clearly than does the listener that the impact of these folk elements on his own very definite personality produces in his music a completely “new” sound.<sup>44</sup>

<sup>40</sup> Harrison, “Composer at Home Abroad,” *The New York Herald Tribune*, 17 May 1953, sect.4, 5.

<sup>41</sup> Bowles wrote articles on Mexican popular music for *Modern Music*. In the 1940s he made tapes of Moroccan music for the Library of Congress.

<sup>42</sup> Dillon, *A Little Original Sin*, 135.

<sup>43</sup> Bowles, conversation with the author, June 1982.

<sup>44</sup> Peggy Glanville-Hicks, “Paul Bowles: American Composer,” *Music and Letters*, 26 (April 1945): 88-89.

## Performance Style

In 1984 I recorded six of Bowles's Latin-American pieces including *Tierra Mojada* and *Orosí*.<sup>45</sup> At my request Bowles wrote critical comments about my recorded performances. At the risk of some loss of face, but for the benefit of any student of these pieces, I present the composer's comments:

I hesitate to offer any detailed remarks about the performance, even though you make it clear that you'd like to have any ideas that occur to me as I listen. The only piece that could be improved upon generally is *Tierra Mojada*, it seems to me. I was astonished to hear it come out sounding so energetic. Very likely you remember the chaos in my flat, so you won't be surprised to hear that, once again I have no idea where the music for . . . *Tierra Mojada* is. Without the score, I'm at a loss to say whether the tempo is exact or not. In any case, it seems speeded up a bit. This may be because the punctuation between one phrase and the next shortens and sometimes omits a beat, and gives me an impression of breathlessness (besides interfering with the rhythm). I think of the piece as first legato and relaxed, (*then* staccato) and I don't know whether all this is indicated in the dynamics or not. Lack of explicitness in dynamics is one of my great failings, I realize—always was.<sup>46</sup>

The metronome marking in the score is "one measure of 5/16 = 54." My recorded performance is, in fact, played at one measure of 5/16 = 69. Two years later, Bowles was still worrying about this tempo: "Glad you played the Piezas Latino-Americanas, and hope you now take *Tierra Mojada* more calmly (slowly) so it doesn't sound like the others."<sup>47</sup>

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<sup>45</sup> *American Piano Music*. This recording includes *Huapango No. 1*, *El Bejuco*, *Tierra Mojada*, *Orosí*, *La Cuelga*, and *Huapango No. 2 (El Sol)*, (in that order), as well as Bowles's non-Latin *Six Preludes*. (*American Piano Music*, Vol. 2, includes Bowles's non-Latin *Sonatine*, *Dance*, and *Cross-Country* for two pianos, both parts played by Bennett Lerner.)

<sup>46</sup> Bowles, letter to the author, 30 June 1984.

<sup>47</sup> Bowles, letter to the author, 13 October 1986.

Bowles wrote about Mexican popular music that it is “insistent, childlike, impersonal.”<sup>48</sup> This could describe the mood of his own Latin-American pieces, though not their sophisticated harmonies and rhythms. It does, however, tell us that this is music in which personal expression has little place. *Tierra Mojada* is marked “In strict tempo throughout.” About a mere touch of rubato in my recorded performance of *Huapango No. 1*, Bowles wrote, “Graceful, but un-Mexican!”<sup>49</sup> He was more blunt when speaking to a mutual acquaintance in Tangier: “On his record Bennett Lerner makes my small designs sound like actual music, and I’m grateful to him for disinterring them—but at one point in the first *huapango*, I always want to give him a kick!”<sup>50</sup> Nevertheless, there was no kick in his letter about my performance:

If you hadn’t stressed that you wanted to hear whatever reservations I held on the performances, I shouldn’t have mentioned any . . . because listing makes me seem unappreciative of your magnificent achievement. (Unless a composer can play his own music he should keep quiet in front of someone who can.) Anyway, many, many thanks and bravo!<sup>51</sup>

And in 1987, he wrote to me: “As you must know, your decision to resuscitate my music, left for dead all these years, means a great deal to me.”<sup>52</sup>

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<sup>48</sup> Bowles, “On Mexico’s Popular Music,” *Modern Music* 18:4 (May-June, 1941): 230.

<sup>49</sup> Bowles, letter to author, 30 June 1984.

<sup>50</sup> Phillip Ramey, conversation with the author, Spring, 1986.

<sup>51</sup> Bowles, letter to author, 30 June 1984.

<sup>52</sup> Bowles, letter to the author, 17 January 1983.

## Recordings of Interest

There are a number of earlier recordings of interest of Bowles's Latin-American pieces. A list follows:<sup>53</sup>

*Huapango No. 1*

Jesus Duron, pianist

New Music Quarterly Recordings 1414 (1938)

*Huapango No 2 (El Sol)*

Paul Bowles, pianist

New Music Quarterly Recordings 1414 (1938)

*El Bejuco, Sayula*

Arthur Gold and Robert Fizdale, duo-pianists

Art of This Century 803 (pre-1948)

*Mexican Dances: La Cuelga, El Bejuco, El Indio*

Andor Foldes, pianist

Vox 19068 (1947)

Bowles plays *Huapango No. 2 (El Sol)* with great spirit, absolutely strict rhythm, completely without rubato. There are a few missed notes. It is not virtuoso playing but it has pep.

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<sup>53</sup> Carol J. Oja, *American Music Recordings, A Discography of 20th-Century U. S. Composers* (Brooklyn: Institute for Studies in American Music, 1982), 47. This discography lists altogether 32 discs of Bowles's music, in various media. It pre-dates those by the author. Of interest are later recordings of selected songs by tenor Paul Sperry (Albany Records Troy 043, 1990) and baritone William Sharp (New World Records 80369, 1989) In a letter of 20 December 1991, Bowles wrote to me that he much preferred the latter.

In addition to the author's recordings, there are more recent recordings of Bowles's piano music by Ramon Salvatore (*Music in the American Grain*, Cedille Records 90000010, 1992, which includes the same six Latin-American pieces as the author's recording ETC 1019), Gustavo Romero (*Paul Bowles: An American in Paris*, KOCH International 3-1574-2, 1995, which includes *Huapango No. 2 (El Sol)*, *La Cuelga*, *El Bejuco* and *Six Preludes*), and Irene Herrmann (*Portrait of Paul Bowles*, KOCH International KIC 7343, 1995, *Four Miniatures*).

### Sources

For *Tierra Mojada* I used a photocopy mailed to me by the composer in December 1982. In addition, I consulted a photocopy of the manuscript of *Iquitos* in the Harry Ransom Humanities Research Center at the University of Texas at Austin. In January 1983, Bowles wrote:

Recently, I mailed you a piano piece (*Tierra Mojada*). If you've received it, I'd like to make a couple of corrections of mistakes I find I made when copying it from blown-up microfilm. [Corrections follow.] That's all I found trying to play it over on the organcito, but when you have the leisure to look at it, you may find other errors.<sup>54</sup>

Two weeks later he wrote again:

Thanks for . . . letting me know that *Tierra Mojada* had reached you. . . . Now I have two more errors that need to be corrected. I really ought to have gone over the piece before sending it, but I was in a hurry. [Corrections follow.] I said there'd be more, and there are. And if you find anything suspect, please note it down for me; I'd appreciate it. God knows what horrors remain in my orthography there.<sup>55</sup>

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<sup>54</sup> Bowles, letter to the author, 21 January 1983.

<sup>55</sup> Bowles, letter to the author, 3 February 1983.

The score, hand copied from a blown-up microfilm, did, indeed, have many mistakes, most of them obvious. The manuscript in the Harry Ransom Humanities Research Center—probably the source of Bowles’s “blown-up microfilm”—is quite neat and much more accurate, and was used to confirm corrections.

The edition of *Orosí* is based on a photocopy of a manuscript in Paul Bowles’s possession, given to me by the composer during my June 1982 visit to his home in Tangier, Morocco.

#### The Bowles Collection at the HRC

The Harry Ransom Humanities Research Center (HRC) has an extensive collection of Bowles’s papers, letters, photographs and scores. How Bowles’s music ended up in Texas is an interesting story. As I wrote in the HRC’s journal, *Perspectives* (1985),

[Bowles’s] music ended up at the HRC . . . due to a combination of goodwill, misunderstanding, and luck. The fact is, Bowles was never careful about his manuscripts; for instance, the score of his “Negro opera,” *Denmark Vesey*, was lost in the New York subway. While he was traveling in such places as Bali, Costa Rica, or the Rif Mountains of Morocco, his scores and papers were left with various friends. One of them was Libby Holman, the famous torch singer, for whom Bowles wrote an opera based on Garcia Lorca’s *Yerma*. The materials at Libby Holman’s were sold to the HRC in 1969 through Andreas Brown of New York City’s Gotham Book Mart. When I interviewed Brown in the summer of 1983, he stated that he had made the arrangement to raise money for Bowles and that he and Bowles had gone to Holman’s apartment to look for his effects, with Bowles wondering, “Are they still there?” They were, stored on shelves and piled in closets. Brown remembered subsequently packing and crating, without any cataloguing or sorting, and shipping everything to Texas. According to research librarians at the Center, the

Bowles music materials came to HRC primarily in June 1969 from Andreas Brown.<sup>56</sup>

Bowles suggested in a letter to me—which I will here quote more fully—that he had intended that Texas should have only letters and autographed books, not music.

I imagine my scores were mistakenly removed from Libby Holman's closet along with other things which I'd agreed to sell to Andreas Brown. It's always been a mess, because not everything seems to have gone to the same repository. I've never been sure what is at Austin [although the HRC does provide a three-page list of its musical holdings] and what is somewhere else, if indeed the items not at Austin are anywhere. My music will never be assembled; there were already many scores for theatre which had been kept by producer or director and which couldn't be located after the show closed. What I thought I'd agreed to part with were certain signed books, and correspondence. Of course I intended to keep my music and photographs. Somehow everything went; if I'd stayed in New York and been present to supervise the entire operation, everything would have gone smoothly.<sup>57</sup>

So the scores may have gone by mistake:

"A mistake perhaps, but a felicitous one, for otherwise, most, if not all, of Bowles's scores would probably be lost. . . . The Humanities Research Center is thus the only source for Bowles's unpublished musical works and, given the difficulty of tracing Bowles's scores in private collections, the most accessible source for most of his published works."<sup>58</sup>

Bowles died 18 November 1999. In his will he named Irene Herrmann executor of his musical estate. In December 2000 she went to Bowles's apartment in Tangier to examine the musical materials remaining there. (The

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<sup>56</sup> Lerner, "Paul Bowles: Lost and Found," 153.

<sup>57</sup> Bowles, letter to the author, 23 July 1983.

<sup>58</sup> Lerner, "Paul Bowles: Lost and Found," 153, 155.

University of Delaware had already collected much of the literary materials for its Special Collections.) Unfortunately, she found no previously unknown pieces.<sup>59</sup>

### *Tierra Mojada: The Piano Piece*

*Tierra Mojada* is a picture postcard from the damp valleys of Peru. It is in four sections, in ABA form with a short coda. For most of the piece the right hand is in parallel thirds like two Peruvian flutes, or *queñas*, under which the left hand plays either a single-line broken-chord bass or chords. This mostly unvarying texture is more than offset by the piece's many rhythmic and harmonic surprises.

*Tierra Mojada* opens cheerfully in D major. The most notable aspect of this section is its rhythm. It is in 5/16 and feels rather as if was really in 6/16 (two dotted eighths) with one sixteenth deleted, a typical rhythmic technique of Bowles, a way of "modernizing" a simple rhythm.<sup>60</sup> The bass could easily be changed to 6/16, as in m. 7, and, in fact, after m. 7 the rhythm stays in multiples of 3/16. The 5/16 is, nevertheless, enticing, beguiling, and fresh, and it feels no less natural than the 5/4 waltz in Tchaikovsky's Sixth Symphony.

The opening of *Tierra Mojada* presents two tunes, one in the tonic, D major (mm. 1-8) and one in the subdominant, G major (mm. 8-16). There is no tonal ambiguity until the final note of this section. In m. 16, one expects a repeat

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<sup>59</sup> Irene Hermann, telephone conversation with the author, Santa Cruz, CA-New York City, NY, 2 February 2001.

<sup>60</sup> And perhaps Bowles, not having a score to refer to, was mis-remembering when he criticized me for omitting a beat and giving "an impression of breathlessness."

of the low As of m. 12, but, instead, there are low Bs; this abruptly shifts the key to E major, the key of the second section.

There is, in addition, rhythmic ambiguity in the hemiolas of mm. 12 and 16. In m. 16 the hemiola establishes the pulse of the second section in a rhythmic modulation. This pulse is kept for the whole second section, which is mostly in 2/4 but with rhythmic surprises, beats added or taken away, in mm. 25, 30, and 42. This section is a Stravinskyan mosaic, made up of many short tunes that follow each other like small blocks, separated by different, unexpected, punctuation devices. For example, mm. 17-21 in E major end with an incomplete cadence which does not prepare the following A $\flat$ -major chord. Mm. 22-24 in A $\flat$  major end in m. 25 with a sudden C-major chord with a flat ninth (D $\flat$ ) on the top. This dissonance may just be for spice; it does lead to the F minor of the second beat of m. 25. This next small section in F minor closes on the first beat of m. 30 with a V<sup>7</sup> to D $\flat$  (C $\sharp$ ). The next section, from the second beat of m. 30 to m. 38 (actually in C $\sharp$  minor) is the largest of the building blocks in the mosaic and leads to the climax in D $\flat$  major in mm. 41-42. This climax, with the only four-note chords in *Tierra Mojada*, provides a brief moment of warmth and expansiveness in this dry and witty piece. After this very short climax the music subsides quickly and returns to E major, the tonic of the second section. Instead of cadencing in E major, however, the music simply slips by sequence down a whole step to D major for the return of the opening section of the piece. This return is identical to the first time except that on the first beat of m. 49 the melody note has been

raised from  $g^2$  to  $a^2$  in the manner of a pop or folk singer. As it is the only change in the whole section, it does, perhaps, sound a bit too unique, if delightful, and one wishes for more such variations.

At m. 63 the second section seems to return. The surprise here is that what starts out as if it will be a full repeat turns out to be a coda, consisting of only nine measures. It is made up of a repeat of mm. 17-21 and a new version of mm. 45-47. In this new version the  $c\sharp$  in the right hand on the fourth eighth m. 45 is changed to a  $b\sharp$ , removing the early tonal ambiguity. This time the key of E major is firmly established. Thus, *Tierra Mojada* does not end in its opening key of D major. However, this cadence in the “wrong” key is perfectly satisfying. The oscillation of keys (in this case, D major and E major) takes the place of tonic-dominant function.

### *Orosí*: The Piano Piece

*Orosí* is a tourist snapshot of sunny Costa Rica. It is in three parts: a musing introduction, a lively central section, and a coda. The inspiration for the piece was the “dogged” accompaniment that Bowles heard Costa Rican cowboys practicing on a bamboo marimba. That repetitive, oscillating accompaniment determines the style of the piece: the harmonies throughout *Orosí* are based on the oscillation between pairs of adjacent chords. This oscillation deprives the chords of their harmonic function and creates harmonic stasis. This is typical of much Latin or Hispanic folk music, for example, Flamenco. The introduction,

which is in four phrases, begins with a somber rising scalar theme in 4/4 in A Dorian, which is repeated. The harmonies, too, are in A Dorian. The accompanying 6/4 chords, spiced with an added second step of the scale, oscillate in whole notes between D major and C major. The first phrase oscillates D-C-D, coming to rest on D, and the second phrase oscillates C-D-C, coming to rest on C. There is no feeling that either D or C is the tonic. The last note of each of these phrases in 4/4 time is two beats longer than expected. It is a favored technique of Bowles to add or subtract beats in order to avoid squareness. The third phrase, beginning with the upbeat to m. 9, is new and adds some sweetness to the music. In contrast to the opening measures, it is chordal and descending. The first bar spells out a D-minor seventh chord and the second an E-minor chord with an A suspension. The third and fourth bars of this phrase are a varied repeat of the first two, and in m. 11 the left hand begins an arpeggio motion in eighth notes that will continue into the fourth phrase. The fourth phrase, beginning with the upbeat to m. 13, is an ornamented repeat of the opening phrase of *Orosí* and is marked *più mosso*. The chords in the left hand now oscillate in half bars and are broken into eighth notes.

At m. 16 a metric modulation from quarter = 108 to dotted quarter = 72 (the eighth note remaining at 216) leads to the central section. This section is in two parts: AABA and CCBA. The BA is a refrain. The opening phrase is the melody of the introduction harmonized in parallel thirds and now in 3/8 meter. The change of meter elicits a character from the theme that is quite different from the somber opening, and the music is now playful. One can easily imagine it

being played by two mariachi trumpets. The left hand plays the “dogged” bamboo-marimba accompaniment. The bass of this accompaniment oscillates between c and A under an A-minor chord with an added D. The harmony is static throughout this phrase, in either A Aeolian or C pandiatonic mode. The easy flow of the music comes from the syncopations in the right hand.

The second phrase, beginning in m. 23, is an exact eight-bar repeat of the first phrase. However, the bass drops to G in m. 27, hinting momentarily that the tonic might really be C, and also making the right hand melody feel like it goes higher, with more intensity, than it did in the previous phrase. However, in m. 30 the bass returns to A. This is the first of many false leads.

The third phrase, beginning in m. 31, is the refrain. It is based on the descending seconds of the beginning of the third phrase of the introduction. Unexpectedly, it is in 4/4 over the steady 3/8 accompaniment, and its two phrases take up sixteen eighth notes. Since the left hand has kept up the 3/8 throughout, an extra beat is necessary in m. 36 so that everything comes out right. The melodic flow is so smooth that one hardly notices the rhythmic trickery.

The fourth phrase, beginning in m. 36, is the same as the first phrase of the central section, except that the bass now touches on D in m. 40, giving us a II-V-I to C major. However, this is immediately annulled by the A in the bass of m. 43. This phrase is only 7 bars long because a new theme bursts in one measure “early.” This theme, which outlines an A-minor triad, introduces a new texture, a melody in octaves with an inner fifth. This is a texture Bowles favored

in his Latin pieces. It is found in the two Huapangos and in *El Bejuco*. Grace notes add chromatic spice to the modal harmonies and give a sliding-up-to-the-note trumpet-slur quality to the melodic line. The third phrase of this theme, beginning in m. 51, is cut short by one bar, being only three bars long, and in mm. 52- 55 the bass has D-G-D-C, or II-V-II-I in C major, but, as before, it then returns to the A-C oscillation.

After the eighth-note breath in m. 58, the refrain returns, the right hand an octave higher than before and the left hand with the bass in octaves. The last phrase is now in crescendo and ends with a melodic rise. It would appear to stop on a  $V^{642}$  chord in C major. However, after a fermata, the introduction returns with its ambiguous chord oscillation in A Dorian. After only three measures the piece ends suddenly with an ominous, low, open fifth, A-E. It is a surprisingly cool, low-temperature ending for such a dance-like piece.

IRVING FINE:  
*DIVERSIONS FOR PIANO*

In the late 1950s Arthur Cohn, head of “serious music” at Mills Music, asked his friend Irving Fine (1914-1962) to compose an orchestra piece that would be accessible to young audiences and therefore easy for the publisher to promote. He specifically requested music that was “charming and pretty,” i. e., not dissonant.<sup>1</sup> In 1959, in response to this request, Fine orchestrated four existing piano pieces. He grouped them together under the title *Diversions for Orchestra*.<sup>2</sup> It is these four pieces, in their original piano versions, which are presented in this dissertation as *Diversions for Piano*.

The movements of *Diversions for Piano* as presented here are “Measuring Music (The Red Queen’s Gavotte),” “Little Toccata,” “Arioso (Koko’s Lullaby),” and “Flamingo Dance (Polka).” The titles and the order of the pieces differ from both the orchestral version and the published piano version,<sup>3</sup> and this will be explained below.

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<sup>1</sup> Verna (Mrs. Irving) Fine, interview with the author, New York City, 22 October 1991.

<sup>2</sup> According to Verna Fine, in the interview cited in note 1, a preliminary title for the orchestra piece was *Music for Arthur*, a humorous reference to Aaron Copland’s working title for *Appalachian Spring*, which was *Music for Martha*. *Diversions for Orchestra* was first performed on 5 November 1960 at a Boston Symphony Orchestra children’s concert conducted by Harry Ellis Dickson, as cited in *Irving Fine*, promotional catalogue (New York: Joclem Music & Boosey and Hawkes, 1989), 11.

<sup>3</sup> Irving Fine, *Diversions for Piano*, ed. Bennett Lerner (New York: Joclem Music/Boosey & Hawkes, 1996; corrected ed. 1997).

## First Performance

On 22 March 1987 at the 92nd Street Y in New York City, as part of my *Piano Extravaganza*, I gave the premiere performance of *Diversions for Piano*. Some months before this concert I had asked Verna [Mrs. Irving] Fine if there were any unpublished piano pieces by her late husband. She remembered that there were early piano versions of the pieces in *Diversions for Orchestra*. She requested copies from The Library of Congress, where all of Fine's manuscripts and papers were deposited after his death, and kindly gave the copies to me. She said, "I never thought of them before, because no other pianist ever asked."<sup>4</sup> Fine himself did not think of these piano pieces as a set. They were written at different times and for different purposes. But he did bring them together for the *Diversions for Orchestra*, and it seemed logical to follow his example for *Diversions for Piano*. At the first performance of *Diversions for Piano*, with the permission of Verna Fine, I gave the pieces titles that combined the titles of the two versions and played them in an order of my own choosing. However, in order to avoid confusion, when the pieces were published, she had them ordered and titled as in the already published *Diversions for Orchestra*.

## Why the Pieces were Written

"Little Toccata" was written in November 1958 in exchange for a painting by artist Ethel Cott, whom Fine and his wife had met in Florida. The fair copy is

in The Library of Congress and the painting hangs in the home of Lois [Mrs. Arthur] Cohn.<sup>5</sup> “Arioso (Koko’s Lullaby)” was written in January 1959. It was the last of the pieces to be composed and Verna Fine thought, for that reason, that it might have been composed expressly for the *Diversions for Orchestra*. She explained that “Koko was Irving’s beloved, oversized, oversexed, devoted, sensitive, sweet, white, Royal French poodle, with apricot ears and a pedigree,” adding that “Irving adored him, but the day of the first performance of *Diversions for Orchestra*, Irving found Koko mangling a muskrat and he told Koko, ‘I’m going see that the dedication of ‘Koko’s Lullaby’ is taken away from you!’”<sup>6</sup> The two remaining pieces, “Flamingo Dance (Polka)” and “Measuring Music (The Red Queen’s Gavotte),” were part of incidental music written for a 1942 production of Eva Le Gallienne’s adaptation of *Alice in Wonderland* and *Through the Looking Glass* by Lewis Carroll. This took place at the Erskine School (a college-level drama school) in Boston and was directed by Phyllis Stohl.<sup>7</sup>

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<sup>4</sup> Verna Fine, interview, 22 October 1991.

<sup>5</sup> Fine, interview.

<sup>6</sup> Fine, interview.

<sup>7</sup> Stohl was the wife of playwright Robert Anderson (b. 1917), author of *Tea and Sympathy*. Anderson and Fine were friends as undergraduate classmates at Harvard. The first performance of *Alice in Wonderland* with Fine’s music took place 22 May 1942. The successfully received show ran for a week. There is a playbill in Scrapbook No. 1 in the Irving Fine Collection at the Library of Congress.

## Irving Fine and *Alice in Wonderland*

Verna Fine remarked that “Irving had a childlike quality and he loved Edward Lear and Lewis Carroll.”<sup>8</sup> This was also noted by Howard Pollack, author of *Harvard Composers: Walter Piston and His Students*:

In Carroll’s kind of childlike playfulness, Fine found a sensibility akin to his own. Like Carroll, Fine’s sophisticated, almost pedantic erudition complemented a breezy, charming ingenuousness. Alongside musical sketches, for instance, he would jot down risqué limericks set to baby tunes. . . . He gravitated toward Carroll naturally enough.<sup>9</sup>

In 1942, at the suggestion of G. Wallace Woodworth, conductor of the Harvard Glee Club, Fine arranged three of the songs from his *Alice* music (“Lobster Quadrille,” “Lullaby of the Duchess,” and “Father William”) for mixed chorus. He orchestrated this set in 1949. In 1953, on commission from Bradford Junior College (a women’s college in Bradford, Massachusetts, now known as Bradford College), he selected three more songs (“The Knave’s Letter,” “The White Knight’s Song,” and “Beautiful Soup”) and arranged them for female voices and piano.<sup>10</sup> “Irving loved *Alice in Wonderland* very much, but, although he wrote a slew of *Alice* pieces, he was not as obsessed with it as David del Tredici was later.”<sup>11</sup>

Pollack’s remarks about these choral settings can also be applied to “Measuring Music (The Red Queen’s Gavotte)” and “Flamingo Dance (Polka),”

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<sup>8</sup> Verna Fine, interview, 22 October 1991.

<sup>9</sup> Howard Pollack, *Harvard Composers: Walter Piston and His Students* (Metuchen, New Jersey: Scarecrow Press, 1992), 136.

<sup>10</sup> *Irving Fine* catalogue, 13-14.

<sup>11</sup> Verna Fine, interview, 22 October 1991.

the two *Alice* pieces in *Diversions*:

Unlike those musical settings of Louis Carroll that tended to sentimentalize the author, Fine's songs combined childlike innocence and sophisticated irony. . . . Because this blend was found in so many of Fine's later compositions, the *Alice* songs [can be] regarded as emblematic and seminal rather than as mere commission. . . . The music's simple triads, thirds and sixths, triadic ostinati, and diatonic textures, all employed with childlike directness, proved characteristic.<sup>12</sup>

### Chess and Croquet

"Measuring Music (The Red Queen's Gavotte)" accompanied the dramatization of the scene in chapter 2, "The Garden of Live Flowers," wherein Alice meets the Red Queen. The countryside is "marked out like a huge chessboard" and the Red Queen and Alice run and run, the Queen commanding, "Faster! Faster!"<sup>13</sup>

"Now, *here*, you see, it takes all the running *you* can do, to keep in the same place. If you want to get somewhere else you must run at least twice as fast as that!"<sup>14</sup>

The Queen gives Alice "a *very* dry biscuit."

"While you're refreshing yourself," said the Queen, "I'll just take the measurements." And she took a ribbon out of her pocket, marked in inches, and began measuring the ground, and sticking little pegs in here and there.

"At the end of two yards," she said putting in a peg to mark the distance, "I shall give you your directions – have another biscuit?"

"No, thank you," said Alice: "one's *quite* enough!"

"At the end of *three* yards I shall repeat them – for fear of your forgetting them. At the end of *four*, I shall say goodbye. And at the end of *five*, I shall go!"

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<sup>12</sup> Pollack, *The Harvard Composers*, 135-36.

<sup>13</sup> Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking Glass* (New York: World Publishing Company, 1946), 186.

<sup>14</sup> Carroll, *Alice's Adventures*, 189.

How it happened, Alice never knew, but exactly as she came to the last peg, she was gone. Whether she vanished into the air, or whether she ran quickly into the wood (“and she can run very fast,” thought Alice), there was no way of guessing, but she was gone.<sup>15</sup>

The Eva Le Gallienne script has these specific instructions:

She marches to a point downstage right, in front of the tree, where she begins to measure with a tape measure, taking little sidesteps from right to left, and marking the end of each “square” with a bounce in her knees, and a gesture of her hand, as though placing a peg.<sup>16</sup>

“Measuring Music (The Red Queen’s Gavotte)” is, without a doubt, bouncy. The busy bass line in mm. 8-16 depicts the useless running of Alice and the Red Queen. The repeated B♭s in the tenor voice of mm. 19-22 and the repeated high Gs on the last beats of mm. 26-28 aptly depict the two of them remaining in the same place. The final cadence, with its widely separated leading tone and tonic, almost two octaves apart, humorously illustrates the Queen’s disappearance.

“Flamingo Dance (Polka)” was written for the dramatization of the Queen of Hearts’s croquet game depicted in chapter 8, “The Queen’s Croquet Ground,” of *Alice in Wonderland*:

“Can you play croquet?” . . . shouted the Queen.

“Yes!” shouted Alice.

“Come on, then!” roared the Queen. . . .

Alice thought she had never seen such a curious croquet-ground in all her life: it was all ridges and furrows: the mallets live flamingos. . . . The chief difficulty Alice found at first was in managing her flamingo: she succeeded in getting its body tucked away, comfortably enough, under her arm, with its legs hanging down, but generally, just as she had got its neck nicely straightened out, it *would* twist itself round and look up at her face,

<sup>15</sup> Carroll, *Alice’s Adventures*, 189-91.

<sup>16</sup> Eva Le Gallienne and Florida Friebus, *Alice in Wonderland*, adapted for the stage from Lewis Carroll’s *Alice in Wonderland and Through the Looking Glass* (New York: Samuel French, Inc. 1947), 90-91.

with such a puzzled expression that she could not help bursting out laughing.<sup>17</sup>

Later Alice says to the Cheshire Cat, “and you’ve no idea how confusing it is all the things being alive.” And still later, when she tries to rejoin the game, “the only difficulty was, that her flamingo was gone across the other side of the garden, where Alice could see it trying in a helpless sort of way to fly up a tree.”<sup>18</sup> It is not difficult to recognize the comical movements of the flamingo-mallet in the swooping-up-and-down intervals of “Flamingo Dance (Polka).” The chromatic run in the last measures, with its less than graceful accompaniment, graphically depicts the flamingo’s hopeless attempt to reach the tree tops.

*Alice* has been quoted at great length perhaps, but it is good to experience the great charm and humor of Lewis Carroll’s writing and, moreover, it is important to see that this charm was perfectly captured by Fine in the two *Alice* pieces in *Diversions for Piano*. When Fine died on 23 August 1962 he was preparing *Diversions for Orchestra* for publication by Mills Music. When it was published in 1963 the music was prefaced with a tribute to Fine by his close friend Leonard Bernstein, dated 11 March 1963:

It is all too easy to speak glibly of Irving Fine’s *Diversions* as a “charming” piece, and let it go at that. But in fact true charm is one of the most difficult things to achieve musically; and Fine has achieved it by simply and honestly revealing the man in the music. In these four brief pieces we can behold a personality: tender without being coy, witty without being vulgar, appealing without being banal, and utterly sweet without ever being cloying. Such a man (and such a work) is rare enough to cause rejoicing.<sup>19</sup>

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<sup>17</sup> Le Gallienne and Friebus, *Alice in Wonderland*, 100-01.

<sup>18</sup> Le Gallienne and Friebus, *Alice in Wonderland*, 105.

<sup>19</sup> Leonard Bernstein, introductory note to score of *Diversions for Orchestra* (New York: Mills Music, 1963).

## Divergent Titles and the Order of the Pieces

Below is a comparison of the titles of the three versions:

ORIGINAL PIANO	ORCHESTRA	LERNER
Measuring Music	The Red Queen's Gavotte	Measuring Music (The Red Queen's Gavotte)
Little Toccata	Little Toccata	Little Toccata
Arioso	Koko's Lullaby	Arioso (Koko's Lullaby)
Flamingo Dance	Flamingo Polka	Flamingo Dance (Polka)

My edition combines the titles of the two versions, because I feel that this captures the spirit of the pieces better than either version alone. Perhaps Fine re-titled “Measuring Music” as “The Red Queen’s Gavotte” to maintain the *Alice* reference but also to underline the gavotte rhythm of the piece. I regretted the loss of the amusing earlier title, which I believe is reflected in the music. “Little Toccata” is, of course, an abstract title, and no change was made. “Arioso” went from abstract title to the cuteness of “Koko’s Lullaby,” perhaps to increase the appeal of the piece to its intended original audience of children. The piece is indeed an arioso, a lyrical melody over a staccato accompaniment, and is well described by the word. The titles “Flamingo Dance” and “Flamingo Polka” are not so different from each other, and I chose a combined title for consistency with the combined title of “Measuring Music (The Red Queen’s Gavotte).” The rhythm of each is described by the word in parentheses.

As for the order of the pieces, in the *Diversions for Orchestra* Fine arranged them as follows: “Little Toccata,” “Flamingo Polka,” “Koko’s Lullaby,”

**“The Red Queen’s Gavotte.” My order for *Diversions for Piano* is “Measuring Music (The Red Queen’s Gavotte),” “Little Toccata,” “Arioso (Koko’s Lullaby),” “Flamingo Dance (Polka).”**

The model here is clearly the Baroque suite, a favorite neo-classical model. Although he did not include the basic dances of a Baroque suite (allemande, courante, sarabande, and gigue), Fine did write a toccata, a gavotte, a slow arioso, and a binary-form dance piece. For his opening piece Fine chose the toccata, which is in keeping with Baroque practice. His decision to end with the gavotte, however, created some problems. In order to make the gavotte succeed as a finale, Fine had to enlarge it considerably. Originally a short piece of thirty-seven measures with the form A-A1-B-A1 (ternary form, with a varied repeat of the A as A1), it was expanded for the orchestrated version to fifty-eight measures with the form A-A1-B-A1-B-A1 (a binary form). In each repeat of the A1 section the sonority is expanded until the piece ends with a bang. Another editor might possibly choose to follow Fine’s expansion of this piece, but I choose to leave the piece in its original form. I also place it at the beginning of the set because it is a cheerful opener, bouncy (as we have noted before) and light in sonority. In fact, I feel that the enlarged form and the orchestration rather weigh down this slight piece.

Like the composer, the pianist must think about how to end a group of pieces with good effect, usually saving the piece that ends the loudest or fastest for last. Not wanting to expand the gavotte, and thereby risk losing its charm, I

chose to end the suite with the polka, for the simple reason that it is the only one of the four pieces which ends loudly, with a bang and, I might add, with a grin.

By happy chance the end of the “Little Toccata” is a long-held open fifth, g<sup>1</sup>-d<sup>1</sup>, which dies away and clears the aural space in perfect preparation for the opening of the “Arioso (Koko’s Lullaby),” an open fifth, E-b. The keys of the pieces, G minor and E minor, are a minor third apart, a key relation that Fine and other American neo-classicists favored. This is one reason that I placed these pieces as second and third of the set. Another reason was that “Arioso” ends in E major while the “Polka” begins in B $\flat$  major (the key a tritone away). The strong contrast of keys emphasizes the raucous, squawking-flamingo humor of the “Polka.” My chosen order of the pieces proved to be very successful in concert, and Verna Fine agreed that it was. However, when time came to publish the pieces by Joclem Music, she insisted on maintaining consistency of order and title with *Diversions for Orchestra*.

### Sources

The manuscripts of the pieces comprising *Diversions for Piano* are in the Irving Fine Collection at The Library of Congress. All four pieces have annotations for the orchestration written in small notes and letters. In the photocopies these are quite faint. There are no copies of the piano pieces that are free of these notations nor are there any extant sketches for the piano pieces. The title of “Little Toccata” is in Irving Fine’s hand. The titles for the other three

pieces were written by Verna Fine, and for “Measuring Music” she also wrote, “In the manner of a gavotte” and the composer’s full name, “Irving Gifford Fine.” Verna Fine said, “I frequently helped Irving with the boring details.”<sup>20</sup>

### Relevant Recordings

Three movements from *Diversions for Orchestra* (“Little Toccata,” “Koko’s Lullaby,” and “Flamingo Polka,” in that order) were recorded for Louisville First Edition Records by the Louisville Symphony, Robert Whitney, conductor (Louisville First Edition Records 63-3, released 1964, deleted 1975). Joel Spiegelman, conducting the Moscow Radio Symphony, recorded the complete *Diversions for Orchestra* in 1993 for Delos International (DE 3139). The disc is entitled *Blue Towers* and includes a symphonic overture of that name as well as Fine’s *Toccata Concertante*, his *Symphony (1962)* and Spiegelman’s orchestration of Fine’s *Music for Piano* (here titled *Music for Orchestra*, following the example of the two *Diversions*). Both sets of *Choruses from “Alice in Wonderland”* are available on CRI (SD 376) performed by the Gregg Smith Singers. Pianist Michael Boriskin recorded *Music for Piano* for New World Records (80402-2) in 1991.

The recording of the greatest interest to a student of the *Diversions for Piano* is a performance by Fine of two movements from his *Music for Piano*, “Variations” and “Waltz-Gavotte” (CRI SRD 106, 1957).<sup>21</sup> Fine’s playing has

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<sup>20</sup> Verna Fine, interview, 22 October 1991.

delicacy, speed, and grace. He uses a sparingly applied but always intense rubato. His piano sound is gentle, dynamic accents are distinct, and the meter is never ambiguous. It is elegant playing in the French style.

**“Measuring Music (The Red Queen’s Gavotte)”**

“Measuring Music (The Red Queen’s Gavotte)” is a cheerful gavotte in the Baroque manner. It is in C major and in ternary form with a varied repeat of the first eight measures. There are no other repeats. The rhythm is Baroque gavotte rhythm, with its two-beat upbeat. The piece is more than a little reminiscent of the Gavotte en Rondeau from the J. S. Bach E-major Partita for violin, BWV 1006, which may have served as the model (see ex. 2.5). Gavottes, of course, all have similar rhythms, but the melodic shapes of the Bach and the Fine gavottes are similar and both have cadences made up of wide intervals. The middle sections of both pieces open similarly with repeated notes (see ex. no. 2.6).



Ex. 2.5. Bach: E-minor Partita for violin, BWV 1006, Gavotte en Rondeau, mm. 1-8.

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<sup>21</sup> Fine's performance of "Waltz-Gavotte" was also included in CRI 670, *The Composer-Performer*, 1994.



Ex. 2.6. Bach: E-minor Partita for violin, BWV 1006, Gavotte en Rondeau, mm. 24-26.

Fine's gavotte is somewhat square, with four-bar phrases, the first ending on the dominant and the second on the tonic. This squareness, however, is offset by the jaunty mood, which befits a Red Queen who bounces while she measures. The wide leaps (Stravinskyan octave displacements) of the final cadence illustrate the Red Queen's sudden disappearance and are a witty, nose-thumbing comment on the smoothness of the rest of the gavotte. The repeat of the gavotte, mm. 8-16, brings the music down an octave and the texture is enriched with fuller chords in the right hand and a bustling bass line in eighth notes. This bass line is mostly made up of rising scale fragments of four notes, reflecting the pointless running here and there of the Red Queen and Alice. It is, however, written in extremely well-mannered, lesson-perfect counterpoint of which Boulanger would have approved.

The middle section, starting in m. 16, is a musette in E $\flat$  major. The musette character is shown by the pedal points (repeated E $\flat$ s in the alto of mm. 16-18 and repeated B $\flat$ s in the tenor of mm. 19-21). These stay-in-place notes aptly illustrate how the Red Queen and Alice run and run but never get anywhere. The opening motif and the bass line of the musette are the same as in the opening of the gavotte, but the sonority of the musette is higher and lighter. Its first phrase is six measures long rather than four and the musette is less

symmetrical than the gavotte, as the repeat of m. 27 in m. 28 makes the second phrase seven measures long. This second phrase is also more dissonant than anything previously heard. It begins similar to the gavotte, even with the same bass line as in the repeat of the gavotte, but a surprisingly harsh  $B^{\natural}$  is introduced in m. 24. Further dissonance is added by the  $A^{\natural}$  in m. 25 and the  $F^{\sharp}$  in m. 26, and for a brief moment the listener wonders where the harmonies are going. Add to the asymmetry and the dissonances the somewhat desperate insistence on the  $G-A^{\flat}$  clash at the fourth beats of mm. 27 and 28 and these bars create an intense dominant preparation for the return to C major in measure 30. It is this dominant preparation that necessitated the way in which the form was enlarged for the orchestrated version. The simpler (and still ternary)  $AA^1BBAA^1$  would have been possible had the B section ended in  $E^{\flat}$  major rather than in the dominant of C major. The gavotte returns in its second guise ( $A^1$ ), and the lower register and fuller sonority provide a better contrast to the musette and also a stronger ending for the piece than would the first version of the gavotte.

#### “Little Toccata”

“Little Toccata” is in ternary form. The first section has three parts. In the first part, mm. 1-5, the right hand plays perky phrases outlining oscillating thirds. The third  $b^2-d^2$  is repeated differing numbers of times and is followed by a downward “flip”,  $c^3-b^2-a^2$ . Under the repeating right hand, the left hand plays an eighth-note ostinato (oscillating between  $g^2$  and  $d^2$  and  $f^{\sharp 2}$  and  $d^2$ ). The pitches

of the two hands together imply the adjacent chords of G major and F major: in the first three beats of m.1, they form a G-major chord, and on the fourth beat (if one considers the bottom  $d^2$  to be a pedal point) they form an F-major chord. The motifs are short and Fine can thus change phrase lengths often and without awkwardness. This is reflected in the frequent changes of meter. In the second part, mm 6-10, the right hand plays rising G-major scales in sixteenth notes over a new eighth-note whole tone ostinato in the left hand. The  $B\flat$  in the ostinato suggests G minor and conflicts with the G major of the right hand. It is the scales and ostinati that justify the title of "Toccata." They would be a technical challenge for the middle-intermediate level pianists who would most likely be studying this piece. In the third part, mm. 11-16, the right hand plays the motif of the first part a whole step and an octave lower, with its final descending "flip" inverted.

"Little Toccata" is in G major, but there are notes that contradict this key. Spice is added by the  $F\sharp$ s in the left-hand ostinato of mm. 1-5 and the  $B\flat$ s in the left-hand ostinato of mm. 6-10. In the latter, the  $B\flat$ s in the left hand clash with the  $B\sharp$ s in the G-major scales in the right hand. It is the repetition of these dissonances that assures the listener that no wrong notes have been played. In the third part of this section, mm. 10-15, there is a held D in the highest voice, while the middle voice oscillates in thirds between A major ( $a^1-c^{\sharp 2}$ ) and G major ( $g^1-b^1$ ) over an  $e^1-d^1$  ostinato in the left hand. The oscillation in the right hand from A major to G major ends with  $a^1-c^{\sharp 2}$  over  $e^1-d^1$ . This implies A major (the dominant of the dominant) and D major (the dominant) simultaneously (a favorite sonority of Stravinsky). The surprise is that the right hand enters with a plaintive

melody in G minor. This melody, with its  $b\sharp^2$  in m. 22 and its  $c\sharp^2$  in m. 23, veers to A major. The final chord of this section, in m. 25, is a tone cluster ( $c\sharp^2$ - $d^2$ - $e^2$ ) which, as in the final cadence of the first section, implies the dominant of the dominant (A) or, because of the long-held  $d^2$ , the superimposition of the V and the V of V.

The first section returns at m. 26. It starts exactly like the opening of the piece but gets “stuck” in m. 27 and the last two beats of m. 27 are played three times, as mm. 28-30. Instead of proceeding directly to the second part, Fine inserts a new phrase, mm. 31-36, in which the right hand outlines a high G-major triad three times, the third time in spacious augmentation. The left hand plays a compressed and rhythmically regular version of the opening ostinato. After a two-beat pause in m. 37, the second part of the section returns, slightly varied, and ending on a D unison, which provides a brief moment of stasis. The third part of the section returns, still with the sustained  $d^2$  in the treble, but with the lowest part slowly moving down from  $e^1$  to g. In mm. 43-49 the middle voice descends from  $a^1$ , coming to rest on an open fifth,  $g^1$ - $d^1$ . Under this, the left hand has come to rest on a third,  $a\flat$ - $c^1$ , which, recalling the earlier A-C, G-B, oscillations, descends to g-b. In m. 51 there is a left-handed reference to the right hand's “flip” in m. 1. The “flip” is first played rising and then compressed to a third (taking out the passing tone). These thirds, like a comical bassoon, poke fun at the right hand's sustained open fifth, and the piece ends with a witty touch.

**“Arioso (Koko’s Lullaby)”**

“Arioso (Koko’s Lullaby),” a rondeau in seven sections, opens with a lyrical melody. Over an accompaniment in E-minor, this melody begins with three rising scale notes, recalling the “flip” of “Little Toccata, another justification for my ordering of the pieces. The tune sticks on the raised seventh degree of the E minor scale, D#, which it first plays in octave leaps and then circles around. The bass, with parallel fifths (except in m. 3 where the fifth is changed to a major sixth to avoid an ugly clash between D<sup>♯</sup> in the left hand and D# in the right), rises from E to c and falls back to E. In the second part of m. 5, the melody suddenly wanders to an F major chord, coming to rest in m. 7 on a B<sup>b</sup>. Over the E-B open fifth in the bass this sounds like a blues note, a lowered fifth. Mm. 9-12 are a closing figure, a rising E-melodic-minor scale and a falling F-major scale in sixteenth-note triplets. The descending F-major scale comes to rest on a chord of A minor with a hint of F major in the upper neighbor notes in the tenor voice.

The second section is in F major, the left hand in parallel sixths and the right hand mostly in fourths. In mm. 15-17 there is a conflict between the B<sup>b</sup>s in the right hand and the B<sup>♯</sup>s in the left. The music then sits for three measures, mm. 19-21, on a G9 chord, dominant of C, with a hint of an A minor in the tenor voice. This G9 chord does not, however, lead to C major in the third section, where the opening music returns in its original key. This time there are no downbeats in the left hand; rather, there are accented silences. The expressivity of the melody is intensified by the use of larger intervals than previously. The c<sup>1♯</sup>

and  $d^{\sharp 1}$  in the left-hand scale in m. 26 seem to indicate G major, but this is left up in the air at the end of m. 27. In mm. 28-30 the closing figure of measures 9-12 returns, shortened by one measure. Its final chord feels like a B7 in spite of the lingering  $c^1$ .

The fourth section, starting in m. 31, has the same texture as the second section, i.e., parallel sixths in the left hand and fourths in the right hand. In fact the notes of the right hand are almost the same as in section two, with a few changes of pitch—the  $F^{\flat}$ s are now  $F^{\sharp}$ s and the  $B^{\flat}$ s are now  $B^{\sharp}$ s. There is also a small cut (compare mm. 13-21 with m. 31-39) but the mood is different. The earlier statement was in a light and gentle F major, but here we meet an intense and mournful E minor, with strong stress on the dominant, B major. This music, with its many descending seconds, weeps. The section stops and sits for four measures, mm. 36-39. This time the bass is a half-step higher than before and the final chord hints at a B-major chord in first inversion, the tenor voice's  $a^{\sharp}$  feeling like it is about to resolve to a  $b$ . The soprano voice's lingering  $g^1$  recalls the harmony of mm. 19-21.

In section five, the opening music returns, now harmonized in E major. As in the opening section the accompaniment starts on the beat, but from the second measure on it is more like the version of section three, with rests on the down beats. The melody, too, is more like the second version with its wide intervals in the melody. The melody reaches its highest point on a climactic  $c^{\sharp 3}$  in m. 44 after which it descends abruptly to middle C. This statement of the melody does not wander harmonically, staying in E major, until this middle C, which, with

the  $f^{\sharp}$  and  $b^{\flat}$  in the left hand, causes the harmony to wander away from E major to F major. A single transitional chord in m. 48, a  $B^{\flat}$  major chord with  $c^1$  in the alto, leads to the F major of the returning second section. This time this section is very short, comprising only one phrase of four measures. It ends on a chord implying both F major and C major. However, the music slips down a half step to E major (rather than E minor) for a very short return of the opening music. This time the melody is reduced to its essential motif, the rising scale fragment of three notes, under which the bass outlines an E-major triad. Unlike its previous appearances this motif is here not made of two grace notes and a long note, but is now two thirty-second notes and a dotted eighth note and, furthermore, starts on the beat. This rhythmic change emphasizes both the fifth and the seventh of the final E-major seventh chord. The final sonority, with a low third in the left hand below a sustained note in the right hand, recalls the final sonority of "Little Toccata."

The most striking characteristic of this piece, as mentioned above, is the way it repeatedly wanders away from the home key, stops and sits, and then starts again. This happens at mm. 11-12, 19-21, 30-31, 36-39, 48, and 51-52. Each of these resting points has some harmonic ambiguity, yet the result is transparent and always easy to follow, with no sense of harmonic error. The main melody always comes in at the same pitch in the same key and that is perhaps why it never sounds like it is in the "wrong" key.

### “Flamingo Dance (Polka)”

“Flamingo Dance (Polka)” is a raucous polka in binary form. The right hand plays a melody in parallel thirds that, like the neck of Alice’s flamingo, swoops up and down. Under this the left hand plays an “um-pah, um-pah” polka accompaniment. The conventionality of the form and the harmonic plan are offset by the buffoonery of the piece. Comic effect is achieved in two ways: firstly, by dissonances, “wrong notes,” and chords that clash harmonically, such as the chords on the second and third eighth notes of measure 4. The cross-relations between the hands in measures 18-19 are sly, and the heavy F major/minor seventh chords in measures 20-24 are pompous and are “mocked” by the B $\flat$ -F bass ostinato under them. Such procedures recall the better-known polka from Shostakovich’s ballet *The Age of Gold*, also in B $\flat$  major (though without key signature).

The second kind of musical humor in this piece is created by rhythmic displacement, such as in m. 8, in 5/8, in which an “extra” eighth note throws the hands off by one eighth note. In the last measure of the piece the left hand arrives at the tonic one eighth note earlier than the right, a joke ending.

## CHAPTER III: THE SCORES

## STATEMENT OF EDITORIAL POLICY

As indicated in the introduction to this dissertation, the editions presented here are performing editions, based on the composers' holograph manuscripts. There are perhaps more editorial suggestions than in many editions, but these editions are intended for the use of performers, and my intent is to help the performer find solutions to the technical and interpretive problems found in these pieces. All editorial suggestions in the scores, such as dynamics, accents, articulations, expressive markings, and occasional interpretive suggestions, are presented within brackets or, in the case of slurs and divisions between the hands, are indicated by broken lines. To avoid over-cluttered scores, some editorial suggestions are not so indicated on the page itself but are discussed in Chapter IV: Editor's Notes, and I strongly encourage the reader to consult these notes. Changes that were made following the composer's own performances (as in the Blitzstein pieces) or that stem from other sources (such as Johana Harris-Heggie's emendations to "Li'l Boy Named David") are also discussed in the notes. All fingerings are editorial.

**American Ballads, Set II**  
**1. Li'l Boy Named David**

Roy Harris  
 (1942-45)

$\text{♩} = 66$  *a tempo*

*[pp]* *[molto]* *rall.* *[dim. pp]* *[molto]*

*Ped.* *u.c.* *tre corde*

6 11

17 *rall.*  $\frac{4}{2}$  *p*

*rit.*  $\frac{1}{2}$   $\frac{1}{2}$

23 *a tempo\** *p* *mf*

27 *rall.*  $\frac{4}{4}$

30

\*The part on the uppermost staff should be played expressively with much rubato throughout, like a jazz trumpeter improvising.

33 *rall.* *[a tempo]* *[molto]*

5 3 *pp* 3 *accel.*

36 *a tempo*

3 *mf* 3 5 3

39 *[molto]* *a tempo*

3 *subito p* *rall.* 3 3 3

43 *[poco rall. a tempo]* *[espr.]* *[a tempo]*

5 5 3 *[riten.]* 3 *p* *[cresc. poco a poco]*

Ped. *d.*

Musical score for piano, measures 47-51. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Measure 47: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has a half note G3. Bottom staff has a half note G3.

Measure 48: Treble clef has a quarter note D5, quarter note E5, quarter note F5, quarter note G5. Bass clef has a half note F3. Bottom staff has a half note F3.

Measure 49: Treble clef has a quarter note A5, quarter note B5, quarter note C6, quarter note D6. Bass clef has a half note E3. Bottom staff has a half note E3.

Measure 50: Treble clef has a quarter note E6, quarter note F6, quarter note G6, quarter note A6. Bass clef has a half note D3. Bottom staff has a half note D3.

Measure 51: Treble clef has a quarter note B6, quarter note C7, quarter note D7, quarter note E7. Bass clef has a half note C3. Bottom staff has a half note C3.

Dynamic markings: [meno forte] in measure 49, [dim.] in measure 50, [pp] in measure 51. Performance instructions: rit. in measure 48, rit. in measure 51. Fingerings: 5-2-1-2 in measure 47, 3-5-4 in measure 49, 5-4-3-2-1 in measure 50, 5 in measure 51. A slur covers measures 47-51 in the treble clef.

## 2. When Johnny Comes Marching Home

Roy Harris  
(1942-45)

[♩ = 46]

[*accomp. ppp sempre*]

[*melody pp*]

[*u.c.*]

5

9

[*poco cresc.*]

13

[*mp*] [*dim.*]

17

[*meno forte*]

21

[*p*] [*mf*] [*molto dim. e poco rall.*]

25

[*pp*] [*ppp*] [*pp al fine*]



## Three Pieces from *The Guests*

### 1. Variation 2

Marc Blitzstein  
(1949)

**Allegretto** [ $\text{♩} = 56$ ]

*p* [ $\leftarrow$ ] [ $\leftarrow$  *più*] [ $\leftarrow$ ]

[*con Ped.*] [*pp legg.*]

3 [*più*] [ $\leftarrow$  *meno*] [ $\leftarrow$ ]

6 [*poco cresc.*] [*mp*] [ $\leftarrow$ ]

9 [*più*] [ $\leftarrow$ ]

## Poco meno [mosso]

11

*mf*

14

*cresc.* *mf* *meno*

(con moto)

17

*rit.* *Tempo I* *P*

20

*dim.* *pp* *pp* *Gua*

[tre corde] [una corda]

## 2. Pas de Deux

Marc Blitzstein  
(1949)

Andante (Poco rubato)

The musical score is written for piano and bass clef. It consists of four systems of music, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4.

- System 1:** Starts with a treble staff containing a few notes and a bass staff with a [tre corde] instruction. Dynamics include *pp sost.*
- System 2:** Begins at measure 4. The treble staff has *accel.* and *rit.* markings. The bass staff has *cresc.* markings. Fingerings are indicated with numbers 1-5.
- System 3:** Begins at measure 7. The treble staff has *pp* and *[ppp]* markings. The bass staff has *[ppp]* markings. There are *8va* and *8vb* markings with dashed lines.
- System 4:** Begins at measure 11. The treble staff has *[ppp]* markings. The bass staff has *[ppp]* markings. There are *8va* and *8vb* markings with dashed lines.

**Adagio**  
cant.

14 *mf* *legatiss.* *[plena voce]*

17 *[poco più]*

21 *[sub.] pp [tenderly]*

26

Detailed description of the musical score: The score consists of four systems of music. The first system (measures 14-16) shows the vocal line with a melodic line and the piano accompaniment with chords and moving lines. The second system (measures 17-19) continues the vocal melody with more complex phrasing. The third system (measures 20-22) features a more delicate vocal line. The fourth system (measures 23-26) shows the piano accompaniment with sustained chords and moving bass lines. The score includes various musical notations such as slurs, ties, and dynamic markings.

con moto

30

*p* *sost.*

34

*mp*

37

*p*

41

*mp*

Detailed description of the musical score: The score is for a piano piece in 3/4 time, spanning measures 30 to 44. It is divided into four systems. The first system (measures 30-33) is marked 'con moto' and 'p sost.'. The right hand features a melodic line with slurs and fingerings (e.g., 2 3 5 2, 3, 2 1 2, 3 2, 2-3, 2 1). The left hand provides harmonic support with chords and moving lines, including fingerings like 1 2, 1 3, 1 4, 1 2, 1 3, 1 3, 1 2, 1 2. The second system (measures 34-36) is marked 'mp'. The right hand has a melodic line with slurs and fingerings (5 4 3 5 2 1, 3, 5 2 1, 3, 1-1 2 1). The left hand features a prominent sixteenth-note triplet in the bass line, marked with a '6' and a slur. The third system (measures 37-40) is marked 'p'. The right hand continues the melodic line with slurs and fingerings (5 2, 3, 2, 5 3 2, 5 1, 4 2, 3). The left hand has a melodic line with slurs and fingerings (1 2, 1 3, 1 4, 1 2, 1 2, 1 3, 1 5, 2, 5, 1). The fourth system (measures 41-44) is marked 'mp'. The right hand has a melodic line with slurs and fingerings (4 2, 3 5 3 5, 4 2, 5 2, 3, 1, 3). The left hand features a melodic line with slurs and fingerings (3, (b), 3, 6). The score includes various musical notations such as slurs, ties, and dynamic markings.

44 *Allargando*

[cresc.] *cresc. [molto] [ff]*

46 *Tempo Adagio*

*mf* *ff*

49

*mf* *ff*

52

*mf* *ff*

55

[poco rinf.] [dim.] [mf] [dim. molto]

[poco rall.] [Tempo] rit.

58

*pp* *a tempo*

63

*Andante*

*dim. e rit.* *p* *morendo*

5 5 (r.h. takes 1-4 over l.h.)

## 3. Three-Four Dance

Marc Blitzstein  
(1949)

**Allegro comodo**

1

3 2 1 *f*

1 5 2-1 5 2-1 5 2-1 5

6 *rit.* 2-1 *a tempo*

*dim.* *mf*

11

8 2 5 4 3 2 1 2 5 4 3 1

5 5 1/4 5 5 1/2

15 (8/8)

*poco cresc.*

5 5 1/2 1 2

19

23

27

31

36

*[cresc.]*

*dim.*

*f [sub.]*

Detailed description: This page of a musical score contains five systems of piano music, numbered 19, 23, 27, 31, and 36. Each system consists of a grand staff with a treble and bass clef. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5 above notes. Dynamic markings include *[cresc.]* at measure 22, *dim.* at measure 25, and *f [sub.]* at measure 32. There are also various articulation marks like accents and slurs. The bass line often features chords and moving lines, while the treble line has more melodic and technically demanding passages.

39

42

45

48

52

*poco cresc.*

*piu*

Detailed description of the musical score: The score consists of five systems of piano music, each with a treble and bass clef staff. The time signature is 4/8. Measure 39 starts with a treble staff containing a triplet of eighth notes and a bass staff with a single eighth note. Measure 42 features a treble staff with a triplet of eighth notes and a bass staff with a single eighth note. Measure 45 shows a treble staff with a triplet of eighth notes and a bass staff with a single eighth note. Measure 48 includes a treble staff with a triplet of eighth notes and a bass staff with a single eighth note, with the instruction 'poco cresc.' written below the bass staff. Measure 52 features a treble staff with a triplet of eighth notes and a bass staff with a single eighth note, with the instruction 'piu' written below the bass staff. The score includes various musical notations such as slurs, triplets, and dynamic markings.

56

*dim.*

60

*[dim. molto]*

65

*f [sub.]*

*[Ped. d]*

$\frac{1}{4} \frac{5}{4}$

70

*\**

75

*sub. p* *[delicate, misty]*

*[con. Ped.]*

$\frac{1}{4} \frac{3}{4}$

\* a tone cluster at the bottom of the keyboard (see notes).

79  $\left(\frac{4}{8}\right)$  *[poco più forte]* *sub. f*  
*[secco]*

83 *[con. Ped.]*

86 *mf [sub.]*

91 *[p cresc.]* *mp*

96 *[marc.]* *mf*

100

(8<sup>va</sup>)

[cresc.]

103

(8<sup>va</sup>)

[marc.]

108

8<sup>va</sup>

[p sub.]

*f*

113

(8<sup>va</sup>)

dim.

più dim.

118

[a tempo]

*p* scherzando

[rit. poco]

[p sub.]

122 *poco cresc.* *mf*

128 *cresc.*

133 *p sub.* *cresc.*

138 *cresc.* *col. Sub sempre*

143

*Sua*

[all 5]

148

(8va)

*ff* *ff* *[fff]* *mf*

152

(8va)

*riten.*

*[fff]*

157

**Hold back!**

*ff marcato sempre*

[Ped. o.]

161

164

(8va)

\* don't roll (ed.).

167

*più cresc.*

(8va)

170

(8va)

173

*più*

(3)

176

(8va)

*dim.*

(3/4) [over]

180

(8va)

5-1

183

[dim.]

187

*f* [sub.]

[ff]

192

(>)

[Ped. o]

196

[quasi accel.]

(>)

201

r.h. 51

l.h. 51

*ff*

Ped.

## Two Latin-American Pieces

### 1. *Tierra Mojada*

Paul Bowles  
(1947)

Strict tempo throughout  
(One measure of 5/16 = 54) [♩ = 270]

The musical score for "Tierra Mojada" is presented in four systems, each consisting of a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 5/16. The score includes various musical notations such as slurs, accents, and dynamic markings.

- System 1 (Measures 1-5):** Starts with a *mf* dynamic. The right hand features complex rhythmic patterns with slurs and fingerings (e.g., 3 1, 2 1, 4 2, 3 4, 2 1, [5], 5 2, 2 1, 3 1, 2 1, 4 2). The left hand has a steady accompaniment with fingerings like [5] 2 1 2.
- System 2 (Measures 6-11):** Includes a *f sub.* dynamic marking. The right hand has slurs and accents, with fingerings like 5 3 1, 2 1, 4 2, and a triplet of eighth notes. The left hand continues with rhythmic accompaniment.
- System 3 (Measures 12-16):** Features a *mp* dynamic marking. The right hand has slurs and accents, with fingerings like 2, 4, 2, 4, and a triplet of eighth notes. The left hand has a steady accompaniment.
- System 4 (Measures 17-21):** The right hand has slurs and accents, with fingerings like 2 1, 3 1, 2 1, 2 1, 3 1, 4 2, 5 1. The left hand has a steady accompaniment.

20 *[più forte]* *[non legato]* *p sub.*

23 *ffz p sub.* *all.<sup>1</sup>*

26

30 *ff sub.* *p sub.*

33 *[più forte]* *[più forte]*

37

[cresc.]

*p sub.*

40

[legato]

*f sub.*

43

*dim.*

*p*

[*dim.*]

8vb

47

*mf*

[*p*]

(8vb)

52

*f sub.*

[*p*]

58

61

62

65

66

69

[più forte] **ff**

8<sup>va</sup>

70

73

**ff**

8<sup>va</sup>

## 2. Orosí

Paul Bowles  
(1948)

$\text{♩} = 72$

*p*

[con Ped]

5

*pp*

9

[accel. poco]

Ped. o

12

*più mosso*  $\text{♩} = 108$

*p*

*più*

Ped. o

15

$\text{♩} = 72$  *legato sempre*

*mp*

Ped. o

20

Musical score for measures 20-26. The right hand features a melodic line with fingerings 3 1, 4 2, 5 2, and 1. The left hand provides a steady accompaniment of chords. A trapezoidal dynamic marking is present in the right hand.

27

Musical score for measures 27-33. The right hand has a melodic line with fingerings 5 3 1 and a dynamic marking of *mf*. A trapezoidal dynamic marking is also present. A circled 4/4 time signature is indicated above the staff.

34

Musical score for measures 34-39. The right hand has a melodic line with accents. The left hand has a bass line. A trapezoidal dynamic marking is present. The instruction "Ped." is written below the left hand.

40

Musical score for measures 40-45. The right hand has a melodic line with fingerings 5 2 1, 5 2 1, 4 3 2 1, 5 2 1, and 5 2 1. The left hand has a bass line. A trapezoidal dynamic marking is present. The instruction *mf* is written below the right hand.

46

Musical score for measures 46-52. The right hand has a melodic line with a circled 3/4 time signature. The left hand has a bass line. A trapezoidal dynamic marking is present.

51

Musical score for measures 51-56. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a complex melodic line with many beamed notes and slurs. The bass staff contains a rhythmic accompaniment with chords and single notes. There are dynamic markings such as  $[>]$  and  $[<]$  throughout the system.

57

Musical score for measures 57-63. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with slurs and a circled measure number (4). The bass staff has a rhythmic accompaniment. Dynamic markings include  $f$  and  $ff$ . There are also markings for  $8va$  and  $[>]$ .

64

Musical score for measures 64-69. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment. A *Ped.* marking is present at the beginning. There are markings for  $8va$  and  $[>]$ .

70

Musical score for measures 70-75. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with slurs and a circled measure number (5). The bass staff has a rhythmic accompaniment. Dynamic markings include  $p$  and  $pp$ . There are markings for  $8va$  and  $8va$  at the end of the system. The tempo marking **Tempo 1°** [ $\text{♩} = 72$ ] is present above the treble staff.

## Diversions for Piano

### 1. Measuring Music (The Red Queen's Gavotte)

Irving Fine  
(1943)

In the manner of a gavotte ♩ = c. 126

The musical score is presented in five systems, each containing two staves (treble and bass clef). The tempo is marked as ♩ = c. 126. The piece is in 2/4 time. The first system (measures 1-4) begins with a melody in the treble staff and a bass line. The second system (measures 5-8) includes a *legato* marking and a *mf* dynamic. The third system (measures 9-11) continues the melodic and harmonic development. The fourth system (measures 12-15) is marked *[più forte]*. The fifth system (measures 16-19) is marked *mp* and concludes with a final cadence. Fingerings and articulation marks are provided throughout the score.

20

24

28

31

34

[riten. poco]

[cresc.]

[sfz]

[sfz]

[sfz]

[f]

[legato]

[più forte]

[ritard. poco]

## 2. Little Toccata

Irving Fine  
(1958)

Vivace ♩ = 176 (in 4)

*mf poco martellato*

1

4

7

10

13

17

*[p più dolce]*

*[con Ped.]*

21

*[p]*

*più*

25

**Come Primo**

*[mf]*

29

*[mf]*

*[meno forte]*

33

*[mf]*

*[meno forte]*

*[non dim., non rit.]*

36

*sub. f*

39

*poco*

42

*mf* *mp*

46

*poco a poco crescendo* *mf* *fz*

50

*mf* *p*

### 3. Arioso (Koko's Lullaby)

Irving Fine  
(1959)

**Larghetto** ♩ = c. 76 (in 4)

*mp cantando*

5

9

13

*[p]*

*all [con Ped.]*

16

5 4 1 2

2 1 3 2 3 2

5

21

1 3

1 2 1

1 2 1

1 2 1

1 2 1

[mp]

25

3 2 1 2 1 2

4 3 4 3 1

7

7

1 2 1 2 1 2

1 2 1 2

[p]

28

3 3 3 3 3 3 2 3 2 1

2 1 2

[p]

31

4 5 1 2 3 4

3 1 2 5 1 5 1 5 1 5 1 5

1 2

1 2

1 2

1 2

[p]

all

[con Ped.]

più



## 4. Flamingo Dance (Polka)

Irving Fine  
(1943)

Moderato ♩ = c. 132 (in 4)

*mf*

5

*cresc* [*f*] *p*

13

17

21

25

30

Musical score for measures 30-32. The score is written for piano in a key with two flats (B-flat major or D minor). It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. Measure 30 features a treble staff with eighth-note chords and a bass staff with a simple accompaniment. Measure 31 continues with similar accompaniment. Measure 32 is a full-measure chord with a fermata over it. Fingering numbers (1-5) are provided for the treble staff notes in measures 30 and 31.

33

Musical score for measures 33-35. The score is written for piano in the same key as the previous system. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. Measure 33 features a treble staff with a complex chordal texture and a bass staff with a simple accompaniment. Measure 34 features a treble staff with a complex chordal texture and a bass staff with a simple accompaniment. Measure 35 is a full-measure chord with a fermata over it. Fingering numbers (1-5) are provided for the treble staff notes in measures 33 and 34.

## CHAPTER IV: EDITOR'S NOTES

## ROY HARRIS: AMERICAN BALLADS, SET II

## "Li'l Boy Named David"

The manuscript is the "composer's own mastersheets," a neat copy in ink. On top of this, Johana Harris-Heggie (henceforth JH-H) wrote a good many performance instructions in pencil (see ex. 4.1). I have sometimes taken her suggestions into account as indicated below. The manuscript has pedal markings throughout. To get a cleaner looking page, and as these markings for the most of the piece indicate a pedal change every bar, I have replaced them with an instruction to pedal in dotted half-notes and I have indicated those places where the pedaling would be otherwise.

M. 9, middle staff, second beat. In the manuscript there is an accent over the chord. This is the only time that a chord in the middle staff has an accent. Perhaps it is meant for the upper staff.

M. 14. JH-H wrote "*a tempo*" on the first beat.

M. 14, middle staff, second beat. In the manuscript there is a tenuto on the chord. This is the only time in the first verse that the middle voice has a tenuto. In any case, all the middle staff chords should be played with weight and a full sound.

M. 16. JH-H wrote "*a tempo*" on the first beat.

M. 18, uppermost and middle staves. In the manuscript the chords in both hands have ties (or slurs) over the bar line into m. 19. JH-H crossed these out and wrote "ties out" and "play," this last referring to the As on the first beat of m. 19. In any case only the lower A could have been tied, and I therefore follow JH-H's suggestions. JH-H also wrote "*accelerando*" on the first beat of 19 and "*rit*" [*sic*] on the first beat of 20.

M. 24. The "*a tempo*" is JH-H's.

M. 29, middle staff, first beat. The manuscript has an octave c-c<sup>1</sup> with an accent. This has been crossed out by JH-H and replaced with a quarter rest. I have chosen JH-H's version because the resulting feeling of a big breath on the downbeat of the measure adds expressive stress to the chord on the second beat.

M. 36. The manuscript has both "*p*" (ink) and "*mezzo forte*" (JH-H). I have chosen the fuller-voiced *mezzo forte* and therefore taken out a *mezzo piano* in m. 37 which, although written in ink, is in (ink) parentheses. The "*a tempo*" on beat two is JH-H's.

(B. 11. 17) -2-

The image shows a handwritten musical score for the piece "Li'l Boy Named David" on page 2 of the manuscript. The score is written on four systems of staves. The first system includes a vocal line with lyrics "Li'l Boy Named David", a piano accompaniment, and a bass line. The second system continues the vocal and piano parts. The third system shows the piano accompaniment and bass line. The fourth system is a continuation of the piano and bass parts. The score includes various musical notations such as notes, rests, and dynamic markings like "p", "Rit...", and "a tempo".

Ex. 4.1. Harris: "Li'l Boy Named David," page 2 of the manuscript.

Mm. 38-39, lowest staff. The manuscript has the F-f octaves tied over the bar line. JH-H crossed these ties out and wrote “play” over the F-f octave on the first beat of measure 39. I have chosen to keep the ties as they make the following *subito p* easier to accomplish.

M. 39. The *subito piano* is JH-H's.

M. 42. The *a tempo* is JH-H's.

M. 43, middle staff, last eighth. The manuscript ties the f across the bar line. JH-H has crossed the tie out. I have followed her suggestion, as an octave seems a clearer sonority for the last note of the melody.

M. 46, middle staff, second beat. JH-H wrote “delay” under the chord on the second beat in the middle staff and “*poco meno mosso*” under the third beat in the uppermost staff.

### “When Johnny Comes Marching Home”

To make the tune visually clear I have marked all melody notes with tenutos. In the manuscript there are tenutos on the melody notes on the third beats of mm. 2, 3, and 28, but these are the only times that the melody notes are thus marked. Rather than using very long slurs to indicate and separate the phrases of the melody, I have used breath marks. The manuscript has pedal markings throughout, indicating a change of pedal every time there is a change of chord (except for the first two beats of m. 16). However, the way in which the pedal markings are written would seem to indicate holding the pedal for two beats and lifting it on the third even if the chord doesn't change. I have adjusted the pedal markings to show how a pianist would actually pedal.

M. 1. The manuscript has no key signature. I have added the key signature of B $\flat$  major, thereby eliminating many B $\flat$ s and E $\flat$ s.

M. 10, bottom staff. In the manuscript there is no half-note rest on the third beat and I have added it

M. 14. From this point on in the manuscript, in those measures that have no chords in the middle staff, the bass is written in the middle staff at real pitch. I have moved it to the lowest staff (played an octave lower than written) for consistency and visual clarity of the parts.

M. 28, RH. In the ms. the chord on the first beat is a dotted whole note. To be consistent with the rest of the piece it should be an un-dotted whole note.

M. 28, RH, third beat. The tenuto is in the manuscript.

## MARC BLITZSTEIN: THREE PIECES FROM *THE GUESTS*

### “Variation 2”

M. 1. I have added a key signature of  $A^b$  major and adjusted accidentals accordingly throughout (see ex. 4.2.).

M. 9, LH. In the manuscript the second note is missing a thirty-second-note flag. The first note is, however, a dotted sixteenth.

### “Pas de Deux”

M. 1. I have added a key signature of  $A^b$  major. Many accidentals are thus eliminated.

Mm. 4-5. In the manuscript, mm. 4 and 5 are on different staves and each measure has its own crescendo hairpin, the second most probably a continuation of the first. I have changed this to the word “*crescendo*.”

M. 9, 11, LH. The manuscript does not have the  $8^b$  signs. It is a bit hard to hear on the recording but I believe that Blitzstein plays these notes an octave lower and I have moved them down accordingly, resulting in better physical and acoustic symmetry.

M. 16, RH, first beat. In the manuscript the  $a^1$  is a quarter note. I have extended it to the next beat for melodic continuity, as Blitzstein does in his recording.

M. 23, RH, second beat, third eighth. The manuscript has  $f^b^1$ . I have changed this to  $g^b^1$  as in m. 18, following Blitzstein’s recording.

M. 28, RH, second eighth. In the manuscript, the  $c^2$  and  $e^2$  are tied over to an eighth note on the next beat. This is not physically possible for a pianist and the use of pedal would blur the harmonies. In his recording Blitzstein does not hold these notes over the beat.

M. 44, RH, fourth beat, second eighth. The manuscript has an octave,  $e^1$ - $e^2$ . I have added the notes  $f^1$  and  $c^2$  to the chord for consistency of sonority with the following chords.

M. 46. I have added the key signature of  $D^b$  major, until the return to C major in m. 56. Many accidentals were thus eliminated.

IV 65 Blitzstein

Variation 2

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Ex. 4.2. Blitzstein: "Variation 2", the manuscript.

**Mm. 46-56.** This section needed some rewriting to reduce it from orchestral reduction to solo piano (see ex. 4.3). Among other changes are the adding of octave doubling of the melody notes in the right hand, re-division of the parts between the hands, and the re-arranging, adding both notes and roll signs, to the final chords of the phrases. (Ex. 4.3 also shows how the manuscript is notated, with many flats, sharps, and natural signs necessitated by the lack of key signature.)

**M. 55, LH, first note.** The manuscript has no flat in front of GG.

### “Three-Four Dance”

**Mm. 18, 20, LH, second beat.** In the manuscript the G $\flat$ -major chord is a 6/3 inversion. Following Blitzstein’s recording, I have changed it to a 6/4 inversion.

**M. 24, LH, second beat.** The manuscript has db<sup>1</sup>-gb<sup>1</sup>-db<sup>2</sup>. I have changed this to conform to the previous measures following Blitzstein’s performance.

**M. 34.** Indications for rolling and not rolling left-hand chords are editorial.

**M. 40, RH, last sixteenth note.** I suggest releasing the two upper notes but holding the lower note with the thumb.

**M. 51, LH, first beat.** In the manuscript the notes are D $\flat$ -G $\flat$ -db. I have changed it to an octave to conform to the other measures in this passage and following Blitzstein’s recording.

**Mm. 51, 52, 53, 56, LH, second beats.** In the manuscript, the chord in m. 51 has no db<sup>1</sup>; in m. 52 it has db<sup>1</sup>; in m. 53 it has no db<sup>1</sup>; and in m. 56 it is db<sup>1</sup>-gb<sup>1</sup>-db<sup>2</sup>. I have made all the chords in mm. 51-57 the same, following Blitzstein’s recording.

**Mm. 68, 72, 74.** The accent in parentheses is editorial and suggests a silent, but strongly felt, downbeat to help the rhythmic placement of the following syncopated notes.

**Mm. 73, 75, LH, third beats.** The “x” note-head represents a tone cluster, quasi bass drum. I suggest playing the bottom three notes of the keyboard. I hear something like this on Blitzstein’s recording.

**M. 85, LH, first quarter.** In the manuscript the AA-A octave is an octave higher. I have lowered it to conform to m. 83 following Blitzstein’s recording.

**M. 87, LH, second quarter.** In the manuscript the octave does not have the lower BB $\flat$ . I have added it to conform to m. 89 following Blitzstein’s recording.

Pa D

*adagio* ... *Tempo Andante*

*pp*

*Andante* *ritardando*

3:50"

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Ex. 4.3. Britten: "Pas de Deux," page 3 of the manuscript.

Mm. 97, 98, LH, third beats. In the manuscript m. 96 has  $f$  and m. 97 has  $eb$ . I have changed both of these to  $gb$ , following Blitzstein's recording

M. 103, RH, first beat. The manuscript has a  $bb^2$  inside the  $db^2$ - $db^3$  octave. Blitzstein plays an octave.

M. 105, RH. On the second and third beats the manuscript has the chords  $db^1$ - $bb^1$ - $db^2$  and  $da^1$ - $ba^1$ - $da^2$ . Blitzstein plays  $db^1$ - $bbb^1$ - $db^2$  and  $da^1$ - $bb^1$ - $da^2$ .

M. 105, LH, fourth eighth. The manuscript has an octave. Blitzstein plays a single note, as in later measures.

M. 113, RH. The manuscript has three quarter notes, the first chord tied over from the previous measure, followed by the thirds  $gb^2$ - $bb^2$  on the second beat and  $f^2$ - $ab^2$  on the third. Blitzstein holds the tied chord for a dotted-quarter note and then plays the  $f^2$ - $ab^2$  as a dotted-quarter note.

M. 115. The manuscript has a half note followed by a quarter note. Blitzstein plays two dotted-quarter notes. (This spot is written as two dotted-quarter notes in the reprise of Three-Four Dance, movement VIb of the ballet).

M. 119. I have changed the key signature to C major. In the manuscript mm. 119-120 are written in  $Gb$  major, with natural signs for every note. The large insert, mm. 121-133, is written in C major. Although  $Gb$  major is not reached until m. 157, mm. 134-156, which follow the insert, are written in the manuscript in  $Gb$  major with an accidental in front of almost every note. By changing the key signature to C major until m. 157, where the music returns to  $Db$  major, most of these accidentals are eliminated.

Mm. 124-130. In the manuscript the right hand chords in these measures are written in two voices: the four note chords, tails up and down, two notes each; the two note chords, tails up and down, one note each.

Mm. 131-133. The manuscript has the  $d^1$  in the left hand and the  $c^1$  in the right hand. I have redistributed the notes between the hands for easier playing. This meant switching the durations of these notes as well, but the use of pedal here would eliminate any audible difference.

M. 133. In the manuscript the last chord in the right hand is tied over the bar line, which would make the *piano subito* and the change of register in the next measure acoustically, as well as physically, awkward. In any case, mm. 133 and 134 are on different pages of the manuscript, as m. 133 is the last measure of the insert.

Mm. 139-144. The manuscript either presents two versions of the passage simultaneously or it is a reduction of the orchestration and is unplayable (see ex. 4.4). The chromatic scale was clearly written on the manuscript at later date than the chords. Blitzstein plays a descending chromatic scale in octaves for all six measures, a pianistically brilliant and practical solution that I have adopted.

M. 148. The manuscript has a crescendo to *forte*. A crescendo to *fortissimo* makes more sense, as there is a *forte* in m. 145.

M. 149. The manuscript has a crescendo from *fortississimo* to *fortissimo*. A crescendo from *fortissimo* to *fortississimo* makes more sense logically and musically.

M. 149-153, RH, last eighth of 149 and the following chords. In the manuscript these chords are written as F $\flat$ -major chords. I have re-notated them as E-major chords.

M. 159, LH, third beat. In the manuscript the octave C-c is one octave higher. I have lowered it for consistency with the surrounding measures following Blitzstein's recording.

Mm. 161-168. In the manuscript these measures are written with repeat signs and a first and second ending. I have written out the repeat and the two endings in full.

M. 164, RH, off beat chords. In the manuscript these are marked 15va which is impracticable. I have changed the marking to 8va. Blitzstein does not play these chords at all.

Mm. 168, 170, RH, last sixteenth notes. I have added the ties over the bar lines to the a<sup>1</sup>s. This conforms to the d<sup>2</sup> tied over the bar line of m 173 and the a<sup>2</sup> tied over the bar line of m.174.

Mm. 196, 198, 200. The accent in parentheses is editorial and suggests a silent, but strongly felt, downbeat to help the rhythmic placement of the following syncopated notes.

Mm. 197, 199, LH, third beat. As in mm. 73 and 75, a bottom-of-the-keyboard, tone cluster percussion effect.

Mm. 202-206. In Blitzstein's recording he plays the last seven measures quite freely. In the manuscript the low D $\flat$  octave in m. 202 is six beats long and is tied over two measures. On his recording Blitzstein holds these notes for slightly more than four beats. He holds the E $\flat$  quarters in the next measure for about two-and-a-half beats. In the manuscript the A $\flat$  and A $\sharp$  octaves in m. 204 are tied over three measures, totaling nine beats. Blitzstein holds these notes for only six

The image shows a page of handwritten musical notation for a piece titled "Three-Four Dance" by Blitzstein. The page is numbered 166 in the top right corner. The music is arranged in six systems, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. A circled number "2" is visible at the bottom of the fifth system. The handwriting is in black ink on a white background.

Ex. 4.4. Blitzstein: "Three-Four Dance," page 8 of the manuscript.

beats with the following low  $D^b$  octave coming on the seventh beat. I have made a version that approximates Blitzstein's performance but also keeps the  $3/4$  meter.

M. 206, LH, last chord. In the manuscript this chord has no  $d^b$ <sup>1</sup>.

## PAUL BOWLES: TWO LATIN-AMERICAN PIECES

### *Tierra Mojada*

The manuscript in the Harry Ransom Humanities Research Center at the University of Texas at Austin, henceforth referred to as "*Iquitos*," differs in small ways from the copy that Bowles wrote out for me himself, henceforth referred to as "the manuscript." Bowles was sometimes careless in his copying but with both scores in hand his intentions are clear. The few significant differences between the two copies are mentioned below.

M. 1. *Iquitos* has no metronome marking and no tempo indication, although there are the words "*non troppo legato*." Bowles added the metronome marking and the words "strict tempo throughout" when he wrote out the piece for me.

M. 1. The manuscript has no key signature. I have added the key signature of D major thereby eliminating F#s and C#s in almost every measure of the first part of the piece (see ex. 4.5).

Mm. 1-6, LH. In the manuscript the left hand the notes are beamed as two sixteenths and then a sixteenth note beamed with an eighth note. I have changed this to be easier to read and to conform to mm. 7-11

M. 10ff. The time signatures in parentheses and the vertical broken lines, here and in mm. 59 and 63, are to point out the hemiola.

Mm. 11-12, RH. In the manuscript the slur goes to the low A in m. 12. I have shortened it to conform to m. 15.

M. 16. The manuscript has no accents on the low Bs. *Iquitos* has them in both hands.

M. 17. I have added the key signature of E major thereby eliminating many sharps.

M. 17. The manuscript has no ties on the c#-e<sup>2</sup> third tied over to the second beat. *Iquitos* has ties.

Mm. 17-18, LH. In the manuscript the third and fourth eighth notes of each measure share sixteenth-note beams with sixteenth-note rests in between the two chords and after the second chord. I have given each note its own tail, which is easier to read.

TIERRA MOJADA

*Andante* *Tempo throughout*  
 M.M. (one measure of ♩ = 50)


 17 Los Angeles, California 900 24

Ex. 4.5. Bowles: *Tierra Mojada*, page 1 of the manuscript.

M. 21. In the manuscript, the first three notes are beamed together with a rest in between the second and third notes. I have given each note its own tail to show the syncopation more clearly.

M. 22. I have added the key signature of A $\flat$  major thereby eliminating many flats.

M. 22. The manuscript and *Iquitos* have here the word "staccato." Perhaps this refers to the left hand. If it refers to the right hand, I do not think it can refer to every note and I have suggested articulations from here to m. 45. In any case, this passage should not be played legato.

M. 22. *Iquitos* has "sub. mp." The manuscript has "sub. p."

M. 25. The time signatures in parentheses, here and in m. 30, are to point out the rhythmic division of these measures.

M. 27, LH, seventh sixteenth. In the manuscript (and in *Iquitos*) this is an eighth note and there is no E $\flat$  on the eighth sixteenth. I have changed this to conform to m. 25.

M. 30. I have added the key signature of E major thereby eliminating many sharps.

Mm. 31-34, LH. The accents on the first, fourth and seventh sixteenth notes come from *Iquitos*, except that *Iquitos* is missing the accent on the first beat of m. 33. The manuscript has no accents.

M. 39. I have added the key signature of D $\flat$  major thereby eliminating many flats.

M. 43. I have added the key signature of E major thereby eliminating many sharps.

M. 43, LH. The manuscript (which has no key signature) has no accidentals on the first three sixteenths. *Iquitos* has sharps.

M. 45. In the manuscript this measure has the word "staccato".

M. 46, both hands, third and fourth eighths. As in m. 16, each note given a separate tail.

M. 47, LH, last eighth. The manuscript has a dotted quarter rest. This is clearly a mistake. *Iquitos* has an eighth rest.

M. 48. I have added the key signature of D major as at the beginning of the piece. Likewise, the key signature of E major at m. 66.

M. 69. In the manuscript has here the word "*staccato*." I have indicated this with staccato dots.

M. 69, RH, second eighth beat. The manuscript has a third, d $\sharp$ -f $\sharp$ . *Iquitos* has only the d $\sharp$ , which conforms to m. 45.

M. 69, LH, fourth and fifth sixteenth notes. In the manuscript the upper notes are not tied. *Iquitos* has a tie.

### *Orosí*

This edition, newly done for this dissertation, is much more detailed than the edition I made for *Keyboard Classics*, Vol. 6, No. 4 (July-August 1986). The pedal markings in mm. 16, 32ff and 59ff are in the manuscript.

M. 3. I use the non-accent mark and the tenuto mark to suggest playing these notes as a trochee.

M. 8. In the manuscript the *pianissimo* is on the first beat of m. 9. I have moved it to the beginning of the phrase.

M. 14. In the manuscript the ostinato in the left hand is not written out in full. Here, and elsewhere in the piece, Bowles uses repeat signs. I have written ostinatos out in full throughout.

M. 15, fourth quarter. In the manuscript the right-hand siur starts on the downbeat of measure 16. I have moved it to the beginning of the phrase on the fourth beat of m. 15.

M. 32, 58, RH. The time signature of 4/4 and the vertical broken lines are to make the polyrhythm clear.

M. 43. In the manuscript the *mezzo forte* is on the first beat of m. 44.

M. 48, RH. The time signature of 3/4 and the vertical lines are to make the hemiola clear.

M. 49. In the manuscript the second chord does not have grace notes before it. Although grace notes would make this chord conform to the chords in the previous measure, they would be quite uncomfortable to play. Perhaps that is why Bowles did not write grace notes here.

**M. 74, RH.** In the manuscript both notes have tenuto markings

**Mm. 74-75.** In the manuscript there is one pedal marked through these two measures. As this would blur the chilling effect of the final open fifth, I suggest a pedal change on the downbeat of m. 75.

## IRVING FINE: *DIVERSIONS FOR PIANO*

In deciding upon issues of pitch, rhythm, meter and articulation, I have compared the manuscript of *Diversions for Piano* with the score of *Diversions for Orchestra* (henceforth *DO*). There is a footnote in *DO* at the end of the first movement, which reads, "The movements should be played with very little pause between them: about a measure in the new tempo." Metronome markings are from *DO*.

### "Measuring Music (The Red Queen's Gavotte)"

Except for the two-note slurs in mm. 1-4 and 17-18 and the slurs over dots in mm. 16-17, the manuscript has no articulation marks (staccatos, slurs, tenutos, or accents) and all such markings are editorial.

M. 6, RH, lower voice. In the manuscript the  $g^1$  is a half note. I have changed this to a dotted-quarter note with an eighth rest, following *DO*.

M. 18, RH, first beat. In the manuscript the  $bb^2$  is a quarter note. I have changed this to a half note to conform to m. 24.

M. 32, RH, first beat. The manuscript and *DO* have a sixth,  $e^1-c^2$ . This is the only variation in the repeat.

### "Little Toccata"

M. 1. I have added the key signature thereby eliminating many precautionary accidentals and a number of F sharps (see ex. 4.6).

M. 2, RH, third eighth note. The manuscript has  $c^2$ , but there is a smudge that looks like a correction to  $b^2$ . The  $b^2$  is consistent with the measures before and after. *DO* has  $b^2$ .

Mm. 7, 10, 12, 15, 32-36, 39-40. In the manuscript the ostinatos in the left hand are not written out in full. Fine uses repeat signs. I have written all ostinatos out in full.

M. 17. I have added the key signature of G minor, thus eliminating many  $Bbs$  and  $Ebs$ .

M. 17. In the manuscript the *più dolce* is in measure 18. *DO* has no *più dolce* but it does have "espr." in m. 17, and no dynamic change for m. 18.

M. 26. I have added the key signature of G major.

The image shows a handwritten musical score for a piece titled "Little Toccata" by Irving Fine. The score is written on ten staves, with the first two staves being a grand staff (treble and bass clefs). The music is in 2/4 time and features a variety of textures and dynamics. The first staff begins with the tempo marking "Vivace (Allegro 1/2)" and the dynamic "poco martellato". The second staff has a "sim" (sforzando) marking. The third staff continues the melodic line. The fourth staff has a "p" (piano) marking. The fifth staff has a "p" marking. The sixth staff has a "p" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking. The ninth staff has a "p" marking. The tenth staff has a "p" marking. The score is written in ink on aged paper with some visible wear and tear.

Ex. 4.6. Fine: "Little Toccata," page 1 of the manuscript.

M. 26, LH, first beat. In the manuscript there is a quarter note,  $d^2-g^2$ . I have changed this to conform to m. 1 and to the oboe part in *DO*.

M. 34, RH, first beat. The manuscript has a smudge that looks like a quarter note  $c^3$ . A half-note  $d^3$  conforms to the previous measures. *DO* has  $d^3$ .

M. 38. In the manuscript, this measure has no time signature. *DO* has 4/4.

Mm. 39-40, RH, third beat. The manuscript has accent marks over the  $g^2$ s. I have changed them to tenutos to conform to m. 7. *DO* has no markings.

#### “Arioso (Koko’s Lullaby)”

The tempo marking in the manuscript is *Larghetto*; in *DO* it is *Andante*.

M. 1. The manuscript has no time signature. *DO* has 2/4.

M. 2, RH, fourth eighth. The manuscript has no sharp on the  $d^2$ .

M. 17, fourth eighth. In the manuscript the alto voice has no grace note  $f^1$ . I have added this to conform to the previous measure. *DO* has no grace notes at all in mm. 16-18.

M. 53. The manuscript has *poco a poco rit.* *DO* does not, which is perhaps more effective.

#### “Flamingo Dance (Polka)”

Except for the accents in the RH in mm. 1, 3-4, 24, and 26, and in the LH of mm. 5 and 11, all markings (staccatos, tenutos, accents, and slurs) are editorial. The manuscript has a time signature of 4/8. I have changed this to 2/4, which is the usual time signature for polkas. Perhaps Fine used the 4/8 because of the two 5/8 measures. *DO* has 2/4.

M. 10, middle staff, third eighth. In the manuscript there is no flat sign before the  $b$ . *DO* has the flat.

M. 14, RH, sixth sixteenth. In the manuscript there is no natural sign before the  $a^1$ . *DO* has  $a^1$ .

M. 14, middle staff, fourth eighth, and m. 15, middle staff, second eighth. In the manuscript these chords are dominant seventh chords in 6/5 position, spelled  $g^4-bb-d^4-e^4$  and  $g^4-b^4-d^4-e^4$ . Following *DO* I have changed these to diminished chords, the second a whole step lower than the first.

M. 20, both hands, second beat. In the manuscript the right thumb has  $a\sharp^1$  and the left thumb  $a\flat^1$ . Here, and in the following three measures, I have switched the notes between the thumbs.

## CHAPTER V: CONCLUSION

## CONCLUSION

In 1974 Copland acknowledged that in the 1930s and 1940s “composing ‘American’ music once had been his and other composers’ goal.”<sup>1</sup> The four composers presented here, linked by friendship and background, took part in that effort, and the eleven piano pieces in this collection, linked, as well, by the happy chances that led me to discover them, are representative products of that time. With their confident use of indigenous materials, their forthright and optimistic character, and their energetic rhythms, their time and place is easily identified. Short as they are, they are fine examples of that Americanism which flourished mid-twentieth century.

In writing the commentary accompanying the scores, I chose to stick very close to my topic, the pieces themselves, including only information that related directly to the works, whether concerning historical background or performance practice. There are, of course, a number of topics on which I merely touched and which warrant further study and research: from an historical viewpoint, there is the development of Americanism in music; from a musical viewpoint, there is the borrowing of vernacular musical materials by classical American composers; and from a biographical viewpoint, there is the network of composer-friends around Aaron Copland, and the nature of the relationship between a composer and a creative performer (such as between Roy Harris and Johana Harris-Heggie).

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<sup>1</sup> Copland, “Remarks to Lukas Foss,” Brooklyn Academy of Music Concert, 30 March 1974, quoted in Zuck, *History of Musical Americanism*, 540.

Lastly, there is more to be written about the position that these pieces hold within each composer's work and what they tell us about each composer; which brings us back to the pieces themselves. It was my goal in this dissertation to make these scores available to pianists and the information in the commentary available to scholars, and thereby to have made small but worthwhile contribution to the larger field of American music studies.

APPENDIX: DISCOGRAPHY OF JOHANA HARRIS-HEGGIE'S RECORDINGS  
OF MUSIC BY ROY HARRIS<sup>1</sup>

*Abraham Lincoln Walks at Midnight (A Cantata of Lamentation)*. Nell Tangeman, mezzo-soprano; Johana Harris, piano; Samuel Thaviu, violin; Theo Saltzman, violoncello. MGM, E3210, 1955.

*Concerto for Amplified Piano, Brass, String Basses and Percussion*. Johana Harris, piano; Roy Harris conducting members of the U. S. Air Force Academy Band. Varèse Sarabande, VC 81085, 1971.

*Concerto for Piano and Strings (arrangement of Quintet for Piano and Strings)*. Johana Harris, piano; Roy Harris conducting the International String Congress Orchestra. Varèse Sarabande, VC 81100, 1960.

*Fantasy for Piano and Orchestra*. Johana Harris, piano; Izler Solomon conducting the MGM Symphony Orchestra. MGM, E 3210, 1955.

*Little Suite for Piano (Children's Suite)*. Johana Harris, piano. RCA Victor, Set M 568, 1939.

*Quintet for Piano and Strings*.

1. Johana Harris, piano; Coolidge Quartet. RCA Victor, Set M 752, 1939.
2. Johana Harris, piano; Eudice Shapiro and Nathan Ross, violins; Sanford Schonbach, viola; Edgar Lustgarten, violoncello. Contemporary Composers Series, M 6012/S 8012, 1963.
3. Johana Harris, piano; Blair Quartet. Varèse Sarabande, VC 81123, 1979.

*Soliloquy and Dance*. William Primrose, viola; Johana Harris, piano. RCA Victor, Set M 1061, 1942.

*Sonata for Piano*. Johana Harris, piano. RCA Victor, Set M 568, 1937.

*Sonata for Violin and Piano*.

1. Joseph Gingold, violin; Johana Harris, piano. Columbia, ML 4842, 1950.
2. Eudice Shapiro, violin; Johana Harris, piano. Contemporary Composers Series, M 6012/S 8012, 1963.

*Sonata (Duo) for Violoncello and Piano*. Terry King, violoncello; Johana Harris, piano. Audax, 239, 1976.

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<sup>1</sup> Culled from Stehman, *Roy Harris: A Bio-Bibliography*, 212-230. The years given are the years the recordings were made. During that period the pianist was known as Johana Harris.

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