CHARLES TOMLINSON GRIFFES'S THREE PRELUDES (1919)
AND SONATA FOR PIANO (1918), A LECTURE RECITAL,
TOGETHER WITH THREE RECITALS OF SELECTED WORKS

DISSERTATION

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Donald Lee Patterson, B. M. E., M. M.
Denton, Texas
December, 1977
Patterson, Donald Lee, Charles Tomlinson Griffes's Three Preludes (1919) and Sonata for Piano (1918), A Lecture Recital, Together with Three Recitals. Doctor of Musical Arts (Piano Performance), December, 1977, 31 pp. 17 examples, bibliography, 18 titles.

The lecture recital was given July 18, 1977. The lecture began with the performance of the Three Preludes and a discussion of these final works in relation to the composer's last period of composition which included the Sonata for Piano. After the biographical foundation was laid, the Sonata for Piano was detailed concerning form and compositional techniques. All works were performed from memory.

In addition to the lecture recital, three public recitals were performed.

The first solo recital, performed on August 11, 1975, consisted of works by Schubert and Liszt-Busoni.

The second recital, a chamber recital, performed March 29, 1976, consisted of solo and chamber works of Messiaen.

The final solo recital, performed on August 1, 1977, consisted of works by Clementi, Satie, and Rubinstein.

All four programs were recorded on magnetic tape and are filed, along with the written version of the lecture recital, as part of the dissertation.
Tape recordings of all performances submitted as dissertation requirements are on deposit in the North Texas State University Library.
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North Texas State University
School of Music
presents

DONALD PATTERSON,
pianist

in a

PIANO RECITAL

Monday, August 11, 1975  8:15 p.m.  Recital Hall

PROGRAM

SONATA (D. 959) ................. Franz Schubert
   I. Allegro
   II. Andantino
   III. Scherzo: Allegro vivace
   IV. Rondo: Allegretto

INTERMISSION

FANTASIA on two motives from . . . . Liszt-Busoni
Mozart’s “Marriage of Figaro”

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.
NORTH TEXAS STATE UNIVERSITY
SCHOOL OF MUSIC
presents

Donald Patterson
pianist

in a

Graduate Recital

Assisted by

*Kenneth Schanewerke, Violin
*Monte Knutson, Cello
John Petersen, Clarinet

Monday, March 29, 1976  8:15 p.m.  Recital Hall

*Faculty - Texas Christian University

Presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts.
Program

Préludes .................................................. Olivier Messiaen

La Colombe
Plainte calme
Le nombre léger
Instants défunt
Un reflet dans le vent...

Quatour pour la Fin du Temps ......................... Olivier Messiaen

I. Liturgie de Cristal
II. Vocalise, pour l'Ange qui annonce la fin du Temps
III. Abîme des oiseaux
IV. Intermède
V. Louange à l'Eternité de Jésus
VI. Danse de la fureur, pour les sept trompettes
VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
VIII. Louange à l'Immortalité de Jésus
North Texas State University
School of Music
presents

Donald Patterson

in a
Graduate Lecture Recital

on
Charles Tomlinson Griffes’s

Three Preludes (1919)
Sonata for Piano (1918)
Feroce: Allegretto con moto
Molto tranquillo
Allegro vivace

Monday, July 18, 1977 5:00 p.m. Recital Hall

Presented in partial fulfillment of the requirement for the degree
Doctor of Musical Arts.
North Texas State University
School of Music
presents

Donald Patterson
Pianist

in a

GRADUATE RECITAL

Monday, August 1, 1977  5:00 p.m.  Recital Hall

PROGRAM

Sonata in D Major, Op. 40 No. 3 ............... Muzio Clementi
  Adagio molto: Allegro
  Adagio con molta espressione
  Allegro

Sports et Divertissements ...................... Erik Satie
  Narrated by Janet Andrews
  English Translation by Virgil Thomson

INTERMISSION

Etudes, Op. 23 .................................. Anton Rubinstein
  F Major
  G Major
  C# minor
  F Major
  E$ Major
  C Major "Staccato"
Muzio Clementi has often been thought of merely as the composer of piano studies and sonatinas. However, his real importance lies in the seventy-nine sonatas that he wrote and their influence on Beethoven. Although Clementi was born into a musical world dominated by the harpsichord and organ, he must be regarded as the composer who first and most thoroughly revealed the possibilities of the piano. His early studies in counter-point and thorough-bass were in Rome. After being brought to England by an English gentleman, Peter Beckford, he was tutored and trained in piano and composition. He pursued his studies until 1776 when he made his London debut as a pianist and composer, a most brilliant and unprecedented event. Also in London, now his adopted home, he set up a profitable and well-known piano building firm.

Proofs of Beethoven's awareness of Clementi's sonatas are found in Beethoven's library where "almost all of Clementi's sonatas were at hand. He had the greatest admiration for these sonatas and considered them the most beautiful and the most pianistic of works..." (Schindler).

Erik Satie's comic wit can be seen on every page of the Sports et Divertissements, which date from 1914. This is a set of twenty-one brilliant little sketches, each one describing a sport or amusement. A short text written also by Satie is to be read before each piece. Many people have compared the conciseness of text and music to the Oriental form of Haïkai. It is interesting how this work came to be written. The Parisian publishing firm of Lucien Vogel was looking for a composer to write music to accompany an album of drawings by Charles Martin. They approached Igor Stavinsky who demanded a fee too large for the publishers. Then Satie was recommended by a friend. They offered him the job at a much lower fee which insulted Satie, not because the fee was too low, but because he thought the fee was too high. He believed it was morally wrong to make money from his music. Finally a compromise was reached and a fee arranged so small that it suited Satie's peculiar sense of values.

Anton Rubinstein was a child prodigy who made his first concert tour of Germany and France at the age of twelve. His indefatigable work eventually brought him great fame as a pianist throughout Europe. But if the world thought of Rubinstein as a pianist, he thought of himself as a composer. Rubinstein founded the St. Petersburg Conservatory in 1862. He organized musical societies, conducted as well as played all over the world, and finally died, heaped with honors in 1894. The Etudes, Op. 23 were considered the final test of a pianist's technique in the nineteenth century. After the pianist had completed the studies of Cramer, Clementi, Czerny, Chopin, Henselt, and Liszt, he was prepared to tackle these works. In the most famous of these studies, the Staccato Etude, "we find an unceasing wrist motion at a terrifying Allegro vivace tempo, and an increased reliance on the shoulder and back muscles for hitherto undreamed of power and sonority." (Goldsmith).
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13. Charles Griffes, Sonata for Piano, second movement, measures 38-43, the "trance."


15. Charles Griffes, Sonata for Piano, third movement, measures 3-4, theme of "A" section.

16. Charles Griffes, Sonata for Piano, third movement, measures 25-28, theme of the section designated "A'."

17. Charles Griffes, Sonata for Piano, third movement, measures 43-46, theme of the "B" section.
The Three Preludes composed in 1919 are Charles Tomlinson Griffes's last works for piano and are typical of his last period of composition. They are probably the first three in a group of five projected pieces according to Donna K. Anderson who has contributed significantly to the knowledge of Charles Griffes and his music in her doctoral dissertation entitled "The Works of Charles Tomlinson Griffes, a Descriptive Catalogue." In a letter to Ms. Anderson, dated June 16, 1965, Marguerite Griffes, sister of the composer, gave the following information:

I remember she [Marion Bauer] said she thought the three unfinished piano pieces were part of the five Charles had intended to write and I know she marked them. . . . I don't know if Charles expected to keep the five piano pieces as a group, but I think Preludes would be a good title for them.¹

Griffes did not include a title on the manuscript, but the term "Prelude" has been applied by Donna K. Anderson in

editing these pieces for publication by the C. F. Peters Corporation in 1967.

The Three Preludes were given their first performance by John Ranck at a Town Hall recital in New York City, December 30, 1949. Ranck performed the works under the title of Three Pieces. Francis D. Perkins, a reviewer for the Herald Tribune at this performance, said in a one sentence review that the works "were all brief, marked by a variety of mood, while seeming somewhat indeterminate in form." Perhaps this is due to the fact that the Three Preludes are a continuation of the new trend in composition that Griffes had started with the Sonata for Piano. He termed them "experimental" and did not give them a programmatic text as he had done with most of his previous piano works.

They are not at all pianistic in the usual sense, but are bare and almost forbidding. These preludes were a departure for the composer. They are rather atonal, full of ninth chords, whole-tone progressions, pentatonic and exotic scales. There are no interpretation marks, probably due to their unfinished state. By their shortness, reminiscent of Scriabin or Schoenberg, Griffes is seen as a miniaturist, working within boundaries never exceeding thirty-two measures.

But these works came at the end of his life. Charles Tomlinson Griffes was born September 17, 1884 in Elmira, New

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York. He had three sisters and one brother. His early music training consisted of learning all of the popular ballads and hymns of the day from one Jack Raynes, a roving musician brought home by his father. Later came lessons from his older sister Katharine. These lessons did not prove as interesting to Charles as his pen and ink drawing for which he had a decided talent. He could draw. He made excellent water-color landscapes and later in life made etchings on copper.

His serious study began with Miss Mary Selena Broughton, a rather stern English woman of high standards who taught at Elmira College. "His determination to become a musician was due not only to her encouragement and vision, but to her financial aid, which made it possible for him to remain in Europe longer than was at first planned." So sincere was her faith in Griffes's future that when he went to Germany in 1903 at the age of nineteen, she met him there and placed him with a competent teacher. He studied first at the Hochschule in Berlin with Ernst Jedliczka and then Gottfried Galston, a former Leschetizsky pupil. His theoretical studies were with Klatte, Loewengard, Ruefer, and for a short time with Engelbert Humperdinck.

A great number of letters to his mother, Miss Broughton, and his sister Marguerite vividly recount his four years of study in Germany. He was enthusiastic over the city of Berlin,

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the people, his studies, the concerts, operas, and theaters.

Excerpts from two of these letters illustrate these feelings:

March 19, 1906 --

... In some ways it is certainly a pity that I wasn't born to live in Germany instead of America, for I have become entirely converted to German ideas and ways of thinking in music. I know I shall have an awful disappointment and disillusion when I get back and find everything and everybody so different. I have become fearfully spoiled by my friends and my atmosphere here. ... I only hope that I stick to this present way of thinking and to these German ideas of art, even if no one else around me has similar ones.4

May 5, 1907 --

Thursday I had an interesting afternoon. I had a lesson with Galston in the morning and then he asked me to go with him to Busoni's in the afternoon. So I am finally introduced there. It was one of his "days," but there weren't more than twelve people there. We sat around the dining-room table and drank tea. ... There was more French spoken than anything else, as there were three French ladies there most of the time. ... I was pleased to find that I really understood a bit of the French; but I laughed to hear myself introduced as "Monsieur Griffes, un élève de Monsieur Galston." ... There was no music, I am sorry to say, but Galston said that very often Busoni or someone played. They have about the most interesting house I have ever seen; it was not so frightfully elegant, but every chair and picture was a gem -- lots of old things, and an immense collection of beautiful books. The Busonis talk every language going, I guess; one moment they talked French, the next German, and the next English. I enjoy such people.5

This letter has particular interest because eight years later

5 Ibid., pp. 88-89.
Busoni interceded on Griffes's behalf, convincing G. Schirmer and Company to publish the Three Tone-Pictures, Op. 5.

Upon his return to the United States, Griffes accepted a post as music teacher at the Hackley School, a private, preparatory school for boys in Tarrytown, New York. He held this position until his death in April of 1920. Although he disliked his duties, he was provided an adequate income. He made weekly trips to New York City and spent the summers there composing. In a letter to Marion Bauer he expressed his love for the city. "And I long to be in the city. The country does not inspire me especially... At this season of the year I can hardly wait for school to be over so that I can get to New York for the summer. I love the skyscrapers and the pavements." ⁶

Griffes’s compositions fall into three distinct periods. First was the student period in Berlin when he was definitely under the influence of his German teachers. His models were Brahms, Wagner, and Strauss. It was then that he wrote his songs on German poems. One of the most famous is Auf Geheimem Waldespfade (By a Lonely Forest Pathway). It is from a group of five songs that were his first works to be published. Between 1907 and 1910 he published about eight such German songs. No published piano works come from this period, although he did write two sonatas, one of which he performed in Berlin at a concert in the Beethoven-Saal.

⁶Bauer, op. cit., p. 356.
Slowly Griffes freed himself from the influences of his German schooling and began to compose songs to texts by Oscar Wilde, Sara Teasdale, and William Sharp (Fiona Macleod) rather than Lenau, Heine, and Eichendorf. Griffes noted the innovations of Debussy, Scriabin and especially Ravel and assimilated them into his own compositions. The majority of his work was impressionistic mixed with Russian orientalism and exoticism. Some of his most popular piano pieces date from this second period. While the Three Tone-Pictures, Op. 5 and the Fantasy Pieces, Op. 6 were the first to bring him to the attention of the musical world, his most famous set is perhaps the Roman Sketches, Op. 7 which includes the famous "White Peacock," a study in tone color.

Sometimes Griffes linked poetry to music and sometimes music to poetry. "The Lake at Evening," the first piece in Op. 5, bears an inscription from William Butler Yeats, and "The Vale of Dreams," the second in this set, has an eight-line superscription by Edgar Allan Poe. These pieces were composed without titles or explanatory verses and prefixed with these lines only after completion. The Op. 6 pieces, however, use lines by Paul Verlaine to establish their moods. And while composing "The White Peacock" from Op. 7, Griffes kept William Sharps's poem of the same name on his piano. All these works reflect oriental and impressionistic influences. Griffes diligently fought against being labelled an
orientalist, but he had the love of the exotic and his exoticism led him to the arts of the Far East.

In the Spring of 1916 he was associated with the Adolf Bolm Ballet Intime. The group had been adapting incongruous music to Michio Ito's native dances. Ito was a member of the ballet. It occurred to Bolm to send Griffes to Eva Gauthier, the singer, who had recently returned to New York after a stay in the Orient. His meeting Madame Gauthier was of value to his musical career in many ways. She turned over to him a collection of Classic Japanese dances and many beautiful Javanese melodies she had gathered. From these sources he composed the mime-play Sho-Jo, which was an attempt to paraphrase Japanese music as closely as possible with Western instruments and forms. Also as a result of this association, he wrote Three Javanese Songs and Five Poems of Ancient China and Japan.

The third period of composition shows a different course of interest, an experimentation with linear, abstract music and the employment of arbitrary scales for tonal organization. The important works from this period are a revision and orchestration of The Pleasure-Dome of Kubla Khan which he had first written for piano in 1912, The Kairn of Koridwen, the Three Preludes, and the Sonata for Piano.

Griffes's last public appearance was at Carnegie Hall on December 4, 1919 when the Boston Symphony, conducted by Pierre Monteux, performed The Pleasure-Dome of Kubla Khan with
success. He took to his bed at the Hackley School shortly after the performance. On January 16 he was moved to the Loomis Sanatorium in Loomis, New York where he died of lung abscesses, a result of influenza. He was buried in Bloomfield, New Jersey.

Although Griffes was a very talented American, he had little success finding an audience for his music. The Sonata for Piano was probably the one work that he wanted to see performed more than any other and yet one that only received two performances of any merit during his lifetime. February 26, 1918 marked the work's first public performance. The occasion of its premiere was an evening of compositions by Charles Griffes sponsored by the New York MacDowell Club. Griffes performed the work which was listed on the program as a Sonata in One Movement. It is quite possible that the version Griffes played at the MacDowell Club was not the final version, but rather a version represented by the much shorter manuscript in the Elmira College Library. It was such a shock to most critics' ears and minds that it received little praise and mostly disparaging remarks. Musical America said: "The Sonata, after ten minutes wandering in the nowhere, ends without any disclosure of musical beauty or tangible invention." The Musical Leader declared: "[The Sonata] breaks completely away from convention and belongs

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8Maisel, op. cit., p. 230.
frankly to a field of endeavor that must be called experimental." One critic from the Christian Science Monitor heard the piece in a different light: "The work, though strange, perhaps to some hearers, proves to be clear in structure, intense in feeling and refined in expression." In his attempts to find a pianist of note to perform the Sonata, Griffes showed the work to Harold Bauer. Marion Bauer recounts that she was present when Griffes showed him the score. "He was deeply impressed by the work and expressed himself as wanting to push the composer off the piano bench and to play the last page with the élan and virtuosity demanded by the score." Harold Bauer later praised the music in an interview in Musical America January 11, 1919: "It is a splendid piece of writing, broad and noble in outline, full of meaning, subtle in atmosphere. It will not attract the crowd -- it is technically very difficult -- but it will deeply appeal to the serious musician." Although his feelings for the Sonata were strong, he never performed the work in public and so Griffes had to look elsewhere for a performer.

Another performance of the work occurred on March 20, 1920, in the Ziegfield Theater in Chicago. The pianist was Rudolph Reuter, who was performing the work in an attempt to cheer Griffes after learning of his serious illness. The

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10 Ibid., p. 230  
11 Marion Bauer, op. cit., p. 377.
critics' reactions were much the same. "W. L. Hubbard, in a review headed, 'This New Sonata has one virtue, anyway -- it's brief,' said: 'Themes of sufficient distinction to be grasped were sought in vain, and meaning, purpose, mood, or suggestion to say nothing of tonal euphony and beauty, failed wholly to be discovered. It may be music, but it seemed notes and then more notes."\textsuperscript{12} Griffes never read these lines for he had lapsed into a coma and died nine days later.

The first movement is in a conventional sonata-allegro form with an introduction, exposition, development, recapitulation, and coda. The introduction is eight measures long and can be divided into two parts. The first contains two rhythmic motives that play an important role in the development, and the second is a partial announcement of the first theme and the artificial or synthetic scale on which the sonata is based. (Figures 1 and 2, p. 11 and Figure 3, p. 12)

The synthetic scale is a rather unusual combination of tones with four minor seconds, one major second, and two augmented seconds. The two augmented seconds give an oriental sound to the scale which according to Wilfrid Mellers is an oriental raga.\textsuperscript{13} The scale is the source of the themes and the harmonies of the sonata. Griffes avoided unnecessary chord clusters and used a horizontal, polyphonic rather

\textsuperscript{12}Maisel, \textit{op. cit.}, p. 320.

than harmonic technique. The tonality of the first movement is formed throughout from various combinations of this particular scale. Therefore these tonal relationships perform the function of contrasting keys in the Classic sonata. The form is revealed through identifying the theme rather than through conventional key centers.

Figure 1—Charles Griffes, Sonata for Piano, first movement, two rhythmic motives from the anacrustic beats of the Introduction.

Figure 2--The synthetic scale.
Figure 3—Charles Griffes, Sonata for Piano, first movement, measures 4-7, the second section of the Introduction.

There is no apparent significance for the key signature of one flat, B-flat. The number of accidentals would have been greatly reduced if Griffes had used a key signature of B-flat, E-flat, C-sharp, and G-sharp.

The first theme, appearing in measure nine, adheres strictly to the synthetic scale and is in the thin contrapuntal texture that predominates throughout. It is constructed of small ideas which are later used skillfully in the development section.

Figure 4—Charles Griffes, Sonata for Piano, measures 9-11, first theme from the first movement.
Starting in measure seventeen is a restatement of the theme in the left hand in octaves. This statement seems to boil over. The rhythms become more complex as groups of four against five and five against six finally dissolve into transition material to introduce the second theme. In measure thirty the left hand contains what this writer has termed the "closing theme." This theme closes the transition material after the first theme, the exposition itself before the development, and the entire first movement.

Figure 5--Charles Griffes, Sonata for Piano, first movement, measures 30-31, the "closing theme."

The second theme, presented in measure thirty-five, is a melody which strongly contrasts with the first theme and which is presented over a simple broken-fourth accompaniment. Griffes's technique of writing accompaniment figures generally consists of creating a moving background while sustaining one or more harmonies. The beginning harmony of this second theme is B-flat Minor, but the third of that harmony is consistently spelled C-sharp rather than D-flat in accordance with the synthetic scale. The second theme is easily divided
into two parts. It is stated twice, the second time with increased intensity and thicker chord structure.

Figure 6--Charles Griffes, Sonata for Piano, first movement, measures 35-36, the second theme.

The codetta of the exposition begins in measure forty-nine and consists of a statement of the closing theme. The end of the exposition is clearly marked with a double bar and a fermata sign. Throughout the sonata Griffes does not employ conventional cadence formulas since these would not be consistent with the synthetic scale or harmonies derived from it. However, to produce cadences or differentiate sections, he decreases tension through a deceleration of rhythmic figures, a diminuendo, or a pause. (Figure 7, p. 15 and Figures 8 and 9, p. 16)

The development section is thirty-two measures long and divided into two parts. The first twenty measures develops the principal theme over a buzzing ostinato accompaniment and the sixteenth-note triplet from the introduction. The second part develops the second theme and a variant theme. A comparison is shown in Figure 10, p. 17. The interval formed by the second and third notes of the second theme is
Figure 7—Charles Griffes, Sonata for Piano, first movement, measures 100-103, a deceleration of rhythmic figures.
Figure 8—Charles Griffes, Sonata for Piano, first movement, measures 32-84, a preparatory diminuendo.

Figure 9—Charles Griffes, Sonata for Piano, third movement, measures 121-125, a sectionalizing pause.
a descending, perfect fifth. In the variant theme the interval is an ascending, perfect fourth, an inversion of the fifth. The second theme descends overall while the variant theme ascends. The variant theme is somewhat shorter. It also contains a rhythm closely related to the second theme; that is the triplet feeling of a quarter and eighth per beat in compound meter.

Second theme.

Variant theme from development.

Figure 10—Charles Griffes, Sonata for Piano, first movement, second theme compared with the variant theme of the development section, measures 35-37 and 76-78.

Griffes's biographer, Alfred M. Maisel, devotes a separate chapter to the analysis of this sonata. He states that this is a new theme introduced only in the development as "an
independent twelve-measure prelude." But if the relationship is established between this variant theme and the second theme as is illustrated, it is indeed not new material, but old material developed.

The Recapitulation, slightly altered from the Exposition, begins in measure eighty-eight. From measures ninety to ninety-nine there is an exact repetition, note for note, of measures eleven through thirteen and twenty-one through twenty-seven. The Recapitulation is shortened. According to the research of Donna K. Anderson, the measures omitted in the Recapitulation were originally not included in the Exposition. The Elmira College Library contains this version.

The transition material between the themes is different and again illustrates Griffes's use of deceleration and diminuendo for marking sections. The second theme is presented in measure 104 with an independent, polyphonic accompanying line rather than the static alternating fourths as in the Exposition. The theme is an exact statement transposed a half step higher than the original. A Coda based on the closing theme concludes the movement pounding home the pitches B-flat and E-flat.

The second movement is linked to the first by a sustained

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pedal chord which forms a drone under the melody of the "A" section. This slow movement is described as "free in form, but not un-related to the two-part lied form with coda" by Maisel.\footnote{Maisel, op. cit., p. 282.} However, the evidence is strong that the movement is a three-part form; the third part is cut short and dissolves into a coda which, by setting the meter, tempo, and mood of the third movement, serves as a link to this next movement, as the pedal chord, in a similar way, served as a link to the second movement.

The "A" section is constructed of two repeated melodic periods of a folk-like nature. The first statements are simple, in 4/4 meter, over drone accompaniments in the bass. Their second statements are higher, in 5/4 meter, and over accompanying figures in the left hand which are slowly-broken chords without the third.

![Figure 11](image)

Figure 11—Charles Griffes, Sonata for Piano, second movement, measures 1-6, theme of the "A" section.

The "B" section becomes slightly more animated, with more melodic importance given to the left hand. The two
ideas that Griffes emphasizes in this section are of importance throughout other parts of the sonata. One is the idea of giving special prominence to a certain pitch by frequent repetitions. This was seen at the end of the first movement when the pitches of B-flat and E-flat were repeatedly emphasized and will be seen throughout the third movement. This repetition idea is coupled with a rhythmic figure of a dotted eighth followed by a sixteenth and an eighth.

Figure 12--Charles Griffes, Sonata for Piano, second movement, measures 22-23. Repetition for emphasis of one pitch coupled with the rhythmic figure of a dotted eighth followed by a sixteenth and an eighth.

The concluding portion of the "B" section has been described by Wilfrid Mellers as a "hypnotic vision -- a stasis rather than a mystical vision."17 This section will be recalled in the last movement in a very startling manner. (Figure 13, p. 21). The "A" section returns with the melody in unison between hands but is left incomplete. The Coda begins in measure fifty-seven at the change of meter from

4/4 to 6/8, the meter of the last movement. This is the only meter signature given for the third movement. The accelerandos and crescendos bring the movement to an abrupt close. (Figure 14, p. 22).

Figure 13—Charles Griffes, Sonata for Piano, second movement, measures 38-43, the "trance."

Sixteen beats of rest are notated which indicated that Griffes intended for the rhythm and tempo that had just been established at the end of the second movement to continue into the third. He was creating the pause and the link at the same time and did not wish the performer to take more time than was written. (Figure 14, p. 22).
Figure 14—Charles Griffes, Sonata for Piano, second movement, measures 67-71 and third movement, measures 1-4.

According to Maisel, the third movement is a sonata-allegro form with a double exposition, no recapitulation, and an added section from the second movement.\(^{18}\) A more clear analysis with fewer qualifications is that of a

\(^{18}\)Maisel, op. cit., p. 284.
modified rondo following this letter scheme:

A A' B A C A' D C B Coda

The "D" section is the inserted section from the second movement. The "A" section is divided into two related parts. The themes are compared in Figure 15, designated "A" and Figure 16, designated "A'". Although the meter signatures are different, the notes in brackets are identical.

Figure 15—Charles Griffes, Sonata for Piano, third movement, measures 3-5, theme of "A" section.

Figure 16—Charles Griffes, Sonata for Piano, third movement, measures 25-28, theme of the section designated "A'".

At the beginning of this movement an apparent dominant-tonic progression is felt because of the emphasis given in the left hand to the pitches G-sharp and C-sharp in pairs and F and B-flat also in pairs. But both relationships are heard an equal number of times and neither is felt as a tonal
center. The "B" section is a contrast in dynamics as well as mood. The "A" theme is a lively 6/8 tarantella using the synthetic scale, while "B" uses the hemiola rhythm of 3/4 against 6/8 in a legato arch, ascending three tones and descending three tones.

![Figure 17—Charles Griffes, Sonata for Piano, third movement, measures 43-46, theme of the "B" section.](image)

The "C" section presents the synthetic scale in the left hand with an eighth-note counterpoint written over it in the right hand. A fermata over a rest marks the close of this section in measure 125. "A'' is heard again, this time in large, widely spaced chords followed by a recurrence of material from the second movement -- the "trance." The Coda is marked Presto and based on the "B" section. Thick, tri-tonal harmonies explore the entire range of the keyboard. The bass is syncopated against the right hand giving the effect of rushing eighth notes in 3/4 meter. There is again a marked use of the hemiola rhythm 3/4 over 6/8 meter. The pitch "D" is strongly emphasized from measure 212 to the end, measure 223. From measure 216 no beat is without the pitch "D." Perhaps this is the reason for the key signature of one
flat throughout the sonata — a slight hint at the key of D minor.

Marion Bauer states that "with splendid feeling for balance, Griffes works up the finale into a frenzied presto as though the restraint of the entire sonata were spent in these last two pages of syncopated rhythms and full harmonies."19

In summary I would like to draw the reader's attention to the Form Outline included in Appendix A and to re-state and thus re-emphasize the important compositional tools used by Griffes in this work. The Sonata for Piano is absolute music. There is no excerpt from a poem nor a programmatic suggestion in the title. It is composed in conventional forms. Griffes utilized a synthetic scale as the basis for his original melodies that are easily fragmented and developed. Individual tones are emphasized and given prominence through repetition. Complex rhythmic groupings and hemiola rhythms are used. The accompaniment figures are simple, often ostinato-like and sustain one or more harmonies. The sections and cadences are produced by the use of relaxation of tension and not through conventional harmonic procedures.

APPENDIX A

CHARLES TOMLINSON GRIFFES: SONATA FOR PIANO

FORM OUTLINE

I. First Movement: Sonata-Allegro Form, 123 measures.
   A. Introduction, measures 1-8 with beginning anacrustic beats.
   B. Exposition, measures 9-55.
      1. First theme, measures 9-55
      2. Transition, measures 22-34.
      4. Second theme, measures 35-49.
      5. Closing theme, measures 49-55.
   C. Development, measures 55-87.
      1. Section I: Development of First theme and sixteenth note triplet from the Introduction, measures 56-75.
      2. Section II: Development theme derived from the Second theme, measures 76-87.
   D. Recapitulation, measures 88-114.
      1. First theme, measures 88-93.
      2. Transition, measures 94-103.
   E. Coda, measures 114-123.
      1. Closing theme, measures 114-117.
      2. Cadential note repetitions, measures 118-123.
      3. Pedal chord to connect First Movement with Second Movement, measure 123.

II. Second Movement: Three Part Form (Dissolved), 71 measures.
   A. Section A, measures 1-21. Two six measure periods altered and repeated.
      1. a, measures 1-6.
      2. a', measures 7-10.
      3. b, measures 11-16.
      4. b', measures 17-21.
   B. Section B, measures 22 (with anacrustic eighth note) - 49.
      1. Six measure period, measures 22-27.
      3. Two periods six measures long, measures 37-49.
         a. "Tranquillo."
         b. "Trance" section.
C. Return of Section A, measures 50-55. One six measure period left incomplete.
D. Coda, measures 56-71.
   2. Accelerandos and crescendos to set mood and tempo for the last movement.

III. Third Movement: Modified Rondo Form, 223 measures.
   A. Section A, measures 1-24.
   B. Section A', measures 25-42.
   C. Section B, measures 43-68.
   D. Section A, measures 69 (with anacrustic eighth note) - 91.
   E. Section C, measures 92-125.
   F. Section A', measures 126-142.
   G. Section D, measures 142-167.
      1. Reappearance of "Trance" from "B" section of Second Movement, measures 142-150.
      2. Lento-misterioso, measures 151-167.
   H. Section B, measures 168-183.
   I. Coda (Presto), measures 184-223. Based on material from Section B.
APPENDIX B
CHARLES TOMLINSON GRIFFES -- COMPLETE PIANO MUSIC


   a. The Lake at Evening, Op. No. 1. (1911)
   b. The Vale of Dreams, Op. 5 No. 2. (1912)
   c. The Night Winds, Op. 5 No. 3. (1912)

   b. Notturno, Op. 6 No. 2. (1915)
   c. Scherzo, Op. 6 No. 3. (1913)


BIBLIOGRAPHY


