THE APPLICATION OF COMMON-PRACTICE ELEMENTS IN MODERN MUSIC:
EXAMINING EXAMPLES OF MUSICAL CONTINUITY IN SELECTED
PIANO WORKS OF JAMES R. WINTLE

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The purpose of this dissertation is to analyze the ways in which distinguished American
composer James Ray Wintle (1942-2013) addresses the problem of formal unity and incorporates
previous musical styles in his post-tonal compositions. Because post-tonal music lacks many of
the pillars that create tonal structure, it can be difficult for a composer to maintain a sense of
form when writing in this style. Wintle attempts to circumvent this issue by incorporating
common-practice elements, such as formal sections, familiar stylistic gestures, and referential-
pitch organization into his works.

For this analysis, the author has selected three of Wintle’s piano compositions that best
represent his compositional approach and diverse techniques: Album Leaves - A Set of Five
Character Pieces for Piano (2001), Scherzino (Street Scenes of Ovada) for Solo Piano (2010),
and Four Miniatures for Piano Four Hands (2003). Wintle’s artistic style borrows extensively
from Western classical music, encompassing various historical periods and quoting several major
composers. Additionally, he incorporates a variety of musical styles into his chamber works and
those for solo piano. These range from the dance suites of the French Baroque and Brahmsian-
character pieces to American ragtime. This research also describes Wintle’s compositional style
and his borrowing of 18th- and 19th-century techniques, forms, and titles, all set in a post-tonal
language. The interviews conducted with the composer and his own program notes serve as
primary sources, lending an invaluable insight into his works.
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CHAPTER 1
INTRODUCTION

1.1 Purpose of the Study

The purpose of this dissertation is to analyze the ways in which the distinguished American composer James Ray Wintle (1942-2013) addresses the problem of formal unity and incorporates previous musical styles in his post-tonal compositions. Because post-tonal music lacks the pillars of tonal structure, it can be difficult for a composer to maintain a sense of form when writing in this style. Wintle attempts to circumvent this issue by incorporating common-practice elements, such as formal sections, familiar stylistic gestures, and referential-pitch organization into his works. I selected three of Wintle’s piano compositions for analysis, ones that best represent his compositional approach and diverse techniques: *Album Leaves - A Set of Five Character Pieces for Piano* (2001), *Scherzino (Street Scenes of Ovada) for Solo Piano* (2010), and *Four Miniatures for Piano Four Hands* (2003).

It is my opinion that previous studies have not adequately addressed the issue of formal unity in Wintle’s post-tonal compositions.\(^1\) Additional research is necessary to illuminate Wintle’s artistic creativity, improvisational skill, and synthesis of musical contrasts. Furthermore, a full understanding of Wintle’s music cannot be complete without assessing how his works are similar to those of past composers. This is important in order to appreciate how his musical inventions, imitations, and transformations were in fact based on a rediscovery of music from the past. Unfortunately, while research for this project was underway, Wintle passed away (November 16, 2013). This saddening loss has nonetheless provided me with an even stronger

motivation to introduce Wintle’s works and ideas to the world lest they become forgotten. While a great amount of first-hand information has been lost due to Wintle’s untimely death, one significant performer of Wintle’s work, pianist Joseph Banowetz (who has premiered several of Wintle’s piano pieces) agreed to help in the search of original scores and commentaries. Additionally, Wintle’s wife, Betty, a renowned singer and an invaluable source of knowledge with regard to Wintle’s oeuvre, also provided a considerable amount of helpful information. Wintle himself had also assisted with this research by providing copies of his compositions, recordings, and programs. Fortunately, I had conducted direct interviews and had several e-mail correspondences with Wintle prior to his death; these constitute a significant primary source of information.

1.2 State of Research

In the absence of tonality, the presence of other musical elements creates formal stability. Several 20th-century composers borrowed moderately from common-practice forms as models for their own musical structures in order to create a desired sense of unity without establishing tonal implications. Sensitive to this issue, Wintle borrows extensively from Western classical music, including music from various historical periods and major composers. Additionally, he incorporates a variety of musical styles into his chamber works and those for solo piano. These range from the dance suites of the French Baroque to Brahmsian-character pieces and to American ragtime. The seemingly anachronistic combination of these diverse musical styles is a unique attribute of Wintle’s music. His compositions, despite the use of a

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3 Betty Wintle, e-mail message to Sung-Yun Kim, March 25, 2014.
4 James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
variety of common-practice elements, maintain a strong 20\textsuperscript{th}-century, post-tonal aesthetic and convey his own idiosyncratic musical language.\textsuperscript{5}

The significance of Wintle’s music is evidenced by the numerous performances that have been heard around the world, as pianist James Giles recounts:

James Wintle’s music is frequently heard in important musical centers, these including Weill Recital Hall at Carnegie Hall, Lincoln Center, Merkin Hall, Yale University, Mannes College of Music, the Whitney Museum, the Phillips Collection in Washington, D.C., and venues in Europe, South America, and the Far East. He has fulfilled commissions in many different media for groups such as the American Brass Quintet, the Chester String Quartet, the Orion Ensemble, the Aspen Wind Quintet, the Meadowmount Trio, and the Verdehr Trio, among others. His multi-faceted musical activities have been awarded with numerous grants and awards.\textsuperscript{6}

Some of the success of Wintle’s music may be attributed to his idiomatic writing for the piano. The three selected compositions that form the basis of the analysis for this dissertation are: 
*Album Leaves - A Set of Five Character Pieces for Piano* (2001), *Scherzino (Street Scenes of Ovada) for Solo Piano* (2010), and *Four Miniatures for Piano Four Hands* (2003). Each of these works was written for American pianist Joseph Banowetz and have been performed in many places, such as the University of North Texas (Denton, Texas), the annual California state convention for the Music Teachers National Association (Los Angeles, California), the Chextham’s International Piano Workshop and Festival (Manchester, England), the Seville Conservatory (Seville, Spain), the Beijing Central Conservatory of Music (Beijing, People’s Republic of China), and the Hong Kong Academy for the Performing Arts (Wan Chai, Hong Kong).\textsuperscript{7}

\textsuperscript{5} Ibid.
\textsuperscript{7} Joseph Banowetz, e-mail message to Sung-Yun Kim, Denton, April 13, 2014.
Other researchers have examined Wintle’s compositions. In her dissertation, “A Stylistic and Analytical Study of The Key for Trumpet and Piano by James Wintle,” Young Mi Seo presents an analysis of Wintle’s piece. She focuses on theoretical and analytical approaches regarding the form of the work’s four movements: free form, song form, ragtime, and rondo. Her dissertation also includes some biographical information on Wintle, a description of the current state of research in regard to his oeuvre, his compositional philosophy, and a discussion of the ways in which his musical language reflects his influences. She also provides a brief illustration of Jackson Pollock’s painting, The Key, which she cites as an example of Wintle’s extra-musical influences.8

In a separate dissertation, James Wintle’s Northwest Miniatures for Flute, Trumpet and Piano (1998): A Performance Guide, Julee Kim Walker addresses the unusual pairing of flute and trumpet in a chamber work. Kim Walker’s performance guide is, however, aimed only at the flute portion of the work. In so doing, nonetheless, she offers an insightful analysis and contributes useful exercises for the flutist. Additionally, the dissertation provides notes from the composer himself that addresses some of the difficulties that one encounters when performing this work.9

Seo and Kim Walker’s studies provide important biographical insights into Wintle’s compositional style and influences in addition to several analyses and a pedagogical performance guide; however, their examinations do not address Wintle’s idea of musical continuity. While there are a number of brief biographies, program notes, and reviews of Wintle’s music, none of them constitute a substantial or comprehensive source of research or information on him or his output.

8 Young Mi Seo, “A Stylistic and Analytical Study.”
1.3 Method

I interviewed Betty Wintle to inquire about her husband’s work, especially the possibility of providing more detailed information on the three aforementioned compositions. Mrs. Wintle has ample sources that document her husband’s work as a composer, and she has granted permission for me to interview her. In addition, I had the privilege of interviewing James Wintle between the months of August and November 2013, prior to his passing, to discuss his compositional style and his borrowing of 18th- and 19th-century techniques, forms, and titles, all set in his post-tonal language. These interviews have lent an invaluable insight into his works.10 Formal structure, stylistic observations, and pitch-organization will be shown for each of the three selected works and provide the bulk of the evidence for this study. Moreover, Wintle’s program notes and published recordings of his works also serve as a primary source.11

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10 Appendix A: James Wintle, letter of consent.
11 Appendix C: James Wintle, program notes of Album Leaves - A Set of Five Character Pieces for Piano (2001), Scherzino (Street Scenes of Ovada) for Solo Piano (2010), and Four Miniatures for Piano Four Hands (2003).
CHAPTER 2

JAMES RAY WINTLE (1942-2013)

This picture is reproduced with permission from Betty Wintle, Wintle’s wife.\(^{12}\)

2.1 Biography of the Composer

James Wintle was a Professor of Emeritus of Music at Southeastern Oklahoma State University, where he directed the Steger Institute. Wintle began the Musical Arts Series in 1973, a chamber music series that he directed until his retirement in 2010. Upon receiving news of Dr. Wintle’s passing, Tristan Eggener wrote: “as a beloved professor of music theory and composition, for over forty years, Dr. Wintle influenced the lives of thousands of students, serving on the faculties of Southwestern College in Winfield, Kansas (1969-1971) and Southeastern Oklahoma State University in Durant, Oklahoma (1971-2010).”\(^{13}\)

\(^{12}\) Betty Wintle, interview by Sung-Yun Kim, Durant, August 14, 2014.

Born in 1942 in Pittsburg, Kansas, he was educated entirely in his home state and held a Doctor of Musical Arts degree from the University of Kansas, where he studied with John Pozdro. Later teachers included Douglas Moore and Norman Dello Joio. Wintle received numerous commissions from major ensembles, including The American Brass Quintet, The Chestnut Brass Quintet, The Chester String Quartet, Voices of Change, Hexagon, The Orion Ensemble, The Chelsea Chamber Ensemble, The Aspen Wind Quintet, The Meadowmount Trio, The Verdehr Trio, The Walden Piano Quartet, Areopagitica Brass Trio, The Maryland Brass Trio, The Whitman Quartet, The Dorian Wind Quintet and pianists Robert Blocker, Aleck Karis, the Long Duo, Joseph Banowetz, Adam Wodnicki, James Giles and the American Piano Quartet. He received grants and awards from Mid-America Art Alliance, the Oklahoma Arts Council, the Organized Research Fund of Southeastern Oklahoma State University, the Everette Foundation, the Delius International Competition, the Oklahoma Music Teachers Association, and the Burlington Company. His work has been recognized by the State of Oklahoma with the Governor’s Arts Award.14

Performance venues for Wintle’s compositions include major recital halls, universities and museums, such as Weill Recital Hall at Carnegie Hall, Lincoln Center, Merkin Concert Hall, The Dallas Museum of Art, The Kimball Art Museum, The Whitney Museum, Yale University, The University of Maryland, The University of North Texas, Roosevelt University, UCLA, DePaul University, Northwestern University, The Mannes School, The Philips Collection in Washington D. C. and NPR radio station WFMT in Chicago. International performances include Europe, South America and the Far East. Recently, several works were performed on a tour of

14 Appendix B: Betty Wintle, interview by Sung-Yun Kim, Durant, May 8, 2014. This version of Dr. Wintle’s biography was written by the composer in November 2013 and reproduced here literally by Sung-Yun Kim’s request for this dissertation.
the People’s Republic of China, in Hong Kong City Hall Auditorium, Xinghai Concert Hall, the Xinghai Conservatory in Guanzhou, the Wuhan Conservatory, the Zhenyang Conservatory and the Central Conservatory in Beijing. A more recent tour of the People’s Republic of China included the premiere of two concert Etudes, performed by Adam Wodnicki in Shanghai, Wuhan, Guangzhou and Nanning.\textsuperscript{15}

Works for piano were premiered in the U.S., Taiwan, Czech Republic, Spain, Portugal, Italy, and Poland as well as Wuhan and Zhenyang in the People’s Republic of China by pianists Joseph Banowetz, Adam Wodnicki, the Long Duo, James Giles, and the American Piano Quartet. Three CDs featuring Wintle’s music for trumpet, flute, piano, and string quartet ensemble have been released on Crystal Records with John Holt, trumpet, Paul Fried, flute, and Natalia Bolshakova, piano. A CD was also released on Albany Records in which pianist James Giles and trumpet soloist Chris Gekker perform selected compositions.\textsuperscript{16}

Dr. Wintle was active as a guest composer and adjudicator in many international events, including the Gustav Mahler International Piano Competition in Jihlava, Czech Republic; the Akai Piano Competition in Osaka, Japan; the Luciano Gante European Piano Competition in Pordenone, Italy; the 18\textsuperscript{th} Concorso Internazionale di Interpretazione Musicali "Premio Franz Schubert" in Tagliolo Monferrato, Italy; and the Chinese Youth Competition in Beijing, People’s Republic of China. Other appearances as guest composer include the National Conservatory in Seville, Spain; the Chopin Academy in Warsaw, Poland; the Settimane Musicali Internazionale in Naples, Italy; and the Festival de Nancy, France.\textsuperscript{17}

\textsuperscript{15} Ibid.
\textsuperscript{16} Ibid.
\textsuperscript{17} Ibid.
To date, two D.M.A. dissertations on works by Dr. Wintle have been written in the College of Music at the University of North Texas. Wintle has written eight works on commission for members of the UNT faculty, including the Dean of the school, flutist James Scott, who accompanied Dr. and Mrs. Wintle to Italy in 2010 for a series of concerts featuring a new work by Wintle for flute, harpsichord and string orchestra.\textsuperscript{18} Dr. James R. Wintle passed away on November 16, 2013 in Durant, Oklahoma.\textsuperscript{19}

2.2 Musical Styles and Compositional Techniques in Wintle’s Piano Works

Wintle’s music presents creative connections with styles and traditions from different historical periods while at the same time maintaining fundamental elements of music such as harmony, melody, rhythm, and duration. Wintle’s thematic structures are unique, innovative, artistic, and are based on post-tonal techniques that involve a distinct motivic treatment. His pieces feature the use of several motives that are modified in every section by way of inversion, modulation, or the combination of two or three motives in the same phrase. Furthermore, Wintle indicates character through the use of tempo, expression markings and the use of titles that reference musical styles or dance forms. He also embraces past traditions by creating forms in post-tonal music; in addition, he re-organizes his musical language in a way that allows him to borrow excerpts from Bach, Beethoven, Schumann, Brahms, Fauré, Ravel, Dohnányi, Bartók, and several American ragtime composers. Wintle’s post-tonal solutions are highly individual and easily distinguishable from those used by previous composers.

\textsuperscript{18} Ibid.
Wintle’s works are very diverse in terms of musical style and the compositional techniques that he employs. His music predominantly features the use of symmetrical gestures, melodic perfect fourths, quartal chords, seventh chords, ostinato patterns, pentatonic and modal scales, tritone scales, whole-tone and octatonic scales, irregular and multimeters (i.e., 5/8, 6/8, 7/8, and 8/9), thematic transformations, and contrapuntal devices.20 Young Mi Seo details several of Wintle’s compositional styles and the way he was influenced by Béla Bartók:

James Wintle’s musical style has been influenced by Béla Bartók’s compositions. Wintle frequently uses symmetrical gestures, melodic perfect fourths, fourth chords, ostinato patterns, pentatonic and modal scales, whole-tone scales, irregular and multimeters, and percussive treatment of the piano, all of which feature among Bartók’s musical devices.21

Seo conducted numerous interviews with Wintle. In her dissertation, she summarizes Wintle’s use of symmetrical gestures in many of his works:

Just as symmetrical organization permeates most of Bartók’s works, James Wintle employs this compositional means throughout his works as well. Wintle’s symmetrical gestures appear with intervallic cell, scale and melody formation, rhythmic construction, and direction of chords. Wintle uses these components to provide a sense of stability and unity throughout his works.22

His treatment of the piano is largely percussive in nature, as described by Wintle himself in the following statement about his solo piano piece Balletto (2002):

The overall restraint and delicacy of this piece is in contrast to most of my piano music, which is characterized by more assertive and percussive writing.23

A good example of Wintle’s percussive writing can be seen in Example 2.1.

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20 James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013. Wintle also defined and demonstrated all compositional techniques himself with scores and piano.
22 Ibid., 8.
Example 2.1 Wintle, *Album Leaves*: Percussive treatment of the piano in “Rhapsody,” mm.18-23

In addition, he employs scales using glissandos, arpeggios, syncopated melodies, octaves, repeated notes, and juxtaposed positions of chords in ascending and descending motions.24

2.3 Major Solo Piano Works and Chamber Music for Piano


24 James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
works for piano including *Five Pieces for Two Pianos* (1997), *Four Miniatures for One Piano*, *Four Hands* (2003), and *Sumponyah (Symphony) for Two Pianos, Eight Hands* (2004).25

2.4 Other Works

Wintle composed a song cycle for soprano and piano; a concerto for piano, winds and percussion; and a concerto for flute, harpsichord and string orchestra. He also wrote a considerable number of chamber works and works for wind or string ensemble. These include compositions for piano quartet; piano trio; string quartet; violin duo with piano; violin, clarinet and piano; violin and piano; cello and piano; cello, clarinet and piano; clarinet and string quartet; trumpet and string quartet; solo trumpet and piano; cello, clarinet and piano; clarinet and string quartet; trumpet and string quartet; solo trumpet and piano; solo trombone and piano; solo tuba and piano; solo euphonium and piano; trumpet, percussion and piano; tuba, percussion and piano; flugelhorn and piano; brass trio (trumpet, trombone, and horn); brass quintet; ensemble of five trumpets; woodwind quintet; unaccompanied flute; unaccompanied clarinet; flute and piano; trumpet, flute and piano; clarinet, viola duo; piano and wind quintet; flute, clarinet, violin, cello and piano.26

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26 Appendix E: Betty Wintle, interview by Sung-Yun Kim, Durant, May 8, 2014. On this occasion, Mrs. Wintle provided Sung-Yun Kim with a hard copy of all lists of Wintle’s works. Dr. Wintle himself last updated this list on November 2013, just a few days prior to his passing.
CHAPTER 3

STUDY OF THREE SELECTED PIANO WORKS OF JAMES WINTLE

3.1 Introduction

3.1.1 *Album Leaves - A Set of Five Character Pieces for Solo Piano* (2001)

This piece was written in 2001 for American pianist Joseph Banowetz. The work is a set of five character pieces, following for the most part the 19th century model of works in this compositional type. The movements are Capriccio, Bagatelle, Scherzo, Chorale and Rhapsody. The principal departure from the Romantic Period model is the Chorale, not often included in normal listings of character pieces. The present movement is based upon a paraphrase of a setting the De Profundis by Isaac and forms a relatively quiet respite from the more agitated character of the movements around it.

—James Wintle

*Album Leaves* is a set of five character pieces that largely draw from 18th- and 19th-century compositional techniques. The five movements in this work are titled “Capriccio,” “Bagatelle,” “Scherzo,” “Chorale,” and “Rhapsody.” As stated above, in terms of artistic creativity, Wintle creates structural unification through the use of 18th- and 19th-century traditions, blending them with his own compositional ideas into a style that strives to achieve musical continuity.

3.1.2 *Scherzino (Street Scenes of Ovada) for Solo Piano* (2010)

*Scherzino* is a programmatic piece depicting the nuances of scenic beauty, as inspired by a walk Wintle took with his wife in the Italian city of Ovada. The piece evinces a narrative style. Wintle provided his own program note for *Scherzino*, which describes his impressions by way of various musical characteristics that can be found throughout the work (see Figure 3.1). His own program notes from 2010 reveal his thoughts:

27 Appendix C: James Wintle, program notes of *Album Leaves* (2001).
This piece recalls for me a most pleasurable walk with my wife in the beautiful city of Ovada in the Piedmont Region of northwest Italy. On a summer’s evening walk we see street dancers, a mime, sidewalk musicians and a small theater company performing in the square. It was delightful. This music follows us on our walk, introducing the various characters we met.28

![Figure 3.1 Streets in Ovada, Italy](http://commons.wikimedia.org/wiki/File%3AOvada-via_Roma.jpg)

3.1.3 *Four Miniatures for Piano Four Hands* (2003)

The work explores the style of various dances. The dances are of widely varying types and diverse national origins. As with the Baroque stylized dances of the suite, these movements seek to capture essential stylistic qualities of each dance, while maintaining an overall consistency in musical language. It is my Wintle’s intention in writing the piece for two performers at one piano to create a kind of choreographed relationship between the performers as they execute the playing of the pieces, in addition to the obvious musical relationship that must exist between the performers.

—James Wintle30

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28 Appendix C: James Wintle, program notes of *Scherzino* (2010).
30 Appendix C: James Wintle, program notes of *Four Miniatures* (2003).
The title "Miniature" refers to a short piece. Wintle’s *Four Miniatures for Piano Four Hands* consist of the following titles: “Branle Moderne,” “Pavane, “Tzigane,” and “Ragtime.” The work functions like a Baroque dance suite in four movements. The dances vary greatly and have diverse national origins. In Wintle’s words,

> As with the Baroque stylized dances of the suite [like Schöenberg’s *Piano Suite Op. 25*](http://www.oxfordmusiconline.com/subscriber/article/grove/music/25024) (Präludium, Gavotte, Musette, Intermezzo, Menuett & Trio, and Gigue), which is a parody of a Baroque keyboard suite], these movements seek to capture essential stylistic qualities of each dance, while maintaining an overall consistency in musical language.

This broadens somewhat the original formal design of the dance suite. Furthermore, he introduces four atypical dance types, each with unique stylistic qualities.

3.2 Formal Structure

3.2.1 “Scherzo”

Wintle’s “Scherzo” uses the commonly found form in pieces of this genre, namely ABA or ternary form. The lyrical theme of the B section is juxtaposed with a repetitive accompaniment. After a short reprise of the A section, the coda introduces new material (see Table 3.1). This treatment of the scherzo form is perhaps less than orthodox since it appears to discount “thematic unity” (see Examples 3.1-9).

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33 James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
Table 3.1 Wintle, *Album Leaves*: Structural Organization of **“Scherzo”**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure (Phrase)</th>
<th>Description</th>
</tr>
</thead>
</table>
| A       | 1 - 25 (8+5+3+2+6) | Short introduction (mm. 1-8)  
First theme - motives “a,” “b,” and “c”  
“a” (mm. 9-13)  
“b” (mm. 14-16)  
“c” (mm. 17-18)  
Combination of motives of “a” and “c” (mm. 19-24) |
| B       | 26 - 42 (6+6+6)  | Second theme - motives “d,” “e,” and “f”  
“d” (mm. 26-30)  
“e” (mm. 31-36)  
Transition - new motive “f” (mm. 37-42) |
| A’      | 43 - 57 (2+6+4+3) | Modified short introduction (mm. 43-44)  
Combination of motives of “a” and “c”  
“a” (mm. 45-50)  
“c” (mm. 51-54)  
“a” (mm. 55-57) |
| Coda    | 58 - 73 (3+5+6+2) | New motive “g” (mm. 58-60) combines with “a” motive  
and an inversion of the “a” and “b” motives |


Example 3.2 Wintle, *Album Leaves*: Phrase “a” (a1 as head motive and a2 as tail motive) of A section from “Scherzo,” mm. 9-13
Example 3.3 Wintle, *Album Leaves*: Motive “b” of A section from “Scherzo,” mm. 14-16

Example 3.4 Wintle, *Album Leaves*: Motive “c” of A section from “Scherzo,” mm. 17-18

Example 3.5 Wintle, *Album Leaves*: Motive “d” of B section from “Scherzo,” mm. 26-27

Example 3.6 Wintle, *Album Leaves*: Motive “e” of B section from “Scherzo,” mm. 31-32
Example 3.7 Wintle, *Album Leaves*: Motive “f” of B section from “Scherzo,” mm. 37-39

Example 3.8 Wintle, *Album Leaves*: Modified Introduction of A’ section from “Scherzo,” mm. 43-46

Example 3.9 Wintle, *Album Leaves*: Motive “g” of the coda from “Scherzo” mm. 58-63
3.2.2 “Capriccio”

“Capriccio” from *Album Leaves - A Set of Five Character Pieces for Solo Piano* (2001) is in free form, ABCD with coda (see Table 3.2). Each section begins with a two-measure presentation of the head motive from A at the beginning (see Example 3.10).

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure (Phrase)</th>
<th>Description</th>
</tr>
</thead>
</table>
| A       | 1 - 12 (2+2+4+4) | Short introduction (mm. 1-2)  
First theme - motive “a”  
“a” (mm. 3-12) |
| B       | 12 - 34 (7+5+7+3) | Second theme - motives “b” and “c”  
“b” (mm. 13-24)  
“c” (mm. 25-31)  
Transition (mm. 32-34) |
| C       | 35 - 47 (4+3+6) | Third theme - motive “d”  
“d” (mm. 35-47) |
| D       | 48 - 69 (7+7+4+4) | Fourth theme – motives “a” and “d”  
“a” (mm. 48-54)  
“d” (mm. 55-69) |
| Coda    | 70-84 (4+4+4+3) | New motive “e” combines with modified motives of “a” and “d”  
“a” (mm. 70-73)  
“d” (mm. 74-77)  
“e” (mm. 78-84) |

Example 3.10 Wintle, *Album Leaves*: Head motive “a” of A section from “Capriccio,” mm. 2-3
3.2.3 “Bagatelle”

“Bagatelle” from *Album Leaves - A Set of Five Character Pieces for Solo Piano* (2001) is in binary form (AB) with coda (see Table 3.3). Wintle’s Bagatelle includes two sections: A (mm. 1-19) and B (mm. 20-30) (see Example 3.11). They are divided into two contrasting sections: a slow A section, lyrical in character, and a light and rhythmical B section. The brief coda reintroduces the main motives from the A and B sections.

Table 3.3 Wintle, *Album Leaves*: Structural Organization of “Bagatelle”

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure (Phrase)</th>
<th>Description</th>
</tr>
</thead>
</table>
| A       | 1 - 19 (2+4+4+4+4+4+4) | Short introduction (mm. 1-2)  
First theme - motives “a” and “b”  
“a” (mm. 3-12)  
“b” (mm. 13-19) |
| B       | 20-30 (6+6+6) | Second theme – motive “c”  
“c” (mm. 20-30) |
| Coda    | 31-36 (5+6) | Combination of modified motives “a” and “b”  
(mm. 31-36) |

Example 3.11 Wintle, *Album Leaves*: Two contrasting sections of A and B section from “Bagatelle” mm. 3 and mm.29
3.2.4 “Rhapsody”

“Rhapsody” from *Album Leaves - A Set of Five Character Pieces for Solo Piano* (2001) is in ABCA’ form (see Table 3.4). Each section is clearly indicated by new and distinctive musical material. The form and texture of this work have a greater clarity than can be seen in other works analyzed for this study. This is particularly true when comparing this work to those written by earlier composers, such as Brahms and Dohnányi. After a two-measure introduction, the five main motives: “a,” “b,” “c,” “d,” and “e” are frequently repeated and combined throughout the piece in an unrestricted, sectionalized form (Example 3.12).

Table 3.4 Wintle, *Album Leaves*: Structural organization of “Rhapsody”

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure (Phrase)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 - 25 (2+4+4+4+4+4+4)</td>
<td>Short introduction (mm. 1-2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>First theme - motives “a” and “b”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“a” (mm. 3-17)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“b” (mm. 18-25)</td>
</tr>
<tr>
<td>B</td>
<td>26 - 42 (6+6+6)</td>
<td>Second theme - motives “b,” “c,” and “d”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“c” (mm. 26-40)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“d” (mm. 41-47)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“b” (mm. 48-52)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transition - modified rhythmic elements of motives</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“c” and “b” (mm. 37-42)</td>
</tr>
<tr>
<td>C</td>
<td>43 - 57 (2+6+4+3)</td>
<td>Third theme - motives “e” and “c”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“e” (mm. 57-80)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“c” (mm. 81-92)</td>
</tr>
<tr>
<td>A’</td>
<td>98-115 (16)</td>
<td>Short introduction of A section (mm. 93-94)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Combination of motives of “a” “b,” and “d”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“a” (mm. 95-119)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“d” (mm. 110-112)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>“b” (mm. 113-115)</td>
</tr>
<tr>
<td>Coda</td>
<td>116-126 (5+6)</td>
<td>(mm. 116-126)</td>
</tr>
</tbody>
</table>
Example 3.12 Wintle, *Album Leaves*: Motives “a,” “b,” “c,” “d” and “e” from “Rhapsody”
3.2.5 “Scherzino”

“Scherzino” (Street Scenes of Ovada) for Solo Piano is a programmatic work, as indicated by Wintle’s own notes. The term ‘scherzino’ refers to a small form of scherzo, and as such, this piece consists of an ABA form with coda (see Table 3.5). Despite the straightforward form, Wintle’s Scherzino is interesting in other compositional aspects. For example, the piece includes several small motives that portray Wintle’s intent to create a scenic narrative. Compared with the A section, A’ is short and presents a modified version of motive “a.” The lyrical B section serves as a contrast between the A and A’ sections; the coda is brilliant and playful, encompassing a wide range of dynamics (see Example 3.13.-21). Wintle’s expressive markings are simply adjectives or phrases that give the performer a sense of direction in order to understand the overall mood and character of the music (see Table 3.6).

Table 3.5 Wintle, Scherzino (Street Scenes of Ovada) for Solo Piano: Structural organization

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure (Phrase)</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 - 80&lt;br&gt;(3+6+5+5+3+5&lt;br&gt;+7+5+9+12+10+9)</td>
<td>Short introduction (mm. 1-9) &lt;br&gt;First theme - motives “a,” “b,” and “c”&lt;br&gt;“a” (mm. 10-22)&lt;br&gt;“b” (mm. 23-39)&lt;br&gt;“c” (mm. 40-80)</td>
</tr>
<tr>
<td>B</td>
<td>81-136&lt;br&gt;(8+7+5+6+10+8+8)</td>
<td>Second theme - motives “b,” “c,” “d,” “e,” and “f”&lt;br&gt;“d” (mm. 81-88)&lt;br&gt;“c” (mm. 89-95)&lt;br&gt;“d” (mm. 96-100)&lt;br&gt;“e” (mm. 101-106)&lt;br&gt;“b” (mm. 107-116)&lt;br&gt;“f” (mm. 117-132)</td>
</tr>
<tr>
<td>A’</td>
<td>133-149&lt;br&gt;(2+6+4+3)</td>
<td>Modified short introduction (mm. 133-140)&lt;br&gt;Modified motives “a” (mm. 141-149)</td>
</tr>
<tr>
<td>Coda</td>
<td>150-171&lt;br&gt;(5+3+6+6+2)</td>
<td>New motive “g” (mm. 150-154) combines with motives “a” and “b” motives (mm.150-171)</td>
</tr>
</tbody>
</table>
Table 3.6 Wintle, *Scherzino (Street Scenes of Ovada) for Solo Piano*: Expressive markings

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>mm. 1</td>
<td>con energico</td>
</tr>
<tr>
<td></td>
<td>mm. 7</td>
<td>growing in intensity</td>
</tr>
<tr>
<td></td>
<td>mm. 16</td>
<td>giocoso</td>
</tr>
<tr>
<td></td>
<td>mm. 23</td>
<td>expressive</td>
</tr>
<tr>
<td></td>
<td>mm. 27</td>
<td>mysterioso</td>
</tr>
<tr>
<td></td>
<td>mm. 34</td>
<td>growing in intensity</td>
</tr>
<tr>
<td></td>
<td>mm. 43</td>
<td>with abandon</td>
</tr>
<tr>
<td></td>
<td>mm. 51</td>
<td>like a calliope, sotto voce</td>
</tr>
<tr>
<td></td>
<td>mm. 67</td>
<td>more intense</td>
</tr>
<tr>
<td>B</td>
<td>mm. 81</td>
<td>in a spinning manner</td>
</tr>
<tr>
<td></td>
<td>mm. 89</td>
<td>suddenly more assertive</td>
</tr>
<tr>
<td></td>
<td>mm. 101</td>
<td>restrained, chorale like</td>
</tr>
<tr>
<td></td>
<td>mm. 117</td>
<td>simple, song like, molto legato</td>
</tr>
<tr>
<td></td>
<td>mm. 125</td>
<td>marcato</td>
</tr>
<tr>
<td>A’</td>
<td>mm. 141</td>
<td>con bravura</td>
</tr>
<tr>
<td>Coda</td>
<td>mm. 170</td>
<td>as a door closing</td>
</tr>
</tbody>
</table>

Example 3.13 Wintle, *Scherzino (Street Scenes of Ovada) for Solo Piano*: Introduction, mm.1-4
Example 3.14 Wintle, *Scherzino (Street Scenes of Ovada) for Solo Piano*: Motive “a” (a1 and a2) of A section, mm. 11-15

Example 3.15 Wintle, *Scherzino (Street Scenes of Ovada) for Solo Piano*: Motive “b” (b1 and b2) of A section, mm. 23-26
Example 3.16 Wintle, *Scherzino (Street Scenes of Ovada) for Solo Piano*: Motive “c” (c1 and c2) of A section, mm. 46-54
Example 3.17 Wintle, *Scherzino (Street Scenes of Ovada) for Solo Piano*: Motive “d” of B section, mm. 81-85

Example 3.18 Wintle, *Scherzino (Street Scenes of Ovada) for Solo Piano*: Motive “e” of B section, mm. 101-103

Example 3.19 Wintle, *Scherzino (Street Scenes of Ovada) for Solo Piano*: Motive “f” of B section, mm. 117-118
3.2.6 Wintle’s Codas

Wintle’s idiosyncratic use of the coda serves as a formal marker as well as a musical and motivic summary. Consistent musical characteristics in his codas include ascending and descending scales, arpeggios, octaves, leaps, percussive treatment of the piano. His codas also feature what Young Mi Seo refers to as ‘sonority chord.’ Seo explains that a number of these chords can be found in Wintle’s piano compositions:

There are many tertian, quartal, and quintal sonority chords in the score, which
make rich and heavy sounds, as well as a variety of running composite scales, which are non-traditional scales.\textsuperscript{34}

By Wintle’s own admission, the question of sonority is of special importance to him, particularly in the codas of his works. Another interesting feature of these sections is the consistent emphasis on rests; these allow listeners to have a better grasp of the piece as a whole while also recalling more distinctly several of the motives that were previously used.

A significant feature of Wintle’s codas is the use of symmetrical gestures as an ending signature. Furthermore, ironic gestures that reflect his compositional intent may be seen in expressive markings at the ends of compositions such as ‘with an ironic smile’ or ‘a thoughtful pause’ from “Bagatelle” (mm. 20 and 35, respectively). These examples are significant as they illustrate Wintle’s desire to incorporate the element of irony in his musical language.\textsuperscript{35}

Examples 3.22 - 31 serve to illustrate Wintle’s treatment in the codas of ten selected piano works.

Example 3.22 Wintle, \textit{Album Leaves}: Descending scales of the coda from “Capriccio” mm. 82-84

\textsuperscript{34} Young Mi Seo, “A Stylistic and Analytical Study,” 53.
\textsuperscript{35} James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
Example 3.23 Wintle, *Album Leaves*: Ascending arpeggios, sonorities, and symmetrical gestures of the coda from “Bagatelle” mm. 30-36.
Example 3.24 Wintle, *Album Leaves*: Sonorities and symmetrical gestures of the coda from “Scherzo” mm. 67-73

Example 3.25 Wintle, *Album Leaves*: Sonorities of the coda from “Chorale” mm. 32-36
Example 3.26 Wintle, *Album Leaves*: Descending octaves, sonorities and leaps of the coda from “Rhapsody” mm. 121-126

Example 3.27 Wintle, *Scherzino*: Symmetrical gestures, descending scales, sonorities and leaps of the coda mm. 152-155, 158-163, and 170-171
Example 3.27 Continued.

Sonorities and reaps

Descending scales

as a door closing
Example 3.28 Wintle, *Four Miniatures*: Ascending and descending scales, symmetrical gestures, and sonorities of the coda “Branle Moderne,” mm. 40-44
Example 3.29 Wintle, *Four Miniatures*: Ascending and descending arpeggios, leaps, and sonorities of the coda “Pavane,” mm. 71-75
Example 3.30 Wintle, *Four Miniatures*: Ascending and descending scale and sonority of the coda “Tzigane,” mm. 129-136
3.2.7 Wintle’s Expressive Markings

Wintle’s unorthodox expressive markings are reminiscent of those used by Claude Debussy in many of his piano works. They are important to consider because they broaden the performer’s opportunities to enhance musical interpretation. For example, the first sonority of “Scherzo” indicates the pianist to play “with a proper degree of arrogance.” The words are clear;
however, there is no direct musical correlation for expressing “arrogance.” The interpretation is largely at the discretion of the performer. Wintle’s own expressive markings in English, Italian, and German are listed from selected piano works; *Album Leaves - A Set of Five Character Pieces for Piano* (2001) and *Scherzino (Street Scenes of Ovada)* for Solo Piano (2010) (see Appendix E). Wintle does not provide any expressive markings on *Four Miniatures for Piano Four Hands* (2003). However, he does provide somewhat of a meaningful reference in this regard in his own program notes, leaving the rest to the performers’ imagination:

> It is my intention in writing the piece for two performers at one piano to create a kind of choreographed relationship between the performers as they execute the playing of the pieces, in addition to the obvious musical relationship that must exist between the performers.37

3.3 Stylistic Observations

3.3.1 “Bagatelle”

In the “Bagatelle” from *Album Leaves*, Wintle borrows stylistically from Beethoven when he briefly uses the arpeggio introduction of Beethoven’s bagatelle *Für Elise*, WoO 59 in the beginning section (see Examples 3.32 and 3.33).

Example 3.32 Beethoven, *Für Elise*, WoO 59: Opening bars, mm. 1-5

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36 Appendix E: Wintle’s expressive markings.
37 Appendix C: James Wintle, program notes of *Four Miniatures for Piano Four Hands* (2003).
In a sense, Wintle molds Beethoven’s gesture onto his own material and in doing so imparts to the listener a familiarity by which a well-known musical reference can be evoked. Moreover, he imitates the main rhythmic patterns and melodic gestures of Schumann’s *Papillons*, Op. 2, No. 4, *Presto*, in the second theme of the piece. Wintle described the use of quotations in both examples of stylistic borrowing (Beethoven and Schumann) as being intentional (see Example 3.34 and 3.35).  

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38 James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
3.3.2 “Chorale”

For the “Chorale” from *Album Leaves*, Wintle writes a piano transcription of *de Profundis* (see Example 3.36) by the Dutch Renaissance composer Heinrich Isaac (c.1450-1517). The work “forms a relatively quiet respite from the more agitated character of the movements around it.” In keeping with traditional chorale style writing, it features contrapuntal compositional techniques reflective of Bach’s style (see Example 3.37). The subject is four measures long and is presented in each of the four voices, with the soprano, tenor, alto and bass appearing in that order. Each entrance features the use of a different harmonic rhythm.

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Example 3.36 Isaac, *Chorale “de Profundis”: mm. 91-97 (Wintle only used mm. 94-97)*

Example 3.37 Wintle, *Album Leaves*: Soprano, Tenor, Alto, and Bass of “Chorale” mm. 1-20

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40 This is from Isaac’s Dominica XXI (post Pentecosten).
Example 3.37 Continued.
Wintle’s choice of a *chorale* represents a distinctive departure from the Romantic notion of the character piece, which generally did not refer to chorale style or texture.

3.3.3 “Rhapsody”

“Rhapsody” from *Album Leaves* maintains the traditional formal meaning of the title; the movement is cast in an irregular and free-flowing structure with improvisational characteristics that integrate several episodes into one movement.41 Wintle’s *Rhapsody* includes two measures in the *Animato* section that are an imitation of Hungarian composer Ernst von Dohnányi’s *Rhapsody*, Op. 11 No. 2 (see Examples 3.38 and 3.39). The embellishment of the introduction is in the form of a *cadenza*, and it appears in the beginning of the A and A’ sections. This short imitation is indicative of Wintle’s desire to evoke Dohnányi’s improvisatory-like style. The reference to Dohnányi’s music, paired with Wintle’s own material, represents an attempt to evoke the listener’s familiarity with a recognizable musical excerpt.42

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42 James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
Example 3.38 Dohnányi, *Rhapsody*, Op. 11 No. 2: mm. 97;
Example 3.39 Wintle, *Album Leaves*: Opening bars from “Rhapsody,” mm. 1-2

3.3.4. “Branle Moderne”

“Branle Moderne” from *Four Miniatures* refers to of a 15th- or 16th-century French
dance performed in a linked circle (see Figure 3.2).43

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The Branle dance is depicted in Wintle’s music through the use of a circular, sine-wave pattern of sixteenth notes (see Example 3.40). Wintle’s title “Branle Moderne” is indicative of the intention to explore a compositional approach that encompasses diverse techniques combining old and modern styles.\textsuperscript{45}


\textsuperscript{45} James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
3.3.5 “Pavane”

“Pavane” is a slow and stately French court dance that originated in the 16th- and 17th-centuries. Wintle’s “Pavane” from *Four Miniatures* utilizes the extensive range of the piano to create an orchestral sound, the influence of which can be traced to Fauré and Ravel (see Example 3.41). More specifically, Wintle was influenced by Ravel’s piano solo piece *Pavane pour une infante défunte* (Pavane for a Dead Princess).

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47 James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
Example 3.41 Wintle, *Four Miniatures*: Extensive range and idiomatic *pavane* rhythm in 4/4 meter from “Pavane,” mm. 1-6

Lento Espressivo  \( \frac{4}{4} \) = 56

Slow 4/4 Meter (as Double Time 2/2)

Repeated rhythmic patterns in accompaniment
3.3.6 “Tzigane”

“Tzigane” from *Four Miniatures* is a rhapsodic composition for piano duet with gypsy references, as the title implies. In this particular case, the work can be seen as a recreation of the work by the same name composed by Maurice Ravel. In the opening section of his “Tzigane” Wintle incorporates two rhythmic elements from Ravel’s *Tzigane* for Violin and Piano: short-long rhythmic patterns and four 32nd notes. He also employs octaves in order to create a pianistic texture similar to that found in the violin part of the Ravel piece (see Examples 3.42 and 3.43).

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49 James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
Example 3.42 Wintle, *Four Miniatures*: Idiomatic rhythm in “Tzigane,” mm. 1

Example 3.43 Ravel, *Tzigane for Violin and Piano*: mm 26-32
3.3.7 “Ragtime”

Finally, “Ragtime” from *Four Miniatures* is based on the late 19th-century American genre that mostly consists of syncopated rhythms.50 The work is a combination of ragtime elements and Wintle’s own musical language. The piece has the first piano leading with the melody while the second piano plays ostinato patterns as an accompaniment. The first piano begins with a one-measure solo in 4/4. The second piano then presents various beats (2-2-3 or 2-3-2 or 3-2-2 in 7/8), (2-3 or 3-2 in 5/8), (3-3-2 in 8/8), (3-3 in 3/4 as 6/8), and (2-2-2-2 in 4/4 as 8/8) under the syncopated rhythm melody presented by the first piano. The meter changes frequently: (4/4) - (7/8, 3/4) - (7/8, 3/4) - (7/8, 5/8) - (8/8) - (7/8, 5/8) - (7/8, 5/8) - (7/8, 7/8) and (4/4), in that order (see Example 3.44). While the piece is in free form, Wintle attempts to begin and end with a 4/4 time signature to have a symmetrical structure in terms of meter (See Figure 3.3). He also places 8/8 in the middle of the piece. As can be seen, Ragtime possesses a unique, creative structure.51

![Figure 3.3 Symmetrical structure in meters](image_url)

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51 James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
According to Wintle, one of the main purposes in writing his *Four Miniatures* for a piano duet was to create a kind of choreographed musical relationship between both performers.\textsuperscript{52}

\textsuperscript{52} James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
3.4 Pitch-Organization

When describing atonality, Allen Forte states that “the repertory of atonal music is characterized by the occurrence of pitches in novel combinations, as well as by the occurrence of familiar pitch combinations in unfamiliar environments.”53 Wintle attempts to establish a central pitch throughout his compositions. His perception of pitch-organization forms the basis of the melody and harmony that are in themselves essential to the organized structure (form) of the work. Wintle achieves this by 1) creating a sense of “tonic” through repetition, 2) treating a central pitch as a pedal tone, and 3) establishing tonal implications at key moments during the composition.54

3.4.1 Scherzino

Although it is non-tonal, *Scherzino* does seem to emphasize a sense of “tonic” through a repetition of the pitch G at pivotal moments. The G is used to mark important sections in this piece and is even the final note (see Example 3.45). Thus, the use of G as a referential pitch aids in structurally organizing the form of the work.

54 James Wintle, interview by Sung-Yun Kim, Durant, August 16, 2013.
Example 3.45 Wintle, Scherzino: “Tonicization” of G, mm. 22-38
3.4.2 “Capriccio”

Wintle’s “Capriccio” from *Album Leaves* intends to portray a humorous and lively character, as inspired by several of Brahms’ piano pieces. In this case, C, as shown in Examples 3.46 and 3.47, is treated as a central pitch functioning as a pedal.

Example 3.46 Wintle, *Album Leaves*: Pedal C from “Capriccio,” mm. 35–46
In the above musical example, free melodies are repeated thirteen times over the *ostinato* pattern and bass notes. Additionally, the right hand contains Baroque-like melodic segments set in an improvisational style. Wintle also uses symmetrical gestures and a percussive treatment of the piano as a means to convey his musical aesthetics (see Example 3.47).

Example 3.47 Wintle, *Album Leaves*: Pedal C from “Capriccio,” mm. 55-62
3.4.3 “Tzigane”

Wintle’s “Tzigane” from *Four Miniatures* employs pedals on G and A with A-flat and B-flat as referential pitches over the dissonant trills; these resemble *ostinato* patterns in the bass parts of both the first piano and second piano. The same patterns of this treatment occur in the bass in mm.12-30 (see Example 3.48).

Example 3.48 Wintle, *Four Miniatures*: Pedal G and A with A-flat and B-flat from “Tzigane” mm. 12-17
CHAPTER 4

CONCLUSION

While excessive predictability can undermine the spirit of art music, some degree of certainty is necessary and may add new creative dimensions to a composition. For instance, when the stability that is normally achieved through tonality is absent, some other elements must instead provide that sense of unity. In the following statement, Wintle aptly describes some important philosophical advice that should be considered by both modern composers and audiences:

This approach to presentation in modern music seeks to provide a means of understanding continuity and overall organization for the listener. Too often the listener of recent music is estranged from the music because there is no means by which the listener can maintain any sense expectation or predictability in the music. Too much predictability is not a good thing, but some is essential. Therefore, when the main element of stability in form, tonality, is missing, some other elements must provide this sense of unity; such as the character of a Capriccio or the implied movement of a Pavane or a dramatic element of character piece.55

Wintle’s music achieves its sense of unity through 1) a sense of “tonality” based on the organization and repetition of post-tonal materials, 2) the use of common-practice era forms, and 3) the evocation of familiar musical gestures and styles. He borrows from 18th- and 19th-century techniques, forms, and titles; in the process, he references such diverse musical materials as those found in the dance suites of the French Baroque, Brahmsian-character pieces, and American ragtime. Wintle also adopts many gestures used by previous composers and incorporates them onto his own material, imparting to the listener a familiarity by which a recognizable stylistic gesture can be evoked. All these are found in the three piano works selected for this study.

55 James Wintle, e-mail message to Sung-Yun Kim, November 9, 2013.
A synthesis of the analyses and observations in this study can be molded into a concrete concept of Wintle’s musical aesthetics and compositional techniques, revealing the process by which he creates structural unity within a post-tonal musical language. The aim of this study has been to allow performers, teachers, and students to develop an appreciation for Wintle’s works, and, more specifically, the ways by which his compositional processes address the issue of musical continuity. Wintle’s chamber works as well as those for piano solo form a broad spectrum of musical expression. This repertoire deserves to be examined and performed more frequently, and it is my hope that this dissertation may serve as a building block to achieve such a goal in the near future.
APPENDIX A

LETTER OF CONSENT
August 14, 2014

To Whom It May Concern:

This letter is to indicate my unrestricted permission for Sung-Yun Kim to use in his DMA dissertation any and all communications between Mr. Kim, Dr. Wintle, and myself concerning Dr. Wintle’s composition, Album Leaves - A Set of Five Character Pieces for Piano Seherzino (Street Scenes of Ovada) for Solo Piano, and Four Miniatures for Piano Four Hands and picture.

This includes the following face to face interviews, email correspondence:
Interview in Durant, Ok August 16th, 2013
Interview in Durant, Ok May 8th, 2014
Interview in Durant, Ok August 14th, 2014
Email correspondence July 22th, 2013
Email correspondence October 18th, 2013
Email correspondence November 8th, 2013
Email correspondence November 9th, 2013
Email correspondence November 10th, 2013
Email correspondence November 15th, 2013
Email correspondence April 8th, 2014
Email correspondence June 8th, 2014
Email correspondence August 6th, 2014

In addition, he may reproduce excerpts from the work, including the entire score in appendices.

Sincerely,

Betty Wintle
Assistant Professor Emeritus
Southeastern Oklahoma State University
APPENDIX B

JAMES WINTLE’S EMAIL TO SUNG-YUN KIM
Re: DMA Dissertation

From: James Wintle (JWintle@ssr.edu)  You moved this message to its current location.
Sent: Mon 7/22/13 1:08 PM

My friend,
I am pleased that you will use my music for your dissertation. I have spoken to Prof. Banowetz and he will discuss with you the matter of developing a thesis topic. I will also meet with you later to discuss your approach to the music.
I know you will be successful. Julie Kim just completed her degree using one of my pieces. I was very pleased with her work.
Contact me after you meet with Banowetz. I will help you in any way I can.

Sent from my iPad
J. Wintle
ALBUM LEAVES - A SET OF FIVE CHARACTER PIECES (2001)

SCHERZINO (STREET SCENES OF OVADA) FOR SOLO PIANO (2010)

FOUR MINIATURES FOR PIANO FOUR HANDS (2003)

(All notes are reproduced exactly as sent by the composer.)
Program Notes

"Album Leaves"

This piece was written in 2001 for American pianist Joseph Banowetz. The work is a set of five character pieces, following for the most part the 19th century model of works in this compositional type. The movements are Capriccio, Bagatelle, Scherzo, Chorale and Rhapsody. The principal departure from the Romantic Period model is the Chorale, not often included in normal listings of character pieces. The present movement is based upon a paraphrase of a setting of the De Profundis by Issac and forms a relatively quiet respite from the more agitated character of the movements around it.

notes by James Wintle
Scherzino

(Street Scenes of Ovada)

This piece recalls for me a most pleasurable walk with my wife in the beautiful city of Ovada in the Piedmont Region of northwest Italy. On a summer’s evening walk we saw street dancers, a mime, sidewalk musicians and a small theater company performing in the square. It was delightful. This music follows us on our walk, introducing the various characters we met.

James Wintle
Four Miniatures
For
Piano Four Hands

I. Branle Moderne
II. Pavane
II Tzigane
IV. Ragtime

J. Wintle

Four Miniatures for Piano Four Hands was written for American pianist Joseph Banowetz in 2003. The work explores the style of various dances. The dances are of widely varying types (Branle, Pavane, Tzigane and Ragtime) and diverse national origins. As with the Baroque stylized dances of the suite, these movements seek to capture essential stylistic qualities of each dance, while maintaining an overall consistency in musical language.

It is my intention in writing the piece for two performers at one piano to create a kind of choreographed relationship between the performers as they execute the playing of the pieces, in addition to the obvious musical relationship that must exist between the performers.
APPENDIX D

WINTLE’S EXPRESSIVE MARKINGS
ALBUM LEAVES - A SET OF FIVE CHARACTER PIECES (2001)
SCHERZINO (STREET SCENES OF OVADA) FOR SOLO PIANO (2010)
FOUR MINIATURES FOR PIANO FOUR HANDS (2003)

1. Album Leaves - A Set of Five Character Pieces for Solo Piano (2001)
   a. Capriccio: Allegro Tempestoso
      English: with abandon, with quiet energy, playfully, suddenly aggressive, with aggressive
      energy, and innocently
      Italian: sempre staccato, and con bravura
   b. Bagatelle: Adagio, ma con moto
      English: with an ironic smile, playfully, and a thoughtful pause
      Italian: tranquillo, legato, expressive, and delicato
      German: fortspinnung
   c. Scherzo: Presto
      English: with a proper degree of arrogance, in a belligerent manner, and then innocently, with
      shifting moods, suddenly restrained, but with energy, gradually returning to the former mood,
      forcefully, a deceiving moment of restraint, and completely unrestrained to the end
   d. Chorale: Moderato
      English: with as sincere and reverent a quality as possible,
   e. Rhapsody: Vivace
      English: driven, acerbic, less hostile, yet stile driven, deceptively calm, in a rather sardonic
      manner, becoming increasingly agitated, to the end with utter abandon

2. Scherzino (Street Scenes of Ovada) for Solo Piano (2010)
   English: growing in intensity or more intense, with abandon, in a spinning manner, suddenly
   more assertive, restrained and chorale like, Simple and song like, with driving intensity, as a
   door closing
   Italian: con energico, cantabile, giacoso, expressive, mysterioso, molto legato, marcato, con
   bravura
APPENDIX E

LIST OF WINTLE’S CHAMBER WORKS AND LARGER ENSEMBLE WORKS
# List of Chamber Works

## STRINGS

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Title</th>
<th>Year</th>
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<tbody>
<tr>
<td>Piano Quartet</td>
<td>Caroling Softly Souls of Slavery</td>
<td>1994</td>
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<tr>
<td>Piano Trio</td>
<td>Shadows in the Water</td>
<td>1994</td>
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<tr>
<td></td>
<td>Novelette</td>
<td>2000</td>
</tr>
<tr>
<td></td>
<td>Burlesque</td>
<td>2005</td>
</tr>
<tr>
<td>String Quartet</td>
<td>Paraphonoi</td>
<td>1985</td>
</tr>
<tr>
<td>String Trio</td>
<td>Scènes de Salon</td>
<td>1997</td>
</tr>
<tr>
<td>Violin Duo with Piano</td>
<td>Duo Concertante</td>
<td>1995</td>
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<tr>
<td>Violin, Clarinet and Piano</td>
<td>Fantasierte Satz</td>
<td>1984</td>
</tr>
<tr>
<td>Violin and Piano</td>
<td>Capriccio</td>
<td>2007</td>
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<tr>
<td>Cello and Piano</td>
<td>Trio Sonata</td>
<td>1995</td>
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## WOODWINDS

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<th>Title</th>
<th>Year</th>
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<tbody>
<tr>
<td>Unaccompanied Flute</td>
<td>Suite</td>
<td>2000</td>
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<tr>
<td>Unaccompanied Clarinet</td>
<td>Cantante Ariose</td>
<td>1987</td>
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<tr>
<td>Flute and Piano</td>
<td>Rhapsody</td>
<td>2002</td>
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<td>Woodwind Quintets</td>
<td>Joue Sur Instruments a Vent</td>
<td>1990</td>
</tr>
<tr>
<td></td>
<td>Divertimento</td>
<td>2000</td>
</tr>
<tr>
<td>Piano and Wind Quintet</td>
<td>The Mind Is an Enchanting Thing</td>
<td>1995</td>
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## BRASS

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<tr>
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<tbody>
<tr>
<td>Solo Trumpet and Piano</td>
<td>The Key</td>
<td>1998</td>
</tr>
<tr>
<td></td>
<td>Ballade</td>
<td>2004</td>
</tr>
<tr>
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<td>Trumpet Ayers</td>
<td>2006</td>
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<tr>
<td>Solo Trombone and Piano</td>
<td>Concord Etude</td>
<td>2005</td>
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<td>Solo Tuba and Piano</td>
<td>Scherzo</td>
<td>2004</td>
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<td>Solo Euphonium and Piano</td>
<td>Euphemisms</td>
<td>2008</td>
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<tr>
<td>Flugelhorn and Piano</td>
<td>Etude Française</td>
<td>2004</td>
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| Brass Trio
  (Trumpet, Trombone, and Horn) | Three Movements for Three Brass Instruments | 2001       |
| Brass Quintet             | Holderlin’s Question                     | 2000       |
|                           | Caprice                                  | 2004       |
| Ensembles for Five Trumpets| Three Studies for Trumpet Ensemble       | 2003       |

## MIXED ENSEMBLE

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<th>Ensemble</th>
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<tr>
<td>Clarinet, Viola Duo</td>
<td>Dialogue</td>
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<tr>
<td>Cello, Clarinet and Piano</td>
<td>Burlesque</td>
<td>2005</td>
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<td>It Takes All Sorts</td>
<td>1991</td>
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<td>Clarinet and String Quartet</td>
<td>Sketches</td>
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<td>Trumpet and String Quartet</td>
<td>Distant Voices</td>
<td>2001</td>
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<td>Trumpet, Flute and Piano</td>
<td>Northwest Miniatures</td>
<td>1998</td>
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<td>Trumpet, Percussion and Piano</td>
<td>Was There a Time</td>
<td>1992</td>
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<td>Tuba, Percussion and Piano</td>
<td>Tuba Mirum</td>
<td>2002</td>
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## VOCAL

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<td>Song Cycle</td>
<td>Voices</td>
<td>2003</td>
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List of Works with Wind or String Ensemble or String Orchestra

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<th>Ensemble</th>
<th>Work</th>
<th>Year</th>
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<tr>
<td>Trumpet and Wind Ensemble</td>
<td><em>Visions</em> (1999)</td>
<td></td>
</tr>
<tr>
<td>Piano and String Ensemble</td>
<td><em>Concertino for Piano and Strings</em> (1999)</td>
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<tr>
<td>Flute, Harpsichord and String Ensemble</td>
<td><em>Chamber Concerto</em> (2004)</td>
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<tr>
<td>Flute, Harpsichord and String Orchestra</td>
<td><em>Concerto per Flauto, Clavicembalo e Archi</em> (2011)</td>
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</tr>
</tbody>
</table>
APPENDIX F

SELECTED CONCERT PROGRAM FEATURING WINTLE’S
FOUR MINIATURES FOR PIANO FOUR HANDS (2003)

Contents:

MAURIAN SAWA (b. 2006)
Graffiti na czarno (1998)
Sono in negro (1999)

LUZKI KANG (b. 1996)
I Know the River to be Flowing (1995)
I Know the River to be Flowing (1993)

KARO. SZYMANOWSKI (1899-1967)
3 Pieces for strings and piano (1933)
3 Pieces for strings and piano (1935)
3 Pieces for strings and piano (1937)
3 Pieces for strings and piano (1939)

STANISLAW NORTTO (b. 1947)
4 Pieces for strings and piano (1974)
4 Pieces for strings and piano (1976)
4 Pieces for strings and piano (1978)
4 Pieces for strings and piano (1980)

JAMES WINTLE (b. 1940)
4 Miniatures for Strings and Piano (2003)

MARCUS RAVEL (1875-1917)
La Valse in Two Parts (1920)

PETR EBEK (b. 1987)
Fantazja na czwartym celu
Fantazja N° 1 na czwartym celu

Juliet Arthurs, conductor/pianist,
Andrzej Dutkiewicz, pianist,
Karolyn Jendrowska, saxophonist,
Jarosław Wolański, cello/pianist,
Marcin Piski, pianist,
Stanisław Saračyn, violin/pianist,
Barbara Dąbrowska-Kosak, pianist,
Agata-Katarzyna Kłos, pianist

Program:

1. Elegy, Op. 33 no. 1 (1816-1915) [mov]
2. Etudes, Op. 33 for piano (1915-1916) [mov]
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Wintle, James. Album Leaves - A Set of Five Character Pieces for piano.

———. Scherzino – Street Scenes of Ovada for piano.

———. Four Miniatures for piano four hands.
Discography