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The music of Charles Tomlinson Griffes; harbinger of American art music's transition into the modern age

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THE MUSIC OF CHARLES TOMLINSON GRIFFES;
HARBINGER OF AMERICAN ART MUSIC'S TRANSITION
INTO THE MODERN AGE

by

PEGGY MARIE WALTON

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IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
MASTER OF MUSIC

APPROVED, THESIS COMMITTEE:

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May 1988
THE MUSIC OF CHARLES TOMLINSON GRIFFES
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ABSTRACT

Charles Tomlinson Griffes heralded a new era of twentieth-century internationalism for American music. Rather than restrict himself to writing American nationalistic or German romantic music like most American composers of his time, Griffes built upon his classical background to write eclectic new music that incorporated ideas from around the world, especially from France, Russia, and the Orient.

This thesis looks at the composer in terms of the musical culture in which he lived. It considers issues which affected American musicians and highlights many of the ways Griffes transcended the stylistic limitations of early twentieth-century American music. Analyses of the Piano Sonata of 1917 and the Roman Sketches, Op. 7 reveal Griffes' traditional background, particularly the influence of Liszt, and illustrate Griffes' integration of the forward-looking ideas of Ravel, Scriabin, Schoenberg, and other modern composers, as well as his anticipation of new twentieth-century trends.
ACKNOWLEDGEMENTS

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INTRODUCTION

At the beginning of the twentieth century the musical world was on the brink of one of the most extraordinary revolutions in history. The great tide of musical romanticism was on the ebb, and innovative new music, which was breaking all established rules of harmony and tonality, was on the rise. Russia and France had begun to challenge the supremacy of German music, and exciting new developments were coming from the Far East. America was moving into step with this transition. Although invigorating musical forces were building in the form of American nationalistic music, America's music was far closer to international currents than it ever had been before.

Charles Tomlinson Griffes' lifetime aligns with this revolution in musical history. When Griffes was born in 1884, Franz Liszt and Johannes Brahms were still alive. Richard Strauss and Claude Debussy were just beginning to establish their reputations, and Maurice Ravel, Alexander Scriabin, Arnold Schoenberg, and Igor Stravinsky were children. All of these composers influenced Griffes, who had a remarkable ability to reflect the divergent musical trends of his time in his own unique way.

In just over twelve years as a composer (1907 until his death at 35 in 1920), Griffes' continual experimentation led him from traditional German romanticism to impressionism, to music based on Oriental and American Indian themes, and finally to a
stark, dissonant style bordering on atonality. He was one of the first American composers to break with the German-French tradition that dominated American music until about 1915, and his anticipation of such twentieth-century trends as exoticism and neoclassicism illustrate his deep understanding of music and his keen sensitivity to how it was evolving.

Griffes research until now has focused on the composer's life and works. Donna K. Anderson, who has had access to Griffes' extant diaries, letters, manuscripts, and other important papers, is the foremost Griffes scholar. She has prepared a catalog of Griffes' music that includes a short biography and summaries of Griffes' work grouped by genre.¹ Edward Maisel has written a complete biography of Griffes which draws on diaries, letters, and interviews to present a picture of Griffes' personal life;² and several dissertations analyze aspects of the composer's music in terms of form, structure, and stylistic characteristics. Sources generally refer to Griffes' style as "eclectic"; however, most research looks at the composer as a solitary figure and pays minimal attention to the influences that contributed to his eclecticism. There appears to be a need to consider Griffes' music alongside that of his contemporaries and to consider it within the context of early-twentieth-century American music.

A careful look at the musical milieu in which Griffes spent his productive years provides some unique historical insights. Griffes was more of a synthesizer than an innovator, and his genius lay in a sensitive ability to assimilate his culture and to interpret important trends. Thus a study that considers Griffes' interaction with his environment also imparts further understanding of American music's transitional years.

Several factors which affected the composer's career and the climate in which he worked are considered in the first major section of this study. They include: American and German musical education at the turn of the century, the emergence of nationalistic trends, impressionism and other stylistic influences, important figures on the New York musical scene, music publication in America during the second decade of the century, and the impact of the war on American music. This discussion omits ragtime, jazz, and other American vernacular styles which did not influence Griffes' work directly.

Nearly all of Griffes' important compositions are mentioned, although discussions of most pieces are brief. The composer's versatility is most apparent when all of his important works are considered.

The second section of this study analyzes two works for piano which epitomize Griffes' eclecticism and represent his music at its best: the impressionistic set entitled Roman Sketches, Op. 7, and the Piano Sonata of 1917-18, which anticipates neoclassicism and is one of his most original and complex works.
In this way we can study two compositions in divergent styles which entitle Griffes to a distinctive place among American musicians of this century.
The Early Years

Charles Tomlinson Griffes was born on September 17, 1884 in Elmira, New York. He was the first son of Wilbur Griffes and Clara Tomlinson and the third of five children. Mr. and Mrs. Griffes were intelligent and had some musical aptitude, but their educations had been cut short, in Wilbur's case to support a widowed mother and sister, and in Clara's to attend to an invalid mother.

Despite his parents' limited formal education, Charles grew up with ample opportunity for intellectual and cultural stimulation. His father, described in the Elmira Telegram as "a quiet and retiring man [whose] friends knew him as one of scholarly tastes, well-informed as to literature, art and music," had compensated for the disappointment of having missed college by becoming an incessant reader and tutor to his five children. Charles' mother had attended college for a short while, and had acquired some formal training in art, poetry, and music. She was fond of reading throughout her life and undoubtedly set an example for her children.

Charles also had a third parental influence. His maternal grandmother, Delinda P. Tomlinson, seems to have played nearly as important a role in the boy's early development as did his

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parents. Mrs. Tomlinson was a colorful, gregarious, and very religious woman who was devoted to "saving lost souls" and had a rather unusual collection of friends. When her husband died in 1889 she moved in with her daughter's family. Charles, who was the most creative of her grandchildren, was her special delight.

Charles was an extremely sensitive child who had a special awareness of his surroundings. From earliest childhood he was especially attuned to color, a sensitivity that later manifested itself in his association between colors and keys in music. Griffes' artistic sense also could be seen by his fondness for clothing, costumes, photography, and painting. He was captivated by poetry and by the charm of travel and exotic scenes. His grandmother encouraged his love for art in all its forms and arranged for an artist friend to coach him in drawing and in coloristic effects. Griffes' artwork from that time shows considerable versatility in both pen-and-ink drawing and water colors; he continued to produce delicate, subtle water colors, etchings, and drawings throughout his life.

Griffes' was eleven years old before his musical talent became apparent. His mother had received a square Steinway grand piano from her father for her fifteenth birthday, and the instrument was in the Griffes home where it was played by everyone in the family, with varying levels of skill. Charles' oldest sister, Katherine, was the best pianist in the family. She planned to become a piano teacher and was studying with Mary Selena Broughton, a highly respected teacher at nearby
Elmira College. Attempts at formal piano instruction for Charles had failed until a piece that his sister Katherine was practicing sparked his interest. The piece became the catalyst that brought him to music. By age thirteen, after a couple of years of instruction from his sister, Charles had progressed to the point where it was decided he should study directly with his sister's teacher at Elmira College.

Training in the Austro-German Musical Tradition

Mary Selena Broughton was an English spinster who had come to Elmira in 1891 directly after studying in Berlin. She had been a piano pupil of Karl Klindworth, who had studied with Liszt and attended school with Hans von Bülow. A highly educated and cultured woman, Miss Broughton was a fine pianist whose performances were clean and accurate but are reported to have been lacking in warmth. She became a sacrificing teacher to Griffes as well as a vicarious mother, correcting provincialisms in his speech and appearance and encouraging a variety of literary and artistic interests. In their studies together she worked with him on the standard repertoire that was being performed throughout the United States at the time -- music by Liszt, Chopin, Wagner, Raff, Grieg, Schumann, Brahms, Mendelssohn, Beethoven, Weber, and Schubert, among others -- and gave him

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"...she was studying something of Beethoven's." Maisel, p. 16.

Maiel, p. 20.

Maiel, p. 22.
some theory lessons. The relationship between Miss Broughton and her talented pupil gradually deepened to become one of mutual respect and closeness that lasted until the end of Griffes' life.

In his early years of study Griffes' artistic sense and dedication to music may have exceeded his technical capabilities. In his biography of Griffes, Edward Maisel relates an interview with two women who personally knew of Miss Broughton's relationship with her protégé during his teenage years. They reported that it was hard to see just what in Griffes' performances merited his teacher's solicitousness: his playing was not rhythmical, his hands were too small for virtuostic technique, and "he had an unnatural preoccupation with harmonic structure and a tendency to read eccentric design into his pieces." Miss Broughton undoubtedly saw Griffes' tremendous potential for artistic development. Additionally, as a point of conjecture, Griffes' genuine love of beauty, eagerness to learn, and willingness to correct even small peccadillos also may have played a large part in Miss Broughton's high regard for her student. The Englishwoman reportedly was a tough taskmistress as well as a highly opinionated person, and she was negatively biased against most Americans, whose lightheartedness prompted them to make "a joke of anything." Griffes may have been one of the few American students she had met who was genuinely

\(^5\)Georgianna Palmer and Sarah Verrill, Maisel, p. 22.
\(^6\)Maisel, p. 18.
dedicated to the pursuit of aesthetic beauty. He was fortunate to have found a teacher who appreciated his sensitivity and commitment.

Many Europeans of the time believed that Americans were culturally superficial, and a look at the comments of some of Miss Broughton's contemporaries makes it easier to understand why Griffes may have stood out among her students. For example, Matthew Arnold, an Englishman who was a prolific writer and was professor of poetry for ten years at Oxford University in Cambridge, wrote:

In truth, everything is against distinction in America, and against the sense of elevation to be gained through admiring and respecting it. The glorification of the "average man," who is quite a religion with statesmen and publicists there, is against it.7

In the same work, Arnold continued:

In what concerns the solving of the political and social problem they [Americans] see clear and think straight; in what concerns the higher civilization they live in a fools' paradise.... What really dissatisfies in American civilization is the want of the interesting, a want due chiefly to the want of those two great elements of the interesting, which are elevation and beauty.8

The work attitudes of American musicians were also criticized. Anton Dvořák, who came to America to head the National Conservatory in 1893, as well as an American critic, George William Curtis, made some disparaging comments. Dvořák found fault with his American students for "their reckless

8Arnold, p. 372.
determination to reach all goals by the quickest possible means"; and Curtis, once commenting on the superiority of a mostly German orchestra, explained sarcastically that American orchestras "cannot practise to the necessary degree. Those people have all fiddled on two notes for twelve hours together. But no American would submit to do that. Something must be allowed to the spirit of liberty."

In his work with his private teacher, Griffes was becoming thoroughly grounded in the Austro-German musical tradition. This tradition permeated American musical education between approximately 1865 and 1910. Like Miss Broughton, America's best pedagogues were German trained. For example, Fenelton Rice, who headed the Oberlin Conservatory from 1869 to 1901, had imported from his alma mater, the Leipzig Conservatory, the very same theory requirements, harmony texts, and the "class method" concept (as opposed to private instruction) with which he himself had been trained. Many German-educated composers also headed prestigious music schools. For example, George Chadwick was director of the New England Conservatory of Music from 1897 to 1931; John Knowles Paine headed the music department of Harvard from 1867 to 1904; and Horatio Parker ran the Yale School of Music from 1895 to 1918. Charles Ives, a pupil of Parker, once recalled that his teacher was a bright man, "but content to

remain tied to what Rheinberger [Parker's teacher in Munich] taught him."

Most German pedagogues near the end of the century were still emphasizing absolute music such as that composed by Brahms, who confined romantic expression and harmony to classical forms. For both German and American students this also meant immersion in the music of Haydn, Mozart, Beethoven, and Schubert, so that "emotions and feelings would find expression in something more concrete and enduring than mere personal fantasy."\(^{10}\)

The innovations of Berlioz, Liszt, and Wagner met with mixed enthusiasm, and the rift between the Wagnerians and the classicists was still in full sway. In a thirty-page article in the *North American Review* (1873), John Knowles Paine of Harvard assailed Wagner's writings by calling Wagner a wild dreamer, a reckless iconoclast who was "out of joint with the world."\(^{12}\) Gustav Stoeckel of Yale published a comparable essay in the *New Englander* in 1877.\(^{13}\) By the 1890s the polemics were still continuing. Wagnerian melody, criticized by Paine because it was not constructed according to classical precepts, still was being

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\(^{12}\)Levy, pp. 4-5.


\(^{15}\)Mussulman, p. 156.
defended vehemently by the pro-Wagnerian critics, Henry T. Finck and William Foster Apthorp.¹⁴

Miss Broughton had studied in Berlin with Karl Klindworth, who was closely associated with Liszt and Wagner. Klindworth had lived in London for fourteen years after studying with Liszt, then spent a similar period of time teaching at the Moscow Conservatory. While in Russia he had brought out his famous piano reductions of Wagner's operas and begun his critical edition of Chopin's music, an edition that is still considered to be valuable. In 1882 he settled in Berlin where he established the piano school that Miss Broughton must have attended; the school was closed in 1893 when he retired to Potsdam.

Through Klindworth there was a direct line from the Liszt/Wagner school to Miss Broughton. It appears, however, that the Englishwoman was sufficiently open-minded to have schooled her protégé in the classical tradition of Brahms as well as in the music of the New German School. It is fortunate for Griffes that his teacher helped him to avoid the limitations of close followers of Wagner, or the equally limiting style of the classicists. By having familiarity with a broader repertoire and an openness to different kinds of music, Griffes could later draw upon Wagnerian as well as classical and more exotic traditions to evolve his own style.

Almost from the beginning of his studies Griffes was interested in composing as well as in performing music. His earliest known compositions were for piano and date from 1898 to 1900. (It is thought that Griffes began his studies with Miss Broughton in 1899 at the age of fifteen, but the date is not known for certain.) Donna K. Anderson's catalog describes Griffes' earliest known effort, "Six Variations in B-flat Major," as rather pedestrian "salon" music, but considers two others, "Four Preludes" and "Mazurka," to exhibit a "sensitive, imaginative approach to melody and harmony, a pianistic flair, and some touches of Chopinesque melancholy." In addition to piano music, Griffes made two romantic settings of French texts by Sainte Beuve and Victor Hugo in 1901. Griffes had learned French as well as German, but these were the only French songs he ever wrote.

Despite the fact that composition was fascinating to Griffes, it was his skill as a pianist that set him apart from other students. By the time of his graduation from the Elmira Free Academy (high school) in 1903, his pianistic talent had developed to a point where Miss Broughton encouraged her student to study abroad at a prestigious music conservatory. It was decided that Griffes should study at the Stern Conservatory in Berlin.

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1Anderson, p. 205.
German Traditionalism vs. American Musical Nationalism

By looking at the state of American music at the turn of the century we can see the beginnings of the American revolt against German musical domination. Some of the controversies had begun regarding what American music should be, and French and Russian influences were starting to be detectable. These trends continued to be important throughout Griffes' life, and a review of them at this point may aid an appreciation of their later influence on his art.

During the first decade of the century it was fashionable for American musicians to study in Germany. America's infatuation with German musical education had begun when a wave of German immigrants had come to the United States after the Revolution of 1848. Among the immigrants were many excellent virtuosi, conductors, and ensemble musicians. Compared with the technical sophistication of German composers and performers, American music seemed rustic and immature. Music such as that of Louis Moreau Gottschalk (1829-1869), which incorporated everything from plantation tunes to Creole dances, was lacking in contrapuntal development, smooth transitions between different melodic ideas, and other refinements; and America had few performers who could equal the great German virtuosi. To make up for their lack of sophistication, American musicians went abroad to gain proficiency at the most prestigious music schools
in Germany; and for nearly fifty years German music remained the
standard for American musical aspirations.\(^{16}\)

The state of American musical education had improved
dramatically by 1900, but many traditionalists remained convinced
that the best music schools were still in Germany. Several
notable Americans lamented the emigration of music students to
Germany, asserting that American institutions had become just as
good, if not superior in some respects. Among them was Oscar
Sonneck (1873-1928) who, after spending many years in Germany,
became founding editor of the \textit{Musical Quarterly} and Director of
Publication of G. Schirmer, Inc. In an article published in 1901
he wrote:

\begin{quote}
We continually pour hundreds and thousands of music
students into Europe.... Today a sufficient reason for
their emigration is out of question. Thirty years ago,
when the musical opportunities of this country did not
equal those in Europe, the comparatively few Americans
who sought musical education abroad had a reason for
doing so.... Today, studying abroad is nothing but an
uncritical and chimerical fashion.\(^{17}\)
\end{quote}

Although most aspiring musicians were studying abroad, we
should note that there were some American composers who were
educated in the United States. For example, Arthur W. Foote
(1853-1937) was educated at Harvard where he studied music with
Paine; and Charles Ives (1874-1954) studied at Yale with Parker
(although Ives did not become a well-known figure in American

\(^{16}\text{Levy, pp. 3-4.}\)

music until 1947, when he was awarded a Pulitzer Prize for his Third Symphony. Daniel Gregory Mason (1873-1953) studied with Paine at Harvard, Chadwick in Boston, and Goetschius in New York. His background is unusual in that he also studied in Paris with Vincent d'Indy and his associates in the conservative Schola Cantorum; but an entry written in his journal in 1895 indicates that he was an ardent German classicist like most American musicians of his day: "Thank God Wagner is dead and Brahms is alive. And here's to the great classical revival of the 20th century in America."

America's idealization of German musical standards led to an important issue that confronted thoughtful Americans throughout Griffes' lifetime: the question of nationalism, and the dichotomy between German art music and American vernacular music. Griffes seems to have been less interested in Americanism per se than many of his contemporaries. Questions about American nationalism were so pervasive from about 1895 through the first part of the twentieth century, however, that he had to be aware of the issues, even if his musical sensibilities led him to ignore Americanistic music.

Elite American and European conservatories disdained or simply ignored American vernacular music; consequently, many American students were indoctrinated to consider their vernacular heritage to be unworthy of attention. Parker, for

example, spoke for the Yale attitude toward popular music by saying, "There are humbler levels of popular taste which are surely significant..., but I wish the music were such as I could swallow without gagging." In addition to the pedagogues, many critics also ignored the issue of what American music should be. Throughout the 1880s and early '90s most articles touting musical progress in America were actually praising the growing popularity of European art music, rather than discussing a specifically American musical culture.

Not everyone felt that American music should be particularly distinguishable from European art music, and one of the first battles concerning musical standards and the issue of Americanism took place between Edward MacDowell (1861-1908) and the Manuscript Society of New York. The Society had been formed in 1889 with the intention of bringing to performance the newly composed and as yet unpublished works of its members. During its twelve years of existence it grew to nearly one thousand members. Edward MacDowell, chairman of the newly formed Department of Music at Columbia University, was named president of the Society in 1899.

Although there was little in MacDowell's music that was specifically American other than occasional allusions in titles to American subject matter and some subtle evocations of American

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Indian and Afro-American idioms, MacDowell was hailed as America's greatest composer and was believed to be the equal of any composer in the world. Like the New England academics, he had been trained in Germany, but he had been more strongly influenced by the New German School of Liszt and Wagner than they. He had also studied at the Paris Conservatory before going to Germany. Thus in his European study MacDowell had broken tradition by not only working outside of German conservative aesthetic norms, but also by studying in Paris.

MacDowell protested violently in speech and in print against being called a nationalist composer, believing that artistic personality -- not nationality -- was the important aesthetic quality. The Manuscript Society was renamed "The Society of American Musicians and Composers" to accommodate his philosophy of "including not only unpublished American works, but to present any composition which will add to the value of the programmes, or which it will profit American musicians to hear." Under MacDowell's leadership the works of European masters were performed side by side with American selections.

MacDowell believed that the Society should promote a single international set of standards by which to judge music, rather than be a "mutual admiration society for a clique of like-thinking composers." By programming European music alongside new American compositions, he sought to avoid a double standard.

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21Zuck, p. 61.
22The Society of American Musicians and Composers, Prospectus (September 30, 1899), cited by Zuck, p. 53.
of evaluation for American and Western European music. For the second-rank composers who made up the majority of the Society, however, MacDowell's philosophy ran counter to their objective of bringing their pieces to performance. MacDowell submitted his resignation as president of the organization in 1900, after less than six months in the position. The members returned the Society's original name, but the Manuscript Society of New York had lost its fervor of purpose and eventually ceased to function.\(^{23}\)

The most significant Americanist event of the 1890s was the arrival in New York of Antonin Dvořák (1841-1904), the Bohemian nationalist composer and protege of Brahms. Dvořák had been invited to the National Conservatory of Music with the intent that he should teach nationalism to American composers. There had been a great deal of talk in Europe about nationalistic music, and American newspapers finally picked up the subject when Dvořák came to the United States. During his three-year visit Dvořák composed a number of pieces utilizing American themes. His most famous work from this period, the New World Symphony, first performed in 1893, is particularly noteworthy for being the first symphony written in the United States to have derived its themes from American Indian and Negro music.\(^{24}\)

Following Dvorak's example, a number of prominent American

\(^{23}\)Zuck, p. 55.
\(^{24}\)Zuck, p. 57.
composers began to incorporate a variety of vernacular sources into their music.

The scientific study of folk music was in its infancy in the 1890s. There was some debate about whether a nationalist composer was merely an arranger and orchestrator of borrowed melodies, or a sensitive artist who sought to develop idiosyncratic traits of expression based on the characteristic rhythms, modalities, and melodic intervals of the folk tunes of a given culture. Dvořák, reacting against being considered a mere arranger, denied that he borrowed folk themes literally: "Omit that nonsense about my having made use of 'Indian' and 'American' motives. That is a lie. I tried only to write in the spirit of those national American melodies."\textsuperscript{23}

MacDowell, who as we have seen was deeply interested in maintaining quality American music, opposed the ideas of Dvořák and the entire concept of nationalism based on folklore, saying:

So-called Russian, Bohemian, or any other purely national music has no place in art, for its characteristics may be duplicated by anyone who takes a fancy to do so. On the other hand, the vital element of music -- personality -- stands alone.\textsuperscript{26}

Although MacDowell may have been less of a strict classicist than his peers at Harvard and Yale, he was nevertheless heir to the tradition of the German conservatories. Gilbert Chase sees broader historical implications in MacDowell's conservatism, suggesting that it represented "the last stand of

\textsuperscript{23}Chase, p. 389.
\textsuperscript{26}From a lecture, cited by Zuck, p. 61.
the German conservatories and their satellites against the 'invasion of the barbarians' -- that is, the rise and the spread of invigorating musical forces, coming chiefly from Russia, but also from France, from Bohemia, from the Orient, [and] from the New World."  

A revolt against German domination was historically inevitable. Arthur Farwell (1872-1951) who, after receiving an engineering degree from the Massachusetts Institute of Technology, studied composition in Berlin and Paris, was among the first to articulate the spirit of revolt. After studying Debussy's nationalism and exoticism, he attempted to make similar connections for himself by using melodies of American Indians and experimenting with Oriental scales. As early as 1903 Farwell's prescription for correcting American music was through:

...making the thorough acquaintance of Russian and French music of the present...[so that it could be] engaging, with Germany, equal shares of our musical conversation.... Thus fortified, we will no longer fear that the American composer is going to the dogs when he revels in a new and unusual combination of notes; that is, one which differs from the good old German tradition.

Griffes' Berlin Years

Berlin offered a wide range of musical activities as well as superb educational opportunities. Richard Strauss, still only in his late thirties, dominated the city's musical life. He was

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27Chase, p. 392.
conductor at the Court Opera on Unter den Linden, and in 1901 had organized the Berlin Tonkünstler Orchestra for the purpose of performing contemporary works. Griffes attended as many performances as he could, saying in a letter to Miss Broughton:

I have been to the opera twice since my last letter, **Siegfried** and **Tannhäuser**. **Siegfried** was especially fine, as Richard Strauss directed. It is really a wonderful privilege which one has of hearing him direct at the opera. I have heard him so often both this year and last. In America people paid so much to hear him direct one concert, while here he is at the opera two or three times a week during the principal season.\(^{29}\)

Arthur Nikisch, the supreme exponent of romantic music and the dominant figure in German concert life, was permanent conductor of the Berlin Philharmonic as well as of the Leipzig Gewandhaus and the Hamburg Philharmonic. Joseph Joachim, regarded as the pillar of classicism, was still active in his seventies as director of the **Musikhochschule** and as a moving spirit in chamber music.\(^{30}\)

Berlin had been transformed beyond recognition over the thirty or so years since Bismarck had proclaimed the Second German Empire at Versailles. Previously a straight-laced little city, it had become a strident metropolis with huge industries and a growing middle class. The **parvenu** among European capitals, it set out to emulate the cultural sophistication of Paris but didn't escape a well-merited reputation for philistinism

\(^{29}\)Letter of March 19, 1906, quoted by Maisel, pp. 80-81.

until after the First World War. For example, the reigning emperor, Kaiser Wilhelm II, preferred Leoncavallo to Strauss, and permitted Salome (1905) to be staged only on the condition that the Star of Bethlehem would rise over the heroine's body as the curtain fell.\textsuperscript{31}

The city nevertheless offered a variety of concerts, lectures, plays, museum exhibits, zoos, and parks, which Griffes frequented as often as he could. Between working on his music and trying to take advantage of all the city had to offer, Griffes was constantly busy, saying in a letter to his mother: "I have so little time for reading that it is exasperating."\textsuperscript{32}

The insatiable curiosity and heightened artistic sensibilities that he had possessed since childhood made Griffes savor every experience. This is a key characteristic in his sensitive personality that we shall see reflected in his music: an ability to assimilate experiences to the point that he totally adopted a style. For example, after less than two years in Germany, Griffes wrote:

\begin{quote}
I feel quite German sometimes. The other day one of the two American ladies... said she didn't know whether she would address me in English or not, for she wasn't quite sure whether I would understand it.\textsuperscript{33}
\end{quote}

The Stern Conservatory, in which Griffes enrolled, had originally been the Berlin Conservatory; renamed in 1857, it had flourished to become one of the finest music schools in Europe.

\textsuperscript{31}Heyworth, p. 18. Griffes saw Salome at least four times (see letter of 3/8/07 quoted by Maisel, p. 87.)
\textsuperscript{32}Letter of 2/22/05, quoted by Anderson, p. 15.
\textsuperscript{33}Letter of 7/11/05 to Clara Griffes, quoted by Anderson, p. 16.
Griffes began his piano studies with Dr. Ernst Jedliczka, who had been a pupil of Nicholas Rubinstein and Tchaikovsky. After Jedliczka died in 1904, Griffes studied with Gotfried Galston, who used the Leschetizky method of teaching, which stressed complete concentration on the music and a thorough knowledge of every detail as opposed to excessive technical practice. At the end of his first year Griffes was chosen to be a soloist at one of the Conservatory's year-end concerts at which he performed Beethoven's 32 variations in C Minor. This was an unusual honor for a first-year student, and it indicates that Griffes was a very competent pianist.

During his second year in Berlin, Griffes' interest in composition began to supersede his desire to be a performing pianist. He had been studying composition with Philippe Rüfer, who had composed two operas (Merlin in 1887 and Ingo in 1896) as well as many instrumental and orchestral works in the conservative German tradition. Griffes was not pleased with Rüfer and felt that he needed to study with someone more modern. He nevertheless performed the first movement of his Sonata in F Minor, apparently composed while studying under Rüfer, at another of the Conservatory's year-end concerts, this one featuring composition students.

Griffes had also begun to teach himself orchestration. He was impatient with his limitations as an orchestrator, saying in a letter: "With me, who never heard an orchestra in my life but three times in Philadelphia and twice in New York and who didn't
know one instrument from another, it takes a long time..."34 Griffes frequently spoke of his limited knowledge of music beyond the piano repertoire. His need to compensate for this deficiency may have been particularly responsible for his lifelong study of new musical scores. Griffes decided to leave the Stern Conservatory in 1905. He explained why in a letter to his mother:

I feel that I have had enough of the conservatory. I think you get twice as much from private lessons and you don't miss lessons all the time that you have paid for.... About composition I don't know yet.... I need someone more modern and who will give me more incentive....35

In October 1905 Griffes had his first composition lesson with a new teacher, Englebert Humperdinck (1854-1921). Griffes was excited about studying with the famous composer, for as he wrote to Miss Broughton:

...to have been his pupil would help me a great deal...he is one of the best known of the modern composers, and his recommendation ought to go far.36

In their lessons Griffes worked on counterpoint, on free composition, and on chorales, in which he had to set text to each of the voices, so that they could be singable. Humperdinck was primarily a vocal composer, but he strongly emphasized contrapuntal techniques. His style showed the influence of German folksong (although there are only two quotations of actual folksong in Hänsel und Gretel of 1893) and some harmonic and tex-

34Maisel, p. 59.
36Letter of 10/28/05, quoted by Maisel, p. 74.
ural influences of Wagner. Griffes worked very hard for Humperdinck, although they apparently had fewer than a dozen lessons in total, between October 1905 and April 1906.

During 1907, the final year of his stay in Berlin, Griffes continued to study piano with Galston, taught piano and harmony lessons, and appeared as piano soloist and accompanist in occasional concerts. In May of that year Griffes met an important musical figure, Ferruccio Busoni (1866-1924), whom William Austin describes as "one of the boldest, loneliest, [and] most restless adventurers in music," at an informal tea in Busoni's Berlin home. Busoni had been living in Berlin since 1894, finding himself drawn to the homeland of the great classical masters but reacting sharply against the Wagnerian aesthetic that still dominated German musical life. Seeking a way out of what he regarded to be a post-Wagnerian impasse in music, Busoni had begun to promote the music of Debussy, Ravel, Fauré, Elgar, Sibelius, Bartók, and others in a series of orchestral concerts he organized in Berlin between 1902 and 1909 (Busoni himself conducted the first performance of Prélude à "L'Après-midi d'un faune" in Berlin in 1903). Busoni's intellectual curiosity and willingness to stir up the complacent ranks of the German musical establishment endeared him to young musicians, and his flat had become a meeting place for students and intellectuals.


Griffes was considerably impressed with Busoni's intellect and cosmopolitan sophistication and made it a point to familiarize himself with the composer's music.

We do not know whether Griffes read Busoni's *Sketch of a New Aesthetic of Music* (1907), but the relationship between the student and the older artist became sufficiently close so that in later years Griffes would welcome Busoni's comments on some of his pieces. (Busoni also interceded in Griffes' behalf in recommending the Op. 5 piano pieces to Schirmer in 1915.) For Busoni each new musical influence was a liberation from some confining rule or other, and the guiding notion of his *New Aesthetic* was freedom: from rhythmic and formal conventions, from programmatic interpretations, from the standard system of scales, and even from the standard division of the octave into twelve semitones. Regardless of whether or not Griffes had read Busoni's essay while he was in Berlin, it is virtually certain that the younger man was influenced by the master's aesthetics.

For Griffes the four years in Berlin had passed too quickly, and he lamented the fact that he would have to leave Germany. Allusions to this can be found in several of his letters:

> 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....

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40Maisel, p. 119.
41Letter of 3/19/06 to Clara Griffes, quoted by Anderson, p. 17.
In Germany Griffes saw music as a way of life, as opposed to in America:

...where music in a company is generally just to give people's tongues a little time to rest, and often not even that.\textsuperscript{42}

As to the contrast between American and German songs:

I must say that most of the American songs seem pretty empty and shallow after the German ones.\textsuperscript{43}

Many of Griffes' Berlin compositions were not saved by the composer; they were the means by which he gained his technique. Of the extant works, the most important during his early period were his songs. He composed twenty-five of them to German texts between 1903 and 1911,\textsuperscript{44} some of them while he was in Berlin and some after he had returned to the United States in 1907. A group of five were published in 1909 without an opus number; a sixth was published in 1910; and several more were published posthumously, between 1941 and 1984. Anderson notes in her catalog that even the songs that Griffes left in sketch form are musically logical. This she says is not true of some of the piano pieces, which contain some awkwardness and hesitancy.\textsuperscript{45}

Sometime before 1905 Griffes wrote a piano sonata in the German romantic style, which is the piece he performed at one of the Conservatory's year-end concerts. The Sonata in F Minor is in two movements, both of which are in conventional sonata form.

\textsuperscript{42}Letter of 12/13/05, quoted by Maisel, p. 58.
\textsuperscript{43}Letter of 12/11/06, quoted by Maisel, p. 58.
\textsuperscript{44}Anderson, pp. 67-68.
\textsuperscript{45}Anderson, p. 72.
with traditional key relationships, and Griffes indicates a repeat at the end of the exposition of the first movement. The piece has many Brahmsian characteristics. For example, the first movement has a strong principal theme presented in octave chords; it has a lyrical subordinate theme; the piece uses two notes against three; and it is a large, virtuoso composition. The sonata also shows the influence of Richard Strauss in its chromatic enharmonic modulations, and in a number of cases Griffes modulates in a Straussian fashion by respelling dominant seventh chords to become German augmented sixths.46

The first five songs to be published (composed sometime between 1903 and 1909) were set to typical German nature poems by Lenau, Heine, Mosen, and Geibel. Like the piano sonata, they show the influence of Brahms and Strauss. William Treat Upton47 notes that Griffes had not yet developed the varied technique of his later works, repeating some effects over and over again, but he praises Griffes' profound sense of the appropriate fusion between text and music. These songs contain altered chords, enharmonic and chromatic harmonies, appoggiaturas, and suspensions in line with the best German traditions. They have many typically Brahmsian characteristics, such as melodic lines built on or around the notes of the triad sometimes with the omission

46Unless otherwise noted, information about specific piano pieces has been taken from the Anderson catalog, which also contains many excerpts, and from Hoon Mo Kim Pratt, "The Complete Piano Works of Charles T. Griffes," (D.M.A. diss., Boston University, 1975).

of the root, and texturally varied piano parts, frequently using extended arpeggios and syncopated rhythms. The Straussian influence can be seen in $\frac{6}{4}$ chord climaxes which are approached chromatically and in obbligato melodies in the piano score. Marion Bauer says of these songs:

While we find here a strong German influence — that of Brahms, Wolf, Strauss — at the same time there is an individual touch in their sensitive refinement and keen appreciation of mood. The works are a definite contribution to American song literature.\footnote{Bauer, Musical Quarterly, p. 362.}

The songs are not original in the sense of setting new patterns, but they are notable because of their beauty and because they illustrate Griffes' remarkable assimilation of the technique of the masters of German song writing.

The New York Cultural Scene
And New Stylistic Influences

By 1907 Griffes had received a superb musical education and was ready to begin composing and teaching. Like many of his American colleagues he might have taken a school teaching job and spent his life composing and teaching in the style he had learned. However, Griffes was destined for bigger things. His artistic sense, his intellect, and his need to be active in a sophisticated cultural environment compelled him to seek out the best and most progressive music and musicians of his day.

Upon his return to America, Griffes obtained a position as director of music at the Hackley School in Tarrytown, New York. At the school, which was a college preparatory institution for
boys from well-to-do families, his duties included teaching piano, directing the choir, playing the organ for Sunday chapel, and occasionally monitoring the boys during meals. Although the job was often tedious and his salary was modest, Hackley had the advantage of being in close proximity to New York City. Griffes' lifelong dream was to open a studio in New York City, but that dream never materialized; he remained at Hackley until his death in 1920.

Griffes spent most of his free time composing, promoting his music, and attending cultural events in New York City. Over the next several years he developed or renewed contacts with such important musical figures as Arthur Farwell, Percy Grainger, Ferruccio Busoni, Rudolph Ganz, Edgar Varèse, Marion Bauer, and Eva Gauthier, who acquainted him with new developments in music; people like Adolf Bolm and Michio Ito, who kept him abreast of developments in the dance world; Arturo Giovannitti, who exposed him to new poetry and political thinking; and his friend Laura Elliot, who made him aware of political and social issues.49

Griffes' connections with people in the artistic community were critically important for the young composer. His friends could critique and help him promote his own music; and more importantly, they could help him remain abreast of the variety of new developments that were taking place in the world of music and culture. To illustrate these developments, during the transitional period between 1902, when Debussy's opera Pelléas et

49Anderson, p. 21.
Mélisande was first performed, and 1913, when Stravinsky's startling new ballet Le Sacre du Printemps appeared, music saw the final breakdown of the old order of German traditionalism and the beginning of modern music. Russian music was influenced by Scriabin's mysticism and theosophy. A reaction against too-refined impressionism began to show up in a turn to primitivism; German neoromanticism became tinged with philosophic implications; and through it all chromaticism, in both harmony and melody, occasionally became so extreme that tonality would soon be abandoned by some composers. A respected composer would need to be aware of all these important trends.

In the United States, which still was dominated for the most part by foreign influences, the great orchestras and opera houses were becoming established. The Philadelphia Orchestra was the first to be founded in the new century, having been formed by the merging of two smaller orchestras that had formed in the 1890s. The Boston Symphony was being conducted by Karl Muck, a superb musician who was there from 1906 to 1908 and again from 1912 until World War I. Frederick August Stock was building the Chicago Symphony's extensive repertoire of American compositions, and Leopold Stokowski became director of the Cincinnati Orchestra in 1909. These orchestras and others were frequently touring the country, and New York performances by visiting orchestras were de rigueur.

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New York City was one of the hubs of international musical activity, and Griffes had the opportunity to hear all the newest world developments in music. For example, Modest Altschuler, a Russian-born cellist, organized the Russian Symphony Orchestra in New York and made its principal objective the introduction of works by modern Russian composers. During the fifteen years that the orchestra played (from 1904 to 1919) it did more to acquaint the American public with contemporary Russian music than any other organization in the country. Among famous Russian musicians who appeared with this orchestra were the pianist Josef Lhévinne (1906) and the composer Scriabin (1906).\textsuperscript{31}

New York opera was also in its heyday. The Metropolitan Opera House first presented Salome in 1907, but the ensuing scandal caused by the opera prevented it from being repeated in that house until 1933. The prestigious Met could nevertheless boast Toscanini and Caruso among its many star attractions. In 1906 Oscar Hammerstein opened the new Manhattan Opera House, which was a direct challenge to the Metropolitan. In his four-year tenure (until he was bought off by the Met's wealthy board of directors for more than a million dollars in 1910),\textsuperscript{32} Hammerstein made New York especially opera-conscious by importing new works with their original casts. Among his important ventures were Debussy's Pelléas et Mélisande, Charpentier's Louise, Massenet's Thais and Le Jongleur de Notre Dame.

\textsuperscript{31} Howard and Bellows, pp. 185-86.
Offenbach's *The Tales of Hoffman*, and Strauss's *Elektra* and *Salome* (which was not permitted at the Metropolitan). These were operas that were new even to Paris.33

Although opera was dominating the musical scene, many instrumental virtuosi also appeared in New York. Among them were the violinists Kreisler, Elman, and Zimbalist, and the pianists Ferrucio Busoni, Vladimir de Pachmann, Joseph Leopold Godowsky, and Paderewski. In 1909 Sergei Rachmaninoff premiered his Third Piano Concerto with the New York Symphony Society.

During the 1908-09 season, in an effort to rebuild the New York Philharmonic into an orchestra of the first rank, a number of wealthy patrons arranged to subsidize the orchestra and engage Gustav Mahler as conductor. Mahler, who had a reputation as an inspired artist but an uncompromising taskmaster, embraced his new job with a passion, adjusting the orchestra to his taste, establishing an educational concert series, and greatly expanding the New York Philharmonic's activities. Mahler's programs tended toward the traditional, with heavy emphasis on Berlioz, Strauss, Wagner, and Beethoven; and much to the distress of scholars like Henry E. Krehbiel, music critic of the *Tribune*, Mahler was "always helping composers along in their orchestration."34 Mahler also conducted some progressive music. In his second and final year as conductor he presented Debussy's *Iberian Suite*, Chabrier's *Ode to Music*, an Enesco

33Howard and Bellows, p. 187.
34Shanet, p. 213.
suite, and several concerts which featured a new work by his friend Busoni, the *Berceuse Élégiaque* (which, to one reviewer, was "gruesome...a scheme of aciduous dissonance that few ultra-moderns could improve upon")⁵⁵).

Although symphonic audiences remained interested in traditional German fare and tended to resist new music, the trend away from exclusively German programs had begun. It gained momentum after the first decade of the new century, and Levy writes:

...there had been a shift in American art music away from the symphonic tradition of Schumann and Brahms. The French impressionists were rising, with rumblings of Americanism heard below.⁵⁶

At first Griffes had not been impressed by French music. In January 1904, a few months after his arrival in Berlin, he had written to Miss Broughton of a piano recital in which five modern French pieces by Bizet, Debussy, Fauré, Saint-Saëns, and Chabrier were performed, saying:

I think she [the performer] completely wasted her energy on all those little French pieces, for while they were perhaps pretty, they were certainly nothing more, and I should think them hardly worthy of being on a Berlin program when it is to be her only one this season.⁵⁷

By the time he returned to America in 1907, however, Griffes' tastes had changed. He had become thoroughly familiar with the French idiom.⁵⁸

⁵⁶Levy, p. 23.
⁵⁷Letter of 1/31/14, quoted by Maisel, p. 113.
⁵⁸Maisel, p. 113.
We cannot argue against Levy's statement that impressionism had worked its way into the American musical scene by the end of the first decade of the twentieth century. However, many other important musical styles were evolving alongside impressionism that were being assimilated by more sensitive and intelligent musicians. It is not the purpose here to try to pinpoint the exact times at which Griffes became acquainted with each of the major stylistic trends that were emerging during this important period in musical history. Each hearing adds an element of familiarity, and inspiration can come by means of an evolutionary as well as revolutionary process. It does seem worthwhile, however, to briefly mention some of the music and musicians with which and whom we know Griffes came into contact so that we can better appreciate their impact on his art.

Ferrucio Busoni, the great pianist, intellect, and proponent of new music, has already been mentioned in terms of his possible influences on Griffes. Rudolph Ganz, who was a student of Busoni, also played an important role in acquainting Griffes with new music. Griffes claimed that the famous Swiss pianist had been the medium through whom he first had come into contact with impressionistic music. The Ganz story is related by Marion Bauer:

While living in a pension [in Berlin] which housed students from all over the world, and while studying assiduously along prescribed and conservative lines, [Griffes] was attracted by an unfamiliar piece that was being practised in another pension. It struck Griffes as being different from any music he had heard.... Impulsively he rang the bell of the apartment from
which these novel sounds were coming and asked to speak to the pianist. A somewhat surprised young man appeared, and in reply to Griffes's uncritical question answered that it was Ravel's Jeux d'eau. The pianist was Rudolph Ganz.... As a result, Griffes tried to find all the available music by Ravel and, incidentally, by Debussy and other impressionists.59

After studying in Berlin with Busoni, Ganz had started making the international rounds of a performing pianist. Ganz was interested in new music, and in the first few decades of the century had allied himself with the avant-garde, introducing important works by Busoni, Ravel, Dukas, Bartók, Debussy, Dohnanyi, d'Indy, and others; and he most likely shared his interests with Griffes during their long acquaintance. Maisel refers to a meeting in New York in 1916:

On May 13th [Griffes] called on Ganz, "and had a splendid time. Played him all my stuff. He thought I was between Scriabin and the later Ravel and said some very flattering things."60

Maisel also quotes an article in Musical America that appeared two months after Ganz and Griffes met in New York, in which Ganz was interviewed:

I was looking over some compositions the other day which a young composer, Charles Griffes by name, had brought me. I found them both interesting and beautiful. He goes his own way, though in style and workmanship his pieces are somewhat along the lines of Schönberg and Ravel. I showed them to Paderewski, who was much pleased with them.

The first quotation, in which Griffes writes of having called on Ganz, shows that Ganz thought Griffes' music contained some

60Maisel, p. 175.
similarities to that of Scriabin. We don't have a record of exactly when Griffes first heard the music of the progressive Russian composer, but many of Griffes' pieces show Scriabin's influence, among them the Piano Sonata of 1918, which is studied later in this paper. In reference to the sonata, Maisel writes:

The one noticeable influence is that of Scriabin, with whose music Griffes was indeed familiar, as also with [Scriabin's] biography by A. Eaglefield-Hull.\textsuperscript{62}

Another composer who was mentioned in the Musical America interview with Ganz was Schoenberg. Griffes apparently had become acquainted with the music of Schoenberg in 1911. For the young American composer it was not a case of love at first hearing, as Griffes indicates in a letter to Galston, who had been his piano teacher in Berlin:

I could not make sense out of the Schönberg things. The piano pieces [Op. 11] did not appeal to me at all. The string quartet with voice [Op. 10] appealed to me more. His style is still too new and strange to me.\textsuperscript{62}

Within a few years, however, Griffes had become acquainted and apparently comfortable with Schoenberg's music. In 1914 a Hackley student brought a cousin into Griffes' studio who had studied with Schoenberg, and Griffes referred to that occasion in a letter:

\textsuperscript{62}Maisel, p. 272. Appendix A of Anderson's catalog lists some books purchased by Griffes for which he kept a record between 1903 and 1914. Griffes recorded that he purchased the Scriabin biography in 1914.

\textsuperscript{62}Quoted by Maisel, p. 352.
He found Schönberg perfectly natural the first time he heard him. I played him No. 2 from Op. 11. Debussy and Strauss do not seem to go with the Schönbergsites. On the other hand, Busoni pleases. I played the latter's Berceuse.\(^3\)

The Russian nationalist music of Igor Stravinsky also fascinated Griffes. The ballet *Petrushka* (1911) had been an instant success in Europe, and some of the ideas contained in it (a polytonal section in which C major and F-sharp major join forces and some unusual combinations of rhythms, for example) were to affect the course of European music. Although Griffes may have known some of Stravinsky's earlier music, we do know that he first became acquainted with *Petrushka* in 1915:

...Griffes had called for the score...and then gone to tea at Percy Grainger's, where he and Grainger played parts of it together. Griffes found it delightful and at once began practicing...\(^4\)

Griffes participated in the American premiere of the ballet in 1916 in a version scored for two pianos instead of orchestra.

In considering the way in which Griffes assimilated and transformed the music that was going on around him into his own personal idiom, it is important to remember that his solid background in the German tradition gave him an edge over many other composers. In the biography Maisel summarizes the benefits of Griffes' training, saying:

All that an intensive...theoretical training could impart to a novice he had gratefully accepted. What if he had, perhaps, been unduly conditioned by his masters and the milieu? He was young, and eclectic by nature.... In the approaching radical era of modern music, when so

\(^3\)Letter of 12/13/14, cited by Maisel, p. 141.
\(^4\)Maisel, p. 170.
many of his contemporaries...[were] vacuously rejecting a heritage they had never bothered to possess, Griffes would bulk as one composer who retained a mastery of the traditional craft. Whatever the course of his expression, it would rest upon a firm foundation of knowledge."

It was this foundation, combined with Griffes' sensitivity for style, that set him apart from other American composers who were grappling with the plethora of new musical innovations in the early twentieth century.

Griffes' Middle Period to 1915:
The French Influence, and Publication Of the First Impressionistic Pieces

From the first years of the century until 1915 or 1916, French impressionism had become increasingly popular in America. Griffes' pieces in this style represent his first break with the German tradition, and they are of such high quality that he has often been called an "American impressionist."

By way of background, during the years immediately following Griffes' return from Berlin he was still composing in the German style. He was becoming acquainted with the most progressive developments in Western music through friends, concerts, private performances, and the study of new musical scores. Despite these influences, however, from 1907 until 1910 he continued to write exclusively in the German idiom. Griffes' songs until 1911 and the four piano sonatas that he composed through 1913 were also in the German romantic style.

*Maisel, p. 65.*
Precise lines of demarcation between Griffes' creative periods are difficult to set because his styles overlapped. For example, during the years 1910 through 1913 he was composing in the impressionistic as well as the German style. It was not until 1914 and 1915 that he turned almost exclusively to impressionism (with the exception of some unpublished works). Only the impressionistic pieces will be considered here.

Griffes' important impressionistic works through 1915 are songs and pieces for solo piano:

- Fantasy Pieces, Op. 6 (1912-1915)
- Three Tone Images, Op. 3 (1912-1914), and
- Two Rondels, Op. 4 (ca. 1914).

Five piano pieces which were later published as Op. 5 and part of Op. 6 clearly show the influence of impressionism: "The Lake at Evening" (1910), "The Night Winds" (1911), "The Vale of Dreams" (1912), "Barcarolle" (1912), and "Scherzo" (1912). The last two are somewhat different from the others (the Barcarolle and Scherzo are more rhythmically and harmonically clear-cut than the first three), but they all represent a clear departure from Griffes' other piano works.

The first three impressionistic pieces are in incipient ternary form -- i.e., one thematic idea without contrasting new material is used for each piece; the middle section continues to expand the A theme with new harmonic combinations; and the only clear sectional division in each piece is at the beginning of the
recapitulation. They contain whole-tone scales, which allowed Griffes to avoid a feeling of central gravity especially in the middle sections, and allowed him to elide cadential expectations. The three pieces also contain added tones -- a sixth to the tonic, an added minor second, or an added tritone -- and utilize the same three-line texture of melody, accompaniment, and pedal point that Debussy commonly used in his piano pieces.

The remaining two pieces, "Barcarolle" and "Scherzo," combine Germanic and impressionistic characteristics. They are longer and more technically ambitious than the first three. They show marked structural divisions; their melodic lines are longer and more flowing than the more fragmentary and motivic lines of the earlier pieces; and although they utilize modal melody and harmony, bitonality, and parallelism, these devices are used within a fundamentally diatonic harmonic background. The pieces are ternary form, and the two-part texture of melody and accompaniment in these pieces is more in line with Romantic compositions. Griffes used prefatory texts as well as titles for all five impressionistic piano pieces.

The music of Griffes' songs changed from the German to the impressionistic style when he abandoned German texts. In "La Fuite de la Lune" (Oscar Wilde, 1912), later published as the first of the Op. 3 Three Tone Images, there is still more of Strauss than anyone else, but the second of the Op. 3 group, "Symphony in Yellow" (Oscar Wilde, ca. 1912), is a strange, exotic song in

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Pratt, p. 60.
which the piano accompaniment of the first and third verses contains block harmonies of seventh, ninth, augmented, and diminished chords conveying an impressionistic static quality.\footnote{Upton, p. 318.} The third song of Op. 3, "We'll to the Woods and Gather May" (William Ernest Henley, 1914), is written in "the simplest, most unsophisticated style imaginable; a song of mocking humor and heedless of all restraint."\footnote{Upton, p. 319.}

In about 1914 Griffes composed two songs in a somewhat more sophisticated vein, which were later published as Two Rondels, Op. 4. "This Book of Hours" (Walter Crane, ca. 1914), is written with studied simplicity; however, it uses some modal harmonization and formal and delicate counterpoint that reflect the beginnings of his experimentation with nonstandard scales and contrapuntal elements. The second, "Come Love across the Sunlit Land" (Clinton Scollard, ca. 1914), is in a similar style, with a slight and graceful texture.

The publishing firm of G. Schirmer & Company initially rejected the impressionistic songs and piano pieces. The firm had published six of Griffes' German songs in 1909 and 1910, but had accepted nothing else for five years. After Griffes' style had moved away from the Germanic tradition, the publisher had lost interest in the composer.

A few diary entries show Griffes' state of mind concerning Schirmer's indifference:
[April 11, 1912]: In a bad humor all day because Schirmer's write that they don't want my three piano pieces. I don't know what to think of it. Is it Schirmer's mercenary spirit, or was Farwell [Arthur Farwell] mistaken in thinking so highly of the pieces? It takes away one's confidence. Am I on the right track or not?

[May 6, 1912]: I wish I could get out one or two real big successes for Schirmer and then they would take my other things which they don't want to risk now.

[July 19, 1912]: Schirmers send word that they don't want the four English songs. I don't believe there is any use in sending them anything more at present. I am done with them.\textsuperscript{59}

Griffes' despair is understandable. Publishers had the power to make or break a composer, and composers had to accommodate publishers' tastes or suffer neglect. Unfortunately, many good compositions were passed over for publication. Publishers were not only arbiters of taste, but they were also sufficiently mercenary to reject good music that they thought might not sell.

They also took great liberties with the music they accepted for publication, and often "corrected" music that had survived the selection process. Oscar Sonneck, who was head of publication for Schirmer, apparently had no compunctions about changing other people's music. He believed that music publishers were justified in making editorial "corrections"; and perhaps were obligated, for the sake of art, to refine and bring to publication the one-out-of-a-hundred pieces that distinguished themselves from the "rubbish" that came across publishers' desks. For ex-

\textsuperscript{59}Quoted by Anderson, p. 138.
ample, with regard to one little piece, Sonneck bragged that his editors had made it:

So good ... that much to the amusement of a naturally gifted [but technically untrained] composer, one of her songs, so doctored, was quoted in a book on harmony as a most interesting example of harmonic ingenuity.70

Better known composers were not immune to Schirmer's editorial revisions, and composers often had little choice in the matter of the changes that were made. We have an example from Griffes' music in the form of an anecdote about the Piano Sonata of 1918, in which Sonneck took credit for an "improvement." After the composer's death, Sonneck said to Griffes' sister:

You may not know that the last section of the Sonata was changed by him under the influence of criticism of mine. He was very sensitive about the criticism and would not commit himself, but he changed the movement nevertheless and improved it.71

Sonneck, who held his position at Schirmer for eleven years until his death in 1928 and was a respected musicologist, was in an ideal position to give some insights into the publisher's dilemma. He explained his point of view in an article published in 1922 entitled "The American Composer and the American Music Publisher."72 The article may be disappointing for idealists, but it represents a pragmatic look at the American publishing business in the early part of the century and is helpful in gaining an understanding of why Griffes had difficulty in getting his pieces published.

70 Sonneck, p. 137.
71 Maisel, p. 119.
72 Sonneck, pp. 127-151.
Sonneck admits in the article that music publishers were not starving -- but insists that they would have been if they had adopted the principle of publishing only music of high artistic merit without consideration of profits. As an example, Sonneck said that a single symphony or quartet may cost up to $2,000 or more to publish [for engraving, paper, printing, and other labor (in 1922 dollars)]. If each orchestra wishing to perform the piece paid $50 to purchase the score and parts, a publisher would almost certainly lose money if the work were not widely disseminated. Sonneck lamented that the publisher:

...publishes American music of artistic value at a financial loss and can indulge in that sport only by publishing a lot of lucrative music of no particular artistic value whatsoever. On music in the larger forms he may rarely cover his expenses and does not dream of a profit. If the classic dictum of Simrock that "Bohm must pay for Brahms" holds good for Europe, it certainly applies with a vengeance to America."

Sonneck explained that an American publisher who seeks to maintain musical ideals while making a profit must rely on American composers of established reputation; for, unless a publisher can make money, he cannot survive to render the best public service that he can. Sonneck also admitted that a music publisher or dealer had to be many years behind the times in terms of promoting progressive music because of the necessity for conservative business judgment. He said, with regard to a music dealer:

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73Sonneck, pp. 144-145.
As a businessman with his perplexing...problems...he considers "high-brow" music a nuisance...[and] does not desire it inflicted upon him.\textsuperscript{74}

It is because of this state of affairs that Arthur Farwell had established his Wa-Wan Press (which had thrived between 1901 and 1912), Charles Ives had published his own music, and Griffes' non-Germanic pieces had remained unpublished as of 1914.

Toward the end of November 1914 Schirmer finally accepted Griffes' five songs, which were published as Opera 3 and 4. Griffes was elated that his work in the new style had received recognition at long last. The songs were fine pieces of music, but Schirmer's change of heart with regard to their publication may have had as much to do with historical timing and outside political forces as it had to do with the songs' artistic merit.

By the time the concert season of 1914 had begun, the impact of the European conflict could be felt in the American musical world. \textit{Musical America} had reported in August that concerts would be delayed because so many performers were marooned on the Continent. Josef Stransky, conductor of the New York Philharmonic, could not be located; Josef Hofmann and his wife were at Paderewski's villa in Poland, where dozens of other refugees were camped in tents on the lawn; and Leopold Stokowski and his wife were trapped in Munich.\textsuperscript{75} All of these people and others eventually found transportation to America,

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\textsuperscript{74}Sonneck, p. 142.
\textsuperscript{75}Schickel, p. 166.
but prejudice against German and Austrian music and musicians was rising.

During the same time, diplomatic relations between the United States and France had been improving. This had favorable effects on artistic exchanges. Several books by Americans appeared that dealt with French ways and culture, and American pedagogues were beginning to comment favorably on French composers.

Edward Burlingame Hill, who wrote music reviews for the Boston Transcript and lectured at Harvard from 1908 until 1942, expressed a great sympathy for the latest music of France, and in 1910 added a course to the Harvard curriculum entitled "d'Indy, Fauré, and Debussy," which included treatment of Chabrier, Charpentier, Dukas, and Ravel. In his course Hill also presented examples of French Wagnerians who departed from Wagnerian methods in imaginative ways.76

Daniel Gregory Mason's work at Columbia was similar to Hill's. Although at Columbia no specialized music history courses existed, Mason's affinity for the French was clear and probably was expressed best in his book, Contemporary Composers, published in 1918. By the second decade of the century Paris had also replaced Germany as the place for young American composers to study.

Increasing political hostilities between Germany and the United States had combined with a trend in the arts leading away

76Levy, p. 25.
from the Germanic influence toward the French. The time had come for America's elite publishing houses to look more favorably upon impressionistic as well as other progressive music. Trends seldom take place overnight, however, and the conservative publishing house of G. Schirmer remained irresolute about whether to publish Griffes' pieces.

Early in 1915 Griffes wrote a work for piano, "Notturno," a tonally obscure and rhythmically vague composition which he completed in three days. Because it was written two years later than the previous impressionistic piano pieces, it shows characteristics of a later style. It is in ternary form and the A material returns fully at the end, but sectional divisions are less clear and the extensive B section consists of two subsections connected by a long transition in whole-tone harmony. Its tonal center is ambiguous because of the mixed use of a dominant chord with whole-tone harmony.

Griffes immediately took the piece to Schirmer, along with "Barcarolle," "Scherzo," and "Lake at Evening," and played the pieces for Kurt Schindler, an editor on that House's staff. Schindler's reaction was that the pieces would not have much popular success in spite of fine workmanship, for they were too dreamy and subjective. He advised Griffes to take the pieces to Busoni, who was in New York at the time.

Griffes followed Schindler's advice and played the above pieces, along with "Night Winds," for Busoni. The esteemed international artist was impressed with them, and he promptly ad-
dressed a letter to Schirmer recommending them very highly. Busoni's ideas about new music obviously carried considerable weight with the publisher, for Schirmer immediately accepted six pieces for publication. In 1915 the piano pieces with descriptive titles were published as *Three Tone Pictures*, Op. 5, ("The Lake at Evening," "The Vale of Dreams," and "The Night Winds"), and the three with traditional titles were grouped as the *Fantasy Pieces*, Op. 6 ("Barcarolle," "Notturno," and "Scherzo").

After years of struggling to get recognition for his work, Griffes had made a breakthrough. The pieces were well received by pianists as well as critics. For example, in December 1915, the critic A. Walter Kramer, writing in *Musical America* about Opera 5 and 6, said:

The pieces are not obvious; they are subtle and there will always be plenty of opposition to the utterance of a man who refuses to follow beaten paths.... This composer is a modern.... He has no desire to write fluent, pretty pieces. And I know few native creative musicians who can compare with him...."

A week after Kramer reviewed the piano pieces, he wrote a review of the songs:

It is pleasant indeed to note that as a song composer, Mr. Griffes is also able. For many a man who finds himself at home in the idiom of the piano is helpless when it comes to working in the realm of the art-song."

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"*Musical America*, 12/11/15, quoted by Anderson, p. 27.
Griffes' Later Middle Period:  
The Impressionist, The  
Orientalist, and The Experimenter  

By 1916 Griffes had perfected his impressionistic style to the point where the Roman Sketches, Op. 7, may be the best impressionistic piano pieces written by an American composer. Griffes was not content to work in one style, however. He was too intellectually curious and his artistic sensibilities were too broad to restrict himself to impressionism. He also tended to be somewhat disdainful of composers whose styles were relatively unchanging. For example, as early as 1914 he wrote with regard to Debussy:

I wish there were some new modern French things that seemed as interesting as the earlier ones. Somehow I can't help feeling that Debussy's latest things are a step backward instead of forward; they seem to lack the freshness and spontaneity of his earlier pieces."

Griffes' curiosity led him to study Oriental music, Russian music, and to explore the most progressive and experimental trends of his day. During 1916 he also became a skillful orchestrator, for only with an orchestra could he achieve fully the poignant effects that his aesthetics demanded in some of his pieces. Five important works from this period illustrate Griffes' increasing stylistic flexibility:

**Maisel, p. 140.**
The Roman Sketches, Op. 7 (1915-1916)
The Pleasure-Dome of Kubla Khan (1912-1917)
Sho-Jo (1917)
Five Poems of Ancient China and Japan, Op. 10
(1916-1917), and

In 1915 Griffes began work on a piano piece that was to become one of his best known compositions, "The White Peacock." The piece was published two years later as the first of the set of four Roman Sketches, Op. 7, which represent Griffes' most mature piano pieces in the impressionistic idiom and illustrate his exceptional skill in tone painting. The pieces that were published will be discussed in detail later in this paper, but it seems worthwhile to look at them here within the context of other work that he was doing during this period.

A poem by "Fiona Macleod" (a pseudonym for William Sharp) gives "The White Peacock" its title and serves as prefatory text. The composer had first seen a white peacock in Germany and had been stirred by some symbolic dimension in it. Since that time he had clipped pictures of white peacocks whenever he discovered them. The piece was clearly written with a white peacock in mind, for sources indicate that Sharp's poem remained on Griffes' piano while he composed the piece.\(^6\)

Like his other impressionistic pieces, "The White Peacock" contains gliding chords in which all the voices move in parallel motion, as well as chromatic chords foreign to the central key, and less orthodox chords not built in thirds. However, this

\(^6\)Maisel, p. 154.
piece and the others in the set are more rhythmically complex than the earlier impressionistic pieces. "The White Peacock," for example, contains 7 notes against 3, 3 notes against 8, and 3 notes against 10 (measures 1, 41, and 42, respectively) as well as frequent meter changes. It and the others in the set are also noteworthy because they illustrate Griffes' superb descriptive flair. Griffes loved poetry and prose of all kinds, and during this period his pictorial associations with music were at their height. In this piece, for example, the music expertly manages to capture the essence of a white peacock with its mystery and pomp. It also climaxes in C major, a key Griffes associated with pure white light.  

The remaining three William Sharp pieces of the Op. 7 set were composed the following year (1916). In them Griffes' power of description is preeminent: the dark yet peaceful tones in "Nightfall"; the shimmering lights and happy bubbles of "The Fountain of Acqua Paola"; and the tranquil mountains of "Clouds." Griffes previously had used impressionistic devices such as whole-tone and modal scales, bitonality, chord planing, and extensive nonharmonic chromaticism. However, this set of pieces represents Griffes' highest mastery of the subtle variation of themes and motives, and shows him using impressionistic devices with the comfort and confidence of one speaking a native language.

\[\text{Maisel, p. 11.}\]
Because of a reference in his diary to "my five William Sharp pieces" we know that Griffes intended to group five compositions rather than four in the Op. 7 Roman Sketches.\textsuperscript{33} The second piece that he wrote with William Sharp text, entitled "De Profundis" (1915), was excluded from Op. 7 when the other pieces were published. It is not known why this happened, for "De Profundis" is in no way inferior to the other Roman Sketches. For example, Anderson quotes a diary entry which indicates that at least one listener preferred it above the other pieces:

Dinner at Clark's. I played Marion [Clark] all my new stuff. She liked "De Profundis" best.\textsuperscript{34}

It is worth noting that some thoughts of Wagner were ringing in Griffes' head as he was composing this impressionistic piece. He had seen Tristan six days before he completed the composition, and Maisel mentions that Griffes had referred to the piece as his tribute to Wagner.\textsuperscript{35} Pratt has noted Wagner's influence in the music, saying that Griffes' "...use of delayed resolutions of chromatic non-harmonic tones and the use of altered chords between structural points of the diatonic chords are very similar to Wagner's writing in the Tristan overture."\textsuperscript{36} Later in her dissertation, however, she makes a distinction between the way Wagner used chromatic harmony and the way Griffes applied many of the same principles: "Wagner used unresolved non-harmonic tones on strong beats to create tension,

\textsuperscript{33}Anderson, p. 273.
\textsuperscript{34}Letter of 7/21/16, quoted by Anderson, p. 273.
\textsuperscript{35}Maisel, p. 175.
\textsuperscript{36}Pratt, p. 136.
but Griffes used them to add dissonant color or to create a particular sound he desired."87 Griffes may have been influenced by Wagner, but he was a child of his time.

As Griffes became more comfortable with orchestration, he began to arrange many of his piano pieces for other instruments. For example, he arranged the Op. 5 piano pieces for a chamber ensemble of woodwinds and harp in 1915 and for a double quintet of winds and strings plus piano in ca. 1919. In about 1919 he also made an orchestral arrangement of the "Scherzo," Op. 6, No. 3, which he retitled "Bacchanale"; and he orchestrated "The White Peacock," "Clouds," and the middle section of the 1917-18 Piano Sonata, which he titled "Nocturne."

The first piano piece which Griffes orchestrated is particularly interesting. The Pleasure-Dome of Kubla Khan was begun in 1912, was Oriental in style, and went through innumerable piano revisions before the composer finally decided to orchestrate it in 1916. It was different from the German and impressionistic pieces that Griffes was working on in 1912, and it illustrates that Griffes was transcending standard Franco-Germanic boundaries very early in his career. Griffes had the impressionist's love of the exotic, and his exoticism had led him beyond impressionism to explore the art of the Far East. The piece had been inspired by a poem of Samuel Taylor Coleridge which described a "sunny pleasure-dome with caves of ice." Referred to by Griffes as "Kubla Khan," this tone poem exhibits oriental influences in

87Pratt, p. 151.
its use of augmented seconds, and uses a striking Arabian melody that the composer may have found in a book in the New York Public Library.\textsuperscript{58}

Griffes' diaries indicate that during the process of revising the piano versions he privately played \textit{Kubla Khan} for a number of people to get their suggestions, among them: Arthur Farwell, who thought it was more interesting than "Vale of Dreams" but not good as a piano composition; Gottfried Galston, who thought it was essentially an orchestral piece; Kurt Schindler of Schirmer, who thought it was Griffes' best piece so far and advised sending it to Schirmer in its current form; and Busoni, who praised the themes and said there was a very good Oriental atmosphere in it, but suggested that Griffes either arrange it for orchestra or shorten the piano version.\textsuperscript{59}

Judging from the three years of time and effort Griffes invested in the piano version of \textit{Kubla Khan}, the piece must have been very important to him. He was not satisfied with the composition in its piano form, but he no doubt felt that it had the potential to become one of his finest compositions. Up until 1916 Griffes had had little experience with orchestration, and he was probably hesitant to subject the piece to a change of medium. A quotation from his diary is illuminating in this regard:

\begin{quote}
At 4 went over to Arthur Whiting's and played him "Kubla".... He raked me over the coals for dreaming of
\end{quote}

\textsuperscript{58}Letter of 5/15/12, quoted by Anderson, p. 318.
\textsuperscript{59}Maisel, pp. 196-99.
writing an orchestral score until I knew the separate instruments thoroughly.... He lent me [Cecil Forsyth's] "Orchestration."\footnote{Letter of 6/3/16, quoted by Anderson, p. 319.}

In late 1916 Griffes substantially reworked the score for orchestra. By late 1917 the piece was at or near its final form, and it was published by Schirmer in 1920. It is perhaps Griffes' most opulent and best known work.

Griffes composed several other pieces using Oriental melodies and scales, to the extent that by 1919 he worried about being regarded as an Orientalist.\footnote{In a letter to Marion Bauer dated 8/10/19, Griffes says: "...but in America people always label you and then you can't get away from it. I don't want the reputation of an Orientalist and nothing more." Quoted by Bauer, Musical Quarterly, p. 369.} In 1916 he had become associated with the Adolf Bolm Ballet Intime. Through that group Griffes had met Eva Gauthier, a singer who had recently come to New York after a sojourn in the Orient. Gauthier had collected some Japanese dances and many Javanese melodies which she gave to Griffes, and he used them in a number of his pieces.

One of Griffes' better known pieces to utilize these authentic Oriental themes was Sho-Jo, a Japanese mime play which the Ballet Intime had commissioned. In the piece Griffes not only employed authentic Japanese themes, but avoided Occidental harmonization. Its instrumentation was as suggestive of Oriental timbre as possible: flute, clarinet, oboe, harp, and muted strings employed principally for sustained pedal-point effects.
In an article by Frederick Martens, Griffes speaks about his use of Oriental material in Sho-Jo. Griffes' words are of interest because they apply not only to Sho-Jo but to his Chinese, Javanese, and other experiments, and to his ideas about the use of borrowed themes. They also represent one of the clearest pronouncements that he made on any phase of his art:

It [Sho-Jo] is developed Japanese music -- I purposely do not use the term "idealized." Cadman and others have taken American Indian themes and have "idealized" rather than "developed" them in Indian style. There is really nothing in them save themes, the harmonization, etc., might have come from Broadway. Modern music tends more and more toward the archaic, especially the archaism of the East. The ancient Greek modes, the pentatonic scales of China and Japan are much used, and there is little difference between the whole-tone and one of the Chinese scales. There is a striving for harmonies which suggest the quarter tones of Oriental music, and the frequent employ of the characteristic augmented second, as well as of the organ point common to both systems. In the dissonance of modern music the Oriental is more at home than in the consonance of the classics. And all this I have borne in mind in the development of the Sho-Jo music.\(^2\)

Sho-Jo never was published, nor was another dance-drama of the same year, The Kairn of Koridwen (1917). Wiley Hitchcock suggests that these works, which are related in their novel chamber-music instrumentation to Schoenberg's Pierrot Lunaire (1912) and Stravinsky's L'Histoire du Soldat (1918) may have been considered too exotic to be publishable.\(^3\)

Griffes' songs in the Oriental style give some of the best examples of his evolving technical development. The Op. 10 songs (written in 1916 and 1917) illustrate Griffes' continuing experimentation with the Oriental idiom and his remarkable ability to devise a series of tone pictures with limited means (the pieces are confined to five- and six-tone Oriental scales). A review of the songs' premiere that appeared in *Musical America* was encouraging:

> The range of expression and the musical weight of these songs is, naturally, restricted, but within their limits they constitute some of the best things Mr. Griffes has done.\(^4\)

However, William Treat Upton, otherwise an ardent admirer of Griffes' songs, had this to say about the five Op. 10 pieces:

> I am inclined to dismiss [them] as a clever, more or less successful, experiment in the oriental idiom...[however, my] opinion is likely to be challenged by those who... knowing his extraordinary interest in the...idiom of the East upon present-day occidental music, feel that his contributions in this field are of unique and lasting value.\(^5\)

Three other songs from 1916 can be labeled "experimental." According to Upton the first of the three, "In a Myrtle Shade" (William Blake) is "abounding in ultra-modern harmonic devices."\(^6\)

In "Wai Kiki" (Rupert Brooke), Griffes suggests native Hawaiian music but uses tonally free, dark sonorities and changing meters to express the psychology of the text. The third piece, "Phantoms" (Arturo Giovanniatti), is based almost exclusively on

\(^4\) Anderson, p. 76.  
\(^5\) Upton, p. 323.  
\(^6\) Upton, p. 320.
major and minor seconds and its rhythms are complex. The pieces were published in 1918 as *Three Poems*, Op. 9. A. Walter Kramer, reviewer for *Musical America*, said of these ultramodern songs:

... one feels that Mr. Griffes is more interested in ravelling and unravelling the material of which modern music is made than saying what he has to say straightforwardly."

In these songs Griffes was experimenting and refining the skills that would lead to the pieces of his artistic and technical maturity. In them, as well as in the piano pieces of the Op. 7 *Roman Sketches* and the Oriental pieces that were just discussed, we see experiments with parallel open fifths, whole-tone and exotic scales, tritone relationships, polytonality, vague tonal centers, and a tendency toward more linear writing. Griffes explored all of these devices further and more freely in the compositions of his last period.

Griffes' Late Period:
The Mature Eclectic Composer

Griffes' late period lasted less than two years, from the end of 1917 until the onset of his last illness in the late summer of 1919. He was very busy during this time. In addition to composing and teaching, he was also orchestrating several earlier works, promoting performances of his music, and trying to earn extra money by composing several sets of children's piano pieces under the name "Arthur Tomlinson."

*3/30/18, quoted by Anderson, p. 75.*
The major new works that were composed during this period are especially interesting because they are in varying styles and genres. They represent the composer at the height of his eclecticism, for they illustrate Griffes' full range of ability to absorb musical influences and turn them into mature, superbly crafted compositions. These pieces are:

The Piano Sonata (1917-1918)
Three Poems by Fiona Macleod, Op. 11 (1918)
Poem for Flute and Orchestra (1918)
Two Sketches for String Quartet Based on Indian Themes (1918)
Three Preludes (1919), and
Salut au Monde (1919).

By 1917 Griffes had "arrived." Eugene Heffly, a prominent musical pedagogue at whose Carnegie Hall studio one heard the works of composers like Scriabin, Schoenberg, and Ravel, was encouraging the performances of Griffes' piano pieces. He was also spreading the composer's name. For example, in a formal lecture in March of that year on "Modern and Ultra-Modern Music," Heffly mentioned only Griffes and MacDowell as illustrators of American tendencies among the many modern composers.** Griffes' ballet-pantomime, The Kairn of Koridwen, had received positive reviews, and the critic Paul Rosenfeld wrote in the April Seven Arts of a new direction that was taking place in Griffes' music, as illustrated by his songs.*** The Roman Sketches had been published by Schirmer, and positive reviews began to appear beginning in December.

**Maisel, p. 189.
***Maisel, p. 189.
Someone at the Hackley School disapproved of Griffes' newly found recognition, suggesting that the music instructor seemed unduly preoccupied with outside activities. Griffes was annoyed by the criticism, but the darkening national scene made it unwise to gamble security and move to a private studio at this time. He therefore remained at Hackley during the war and for the rest of his working life.

On April 6, 1917 President Wilson signed the resolution declaring a state of war. Although it brought no immediate alterations in Griffes' life, his concern about the possibility of being drafted plunged him into prolonged and constant activity. Griffes could see the country's flag waving everywhere around him. Percy Grainger had enlisted and was giving many concerts in aid of the American Red Cross; Rudolph Ganz actively supported the directors of the New York Philharmonic Society in their decision to ban the works of all living German composers; the Austrian Fritz Kreisler had been forced to go into virtual isolation; and the German Karl Muck, director of the Boston Symphony Orchestra, was called a traitor by the press and later was deported secretly. Musicians of less stature were also hurting: concert engagements were few and not as well paid as usual. Griffes was glad for his steady schoolteaching job, as dull and uninteresting as it seemed to him.

Amidst the rush of musicians to mingle their music with the red, white, and blue, Griffes remained devoted to his artistic

\textsuperscript{100} Schickel, pp. 177-182.
ideals and concentrated on writing serious, rather than patriotic, music. In December 1917 he began working on a sonata that was to become his most important piece for piano. Although it utilizes individual components of harmonic language that he had used before -- tritones, augmented seconds, perfect fifths, pentatonic scales, and altered dominants -- it represents a sharp break from any of the piano pieces that preceded it. There is no poetic imagery in the Sonata, it starkly borders on atonality, it is based on an artificial scale from which the entire harmonic fabric is derived, and it is contrapuntally, rather than harmonically, conceived. Its form is also unique in that it is based on the classical fast-slow-fast movement structure but was considered by the composer to be a "sonata in one movement." It was completed in January 1918 and revised in 1919. Although "The White Peacock" is more accessible and more popular among pianists, the Sonata is well known today among serious musicians and remains one of the more solid and formidable landmarks in American music.

In February of 1918 the Piano Sonata received its first public performance at an evening of compositions by Charles T. Griffes sponsored by the MacDowell Club. The concert, with Griffes at the piano, was well attended. On the program were three earlier piano pieces; the Chinese poems, sung by Eva Gauthier; the Roman Sketches; a piano reduction of Sho-Jo, danced by Michio Ito; and the Sonata, listed in the program as "Sonata in one movement." Reviews of the sonata that im-
mediately followed were mixed. Rudolph Ganz, however, liked the piece, and in a public interview some months later declared, "Charles T. Griffes' new piano sonata, which he played recently at the MacDowell Club, is free from all foreign influences. He is going his own way..."\textsuperscript{101}

The \textit{Piano Sonata} certainly reflected Griffes' individualism, but it also showed the composer's awareness, or anticipation, of a new musical style that was developing in Paris. Many Americans were looking to the French for inspiration, and the new neoclassical school of Paris had become the best place for study. Neoclassicism marked a shift from the romantic and impressionist styles that had dominated the first years of the century, and neoclassicists like Ravel and Stravinsky had begun to pursue a more detached and restrained style with sharp melodic lines and overtly exact rhythms. They focused on smaller media, on horizontal elements (melody and rhythm), and on absolute music, and they expressed themselves in what Stravinsky called "a precise and firm language stripped of all pictorial embellishments."\textsuperscript{102} Neoclassicism represented a continuation of nineteenth- and early-twentieth-century harmonic developments and rhythmic innovations, but used the formal models of the eighteenth century. The \textit{Piano Sonata} shows many characteristics of the neoclassical style.

\textsuperscript{101}Maisel, p. 235.
Griffes also wrote three songs during 1918 which represent him at the peak of his development in this medium. They were published the same year under the title *Three Poems by Fiona Macleod*, Op. 11. Anderson says these songs resemble the *Piano Sonata* in their "rhythmic vitality, sharp dissonances, use of contrapuntal material, boldness of conception, architectural integrity, and gripping power."\(^{103}\) Each of the three songs in the set is built on an intricately balanced web of interweaving melodies between voice and piano, shows Griffes' mature control of melodic, harmonic, and rhythmic material, and illustrates his mastery of poetic style.

Griffes was also perfecting his writing in the Oriental style. The *Poem for Flute and Orchestra* was written for his good friend, Georges Barrère. It is one of Griffes' best works, and marks the culmination of his Orientalism. The orchestra is lightly scored for two horns, harp, percussion, and strings. Strings begin the theme in rhythmic augmentation, then the solo flute enters to present the full theme, which is colored by an augmented second. Percussion is used sparingly throughout -- a gong and tambourine primarily for exotic coloring, a single bass drum tremolo, and a snare drum for rhythmic intensity. Howard and Bellows say "this is the most mature of his works; it starts in a gray mood and merges into a dance movement of strange tonality, with a suggestion of Oriental rhythm and color."\(^{104}\)

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\(^{103}\)Anderson, p. 77.
\(^{104}\)Howard and Bellows, p. 233.
In his orchestration Griffes tended to favor the woodwinds over the strings. He did, however, write four separate movements for string quartet in 1918, two of which were published as *Two Sketches for String Quartet Based on Indian Themes*. Not only was the medium unusual for Griffes (there are no finished quartet movements since his student years in Berlin), but these quartet movements represent the only examples of American Indian themes in Griffes' music.

Griffes' quotation of Indian themes seems to be less the result of musical nationalism than it is an indicator of the variety of materials he utilized in his music, for we have seen that he had also experimented successfully with Japanese, Javanese, Chinese, and Arabian themes in previous works. An Indian melody simply had been suggested by Adolfo Betti, who was first violinist of the quartet for whom Griffes wrote the pieces, and Maisel says that "Griffes was immediately aflame with the idea, jotted down the song in a notebook, and in less than one week returned with the draft."\(^{102}\)

There is no question that Griffes was aware of the issue of nationalism. As mentioned previously, it was a topic of concern for many American composers throughout the years surrounding the turn of the century. In addition, Griffes was a friend of Arthur Farwell, one of the leaders of the progressive movement in American music, and he was well acquainted with Farwell's music. However, Griffes never seems to have embraced

\(^{102}\)Maisel, pp. 239-240.
Farwell's views on American musical nationalism as part of his own musical philosophy. His ideas seem to have been more in line with the ideas of MacDowell or with the ideas of Virgil Thomson, which actually were articulated some years later:

I am not assuming that [American music] is essentially different from European music. Just as North American literature is a branch of English literature, and the South American literatures are branches of Spanish and Portuguese, music in the Americas is the child of Western Europe, indeed of a musically mature Western Europe.

Thomson continued by saying:

Our Anglo-American folklore is vast, varied, and rich. The nourishment it has given to our composers is inestimable. At the same time, however, almost all of our composers have in one way or another seized upon musical elements from more exotic sources.... From Africa has come to us a subtlety in the use of percussion instruments.... Polyrhythms and multiple metrics...are more highly developed in Africa than here....

Out of China and Japan there have come...the concept of polymodality...the deep satisfactions of non-tempered intervals (and) a devotion to small, delicate drums and to all sizes of gongs.106

Like Thomson, Griffes drew from as many sources as were available. The last two efforts of his life confirm that to the end he was continuing to expand, develop, and personalize the trends that were shaping twentieth-century music.

In 1919 he wrote three pieces for the piano in an abstract, almost atonal idiom. The Three Preludes, published in 1967 by C. F. Peters Corporation, are short, each 32 measures or less, and

in this respect are similar to his *Five Poems of Ancient China and Japan*, Op. 10. Unlike them, however, there is no trace of Orientalism. They are harmonically free, without any connection with traditional major-minor tonality, although the ending of each piece suggests a tonal center in some form. Anderson finds their texture to be similar to Schoenberg's *Sechs Kleine Klavierstucke*, Op. 19, and Scriabin's *Five Preludes*, Op. 74. She notes that Griffes owned copies of and played both pieces.\(^{107}\) The piano preludes may have been the last compositions that Griffes completed before his death in April 1920.

Beginning in the summer of 1919 Griffes began work on a unique theatrical piece in three acts, which he never completed. The drama, based on Walt Whitman's poem *Salut au Monde* had been inspired by feelings of the universal brotherhood of man that swept from land to land when the war ended in November of 1918. It combined pantomime, dance, lighting effects, music, and choral speech. Griffes' work on the piece illustrates his extreme sensitivity to the need for dramatic unity, for the piece never would have been successful by itself -- he totally subordinated his accompaniment to the action and speech of the players. In the piece we can also see his continual experimentation with new ideas, in this case borrowing the idea of voices "neither sung nor spoken" from Schoenberg's *Pierrot Lunaire* (1912).

Griffes' health began to fail in August of 1919, and he never lived to complete the music for the entire "festival." Music for

\(^{107}\) Anderson, p. 310.
the first act, however, was reconstructed from several of Griffes' sketchbooks. Act two consisted of five short scenes in which authentic ritual music was chanted (Hebrew, Greek, Mohammedan, Hindu, and Christian) for which no music was required of Griffes. Griffes apparently did not make any substantial sketches for Act III before he became too ill to compose. Edmond Rickett was hired to decipher Griffes' sketchbooks and to orchestrate Salut, and claims that the third act is his own, although he may have used some Griffes material.108

Griffes' plan had been to use choral speech, in which each voice intones on its own natural pitch, in exact rhythm with the other voices. Although Griffes never heard the performance, which finally took place in 1922, Marion Bauer mentions it in Twentieth Century Music:

The result was a marvelous wealth of tone color, of a harmonious dissonance welded together by rhythmic definiteness.109

This was the effect Griffes sought, and it shows how well he was able to take still another new twentieth-century innovation and use it for full dramatic impact.

The year 1919 had probably been the busiest of Griffes' career, and during that year he had become firmly established as a major composer. There were two all-Griffes concerts in New York; the New York Symphony Orchestra premiered his Poem for Flute and Orchestra to critical and popular acclaim; the Boston

108Anderson, pp. 327-328.
Symphony premiered The Pleasure-Dome of Kubla Khan; and Leopold Stokowski conducted the Philadelphia Orchestra in first performances of four works: "Notturno," "Clouds," "Bacchanale," and "The White Peacock." Griffes was too ill to attend the last concert; on April 8, 1920 he died from empyema (abscesses of the lungs) resulting from influenza. He was 35 years old, and his career had lasted just over twelve years.
MUSICAL ANALYSIS

There are two works for piano which provide particularly worthy illustrations of Griffes' style. They are the Roman Sketches, Op. 7, and the Piano Sonata of 1917-18. The Sketches are made up of four short, impressionistic pieces, while the sonata is a larger absolute work in an unusual one-movement form.

Although the works are stylistically different from one another and reflect the composer's evolving interests from year to year, many of their distinguishing characteristics transcend traditional stylistic boundaries. For example, both the impressionistic set and the sonata show clear French and Oriental influences in their scales and melodies, their use of dominant sevenths and ninths, their augmented seconds and tritones, and their chromatic clusters that sound like Oriental quarter tones. Both works also reflect the influences of Liszt, Scriabin, Stravinsky, Schoenberg, and others, as illustrated in the analyses that follow.

The works also have structural similarities. In both the Sketches and the sonata Griffes focuses on one primary key area. Sections are short, and moods change quickly. Phrases tend to be asymmetrical. Brief periods of stability become increasingly complex, then abruptly break into highly chromatic transitions. Griffes favors a three-part (ABA) form, and he
employs it throughout the Sketches and on more than one level in the longer sonata.

A compositional concept similar to Schoenberg's Grundgestalt\(^1\) (basic shape) plays a major role in Griffes' music and provides a key to its analysis. Griffes presents a fundamental musical idea in the first section, develops it within the piece, and restates it at the end. An important part of the analysis that follows examines the "basic shape" of each piece.

It is worth noting that Griffes could not have heard or read directly about Schoenberg's Grundgestalt. Sources indicate that Schoenberg's ideas were not articulated specifically until 1919, and they were not published until after Griffes' death.\(^2\) It is possible that Griffes arrived at the concept of "basic shape" independently, as a result of his studies of the music of several periods. Some pieces from the time of J. S. Bach contained a germinal "basic shape," and most composers since then had used it in their compositional processes in one form or another. In the early twentieth century, as the tonal system of

\(^1\)"Grundgestalt" is generally defined as a musical shape or phrase which forms the basis for a work and is its "first creative thought" (Schoenberg's words). Grundgestalt can include all elements which contribute to basic shape, including melodic, harmonic, and rhythmic elements. [David Epstein, Beyond Orpheus (Cambridge, Mass.: The MIT Press, 1980), p. 18.]

\(^2\)Josef Rufer, Schoenberg's assistant at the Prussian Academy of Arts, took full notes of Schoenberg's teaching between 1919 and 1922. During these years Schoenberg reportedly was working out his method for the first time and was applying the concept to music of any period. [Rufer's letter to Humphrey Searle, 1954, quoted by Epstein, p. 18.]
Western music began to disintegrate, composers began to feature the "basic shape" more prominently in their music as a means for organization. The practice of basing a composition upon a distinguishable idea finally reached its zenith after Griffes' death, in the music of the serialist composers.

Griffes' study of Schoenberg's earlier pieces surely reinforced the idea of a clearly discernible "basic shape" in music. For example, René Leibowitz has shown how some of Schoenberg's songs from Op. 1-3 derive their structure from particular chord progressions or from variations and transformations of initial motives. He also points out that *Verklärte Nacht* uses a dissonant ninth chord that closes a prominent cadential progression early in the work to provide the basis for manifold consequences. Unlike much of Schoenberg's music, Griffes' music can be analyzed tonally. However, consideration of Grundgestalt provides new and important insights into Griffes' music that exclusive attention to tonal analysis overlooks.

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The Roman Sketches, Op. 7

The four pieces of Opus 7 are similar in many ways. All are prefaced by text by William Sharp and reflect an impressionistic literary influence, and they all contain impressionistic devices such as seventh and ninth chords which resolve in non-standard ways. They are also similar in overall form -- they are ternary, and they end with a recapitulation and coda. At the ends of the central sections, climaxes emerge from chromatic, developmental material into clear diatonic harmony.

Each composition emphasizes particular harmonic and melodic characteristics which can be seen in its "basic shape." For example, in "The White Peacock" (1915), which was composed a year earlier than the other pieces, Griffes was working with dominant ninths, tritones, raised and lowered fifths and thirds, motivic development, an avoidance of tonic, and the whole-tone scale. All of these ideas are presented in the first motive and reiterated in the last measures of the piece.

The other three pieces were written a year later than "Peacock" (in 1916) and reflect Griffes' evolving compositional interests. Here stable sections have themes, unlike the developed motives found in "Peacock," and Griffes discards the whole-tone scale of "Peacock" in favor of pentatonic and more exotic scales. The later pieces emphasize bitonality and polytonality, they show a tendency toward more contrapuntal writing, and, although they
blur tonality in a variety of ways, they do not avoid the tonic at the end ("Peacock" concludes on a descending tritone).

The "basic shape" of "Nightfall" shows major-minor ambiguity, a pentatonic scale, an ostinato, and the mediant-tonic relationship. Although the "basic shape" of the remaining two pieces is not as obvious in the opening measures, it makes a clear statement at the end. The last measures of "Fountain" bring the piece to conclusion by means of the dissolution of a tonally ambiguous ostinato into a chromatically altered D-flat tonic; and "Clouds" closes by re-emphasizing polytonality and a chromatic chord cluster that were significant throughout the piece.

The White Peacock

This piece remains one of the most popular of Griffes' compositions. Like most French impressionistic pieces, the literary element is important. Prefatory text to the piece opens with the words:

Here where the sunlight floodeth the garden,  
Where the pomegranate reareth its glory of  
gorgeous blossom;  
Where the oleanders dream through the noontides;  
........  
Moves the White Peacock...

Initially Griffes considered including "The White Peacock" with the Op. 6 Fantasy Pieces; later he decided to hold it for a series of other pieces to be written with texts by William Sharp. Griffes wrote "Peacock" in May and June of 1915, and it was the first of the Op. 7 set to be composed.
The overall form of "The White Peacock" is ternary (ABA), with short introductory and closing sections, an extended three-part B section, and transitions between ideas:

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1 - 3</td>
<td>V(^9)/E</td>
</tr>
<tr>
<td>A Transition</td>
<td>3 - 12</td>
<td>V(^9)/E, E</td>
</tr>
<tr>
<td>B(_1) Transition</td>
<td>19 - 23</td>
<td>B, B-flat(^7)</td>
</tr>
<tr>
<td>B(_2) Transition</td>
<td>24 - 27</td>
<td>xxx</td>
</tr>
<tr>
<td>B(_3)</td>
<td>28 - 33</td>
<td>A</td>
</tr>
<tr>
<td>B(_3)</td>
<td>34 - 35</td>
<td>A</td>
</tr>
<tr>
<td>A'</td>
<td>36 - 48</td>
<td>xxx</td>
</tr>
<tr>
<td>A' Transition</td>
<td>48 - 55</td>
<td>V(^9)/E, E</td>
</tr>
<tr>
<td>Closing Section</td>
<td>56 - 61</td>
<td>C, E</td>
</tr>
<tr>
<td>Closing Section</td>
<td>61 - 67</td>
<td>V(^9)/E, xxx</td>
</tr>
</tbody>
</table>

Griffes presents the "basic shape" in the brief introduction with an anacrusis to a full, sonorous dominant ninth chord:

![B⁹ chord notation](Image)

The opening anacrusis is noteworthy. It is used as a dominant ninth of B, but it contains both a C natural and a C double sharp -- both a raised and a lowered fifth. If we look at Griffes' interest at the time in Oriental and whole-tone scales, we can see that a whole-tone scale ascending from F sharp includes every note of the anacrusis except for the uppermost G-natural appoggiatura:
"Peacock's" introductory motive tells us several things about the piece. First, that there will be a strong emphasis on the dominant and dominant ninths; the combination of seven notes against three indicates that it will be rhythmically complex; the whole-tone scale represents the Debussian influence and exoticism; the descending tritone of C natural and F sharp in the bass in measure 1 indicates that this interval may be important throughout the piece; and the G-natural appoggiatura indicates that accented appoggiatura tones and chords may play an important role in creating dissonance.

Marion Bauer notes that the opening anacrusis suggests a combination of two tonalities, F sharp and C:  

However, while Griffes used bitonality in many of his pieces, it seems more likely in this case that he was thinking in terms of impressionistic seventh and ninth chords and in terms of the whole-tone scale. Griffes also may have been influenced by Scriabin, who altered and embellished dominant chords and experimented extensively with tritones. Faubion Bowers mentions that Scriabin used the same chord as Griffes, except for a raised ninth (F sharp, A sharp, C natural (lowered fifth), C double sharp

*Bauer, Twentieth Century Music, p. 132.*
(raised fifth), E, and G sharp) in his Fifth Sonata, Op. 53 (1907),
and Bowers calls it "a characteristic six-tone Scriabin chord."*

The A section of "Peacock" begins at bar 3, and measures 3
and 4 contain the two motives around which the interior of the
piece is built: the chromatic descent, and the rocking motive in
dotted rhythm. Measure 5 moves to F minor, a tritone from the
B chords of the previous measure, and the rocking motive in
measure 6 leads to a half cadence, a dominant B⁹ with a lowered
fifth, using the F natural from the previous chord:

The next phrase of "Peacock" is in 5/4 meter and contains a
dissonant bitonal anacrusis (B⁷ and D-sharp⁷ with a raised
third), and the rocking motive (motive 3) which leads to the first
tonic of the piece: a bitonal chord with the dominant in the
treble and a tonic bass:

*Faubion Bowers, The New Scriabin, Enigma and Answers (New
When the phrase is repeated in measure 12, the anacrusis remains in the dominant (B\textsuperscript{7}) and resolves deceptively to a transitional section in C major. After a two-measure theme based on the rocking motive, the section appears to modulate. It maintains its tonality, however, by means of the B dominant, even though other chords in parallel motion have been introduced:
Before looking at the B sections, it is worth looking at the A' section of the piece and its closing section. By doing this we can see the symmetry of the piece. The A' section begins at measure 48 with the treble chromatic descending motive accompanied by the same chords as in measure 3 but which are arpeggiated. Measure 49 is an octave higher than measure 4; a diminished seventh chord in measure 50 replaces measures 5, 6, and 7; and measures 51 through 56 are identical to measures 8 through 13. The transition at measure 56 begins like the first transition in measure 13, then changes to firmly establish E tonality in bass octaves under gliding seventh and ninth chords in the treble:

The close of "Peacock" repeats the introductory motive. At the third repetition, however, the piece fades away, descending on the F-sharp/C-natural tritone of measure one:
The B section is in three parts that are separated by transitional material. Beginning at "Con languore" (measure 19), the first of these three parts uses a theme based on the dotted rocking motive in augmentation. It is accompanied by arpeggiated triplets in the dominant key (B") that are reminiscent of Liszt, Brahms, or early Debussy; but Griffes offsets the section's lyricism by an extension in \( \frac{3}{2} \) meter that is harmonized by a tritone (made up of B and E sharp, the third and seventh of C-sharp"): 

![Musical notation]

The second phrase of the theme begins a half step lower, on B-flat" and becomes modulatory. Measures 24 through 27 are transitional and lead to the second section in A major.

Section B'2 (measure 28) varies the dotted rocking motive in the treble, adds chromatic tones to avoid a pure diatonic sound, and accompanies the melody with a bass rhythmic pattern that resembles Debussy's Habanera of "Soire dans Grenade" from Estampes:
Debussy:

Griffes, however, adds a beat to the standard habanera rhythm so that the pattern is in triple meter rather than duple. This is consistent with his earlier $\frac{5}{4}$ meter, which adds a beat to offset a square $\frac{4}{4}$ rhythm.

Griffes:

Section B$_3$ is developmental in nature. Beginning with the chromatic descending motive (a tritone higher than in measure 3), it adds the rocking motive and then combines the two motives in stretto:
Note that the accompaniment in measure 38 contains D sharp and D natural, the major and minor third of B. Boda considers this type of polychord, which allowed Griffes to produce a dissonance without affecting tonality, to be characteristic of the Griffes style. Griffes raised and lowered thirds, fifths, and roots frequently. It should also be noted, however, that Scriabin used this device, especially in his Sixth Sonata (1911), which was built on the "Alternating Half-tone and Whole-tone scale".

A build to the climax begins in measure 42. A chromatic passage ascends to an F-sharp/C-natural tritone in measure 44 in the treble (the closing notes of the piece) over an arpeggiated C-major bass, and the piece climaxes in C major:

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7Bowers, pp. 152-53.
Carbobenzoxyurethane (51)

To a solution of 10.5 g (22.3 mmol) of 50 in 200 ml of methylene chloride was added 11.1 ml (4eq) of dimethylaniline and 10 ml of methanol at room temperature. Following this, 6.2 ml (2eq) of benzyl chloroformate was added slowly. After completion of the reaction, it was taken up in methylene chloride and neutralized with 3N HCl. The aqueous layer was extracted twice with methylene chloride and the organic layer washed with saturated solution of sodium bicarbonate and sodium chloride. The extracts were dried over anhydrous sodium sulfate and then evaporated under reduced pressure.

To obtain the mono carbobenzoxylated compound 51, the residue was dissolved in 30 ml of methanol and 10.5 ml of 3N sodium hydroxide was added to the mixture. The reaction mixture was stirred at room temperature for two hours. After completion of the reaction, dry ice was added and the pH checked. It was then evaporated under reduced pressure to a smaller volume. Ether was added and the mixture partitioned with dilute solution of sodium chloride. The aqueous layer was extracted twice and the organic layer washed with saturated solution of sodium chloride. The extracts were dried over anhydrous magnesium sulfate and evaporated under reduced pressure to yield crude crystals of 51 which was used without further purification. mp. 196-199°C (ether).
dominants. Finally, "Nightfall" is rhythmically more stable than the earlier piece. Unlike the varied and asymmetrical meters of "Peacock," "Nightfall" uses more standard time signatures. Throughout this piece, however, we can see new developments in the form of pentatonic scales, ostinato figures, tritones, polytonality, and the blurring of major-minor and tonic-mediant relationships.

"Nightfall" is prefaced by the following William Sharp text:

Al far della notte

The long day is over.
Dusk, and silence now:
And night, that is as dew
On the flower of the World.

The form of "Nightfall" is similar to that of "Peacock," except that there are two distinct sections in the middle. This gives the piece an A B C A form:

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1 - 13</td>
<td>G sharp</td>
</tr>
<tr>
<td>A</td>
<td>14 - 25</td>
<td>G sharp</td>
</tr>
<tr>
<td>Transition</td>
<td>26 - 34</td>
<td>G sharp, B</td>
</tr>
<tr>
<td>B</td>
<td>35 - 48</td>
<td>E, G sharp</td>
</tr>
<tr>
<td>C₁</td>
<td>49 - 61</td>
<td>A flat</td>
</tr>
<tr>
<td>C₂</td>
<td>62 - 68</td>
<td>A flat</td>
</tr>
<tr>
<td>C₃</td>
<td>69 - 77</td>
<td>D flat, F</td>
</tr>
<tr>
<td>Transition</td>
<td>78 - 83</td>
<td>xxx</td>
</tr>
<tr>
<td>A'</td>
<td>84 - 91</td>
<td>G sharp</td>
</tr>
<tr>
<td>Coda</td>
<td>92 - 109</td>
<td>G sharp</td>
</tr>
</tbody>
</table>
The piece opens in G sharp with a syncopated ostinato on the dominant (D-sharp octaves in the treble). In measure 2 the left hand strikes a chord with notes that are a half step above and below the D-sharp ostinato, suggesting Oriental quarter-tone harmonies. The D natural of the chord is a tritone from the key of G sharp; the E begins a short melody in B minor. Note that the melody emphasizes its third scale degree (the D-natural tritone from G sharp). Both the introduction and the A section that follows emphasize the fundamental ideas of the piece -- third relationships, semitones, and an ambiguous G-sharp/B major-minor tonality:

Measures 10 and 11 anticipate the ending of the piece. At measure 10 the ostinato moves from D sharp to F sharp and emphasizes B minor, the mediant of G sharp which is used in the final cadence. Measure 11 adds an A natural and D natural to the right-hand F sharp, creating a tritone relationship to the
bass (a D-major chord in the right hand over a G-sharp/D-sharp pedal). The short B-minor melody begins its third statement on beat 2 of measure 11, but it is left unfinished until the end of the piece:

Before proceeding from the introduction to the A section, a brief look at a piece by Ravel shows several similarities to "Nightfall" and illustrates where Griffes may have derived ideas for his piece. "Le Gibet" is the second of the three pieces from Gaspard de la Nuit (1908). There is a syncopated ostinato on B flat, and tonality is blurred by the stacked parallel fifths which begin in measure 3. An exotic modal melody begins in measure 6; and in measure 10 the melody is repeated with a voice a third above:
In "Nightfall" Griffes begins the A section at measure 14 with a continuation of the ostinato pedal under a symmetrically phrased modal-sounding melody in G sharp:

Griffes' melody is unusual. Bars 14 - 19, for example, could be interpreted to be in the minor mode if the C double sharp were considered to be only a chromatic embellishment and the A natural were not considered to be part of the melody:

In measure 19, however, when he uses A natural and changes the melody to major by raising the B a half tone, we have the characteristic augmented second of many Oriental scales:
By 1916 Griffes had begun experimenting with a variety of pentatonic scales, as we have seen from his other pieces of this period.

In measure 22 a new theme begins in G-sharp minor/B major, which has some chromatic dissonance and an asymmetrical meter change before the transition.

The transition, which begins at measure 26, opens with four measures establishing G-sharp minor by means of a repeated chromatic bass ascent between G sharp and B (the mediant). Immediately after two measures of impressionistic descending sevenths, an ostinato begins in the treble on beat 3 of measure 31 that continues through the entire next section. Like the Ravel example, it uses stacked fifths. While the ostinato establishes itself, the bass arpeggiates a B⁹ chord, which is the dominant of the left-hand melody to follow.

Before proceeding to the middle sections, a look at how the material just discussed returns at the end will show how Griffes uses the "basic shape" to conclude the piece. Transitional ma-
terial begins in measure 78 with the descending chromatic sevenths of measure 30 (respelled in the key of A flat). The osti-nato of measure 31 begins in measure 80, but here the bass only touches on a B ninth and then moves on to descend on a penta-tonic arpeggio to the D-sharp ostinato of the A material:

At measure 84 the A′ material is abbreviated and is some-what more exotic than in its first appearance. In measure 89 a diminished third trills over the D-sharp ostinato to create the enharmonically respelled chord of measure 2, and G major-minor figuration leads to a D-sharp dominant:

The first five measures of the Coda (measures 92-96) are identical to measures 1 to 5. At measure 97 the melody outlines G-sharp major, then follows it with G-sharp minor and the D-
natural tritone:
Measures 101 to 103 recall the pentatonic melody of section A that ended in G-sharp major, and measures 104 to 109 complete the melody begun by the E in beat 2 of measure 11.

The final cadence of the piece summarizes its tonality. The A-minor chord in measure 104 harmonizes the E of measure 2 (with the D natural implicitly descending to C) as well as the melody of Section B (which begins in measure 36). The A-minor chord is also significant in that it is one-half step above G-sharp minor, and the pitches of both chords, with some enharmonic respellings, have been the underpinnings of the piece.

The B-major to G-sharp major mediant-to-tonic cadence concludes with a Picardy third.

Unlike Ravel's "Le Gibet," which continues its mood and ostinato throughout the piece, Griffes' middle section is contrasting. "Nightfall's" B section, beginning at measure 35, is less mysterious and mystical and has a strong, symmetrical, almost Germanic melody in E major (which can be seen as the submediant or the dominant of A minor). The section is bitonal, using the treble ostinato on G sharp that was discussed previously, which is varied for the second phrase of the melody:
The fact that the notes of the ostinato (G sharp, C sharp and D sharp) are probably intended to be part of a pentatonic scale becomes obvious at the climax of this section in measure 47 when the pitches are used in ascending notes of the black-key pentatonic scale in the bass. The scale is paired with a right-hand ostinato using G sharp, D sharp and E sharp for a climax in measure 48:
Polytonality is clearly intended in Section C (beginning in measure 49). It opens with a V-I cadence in A flat (enharmonically respelled G sharp), followed by a V-I of E flat in the tenor voice. The cadences are played simultaneously in measures 50 and 51:

In measure 57 the pedal and uppermost melody are in A-flat major, while a new melody in B flat (II'7) begins in the tenor:

The middle sub-section of C contains an interesting right-hand triplet figure (in measure 63). The figure concludes in D minor, which is played over A-flat9 in the bass. Here the music appears to be bitonal, although the chords can also be seen as one enharmonically respelled A-flat13. When the passage is repeated, the triplet functions as part of a G9 chord:
The D-minor chord leads to figuration in the third sub-section, which begins in measure 69. The scale could be seen to be pentatonic (A flat, B flat, D flat, E flat, F), or the pitches could be seen as part of the D-flat diatonic scale. The sub-section begins solidly in D-flat major and uses the melody of the first sub-section:

At measure 73 there is a build to the climax and a shift to F minor, the mediant of D flat. Chords on B flat and C flat lead to framing transitional material that heralds the return of the A material that was discussed previously.
In "Nightfall" Griffes clearly demonstrates his interest in half-step and mediant relationships, ostinati, exotic scales and melodies, and polytonality. The remaining two pieces continue to show his development of these ideas.

**The Fountain of Acqua Paola**

"Fountain" was composed shortly after "Nightfall," in late May and early June of 1916. Like the other Roman Sketches, Griffes composed this piece with a William Sharp text in mind:

Shimmering lights,
as though the Aurora's
Wild polar fires
Flashed in the happy bubbles,
Died in thy foam.

The form of "Fountain" is more ambiguous than the other pieces in the Roman Sketches. The A material returns at the end, there are tonally stable framing sections within the piece, and it is clearly sectional. Three tonally unstable sections appear to have little relationship with one another and make the form difficult to classify.⁹

A careful look at the piece, however, shows the first tonally unstable area to be transitional, while the remaining two areas emerge from stable sections that are nearly identical to one another (B₁ and B'₁). The tonally unstable areas (labeled B₂ and B₂' below) contain material that is based on the same synthetic scale; and the sections labeled B₃ each contain a climax

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⁹Boda and Pratt see an arch form: ABCBA. Stoll writes that material in the middle appears to consist of thematically unrelated sections. [Boda, p. 104; Pratt, p. 100; Stoll, p. 73.]
on D flat. Therefore, the piece will be discussed in terms of an ABA form with a double central section:

<table>
<thead>
<tr>
<th>The Fountain of Acqua Paola</th>
<th>Measures</th>
<th>Key</th>
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<tbody>
<tr>
<td>Section</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>1 - 12</td>
<td>D flat/B flat</td>
</tr>
<tr>
<td>Transition</td>
<td>13 - 20</td>
<td>A-flat, xxx</td>
</tr>
<tr>
<td>B₁</td>
<td>21 - 22</td>
<td>B flat</td>
</tr>
<tr>
<td>B₂</td>
<td>23 - 28</td>
<td>xxx</td>
</tr>
<tr>
<td>B₃</td>
<td>29 - 41</td>
<td>xxx, D flat</td>
</tr>
<tr>
<td>B'₁</td>
<td>42 - 43</td>
<td>D flat</td>
</tr>
<tr>
<td>B'₂</td>
<td>44 - 47</td>
<td>xxx</td>
</tr>
<tr>
<td>B'₃</td>
<td>48 - 52</td>
<td>D flat</td>
</tr>
<tr>
<td>A'</td>
<td>53 - 64</td>
<td>D flat</td>
</tr>
<tr>
<td>Coda</td>
<td>65 - 70</td>
<td>D flat</td>
</tr>
</tbody>
</table>

Griffes uses one basic (albeit ambiguous) tonality and alternates sections of stability and instability. The A sections are nearly identical, and the closing section uses material from both the A and B sections.

Before analyzing Griffes' "Fountain" it may be worthwhile to look at two other programmatic pieces having to do with fountains that may have influenced Griffes' work. The texture of Griffes' opening theme is remarkably similar to the first theme of Liszt's "Les jeux d'eaux à la villa d'Este" from the Années de Pelerinage, 3ème Annee:¹⁰

¹⁰Also compare this with the B section of "Nightfall," beginning at measure 36.
Liszt:

Liszt's piece is longer and more diatonic than Griffes', but it is more similar in texture to Griffes' piece than Ravel's "Jeux d'Eau" with its driving rhythm and arpeggiated melody:

Ravel:

Griffes' "Fountain" begins with a symmetrical theme containing four-bar antecedent and consequent phrases. The melody appears to be in D-flat major, under a pentatonic-sounding ostinato in B-flat minor:
A G natural in measure 7 puts Griffes' scale in B-flat Dorian. (Note that the new scale contains the pitches of A-flat major, which is the tonality of the section to follow, and is the dominant of D flat.)

After a chromatic extension of the theme, Griffes' transitional section begins at measure 13. In contrast to the lyrical theme of section A, this section is based on a short chromatic motive which is first played in its entirety over an arpeggiated G7 (vii° of A flat):

The motive is compressed, played in stretto, and finally breaks into figuration, which is also reminiscent of Liszt:

Griffes:

Liszt:
The openings of Griffes' B sections serve as stable pillars. The first begins at measure 21 and is shown below. The measures are in an asymmetrical meter, but they have clear phrases and avoid the tonal ambiguity of the A section. They do, however, reflect the D-flat major/B-flat minor ambiguity that Griffes likes so well. The excerpt shown is in B-flat minor; when the next B section returns in measure 42, it is in D-flat minor. Liszt's influence can also be seen in these passages:

![Musical notation]

The middle portion of the first B section begins impressionistically, is tonally ambiguous, and is built on short motives. It begins in measure 23 with polytonal stacked fifths in both hands (E flat, B flat and F in the treble against G flat, D flat, and A flat in the bass):

![Musical notation]
Next is a chromatic section over an ostinato alternating B flat and F seventh chords (which is repeated in measures 32 and 33 a fourth higher over B flat and E flat). The treble combines three notes against four in the bass with hemiola figures. The rhythmic complexity, asymmetry, and polytonal sound of this portion is as much Stravinsky as it is impressionistic:

The climax of the section in measure 38 is distinctive because it comes out of the complex rhythm and chromaticism to emerge in D-flat major:

The second B section begins at measure 42. After the two-measure introduction, which is tonally stable in D-flat minor, Griffes utilizes the scale of the uppermost notes of the chromatic section in measures 29 and 30 (see the first B section, above) to create a theme that leads to the climax:
The scale is unusual, with three whole steps and four half steps:

The climax again emerges in D-flat major, then descends on a dominant pedal to return to the first theme.

Measures 53 to 62 duplicate the first ten measures of the piece, and measures 63 and 64 descend chromatically to the coda at measure 65. The closing material has a D-flat pedal and uses a slight variation of the Section-A, right-hand ostinato over the opening stable theme of the B sections:
The piece fades away on repeated closing notes of the B theme and ends on the tonic. The closing B-double-flat appoggiatura is noteworthy. It is the raised fifth of the tonic, and in the treble it does not resolve. In the bass it descends a whole step to the lowered fifth before settling on A flat (V of D flat) in the last measure.

Although Griffes had often raised and lowered fifths of triads, the technique by itself is not a distinguishing characteristic of this particular piece. In "Fountain" Griffes appears to be using the device for tonal purposes and for restating his "basic shape". In the closing section, D-flat tonality has been established by the bass pedal, but the ostinato continues to outline B-flat. Lowering the B flat at the end is an attempt to resolve the continuous B-flat/D-flat conflict. The left hand reaches A flat, dominant of D flat, but the right hand refuses to reach final resolution. Ambiguity has diminished, but not dissolved.

"The Fountain of the Acqua Paola" has one basic tonality (D-flat major/B-flat minor) and alternates sections of stability and instability. Digressions are more motivic, chromatic, polytonal, and are rhythmically more complex than the more lyrical stable sections; they also tend to be more impressionistic and exotic.

Although an important model for this piece has Germanic roots, it must be admitted that Liszt's "Fountains of the Villa d'Este" gives a clear foretaste of impressionism. Busoni said that Liszt's piece is "the model for all musical fountains that
have flowed ever since. In Griffes' piece we can see how the composer combined some of Liszt's progressive ideas with the trends of his own time to produce his own eclectic musical "fountain."

Clouds

"Clouds" apparently was written in three days. Griffes' diary entry of May 24, 1916 reads: "Started 'Clouds' to Sharp's poem...." An entry of May 26 states: "Finished up 'Clouds.' It is very highly colored."

The text that Griffes chose to go with the piece is:

Mountainous glories,
They move superbly;
Crumbling so slowly,
That none perceives when
The golden domes
Are sunk in the valleys
Of fathomless snows.

The piece has an unusual form, and scholars see it differently. This discussion will look at the piece in terms of an $A$ and an $A'$ section which are set off by transitions, a short developmental $B$ section, a short return of the $A$ material, and a coda which uses transitional material over a tonic pedal:

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13Quoted by Alfred Brendel, Liszt, Late Piano Works, tape insert, Philips 7300 863, 1980.
Clouds

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Key</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1 - 9</td>
<td>D flat</td>
</tr>
<tr>
<td>Transition</td>
<td>10 - 14</td>
<td>xxx</td>
</tr>
<tr>
<td>A'</td>
<td>15 - 20</td>
<td>D flat</td>
</tr>
<tr>
<td>Transition</td>
<td>21 - 23</td>
<td>xxx</td>
</tr>
<tr>
<td>B</td>
<td>24 - 30</td>
<td>xxx, D flat</td>
</tr>
<tr>
<td>A</td>
<td>31 - 34</td>
<td>D flat</td>
</tr>
<tr>
<td>Coda</td>
<td>35 - 42</td>
<td>D flat</td>
</tr>
</tbody>
</table>

The ostinato which begins the piece consists of stepwise chords in D-flat major with some added sixths and sevenths. Beginning at measure 2, the chordal lines of each hand are heard horizontally rather than vertically. An extension of the first phrase at measure 5 uses ninth and other unrelated tones to create a polytonal effect:

Measures 6 and 7 repeat the first phrase, except that the last three beats of the melody are repeated a third higher, reminiscent of the treble chords of measure 5:
Measures 8 and 9 are chromatic transitional extensions of the A material, and end on a dominant A-flat seventh with a lowered fifth at the beginning of measure 10. In this first section the $\frac{7}{4}$ meter, the freely moving chord progressions, and the non-harmonic tones create a dreamlike ambience that resembles the music of Debussy.

The transitional section is a study in seconds. Measure 11, for example, combines G natural and A natural in the treble against an A-flat arpeggiation in the bass. Note that the tonic A flat is raised to A natural in the uppermost note of the bass arpeggio. Griffes used a similar device in measure 38 of "Peacock," where he was raising and lowering the third of the triad in an accompanimental arpeggiation.

The treble melody in measure 11 consists of half steps, and the chord on beat 6 is a whole-step cluster (G natural, A natural, B natural), from which the soprano leaps to a G flat. The harmony underlying this section is basically A flat (dominant altered ninth) and D flat.
The "Piu mosso" section which begins at measure 15 combines the ideas of the first A section and the transition, and therefore is considered to be A'. Its melody is derived from the first theme, but it is influenced by the chromaticism of the transition. A comparison of the A theme and the A' theme follows:

Although many chord members are altered for dissonant effects, the harmonies reinforce the primarily dominant tonality of this section:

Three chromatic transitional measures of seventh chords centered around an E-flat ninth (V of V) lead to the next section.

The B section, "Piu tranquillo," emphasizes tritones and uses a rhythmic motive and three-note descending pattern in the melody. The opening harmony in measure 24 appears to be C, but is actually an F ninth that moves to a B seventh (chordal motion at the distance of a tritone). After returning to F⁹ and re-
solving to an open fifth on G in measure 25, the melody repeats on C sharp, a tritone from G:

The last three notes of the melody in measure 24 are the source of the melodic material in measures 28 to 30. The harmony remains dissonant until the D-flat climax in measure 30, where the bass begins the ostinato that introduced the piece:

Measures 31 to 33 repeat measures 2 through 4; measure 34 abbreviates the remainder of the A section.

The closing section of the piece is polytonal, and uses the transitional material from measure 11, with its half-step clusters and color chords over chordal arpeggiations. Here it is a fourth higher than in measure 11 and has a D-flat/A-flat pedal. In measure 37, shown below, the upper lines illustrate A flat played against simultaneously sounding C, D flat, and D natural.
In measure 38, C-flat seventh, G-seventh, and D-flat chords are played simultaneously, then the uppermost chords play the material from measure 12.

Attempts to form a scale on which the piece's chromatic material is based have been unsuccessful. However, it is interesting to see that the notes of the rolled polychords shown in measure 39 below make a scale that, with the exception of one note, alternates half tones and whole tones similar to the Scriabin scale illustrated earlier:

The alternating half-tone and whole-tone scale can also be found in certain pieces by Chopin and Liszt, in Glinka's opera *Ruslan*, in Rimsky-Korsakov's late works,\(^\text{12}\) and in the octatonic scale of Stravinsky.

The last measures of the piece use motives from measure 37, and close on a chord made up of D flat and A flat with an

\(^{12}\text{Bowers, p. 153.}\)
added D natural and C in the treble (raised root and major seventh) to form a half-step cluster. They represent the chromaticism, polytonality, and impressionistic gliding chords which make up the "basic shape" of the piece.

The Roman Sketches are primarily impressionistic, with their gliding chords, ninth chords, added dissonances, pentatonic and whole-tone scales, and poetic references. However, they show some other important influences. Griffes' use of polytonality, chord clusters, exotic scales, and extreme chromaticism suggests that he was developing some of the coloristic and more progressive devices used by such composers as Scriabin, Stravinsky, Bartok, and Schoenberg.

All of Griffes' Sketches illustrate twentieth-century innovations, and the "basic shapes" of the individual pieces highlight what is most significant in each: an important applied dominant chord and an avoidance of tonic in "Peacock," mediant relation-
ships and bitonal ostinati in "Nightfall" and "Fountain," and polytonality and chromaticism in "Clouds." All of these features point to a new stage in Griffes' evolution, which will be seen in the Piano Sonata of 1917-1918.
The Piano Sonata

It is generally believed that the Piano Sonata was composed in December 1917 and January 1918. The many sketches of the sonata that exist, however, indicate that Griffes worked on its composition for a long time before he arrived at the version published in 1921. It is possible that he began the work before December 1917,¹ and he made many changes to the piece as late as May 1919.² Therefore, although the bulk of the piece was composed during a two-month period, the finished composition may have had a long gestation.

Griffes' sonata is larger in scale than his impressionistic pieces, and it is in double-structure sonata form -- a form that permits one or more sections of the piece to be analyzed in terms of a complete sonata movement, and at the same time allows the entire piece to be seen as one large, unified movement. It is an austere work with stark harmonies and an amazing economy of means that has moments of passionate beauty, and it contains aspects of both neoclassicism and neoromanticism.³ The sonata has no poetic imagery like the impressionistic pieces; it is powerful, absolute music. It also is conceived contrapuntally rather than harmonically. The entire work is built upon a synthetic scale that contains a wealth of melodic possibilities. The augmented seconds, pentatonic scale,

¹Anderson, p. 307.
²From a diary entry copied by hand by Maisel. The diary of January–June 1919 is now missing. [Maiel, p. 263.]
³Bauer calls it "neoclassic" [Twentieth-Century Music, p. 163]; Chase calls it "neoromantic" [America's Music, p. 522.]
and tritones within it allowed Griffes to create many exotic sounds, such as those he had worked with in his Oriental compositions.

The sonata's first motive provides a key to understanding its structure. It centers around a dissonant B-flat seventh chord, which is reminiscent of the unresolved dominant chord in "The White Peacock." In the sonata the B-flat chord sometimes resolves traditionally to E-flat. However, like "Nightfall" and "Fountain," Griffes' primary concern in the sonata is with mediant relationships. It is the relationship between the B-flat-seventh chord and its mediant, D, that is most important in the piece. E-flat, which is the normal resolution of B-flat\(^7\), is of secondary importance, and A, which is the dominant of D, plays a tertiary role. The tritone relationship between E-flat and A is important as an element of dissonance.

As in the impressionistic set, Griffes uses bitonality to create ambiguous key areas, and he frequently superimposes one of the above-mentioned key areas upon another. Unlike the impressionistic pieces, however, the sonata does not have areas of extended bitonality. Instead, dissonance often stems from atonal sounds created by tritone relationships, half tones, and seemingly random harmonies similar to early Schoenberg.

Griffes' sonata shows the composer at the height of his eclecticism. In it we can still see many impressionistic and Oriental influences. From Liszt comes Griffes' neoromanticism -- his lyrical themes, his virtuoso passages, and his sense of
drama. Scriabin's influence can be seen in some disjunct melodic lines, altered dominant chords, and the artificial scale on which the piece is built. Bitonality, cross rhythms, and leanings toward neoclassicism stem from Stravinsky; and from Schoenberg comes some of the texture and atonal harmony.

Griffes referred to the piece as a "Sonata in one movement," and that is how it was designated on the program at its premiere on February 26, 1918. A review from the New York Evening World confirms that the program listing was not in error, saying:

The sonata in one movement I would like to designate by some other name; but Mr. Griffes insisted to me that it was true to form.\(^4\)

Despite Griffes' designation, scholars have generally considered the three sections of the sonata to be separate movements. With the hope of providing fresh insights, this analysis will take a different approach from previous studies and attempt to look at the piece from the viewpoint of its composer -- as a one-movement composition.

The idea of a one-movement sonata in which one or more individual sections function at the same time as separate movements was not unique to Griffes. Its most significant predecessor was the Liszt Sonata in B Minor (1852-53); and before Liszt, Schubert had conceived the idea of grand unity in his Wanderer Fantasy. (Liszt had done a transcription of the

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\(^4\)Maisel, p. 230.
Schubert work a year or two before writing his own sonata,® but
the overall design of the Fantasy has little in common with the
Liszt sonata.) There have been other direct imitations of the
Liszt piece that are more-or-less forgotten. For example,
Newman notes that Cyril Scott not only adapted the one-
movement form but wrote about it in 1917 as the "logical" way
out for the sonata." Although many other one-movement sonatas
for piano were written, including sonatas by Medtner and
Scriabin, most other one-movement sonatas were single "sonata
forms" and did not have a double structure like the Liszt
sonata.7

There also were models in several orchestral and chamber
pieces by Richard Strauss, Sibelius, Schoenberg,* and others.
Austin considers the best example to be Strauss's Domestic
Symphony.* It is a continuous piece with six themes appearing
in a sonata-like exposition, a development incorporating a slow
movement and a scherzo, and a culmination at the return of the
tonic in a triple fugue.

*William S. Newman, The Sonata Since Beethoven (New York: W. W.
""Suggestions for a More Logical Sonata Form," MMR XLVII, 1917,
pp. 104-105, cited by Newman, p. 378. The year of the article's
appearance is interesting, although there is no record
indicating whether Griffes read the article.
7Newman, p. 378.
*In 1903 Schoenberg wrote Pelléas und Mélisande, a vast
symphonic poem. It is in sonata form and contains episodes
inserted among the sections. Schoenberg later admitted that
the form was not "perfect," although it contained many traits
that pointed to his later development. [Austin, pp. 213-214.]
*Austin, p. 136.
Griffes most likely had studied many of these models. Indeed, it is virtually certain that he knew the Liszt sonata. Karl Klindworth (who was mentioned previously in terms of having been Liszt’s pupil and Miss Broughton’s teacher) was the pianist who had premiered Liszt’s sonata for Wagner. Wagner had been enthusiastic about the piece. Klindworth’s performance also elicited high praise, as evidenced by the following words that Wagner wrote to Liszt:

The sonata is beautiful beyond all belief...no lesser [pianist] would dare to play your work for me the first time. Truly, truly, he is of your calibre...

Sharon Winklhofer, who has done an excellent study of the Liszt sonata, writes that the piece was conceived as a one-movement form and not as an instrumental cycle of several movements strung together. Despite analyses by Newman and Longyear which describe the work as a series of distinct movements combining to form a large sonata movement, Winklhofer sees only the second development to be a miniature sonata form in its own right. She notes that Liszt had solved many related compositional problems in the symphonic poems and other instrumental works, many of which contained self-enclosed movements, and that the sonata represented a culmination of his structural experiments. Winklhofer’s analysis of the sonata’s

\[\text{\textsuperscript{10}}\text{Newman, p. 365.}\]

large-scale form is shown in Appendix A. It has an overall tonal design which arpeggiates the B-minor triad.

An analytical chart of the Griffes sonata is shown in Appendix B. Its themes are shown in Appendix C. Although both the Liszt and Griffes sonatas are in double-structure form, the overall tonal design of Griffes' sonata is clearly of the twentieth century. The large-form tonality of the Griffes sonata is B-flat minor resolving to D, but Griffes avoids the key of D throughout the body of the sonata and concentrates on B-flat tonality. An elusive tonic (D) can be seen at the beginning of the recapitulation (Section III), but Griffes does not firmly establish the key of D until the coda. Each of the three sections in Griffes' sonata can be seen as a complete movement, similar to the sub-movement in the Liszt sonata which is in miniature sonata form.

Griffes' themes are based on a single synthetic scale. Except for Theme d, which is chromatic, they outline ambiguous harmonies of B-flat, E flat, and/or D. Because of this, many of Griffes' themes sound similar to one another, and it is sometimes difficult to differentiate a new theme from a variation on a previous theme. Perhaps to avoid a sense of monotony Griffes chose not to repeat literally the themes of the large-form exposition (Section I) when he reached the recapitulation (Section III). Instead, he developed new material for Section III that is based on the tones of his scale and is related only indirectly to the first section. Griffes chose to use B-flat seventh
tonality, similar transitional material, and a single synthetic scale to tie together the sonata rather than direct thematic recapitulation. It is the fact that themes $a$ and $b$ do not return intact in Section III that most likely has prevented scholars from seeing the sonata as a one-movement composition.

A look at Appendix B shows that Section I (the large-form exposition) is in sonata form, containing an exposition, development, recapitulation, and closing section. Two themes from the exposition return in the recapitulation, but the key relationship between themes is free.

Section II (the large-form development) can be seen in two ways. First, it can be seen as an independent three-part form with a two-part central section and modified tonic-dominant-tonic key relationships ($E$ flat - $B$ flat - $E$ flat). It can also be seen as a large-scale development, containing a climax at the end of its second part and having a closing section containing two subsections. Its themes are based on the transitional material of the exposition.

Section III (the large-form recapitulation) is in the rhythm of a gigue. It has two sections, each of which uses the same two themes: ($A$ $A'$ $B$; $A$ trans. $B$) which appear to be in a modification of the Baroque binary dance form. The material labeled $t$ at measure 338 is also derived from earlier transitional material. Section III concludes on the repeated $B$-flat major-minor seventh chords of the introduction and
exposition. This is consistent with Griffes’ impressionistic pieces, which restate material from the "basic shape" at the end.

The Coda (last section) is in two parts. The first, marked "Appassionato," uses themes from Sections II and III (the development and the recapitulation) and ends inconclusively on a chord containing the E-flat/A tritone. The second section uses similar material. It contains three subsections, the first two of which end on inconclusive chromatic chords. The last subsection is the only one to terminate conclusively in D major.

Griffes' introductory motive presents the "basic shape" of the sonata. The opening chord (B-flat major-minor seventh) represents the primary tonality of the piece and forms the basis for the Griffes scale. The introduction also implies E-flat tonality as the tonic of B-flat; and includes an A in the bass which may be seen to be the dominant of a D-minor triad that makes up the right-hand sixteenth-note anacrusis. It contains a tritone (G sharp/D), two augmented seconds, a half-tone cluster (G sharp, A, B flat), rhythmic motives that are used later in the piece, and it emphasizes half-tone, major-minor ambiguity:
The chord of the first measure is B-flat major with both a normal dominant seventh (enharmonically respelled G sharp) and a raised seventh (A). It resolves to the important B-flat minor chord:

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B-flat Major  B-flat Minor
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On beat 7 of measure 4 (above) Griffes adds a dissonant D natural to the B-flat minor chord, and on beat 10 of the same measure he adds a G sharp to create a B-flat7 major-minor climax to the opening motives:

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This is the most important chord of the piece, and it forms the basis for Griffes' scale. If the scale is written to begin on B flat, it contains two symmetrical tetrachords that are a perfect fifth apart:

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Griffes uses harmonies based on both A and B-flat7 to lead to D (B-flat7 to D is the large-scale tonal design of the piece). He also resolves B-flat7 chords more traditionally -- as dominants of E flat -- although it may be significant that no E flats appear in the initial motives. In addition to the G-sharp/D tritone of the introduction, Griffes' scale contains
another on E flat/A. A pentatonic scale beginning on C sharp and two sets of three-note chromatic clusters are also contained in the Griffes scale.\textsuperscript{12}

In classical fashion, the first element of the theme announces itself in the introduction (measure 6). The pattern descends on the Griffes scale to an F first-inversion augmented dominant of B flat:

Griffes' first theme at measure 10 (Theme a) is in B flat, and it contains all the notes of his synthetic scale. Its second measure outlines the important B-flat major-minor seventh. The right-hand hemiola figure of measure 11 is echoed in the bass.

\textsuperscript{12}Scriabin was known for his use of synthetic scales; and Marion Bauer says that "in this avoidance of accepted modes [the Griffes sonata] is like the music of Scriabin." [Bauer, Twentieth Century Music, p. 163.]
Both the hemiola and the dotted-eighth rhythmic figure that follow it are prevalent throughout the sonata.\footnote{With regard to the melodic leap as well as the introductory motive, it is worth mentioning a quotation by Griffes in 1919 in the \textit{New York Evening Sun}:}

\begin{quote}
"It is only logical that when I began to write I wrote in the vein of Debussy and Stravinsky; those particular wide-intervaled dissonances are the natural medium of the composer who writes today's music." [Quoted by Maisel, p. 112.]
\end{quote}

To the names of Debussy and Stravinsky, the name of Schoenberg might be added. The following excerpt from Schoenberg's Op. 11 No. 2, which Griffes knew and performed, is atonal. However, its wide leaps, chromaticism, phrase structure, and rhythmic motives appear very similar to Griffes' texture in his sonata. (See especially Griffes' measures 26 and 57 on the following pages.)
give it prominence in the theme. It arrives on beat 9 of the measure, the same beat on which the introductory motive began.

Griffes extends and varies Theme a in three-bar phrases beginning in measure 12. He then uses three two-measure variations, the last of which, at measure 22, is harmonized by a C-sharp pentatonic scale which provides an anacrusis to a transition:

The transitional material beginning at measure 23 is derived from Theme a. It begins dissonantly with G sharp in the treble (the seventh of the B-flat chord and the accented high note of Theme a) which is harmonized to sound like the ninth of F-sharp major. After passages in B-flat minor and arrival on a B-minor ninth on beat 7 of measure 24, an extended anacrusis consisting of the notes of the Griffes scale with an added F sharp in the treble and leaps of sevenths in the bass leads to a new subsection at measure 26. This transitional theme based on falling fourths is also derived from Theme a -- its first five notes are the same as the eighth to eleventh notes of the main theme:
After tonal flux and a bass descent on the D/G-sharp tritone (measure 29), the key of B-flat minor is firmly re-established.

New material at measure 31 is important as a transitional theme (Theme t). It has a B-flat/E-flat ambiguity, and its harmonization is also ambiguous: E-flat is emphasized in the tremolo, but C-sharp and F are the third and fifth scale degrees of the B-flat minor scale:

Three measures that follow the motto lead to the second theme.

The lyrical second theme (Theme b) provides a contrast in mood because of its changing meters and modal sound. The second measure outlines C-sharp⁷, the mediant. Griffes uses a B natural, which is outside of his scale, but returns to B-flat⁷ to end the phrase. Accompaniment is a simple ostinato:
The section becomes increasingly more vigorous. Counterpoint begins at measure 38 and continues through the following three-measure phrase. Measure 39 is harmonized in E major, a tritone from B flat, but measures 40 and 41 return to mediant and tonic harmony:

![Musical notation](image)

Two more phrases repeat, vary, and extend the melodic material. The last phrase (beginning at measure 46) has the highest energy level, with Germanic octave chords in the treble, virtuoso arpeggio passages in the bass, and it is harmonized by chromatic, ambiguous tonalities that end on a B-flat augmented chord in measure 50:\(^\text{1,4}\)

\(^{1,4}\)Note that the F sharp of the B-flat augmented chord is the third of D major.
The transitional motto returns in measure 51 outlining the D/G-sharp tritone.

The last three notes of the motto are repeated in successively higher octaves, and lead to a climax in measure 54 as they are repeated in diminution. A descent on the scale to A relieves tension, and the last three notes outline the semitone cluster to be used as an ostinato in the developmental area to follow:

Developmental material begins at measure 57. The first theme appears in the original key over an ostinato centered on A. The phrase is interrupted by a three-note bass descent and trill on E flat (a tritone from A):
The theme is then repeated at measure 62 over an ostinato centered around D sharp (the enharmonically respelled E-flat tritone from A). The theme is transposed and fragments are developed (particularly the upward leap). Descending sixteenth notes followed by a trill are employed contrapuntally against fragments of the first theme in measures 71 to 74, and the section builds to a climax on a B-flat augmented chord in measure 76:

A theme begins in measure 77 which resembles Theme t. At first it appears to be bitonal, with the bass in D and the treble in E flat, but it becomes atonal, shifting to other key areas and containing two tritone intervals at the ends of sub-phrases. In a manner very much like the atonal music of Schoenberg, the continuity of this section is maintained primarily by means of rhythm. The rhythmic motive on the last beat of every measure compensates for the ambiguous tonality of the
theme and its harmonizations, many of which are arpeggiations of augmented chords and tritones. The material is repeated at higher octaves and denser textures, and the lowest notes of the bass climb by chromatic half step from D to F sharp in measures 84 through 88. The anticipated climax avoids a point of arrival and immediately descends to the recapitulation:

![Musical notation image]

In measure 89 the recapitulation begins with the melody harmonized by chords of the Griffes scale accompanied by an arpeggiation of the B-flat major seventh:

![Musical notation image]

Measures 91 through 93 are identical to the first variation of the theme in measures 12 through 14. Measure 94 is identical to measure 22, in which the theme is accompanied by the C-sharp pentatonic scale in the treble.

Transitional material in measures 95 through 100 is the same as in measures 23 through 28. New material beginning at
measure 101 features the melodic leap of Theme a, and the transition concludes on a B-flat/F-sharp augmented fifth, and finally on a lone B flat.

The second theme area (measure 105) is nearly identical to its first appearance except that it is transposed a half step higher to B natural. The transitional motto appears at measure 115 in the key of its original appearance in measure 31 (B flat/E flat). Development of its last three notes leads to repeated chords on E flat with an added F natural:

![Music notation image]

Although the repeated chord in measure 121 may be read as an E-flat ninth, bitonality is indicated here. The idea is similar
to the stacked fifths of the impressionistic pieces; in this case, Griffes is emphasizing the importance of both E-flat and B-flat tonalities. Measures 122 and 123 repeat the notes E-flat and B-flat in one hand and B-flat and F natural in the other. The section ends on B-flat and E-flat, and immediately begins Section II, the developmental portion of the large-scale sonata form.

The theme beginning the development section in measure 125 (Theme t') is based on transitional material from Section I. It is tonally ambiguous — its antecedent is in E-flat; the consequent concludes in B-flat. Three variations on this period follow, alternating $\frac{5}{4}$ and $\frac{4}{4}$ meters and varying the melody as well as the accompaniment. The first variation is bitonal: the antecedent phrase (in E-flat) is harmonized in B-flat; the consequent phrase (in B-flat) is harmonized in D-flat.

The antecedent phrase of the second period (beginning at measure 135 below) appears to be in D-flat, but the consequent phrase concludes in B-flat. The third variation (measure 141) again begins in D-flat, and it is harmonized by a tritone. Its second phrase is harmonized by clear D, E-flat and B-flat tonalities.
The subsection beginning at measure 146 is clearly developmental. It has three periods which employ variations of the dotted rhythmic motive of Theme a, which incorporates a half-step descent:

The first period is contrapuntal, and the motive is echoed twice in the lower voice:

The second period is homophonic and dissonant:
The third period leads to the climax in B-flat minor. Note Griffes' tendency, based on this passage and on the impressionistic pieces that were previously studied, to build from dissonance to a clear tonality at the climax. In this case, B-flat minor (without the dissonant major third or the seventh) is preceded by an F augmented dominant:

In classical fashion, the climax is followed by a closing section. Here a tranquil melody in B-flat major and minor begins at measure 162 and extends for three phrases over a quiet B-flat ostinato. The melody derives from Theme t' that is varied at the beginning of this section (see measures 138 and 139) and is labeled Theme t". B flat is the submediant rather than the dominant of the section that follows; however, Griffes consistently has been using B flat to lead to mediant as well as to E-flat tonalities, and the sound is not unexpected.

In measures 172 and 173 (below) Griffes ends Theme t" in D-flat major, then returns to restate Theme t' which began Section II. The first phrase outlines E flat as it did before; the phrase beginning at measure 177, however, does not go to B flat. It prolongs F, then emphasizes F/F-sharp half tones, which have
been treated interchangeably (F as fifth of B flat; F sharp as the third of D major):

Measures 182 to 187 outline an F/F-sharp\textsuperscript{7} chord with raised fifth (dominant of B flat). F first rises to A, and dissonant sixths in measures 184 to 187 rise to C sharp and E flat:

The pattern that began in measure 180 repeats the previous dominant without the F/F-sharp root to outline an A-major triad with lowered fifth (see measures 190 and 191 below), and the section concludes emphasizing the A/E-flat tritone. The last chord on E flat is a tritone from the opening A of the section to follow:
A tritone (A/E-flat)

The number of measures between the climax and the recapitulation (Section III) seems large in proportion to the size of Griffes' sonata. However, like the second development of Liszt's B-Minor Sonata, Griffes' middle section served a double-structural function and needed to have a sense of completeness. Griffes, in fact, orchestrated this section as an independent piece in 1919 and titled it Nocturne.

Section III, the recapitulation portion of the large-scale sonata form, begins at measure 196 without a new metrical sign, which indicates it is meant to continue from the previous section. It is the most contrapuntal and dissonant of the sections, is in a modified double binary form, and is in the style of a French gigue. The rhythm of this section, which provides its unifying force, is derived from the sixteenth-note anacrusis of the introduction (in performance the notes of the gigue have approximately the same time duration as the sixteenth notes of the anacrusis):

---

18Willi Apel in the *Harvard Dictionary of Music* (Cambridge, Mass.: Harvard University Press, 1981), p. 346, says the gigue, which is usually the final movement of a Baroque-period dance suite, is characterized by compound duple meter, dotted rhythm, wide intervals, and fugal writing.
Introduction: Gigue:

Equally important, the rhythm acknowledges preclassical music in the form of a Baroque dance movement. Neoclassical trends coming from Paris were embracing instrumental-style melodic lines that made use of wider intervals and repeated notes rather than lines that could be sung by the human voice. The forms of pre-romantic times -- the Baroque dance suite and the fugue as well as the classical forms of Haydn and Mozart -- were also enjoying a resurgence in popularity. The neoclassical movement was just beginning at the time Griffes' sonata was composed, and some aspects of the sonata show that he was part of the emerging trend. There are also aspects of the sonata that are not characteristic of the style. The most important is that Griffes continued to use post-Wagnerian chromaticism while the neoclassicists favored a sparing use of accidentals and showed a striking affinity for the key of C major. Griffes' tendency toward Germanic chromaticism and emotionalism as well as his formal scheme probably better qualify this sonata to be called "neoromantic" than "neoclassical," although neither term was in very wide use at the time this sonata was written.

The first theme of Section III (Theme c) is in the key of D, with emphasis on the dominant. The section is intended to be a recapitulation, and shares a scale, tonal areas, and a derivation
of the transitional material with the large-form exposition. Its opening theme is also related to the first theme of the exposition as follows:

The antecedent phrase of the gigue lacks a third to indicate major or minor, and the consequent phrase outlines both B-flat major, the submediant, and D major. It is harmonized contrapuntally with many dissonant intervals. Note also that its rhythmic pattern dominates all of Section III:

A variant appears at measure 220 and is labeled Theme c'. It is based on the notes of Theme c that begin on the last A of measure 198. The variation is polyrhythmic (the treble plays a lyrical theme in duple meter while the bass reiterates the
triplet rhythm of the gigue), and the harmony is atonal rather than bitonal against the melody:

![Musical notation image]

It closes on repeated B-flat chords in the rhythm of the gigue:

![Musical notation image]

The second theme opens without defining an obvious tonal center and utilizes Griffes' scale (see page 119). Here the rhythm of the voices is reversed from measure 232 above — the treble is in $\frac{3}{4}$ rhythm and the bass is in $\frac{6}{8}$. The phrase is repeated at the octave:

![Musical notation image]

At measure 246 a repeat and extension of the phrase utilize both F and F sharp; and at measure 254, Griffes uses the
chromatic notes of the second tetrachord of his scale -- G
sharp, A and B flat -- as another variant over a syncopated
bass.

After the previous dissonant phrases, measure 254 acts as
a point of harmonic arrival. Note that in this phrase B-flat
seventh chords lead to D major. The second theme (Theme d)
ends on B flat, which becomes a pedal point for the beginning of
the second recapitulation:

The second half of Section III is similar to the first,
except that it uses a transitional passage in place of the
variant of the first theme (c') to separate the first and second
theme areas. It opens with a restatement of Theme c (measure
264). At measure 288 a transitional passage utilizes bass
dotted-quarter notes that show some similarity to Theme t.
Griffes concludes the transitional passage emphasizing B flat and
D, and the A/E-flat tritone:
The second theme (Theme d, beginning in measure 304) is treated in syncopation over B-flat pedals and oscillating patterns in the left hand. The bass emphasizes B flat and E flat, and the main body of the sonata wraps up with repeated B-flat major-minor seventh chords like those in the introduction:

It should be noted that this analysis stands alone in ending the recapitulation (Section III) at measure 320. Scholars who have analyzed the section as an independent movement have included various parts of the coda to arrive at variations on sonata form. There are two reasons for choosing this point to end the main body of the single-movement sonata. The first takes neoclassicism into account and hypothesizes that Griffes intended the form of this section to resemble a Baroque gigue. The second looks at how Griffes has previously used motives and chords which make up the "basic shape" of a piece. The composer's choice of a B-flat major-minor seventh, which was the

Pratt sees the "movement" to be in sonata-rondo form with some modified features; Maisel, Arlton, and Stoll see resemblances to sonata form without recapitulation.
introductory chord of the sonata, indicates that he intended closure at this point.

The Coda, which begins with a section marked "Appassionato," draws from Themes C', d, and transitional material. The first phrase at measure 321 is based on Theme c'; the second (at measure 325) is based on Theme d.

After an episodic section which ends on a low B flat, the tranquil theme of retransition that followed the sonata’s climax in the development reappears (measure 338, Theme t”). A descending bass line in the rhythm of the gigue leads to an inconclusive chord which contains the E-flat/A tritone with an added C sharp:

\[ \text{music notation} \]
Material at measure 346, marked "Lento," is also derived from transitional material (Theme t). Here it is treated contrapuntally in a series of slowly rising lines in which the texture thickens and the dynamics increase. The final chords of this section repeat the final notes of the previous section (E flat, A, C sharp at measure 345) with an added B flat:

In the "Tempo primo" section (measure 363) Theme d reappears in syncopation, as it did in measure 304. The ascending chromatic motive increases in energy and texture to end on a bitonal chord (D minor against a dissonant augmented octave in the treble) that resembles C-sharp major, but includes the chromatic cluster of the theme (C natural, C sharp, D, F natural, G sharp):
The concluding section, marked "Presto," continues to use Theme d in alternating $\frac{3}{4}$ and $\frac{6}{8}$ meter over a bass rhythm that resembles a syncopated waltz. The first phrases of the section use rather clear harmonies in D, B flat and E flat; the two-phrase episodic section that follows is more dissonant.

The descending bass scale beginning in measure 391 is interesting because of its resemblance to the descending scale in Liszt's B-Minor Sonata. Liszt's descending scale plays a role in his sonata similar to Griffes' transitional Theme t, and is probably the most characteristic motive in the sonata:

Griffes:

Liszt:
Griffes' descending notes are consistent with the notes of his own scale, but the resemblance is sufficiently close to make it appear that Griffes was paying tribute to Liszt.

At measure 399 Griffes uses altered dominant chords (on F, B flat and A) and a chromatically descending bass line to lead to a climax on a first-inversion D chord in measure 403.

A three-measure extension contains chords on E flat, D, B-flat7 and A7. At measure 407 the A7 leads to a root-position D, which alternates with B-flat sevenths for four bars. At measure 411 the melodic motive is abbreviated and played in diminution over A and D octaves in the bass in a final drive to the end of the piece. At 413 G sharp embellishes the chord A in the treble while E flat embellishes D in the bass. The line drives upward in measure 414, through a right-hand tritone. After one last chromatic appoggiatura in measure 415, the sonata ends in D with open fifths. The F sharps employed in measures 411 through 415, and the sounding properties of the twentieth-century piano, imply conclusion in D major rather than the D minor of the key signature:
In the Piano Sonata we can see an extension of many of the ideas Griffes had worked out in his Roman Sketches, Op. 7, and important elements from the earlier set provide keys to understanding the sonata. One piece from the impressionistic set is built around a dominant chord that does not resolve normally ("Peacock"), and others experiment with aspects of mediant-tonic relationships ("Nightfall" and "Fountain"). These harmonic elements are developed on a larger scale in the sonata. A fundamental "basic shape" is discernible in all of the impressionistic pieces, and it denotes the configuration of musical elements that are manifested within each piece. Recognition of this concept provides an understanding of the sonata's form and tonality, which evolve from the introductory B-flat major-minor seventh motive.

The sonata shows Griffes' indebtedness to his romantic training and to Liszt, and also illustrates Griffes' remarkable
ability to assimilate and develop the most progressive trends that were going on in his musical world. The sonata is Griffes' best work for piano, and it is a landmark in American music.
CONCLUSION

At the beginning of the twentieth century, two dichotomous trends had developed among American composers. One trend can be called "European traditional." America was still considered to be a culturally backward province of Europe. Its most talented music students were sent to Germany for proper study. When these young musicians returned, they mainly wrote and taught good German music, and that became their chief contribution to the American scene.

The second trend was uniquely American. Popular American music appeared in the form of ragtime and jazz, in addition to other vernacular traditions such as American Indian and gospel tunes. Serious American composers disdained vernacular music in an effort to preserve their new-found sophistication, and for the most part this vernacular music remained unrecognized in art-music circles until the mid-1920s. Most trained American musicians remained tied to European traditions, and the music of serious composers who utilized Americanist themes remained relatively obscure.

Griffes was an American, although he cannot be called an Americanist composer. Like most musicians of his day, he had been packed off to Germany to learn "civilized" music. Unlike many of his colleagues, however, he did not remain locked into the methods he had been taught, nor did he jump on the Americanist bandwagon.
Instead, Griffes spent his most creative years open-mindedly absorbing and participating in the cultural events that were taking place in New York City. The second decade of the twentieth century was a key transitional period in the history of music, and in New York Griffes had the opportunity to become acquainted with some of the most progressive music and musicians in the world. He had a wide circle of friends who had interests ranging from American musical nationalism to the most avant-garde international trends, and he incorporated into his music all of the innovations that were amenable to his style. In addition to influences from France, Germany, and Russia, Griffes became fascinated with Oriental music. He saw its archaic pentatonic scales, chromatic harmonies, augmented seconds, and pedal points to be at home in the dissonance of modern music.

The piano pieces that were analyzed in this study illustrate Griffes' unique ability to combine twentieth-century innovations with an essentially romantic power of expression. For example, the impressionistic set shows the composer's expert utilization of impressionistic ideas. However, even within the impressionistic idiom, Griffes' work shows influences from Scriabin, Stravinsky, and Schoenberg and retains the composer's unique stamp of romanticism, especially in transitional areas and in virtuoso passages that lead to climaxes.

The pieces that were studied were composed within a three-year period (1915 through early 1918). What is fascinating is that within that relatively short period of time Griffes' inter-
ests had shifted sufficiently to allow an analysis of the pieces to trace his continuing evolution. The works discussed also illustrate Griffes' remarkable ability to process and develop the most progressive musical trends of his time as they were actually emerging.

In the first impressionistic piece, "The White Peacock" (1915), Griffes used the whole-tone scale and based the piece around an altered dominant chord that never resolved to a traditional tonic. Accented appoggiatura tones played a major role in creating dissonance. In the following three pieces (composed in 1916), the Oriental influence had become more pronounced. Pentatonic and Oriental scales provided unique sonorities, ostinati and pedal points became increasingly important, major-minor and tonic-mediant relationships became blurred, and polytonality and chromatic clusters accounted for most of the dissonance.

By late 1917 Griffes had adopted a starker, more austere style. As seen in the Piano Sonata, his texture had become increasingly contrapuntal, with melodic lines that contained wide-intervaled dissonances. His continual experimentation with scales led him to select a unique synthetic scale for this work, and dissonances in the piece stemmed not only from the blurring of primary tonalities and bitonality, but also from atonality. Griffes also expanded traditional form to create a unique one-movement double-structure sonata which is unified by intervals characteristic to its scale and by its tonal structure.
Although Griffes' roots were in the romantic tradition of Liszt, both the impressionistic pieces and the sonata reflect the innovations of the most progressive international composers of the early twentieth century: Debussy, Ravel, Scriabin, Stravinsky, and Schoenberg. In many cases Griffes developed ideas that were still in formative stages, such as those seen in the neoclassical and neoromantic movements; and his attention to fundamental aspects of musical construction is evidenced by his clear use of a "basic shape."

We can see from this study that Griffes refused to lock himself into a stylistic strait jacket. His American contemporaries either dutifully followed the Franco-Germanic tradition or promoted American music with varying degrees of skill. Rather than travel in their paths, Griffes went his own way. He drew inspiration from the international "melting pot" of ideas in his cultural milieu, and his work became a harbinger of a new direction in American music that could draw on any or all of the cultural systems of the world. Griffes was a talented synthesizer and developer of new ideas, and his work has withstood the attrition of time better than any American composer of his generation.
Appendix A

LISZT SONATA IN B MINOR

AS A ONE-MOVEMENT SONATA FORM*  

<table>
<thead>
<tr>
<th>Section</th>
<th>Location</th>
<th>Theme</th>
<th>Key</th>
</tr>
</thead>
<tbody>
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<td><strong>Exposition</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Thematic presentation</td>
<td>1 - 31</td>
<td>a, b, c</td>
<td>g, xxx</td>
</tr>
<tr>
<td>Tonal presentation</td>
<td>32 - 44</td>
<td>b, c</td>
<td>b</td>
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<tr>
<td>Transition</td>
<td>45 - 104</td>
<td>b, a</td>
<td>to D</td>
</tr>
<tr>
<td>Secondary area</td>
<td>105 - 204</td>
<td>d, c, b</td>
<td>b, f, d, D, xxx</td>
</tr>
<tr>
<td>Development I</td>
<td>205 - 327</td>
<td>b, d, c</td>
<td>xxx, b</td>
</tr>
</tbody>
</table>

| Slow Sub-Movement            |          |       |                   |
| In Sonata Form               |          |       |                   |
| (Development II)             |          |       |                   |
| Principal area               | 328 - 346| e     | F sharp           |
| Transition                   | 347 - 348| e     |                   |
| Secondary area               | 349 - 355| c     | A                 |
| Cadential area               | 356 - 362| c     | xxx               |
| Development                  | 363 - 392| d, e, b| xxx               |
| Recapitulation               | 393 - 459| e, c, a| F sharp =         |
|                              |          |       | G flat            |

| Recapitulation               |          |       |                   |
| Thematic presentation & Fugato| 453 - 545| a, b, c| b flat, b        |
| Transition                   | 546 - 599| b, a, c| xxx, F sharp      |
| Secondary area               | 600 - 615| d     | B                 |
| Cadential area               | 616 - 649| c, b  | B, xxx            |

| Coda I                       |          |       |                   |
| Transition                   | 650 - 699| c, a, b| xxx, F sharp      |
| Secondary area               | 700 - 710| d     | B                 |

| Coda II                      |          |       |                   |
| Cadential area               | 711 - 760| e, c, b,a| B                |


Appendix B

GRIFFES PIANO SONATA

AS A ONE-MOVEMENT SONATA FORM

<table>
<thead>
<tr>
<th>Section</th>
<th>Location</th>
<th>Theme</th>
<th>Key</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
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<td></td>
<td>B-flat M-m</td>
<td>Presentation of basic ideas</td>
</tr>
<tr>
<td>Exposition (Section I)</td>
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<td></td>
<td></td>
<td>Sonata Form</td>
</tr>
<tr>
<td>First theme area</td>
<td>10 - 22</td>
<td>a</td>
<td>B-flat M-m</td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td>23 - 30</td>
<td>a (derived)</td>
<td>xxx, B flat</td>
<td></td>
</tr>
<tr>
<td>Second theme area</td>
<td>36 - 50</td>
<td>b</td>
<td>B flat</td>
<td></td>
</tr>
<tr>
<td>Closing section</td>
<td>51 - 56</td>
<td>t</td>
<td>xxx</td>
<td></td>
</tr>
<tr>
<td>Development area</td>
<td>57 - 76</td>
<td>a (derived)</td>
<td>xxx</td>
<td>Climax evaded</td>
</tr>
<tr>
<td></td>
<td>77 - 88</td>
<td>t (derived)</td>
<td>xxx</td>
<td></td>
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<tr>
<td>First theme area</td>
<td>89 - 94</td>
<td>a</td>
<td>B-flat M-m</td>
<td></td>
</tr>
<tr>
<td>Transition</td>
<td>95 - 104</td>
<td>a (derived)</td>
<td>xxx, B flat</td>
<td></td>
</tr>
<tr>
<td>Second theme area</td>
<td>105 - 115</td>
<td>b</td>
<td>B natural, E flat</td>
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<tr>
<td>Closing section</td>
<td>115 - 124</td>
<td>t</td>
<td>E flat (B flat)</td>
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<tr>
<td>Development (Section II)</td>
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<td></td>
<td></td>
<td>ABA Form</td>
</tr>
<tr>
<td>First Part</td>
<td>125 - 145</td>
<td>t'</td>
<td>(E flat) B flat</td>
<td></td>
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<tr>
<td>Second Part</td>
<td>146 - 161</td>
<td>dotted motive</td>
<td>xxx, B-flat minor</td>
<td>Climax</td>
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<tr>
<td>Closing section</td>
<td>162 - 173</td>
<td>t''</td>
<td>B-flat M-m</td>
<td></td>
</tr>
<tr>
<td>(First Part)</td>
<td>174 - 179</td>
<td>t''</td>
<td>E flat</td>
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<tr>
<td>Retransition</td>
<td>180 - 195</td>
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<td>xxx, E-flat/A tritone</td>
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<td>Recapitulation (Section III)</td>
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<td></td>
<td>Modified Binary</td>
</tr>
<tr>
<td>First theme area</td>
<td>196 - 219</td>
<td>c</td>
<td>D Maj., B flat</td>
<td>Form</td>
</tr>
<tr>
<td>Variant on first theme</td>
<td>220 - 237</td>
<td>c'</td>
<td>xxx, B flat</td>
<td></td>
</tr>
<tr>
<td>Second theme area</td>
<td>238 - 263</td>
<td>d</td>
<td>xxx, B flat</td>
<td></td>
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<tr>
<td>First theme area</td>
<td>264 - 287</td>
<td>c</td>
<td>B flat</td>
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<tr>
<td>Transition</td>
<td>288 - 303</td>
<td>t (derived)</td>
<td>xxx</td>
<td></td>
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<tr>
<td>Second theme area</td>
<td>304 - 320</td>
<td>d</td>
<td>B-flat M-m</td>
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<td>Coda</td>
<td>321 - 328</td>
<td>c', d</td>
<td>D, B flat</td>
<td>&quot;Appassionato&quot;</td>
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<tr>
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<td>329 - 337</td>
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<td>xxx, B flat</td>
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<td></td>
<td>338 - 345</td>
<td>t''</td>
<td>B flat, E flat</td>
<td></td>
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<td></td>
<td>346 - 362</td>
<td>t (derived)</td>
<td>E flat</td>
<td>&quot;Lento&quot;</td>
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<td></td>
<td>362 - 378</td>
<td>d</td>
<td>E flat, B-flat</td>
<td>&quot;Tempo primo&quot;</td>
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<tr>
<td></td>
<td>379 - 415</td>
<td>d</td>
<td>B flat, E flat</td>
<td>&quot;Presto&quot;</td>
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<td></td>
<td></td>
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<td>D major</td>
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Appendix C

INTRODUCTORY MOTIVE AND THEMES

GRIFFES PIANO SONATA

Introductory Motive

Theme a

Theme b

Theme t

Theme t'

Theme t''

Theme c

Theme c'

Theme d
SELECTED BIBLIOGRAPHY


