

**Piano Music Of
CHARLES TOMLINSON GRIFFES**

New World Records 80310

Surveying the uneven terrain of music on this continent over the past two hundred years, Winthrop Sargeant noted that "Charles Tomlinson Griffes [1884-1920] wrote some of the most beautiful music ever created by an American." A growing number of critics and musicologists today are in fair agreement with that estimate: some of Griffes's works, like the Sonata for Piano, rank as American classics; and his songs are regarded as among the finest produced in the twentieth century. [Also see New World Records 80273-2 *Charles Tomlinson Griffes* and 80463-2 *An Old Song Resung*.]

Griffes played an active role in the sweep of musical innovation that marked the early years of the century. Unlike his noted contemporary Charles Ives, who worked in isolation as a true hermit-discoverer, Griffes functioned in the full context of the "modern" revolution. "What he gave those of us who came after him," Aaron Copland has written, "was a sense of the adventurous in composition, of being thoroughly alive to the newest trends in world music and to the stimulus that might be derived from such contact." In a letter dated November 30, 1911, Griffes himself explained, "One cannot possibly play the new composers much without being influenced by them in one's own compositions. But I do have a deathly fear of becoming one of the dull imitators of the innovators. There are already enough of those." Hans Nathan gets it exactly right when he says:

Griffes was the first American-born composer of consequence whose work was closely linked to the international scene of his time. He was familiar with new scores by Debussy, Ravel, Scriabin, Stravinsky, Schoenberg, Busoni, Milhaud, Varèse, and the American Ornstein—and thus keenly aware of the new trends—indeed contributing to them. . . . But he was no mere observer nor an uncritical admirer of the European avant-gardists. Instead, he utilized their stimulus to pursue his own course.

The first medium to which Griffes addressed himself seriously was solo piano. Though he wrote dozens of songs, the earliest in 1901, his efforts for piano predate any of these. He also composed for orchestra, chorus, organ (which he detested), and string quartet as well as a considerable variety of other chamber ensembles. But it was piano that first caught his interest and held him consistently throughout his too brief life. He was still putting the final touches to his great Sonata and writing some new pieces for piano when he had less than a year to live.

In Elmira, New York, where he was born in 1884, Griffes conceived the hope of becoming a concert pianist as well as a composer. Not at first, however: As a pianist he cannot be considered a true prodigy. When he began lessons with his eldest sister Katharine, he was no longer a small child, and even then his period of study proved brief and abortive. Piano was dropped. Not till a later period did Griffes show a sustained interest in music. But now, resuming with his sister, his progress on the instrument was dramatic. By the time he was eleven, his sister thought it best for him to continue under the guidance of her own teacher, Mary Selena Broughton, who was "Professor of Piano Playing" at Elmira College and an exotic addition to Elmira society from New Zealand.

Recognizing the special giftedness of her young charge, Broughton treated him as almost an equal in taste and judgment. From the start she sedulously nourished his pianistic talent and enlarged his

musical appreciation, later offering lessons in harmony and counterpoint to encourage his first efforts as a composer. The earliest Griffes composition is an 1898 set of six piano variations dedicated to her. Though hardly a mature work, the set shows remarkable ease in handling the variation form as well as a considerable facility for rather elaborate keyboard figurations. Perhaps the most discernible influence is Mendelssohn, whose music Griffes studied and whose letters he read in volumes borrowed from Elmira's Park Church.

Also dedicated to Broughton were four preludes (with a mazurka thrown in) of 1899-1900, which show a good acquaintance with Chopin. Through the years Griffes's profound appreciation of Chopin would remain, subject always, however, to scrutiny and constant questioning. The effectiveness of the E major Scherzo he would find weakened by extensive repetitions. He would begin then to talk of "permissible" cuts in Chopin, carefully planning which cuts to make, and himself playing the Scherzo thus shortened. He would bestow this same lifelong process of reevaluation on every other intense musical enthusiasm of his—Liszt for example—and with the utmost discrimination, critical to the point of harshness, on Debussy. "I cannot stand these bagatelles," he would write in 1913 about the *Children's Corner*, "they seem too much like popularization." The English critic Wilfrid Mellers, commenting on how American music in the Debussian idiom now seems parasitic, continues, "There was one composer, however, who—starting from Debussian premise—created music characteristically personal and American. He was Charles Griffes. . . ."

Both Chopin and Liszt figured in a recital Griffes gave in 1903, the year he was graduated from Elmira Free Academy. One of his encores, mentioned by the local reviewer, was "a beautiful prelude of his own composition." To study further he then went abroad. No worthwhile musical education was to be had in America, and there was but one place to go. From every quarter of the United States and Canada students were flocking to the musical culture of Wilhelmine Germany. When Griffes arrived in Berlin in 1903 he was still part of a general drift that had characterized the latter half of the nineteenth century and was to carry over into the earlier part of the twentieth. There was no money in his family to cover the expedition. With five children to support, Griffes's father, a shirt cutter and clerk in a men's clothing store, had nothing to spare. Broughton provided financial assistance for the project on the understanding that Griffes would repay her after his return.

Griffes spent four years, 1903 to 1907, on his musical education in Berlin and in the end decided his vocation was that of composer. He became convinced that his hands were too small for a concert pianist, and in any case he had begun too late. His first two years he attended the Stern Conservatory, where he studied composition with Philippe Rüfer and piano with Ernst Jedliczka and then Gottfried Galston, a Leschetizky pupil from whom Griffes learned the renowned "technique." In his first year he was asked to perform on one of the school's end-of-the-year programs—a form of recognition not normally accorded beginning students. At the end of his second year, he played a composition of his own, the first movement of a Sonata in F minor, at a student recital. ("Why have you murdered your child?" his piano instructor demanded.) This was the first of four early, sometimes rambling piano sonatas, composed from 1904 to 1913, which helped him gain mastery of the sonata form.

In his third and fourth years in Berlin, Griffes worked outside the Conservatory, though continuing piano lessons privately with Galston. He pursued composition on his own, with a few lessons from Engelbert Humperdinck, whose overture to *Hänsel und Gretel* he would a few years later, in America, transcribe for two pianos with a brilliance earning Humperdinck's warm commendation.

There was no money to cover his fourth year. Broughton's past generosity had by now exceeded her funds. A German friend contributed what was needed, and Griffes earned what he could by giving lessons.

Griffes returned to America in 1907 a thoroughly trained professional. All that an intensive and prolonged theoretical training could impart to a novice he had gratefully accepted. What if he had been unduly conditioned by his masters and the milieu? (Wagner and Richard Strauss were gods.) He was young and eclectic by nature and would outgrow the specific. In the approaching radical era of modern music, when some of his contemporaries were to function as simple neoterics, vacuously rejecting a heritage they had never bothered to possess, Griffes would stand out as one composer who retained a mastery of the traditional craft. Whatever the course of his expression, it would rest on a firm foundation of knowledge.

His own playing, he had discovered, was not—by Berlin standards, at any rate—exceptional enough for a career as concert pianist. Although he was almost perfect within a certain limited range, he was not capable of the greatest technical dexterity. Rather he planned to compose and, in order to support himself, took a job immediately as piano teacher, with ancillary duties as choir director and organist, at the Hackley School for Boys in Tarrytown, New York. There he was to stay for the rest of his life. He had, really, little choice: the pay was paltry, but it was at least dependable, and on his shoulders had fallen the responsibility for contributing to the support of his widowed mother and a sister. There was also his financial obligation to repay Broughton. To the end, his work at the school remained the menial chores of a musical drudge. In all his years there, Griffes was never to have one student in whom he might take genuine pride, one truly outstanding pianist to tide him over the dull ones. He learned to put up with that, but "Oh! how they bore and weary me!" he wrote a close friend.

Hackley was about an hour from New York, and on every free day he could manage Griffes took a train to the city, where he tried to interest performers in his work. During these sojourns he did in fact succeed in placing his pieces with several outstanding concert artists (Winifred Christie, Harold Bauer, Rudolph Reuter, Rudolph Ganz). At first a few of his early German songs were published by G. Schirmer, Inc. Thereafter, as Griffes entered a period of modern and independent composition, Schirmer's doors were closed to him. Not till the great pianist and composer Ferruccio Busoni personally intervened in 1915 on his behalf were any piano works at all accepted for publication.

Through a significant process of reevaluation, Liszt came to occupy a special place in Griffes's musical development. Once, playing through the "Sursum Corda," Griffes was astonished to discover what he had never noticed before—a passage where the right hand moves in a whole-tone scale. Both public and critics in New York, Griffes felt, failed to grasp the profundity and range of Liszt's music, and esteemed him as a master of pyrotechniques. In 1911, Griffes performed Liszt's E-flat Concerto with the Elmira Symphony, and shortly thereafter composed a Rhapsody in B minor which may be considered in part a tribute to Liszt, whom he regarded as a misunderstood and underrated artist and also shows the influence of Brahms and the Russians.

Griffes's pay at Hackley would never amount to anything substantial. As late as five years after he started there, he was receiving \$1,300 per year—that is \$36 a week with room and board during the school year. Since he contributed about \$700 per year to support his mother and sister, he himself

learned to manage on less than half of \$36 a week.

"Oh, if only we had a little money!" Griffes once wrote in a letter to his sister Florence. Outside of his creativity, that moan was to become the pervasive theme of his life. He tried, every way he knew, to realize at least some pittance from his work. When not composing or tied down by duties at the school, he was always doing everything in his power to advance the performance and sales of his music. With all that, the maximum annual royalties he was ever to receive amounted to \$62.49. When in 1919 the Boston Symphony, under Pierre Monteux, scheduled Griffes's symphonic poem *The Pleasure Dome of Kubla Khan*, Griffes could not afford to have the orchestral parts copied for the performance. Already in the midst of several other musical projects, including symphonic works and a large theater piece, and encumbered by his daily routine at Hackley, he had to undertake the arduous labor of copying the parts himself. Exhausted and in a state of extreme debilitation, he used his last energy on that job. It was then that the illness that was to kill him invaded and took hold.

In 1920, at the age of thirty-five, Griffes was dead of empyema. Commenting on his demise, a *New York Times* editorial concluded, "We speak with pity or scorn of a public that would let a Mozart or a Schubert die and think that those bad old days are gone forever, but from time to time something uncomfortably like them and of the same sort is revealed in the present." Our loss is great, for Griffes possessed, in full measure, that most unaccountable of all artistic endowments: a fascinating musical personality.

In the following liner notes pieces on this record are discussed in order of composition without regard to the folio grouping or batch sequence in which they appeared. That this or that selection of pieces was first published in conglomerate under a heading such as *Fantasy Pieces*, *Three Tone-Pictures*, or *Roman Sketches* is not here considered. (See List of Piano Works.) Omitted throughout is any discussion of the poetic titles and segments of verse quotation that Griffes often affixed to his music. Critics have sometimes made much of Griffes's supposed reliance on poetic texts in his piano works. Most often, however, he simply designated a composition by its key till completion. Then he would search, in the New York Public Library or elsewhere, for appropriate bits of verse with which to introduce it. This was also true of his titles. Friends were enlisted to help out in the hunt for both titles and texts. Omitted also from these notes are works felt to be juvenilia or rejected by the composer in favor of their orchestral versions. Nor is there any mention of the children's pieces that Griffes, under the pseudonym of Arthur Tomlinson, turned out for small sums of money. He took no artistic interest whatever in these rather elementary samples of pedagogy and transcription. Illustrative of his attitude: G. Schirmer, with whom he had vast difficulty in placing his serious works, in 1919 requested more "Arthur Tomlinson" from him—"which makes me laugh," Griffes wrote in his diary.

—Edward Maisel

Edward Maisel, in association with Griffes's friend and interpreter the pianist Leslie Hodgson, assembled and collated Griffes's complete piano works. Notes taken during that collaboration were used in editing for performance the unpublished compositions in this album.

"The Lake at Evening" (1910) was dedicated to Leslie Hodgson, a Canadian pianist Griffes had known in Berlin, who became a dependable champion of his music. Hodgson not only gave the "Lake" its first public performance but also its final chord. For in Hodgson's habitual misreading of that chord as an unresolved sixth Griffes saw an improvement, which he embodied in the published

version. The "Lake" has an eerie, compelling effect obtained by the insistent repetition of its rhythmic figure within the rigorously subdued framework of the composition as a whole.

"The Night Winds" (1911, revised 1915) makes use of arpeggiated figures based on the whole-tone scale. According to Noble Kreider, a midwestern composer friend, it was originally conceived as a song. In that case it must have existed in radically different form, since the present manuscript consists mainly of pianistic figurations.

"The Vale of Dreams" (1912) loops beguiling thirds about an attractive main theme. Griffes once played the piece for the pianist Ernest Hutcheson, from whom he discovered that the "Vale" does not have a single concord in it till the final chord.

"Piece in D minor" (1915) is perhaps the most strikingly advanced of Griffes's shorter works. The tonality is centered on D, but the harmonic language anticipates that of his most mature work, the Sonata, which emphasizes semitones and augmented seconds.

"Piece in B-flat major" (1915) begins deceptively in D minor. Also deceptive is the opening mood, calm, subdued, the dance gradually gathering momentum. For a while the music has the character of a graceful waltz; then it becomes increasingly frenzied till at the end the spirit is that of a madcap revel.

"The White Peacock" (1915), perhaps the best known of the piano pieces, is occasionally cited as an exception to the rule that the poetic titles and verses adjoined to Griffes's compositions were not the source of his musical inspiration. Soon after his arrival in Germany he, in company with Mary Broughton, had visited the Zoological Garden; in a letter dated September 1, 1903, he mentioned something he had seen there: "Among the peacocks was a pure white one—very curious." Throughout the years thereafter he clipped pictures of white peacocks from wherever discovered, and there is one large awkward photograph he may have taken himself. He is even said to have kept handy by him William Sharp's poem "The White Peacock" while he worked on this composition. And yet, when a friend, Helen Marot, inquired about the piece, he informed her that its theme had formed itself while he was idly watching a sunset from a train between Tarrytown and New York. Not a peacock in sight: Perhaps as the theme developed it may have associated itself with the image that for so many years had obviously obsessed him. On May 30, 1915, he wrote in his diary, "Started a piece on MacLeod's *White Peacock*." (Fiona MacLeod was a pseudonym under which William Sharp wrote much of his poetry.) The pianist Rudolph Ganz suggested the ending that Griffes published. "In his version," said Ganz (in a letter to the author), "the peacock stood still, and in mine he went on."

"Legend" (1915), tossed off in three days, is a kind of waltz. Occasionally there occur a few bars in duple meter, reminiscent of the device used by Scriabin in his "Quasi-Valse," Op. 47. Harmonically, the piece might be considered a kind of étude on the French sixth chord.

"De Profundis" (1915), whose title derives from an execrable poem by William Sharp, was much prized and admired by Griffes's circle of intimates. On one occasion he played "all my new stuff" to a friend, "who liked 'De Profundis' best." To his composer friend Marion Bauer he humorously referred to it as his "tribute to Wagner." Since there is nothing even remotely Wagnerian here, this will have to remain a private joke undecipherable to posterity. "De Profundis" might be called a musical meditation, except for the passionate outburst that occurs in the middle, after which the piece returns

to the contemplative mood in which it began.

"Dance in A minor" (1916) harks back stylistically to an earlier period, and may therefore have been started earlier. Characterized throughout by verve and virtuosity, the dance is a tarantella, the same rhythm Griffes was to use later in the middle section of his *Poem* for flute and orchestra.

"Nightfall" (1916) may remind the listener of certain features in Ravel: for example, the use of overlapping hand formations, as well as a stunning glissando on the black keys. The English critic Christopher Palmer has suggested that the dissonant minor seconds anticipate some of the tone clusters in Bartók. An aura of mystery pervades the piece.

"Clouds" (1916) has been most revealingly contrasted by Wilfrid Mellers with Debussy's piece of the same name. He finds that in Griffes "a quality enters the music which we cannot find in Debussy." To Mellers it is a disturbing quality. For while in the Debussy there may be a sad sense of the littleness of humankind, there is nothing alienated or unsettling. In Griffes's "Clouds," however,

the bitonal floating of the ostinato chords and the unresolved appoggiaturas over a swaying drone induce a sense of separation, as well as of emptiness. Despite the refinement of the writing, there is a chill in the music remote from Debussy's sensuous elegance. . . .

"The Fountain of the Acqua Paola" (1916) may be the apotheosis of "water music" in modern times. If pianistically it reminds some listeners of Ravel's "Jeux d'Eau," Griffes's daring and individual experimentation with complex new harmonies will nonetheless reward close attention.

"Piece in E major" (1916) contains a segment of the melody that occurs as the love music in Scene II of *The Cairn of Koridwen*, a chamber ensemble Griffes composed the same year for a dance-drama at the Neighborhood Playhouse. The "Piece in E major" is a romantically beautiful interlude, written in a pianistically grateful style, which may be listened to in a spirit of simple pleasure.

Sonata (December, 1917-January, 1918, with extensive revisions on May 5, 1919) is Griffes's masterwork. On first hearing it, Rudolph Ganz adjudged it the finest abstract work in American piano literature. This was also the opinion of several other contemporaries, and posterity has seen little reason to alter the verdict. In this work, as in no other, Griffes broke through all bonds of eclecticism to strike out nakedly, uniquely, on his own. "Shockingly original," Virgil Thomson has called it. The Sonata is lucid in structure, precise in expression, and fierce in feeling. The unusual scale on which it is based runs C-sharp, D, E-flat, F, G-sharp, A, B-flat, C-sharp. A brief fortissimo introduction marked "Feroce" leads into the "Allegretto con moto" of the first movement, which follows sonata form rather closely. One unusual though not unprecedented feature of this movement is the key relationship between the second subject as enunciated in the exposition and as later appearing in the recapitulation, where it is played a semitone higher. The "Molto tranquillo" second movement follows without pause. It starts with a simple melody quietly stated in the bass, soon followed by a passionate fortissimo. After another calm passage, and then a return of the simple melody, the movement concludes with new material in 6/8, leading directly to the "Allegro vivace" third movement, also in 6/8. Toward the end of the third movement the calm statement that immediately followed the fortissimo of the second movement returns. The Sonata's climax, with its spirit of joyous abandon, is one of the most exuberant

passages in the entire literature for piano.

Three Preludes (1919), which Faubion Bowers calls "simply stunning pieces of craft and art," are all that Griffes completed of a set that was to be called *Five Pieces* (the "prelude" appellation is posthumous). They are very short. Each of the first two totals thirty-two bars, while the third comes to only twenty-four. No indications are given for tempos or dynamics, let alone fingering or pedaling. The performer is supposed to work all that out individually, and it is startling to hear these pieces from a variety of pianists or even from the same pianist in different performances. The first piece, for example, is sometimes played aggressively, sometimes in a quiet mood; the second sometimes ponderously, sometimes lightly and playfully. The tonality of the three pieces is also elusive, indeed but one short step from atonality. No. 1 might be said to center on A. No. 2, though beginning on A, settles on F minor. F is the first note of No. 3, which ends, however, on an A major triad. In the course of this third piece an exotic scale is presented: A, B-flat, C-sharp, D-sharp, E, F, G-flat, A.

**LIST OF PIANO WORKS
PUBLISHED**

Year of Publication

Piano Solo

<i>Three Tone-Pictures</i> , Op. 5	1915
"The Lake at Evening" (1910)	
"The Vale of Dreams" (1912)	
"The Night Winds" (1911, revised 1915)	
<i>Fantasy Pieces</i> , Op. 6	1915
Barcarolle (1912)	
Notturmo (1915)	
Scherzo (1913, revised 1915)	
<i>Roman Sketches</i> , Op. 7	1917
"The White Peacock" (1915)	
"Nightfall" (1916)	
"The Fountain of the Acqua Paola" (1916)	
"Clouds" (1916)	
<i>Six Short Pieces</i> (1918)	
(by "Arthur Tomlinson")	1918
March	
Dance-Song	
Marching Song	
Evening Song	
Parade March	
Waltz	
<i>Six Patriotic Songs</i> (1918)	
(by "Arthur Tomlinson")	1918
"America"	
"Yankee Doodle"	
"Marching Through Georgia"	
"The Star-Spangled Banner"	
"The Red, White and Blue"	

"Dixie"
Six Bugle-Call Pieces (1918)
 (by "Arthur Tomlinson") 1918
 "Reveille"
 "Taps"
 "Adjutant's Call"
 "The General's March"
 "Assembly March"
 "To the Colors"
Six Familiar Songs, arranged for treble clef (1919)
 (by "Arthur Tomlinson") 1920
 "My Old Kentucky Home"
 "Old Folks at Home"
 "America"
 "Yankee Doodle"
 "Maryland, My Maryland"
 "The Old Oaken Bucket"
Six Pieces for the Treble Clef (1919)
 (by "Arthur Tomlinson")
 These pieces are individually untitled 1920
 Sonata (December, 1917-January, 1918, revised 1919) 1921
 Three Preludes (1919) 1967
 "Legend" (1915) 1972
 "De Profundis" (1915) 1978

Work for Two Pianos

Arrangement of Overture to *Hänsel und Gretel* by Engelbert Humperdinck (1910 or before) 1951

UNPUBLISHED

Piano Solo

Six Variations in B-flat major, Op. 2 (1898)
 Four Preludes, Op. 40 (*sic*) (1899-1900)
 Mazurka (1899-1900?; ms. begins on last page of Four Preludes)
 Sonata in F minor (two movements) (1904)
 Notturmo (incomplete) (1906 or before)
 Sonata in D-flat major (one movement) (ms. is dated "1909-1910?")
 Arrangement of "Belle Nuit, O Nuit d'Amour" from *Les Contes d'Hoffmann* by Jacques Offenbach (1910 or before)
 Sonata in D-flat major (two movements) (1911?)
The Pleasure-Dome of Kubla Khan (1912, revised 1915; abandoned for piano, this later became the symphonic poem)
 Sonata in F-sharp minor (one movement) (ms. is dated "1912-1913?")
 Rhapsody in B minor (1912, revised 1914)
 "Piece in D minor" (1915)
 "Piece in B-flat major" (1915)
 "Dance in A minor" (1916)

"Piece in E major" (1916)
Piano arrangement of *The Kairn of Koridwen*, Scene II (1916)

Work for Two Pianos

Arrangement of 1907 orchestral *Symphonische Phantasie* (1910 or before)

Lost Works for Piano Solo

Arrangement of "Wiegenlied" by Richard Strauss (1906 or before)
Arrangement of "Los Parfums de la Nuit" from *Ibéria* by Claude Debussy (1915)
Intermezzo

Denver Oldham has established himself as an accomplished pianist, both in the United States and Europe. To date, he has performed twelve concert tours of Europe, making appearances in Copenhagen, Zurich, Oslo, The Hague, Vienna, Basel, Amsterdam, Berlin, Brussels, Dublin, and London, and two in South America, as well as numerous appearances in the United States. A graduate of The Juilliard School of Music, to which he won five scholarships, Mr. Oldham received his formal musical education under the guidance of Joseph Bloch, Edna Dalton and Miss Leland Thompson. Subsequently, he studied in London with Dame Myra Hess and Ilona Kabos. He also attended the Aspen Music Festival, studying with Alexander Uninsky as the recipient of the scholarship bearing Uninsky's name. Mr. Oldham has won, amongst others, the Paderewski Gold Medal from the National Guild of Piano Teachers and he is a two-time winner of the Gold Medal awarded by the Music Education League. In the last few years, Mr. Oldham has devoted a significant portion of his career to recording, concentrating on the works of neglected American composers. He has recorded the piano works of Charles Tomlinson Griffes, John Alden Carpenter, R. Nathaniel Dett, William Grant Still, and John Knowles Paine for New World Records, Altarus, and Koch International Classics. Mr. Oldham has also recorded two piano discs on the Disklavier Piano for the Yamaha Company. These are *Piano Works of John Alden Carpenter* and *Novelty Tunes including the Piano Works of Zez Confrey*.

SELECTED DISCOGRAPHY

An Old Song Re-sung. William Parker, baritone; William Huckaby, piano. New World 80463-2.
Bacchanale. Seattle Symphony Orchestra, Gerard Schwarz, conductor. Delos DE 3099.
De Profundis. James Tocco, piano. Gasparo GS 233.
Four Impressions. Olivia Stapp, mezzo-soprano; Dane Richardson, piano. New World 80273-2.
Sonata in F. Joseph Fennimore, piano. Albany TROY 102.
The Pleasure-Dome of Kubla Khan. Boston Symphony Orchestra, Seiji Ozawa, conductor. New World 80273-2.
Three Poems of Fiona MacLeod. Phyllis Bryn-Julson, soprano; Boston Symphony Orchestra, Seiji Ozawa, conductor. New World 80273-2.
The White Peacock. Dallas Symphony Orchestra, Andrew Litton, conductor. Dorian DOR 90224.
Zwei Könige sassen auf Orkadell. William Parker, baritone; William Huckaby, piano. New World 80463-2.

SELECTED BIBLIOGRAPHY

Anderson, Donna K. *Charles T Griffes: An Annotated Bibliography-Discography*. Detroit: Bibliographies in American Music No. 3, Information Coordinators, 1977.
Austin, William W. *Music in the 20th Century*. New York: Norton, 1966.
Chase, Gilbert. *America's Music*. New York: McGraw-Hill, revised second edition, 1966.

Machlis, Joseph. *American Composers of Our Time*. N.Y.: Crowell Co., 1963.
Maisel, Edward. Charles T. Griffes: The Life of an American Composer. New York: Knopf, 1943.
Reprinted 1972 New York: Da Capo Press.
Mellers, Wilfrid. *Music in a New Found Land*. New York: Knopf, 1966.

The references in the liner notes listed alphabetically are Faubion Bowers, *The Village Voice*, March 1, 1973, p.36; Aaron Copland, *Music and Imagination* (Cambridge, Mass.: Harvard University Press, 1952), p.103; Hans Nathan, in *A History of Song*, edited by Denis Stevens (New York: Norton, 1970), p.427; Christopher Palmer, *Impressionism in Music* (New York: Charles Scribner's Sons, 1973), p.235; Winthrop Sargeant, *The New Yorker*, February 27, 1978, p.100; Virgil Thomson, *American Music Since 1910* (New York: Holt, Rinehart & Winston, 1971), p.5.

The four scores in performing editions (see above) were prepared from manuscript; revisions and realizations were made in consultation with Prof. Donna Anderson, Edward Maisel, and Prof. David Reed. Special thanks to Prof. Anderson and Prof. Reed for their help.

These recordings were made between 1977 and 1981 in RCA studios in New York.

Program consultant: Edward Maisel
Digital mastering: Dirk Sobotka, SoundByte Productions, Inc., NYC
Cover design: Bob Defrin Design Inc., NYC
Library of Congress Card No.81-750210

This project is supported in part by a grant from the National Endowment for the Arts. This recording was also made possible with a grant from Francis Goelet.

FOR NEW WORLD RECORDS:

Herman E. Krawitz, President; Paul Marotta, Managing Director; Paul M. Tai, Director of Artists and Repertory; Lisa Kahlden, Director of Information Technology; Virginia Hayward, Administrative Associate; Mojisola Oké, Bookkeeper; Ben Schmich, Production Associate.

RECORDED ANTHOLOGY OF AMERICAN MUSIC, INC., BOARD OF TRUSTEES:
David Hamilton, Treasurer; Milton Babbitt; Emanuel Gerard; Adolph Green; Rita Hauser; Herman E. Krawitz; Arthur Moorhead; Elizabeth Ostrow; Don Roberts; Patrick Smith; Frank Stanton.

Francis Goelet (1926-1998), Chairman

© 1981 © 1997 Recorded Anthology of American Music, Inc. All rights reserved. Printed in USA.

CHARLES TOMLINSON GRIFFES (1884-1920)
COLLECTED WORKS FOR PIANO 80310-2
DENVER OLDHAM, piano

- 1 The Lake at Evening (from *Three Tone-Pictures*, Op. 5) (4:06)
- 2 The Night Winds (from *Three Tone-Pictures*, Op. 5) (2:15)
- 3 The Vale of Dreams (from *Three Tone-Pictures*, Op. 5) (2:57)

- 4 Piece in B-flat major (performing edition) (unpubl.: c A. Marguerite Griffes) (3:46)
- 5 Piece in D minor (performing edition) (unpubl.: c A. Marguerite Griffes) (2:06)
- 6 Legend (publ. Charles Scribner's Sons) (3:15)
- 7 The White Peacock (from *Roman Sketches*, Op. 7) (4:05)
- 8 De Profundis (publ. C. F. Peters Corp. for Henmar Press Inc.) (5:18)
- 9 Dance in A minor (performing edition) (unpubl.: c A. Marguerite Griffes) (2:34)
- 10 Nightfall (from *Roman Sketches*, Op. 7) (6:09)
- 11 Piece in E major (performing edition) (unpubl.: c A. Marguerite Griffes) (2:15)
- 12 Clouds (from *Roman Sketches*, Op. 7) (3:47)
- 13 The Fountain of the Acqua Paola (from *Roman Sketches*, Op. 7) (3:08)
- Three Preludes (publ. C. F. Peters Corp. for Henmar Press Inc.)
- 14 I (1:18)
- 15 II (1:30)
- 16 III (1:33)
- 17 Sonata (15:41)

© 1981 © 1997 Recorded Anthology of American Music, Inc. All rights reserved. Printed in USA.

**NO PART OF THIS RECORDING MAY BE COPIED OR REPRODUCED WITHOUT
WRITTEN PERMISSION OF R.A.A.M., INC.**

NEW WORLD RECORDS
16 Penn Plaza #835
NEW YORK, NY 10001-1820
TEL 212.290-1680 FAX 212.290-1685
Website: www.newworldrecords.org
email: info@newworldrecords.org

LINER NOTES © Recorded Anthology of American Music, Inc.