

BAROQUE ELEMENTS IN THE PIANO SONATA, OPUS 9 BY PAUL CRESTON

Chie Watanabe, B.M., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December 2011

APPROVED:

Gustavo Romero, Major Professor
Elvia Puccinelli, Committee Member
Pamela Mia Paul, Committee Member
Jesse Eschbach, Chair of the Division of
Keyboard Studies
Lynn Eustis, Director of Graduate Studies in
the College of Music
James D. Meernik, Acting Dean of the
Toulouse Graduate School

Watanabe, Chie. Baroque Elements in the Piano Sonata, Opus 9 by Paul Creston. Doctor of Musical Arts (Performance), December 2011, 37 pp., 46 musical examples, references, 43 titles.

Paul Creston (1906-1985) was one of the most significant American composers from the middle of the twentieth century. Though Creston maintained elements of the nineteenth-century Romantic tradition and was categorized as a “Neo-Romantic” or “20th-century traditionalist,” many of Creston’s compositions contain elements of Baroque music. His Piano Sonata, Opus 9 provides significant examples of Baroque elements, while already foreshadowing his mature style.

The purpose of this study is to explore Baroque elements in the compositional language of Paul Creston’s Piano Sonata, Opus 9. All four movements of the Piano Sonata will be examined in regards to its stylistic features associated with Baroque practices. These features mainly consist of rhythm, texture, imitative writing, and repeated phrase structure. Each category of the study will include comparisons of Domenico Scarlatti’s keyboard sonatas with Creston’s sonata. Through an examination of the Piano Sonata and its Baroque elements, this study hopes to inspire renewed interest in the work among musicians and to help the performer give a more stylistically coherent, and accurate, performance.

Copyright 2011

by

Chie Watanabe

ACKNOWLEDGEMENTS

All musical examples from Paul Creston's Piano Sonata, Op. 9, are reproduced with kind permission from Tim Creston and the University of Missouri, Kansas City, Library.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	iii
LIST OF MUSICAL EXAMPLES.....	v
Chapters	
I. INTRODUCTION	1
Purpose.....	1
Significance and State of Research.....	2
II. PAUL CRESTON AND HIS COMPOSITIONAL OUTPUT	6
Biography.....	5
Overview of Creston’s Output	8
Baroque Elements in Creston’s Work's	9
III. BAROQUE ELEMENTS IN THE PIANO SONATA, OPUS 9.....	12
Rhythm.....	12
Virtuosic Texture	17
Imitative Writing.....	22
Repeated Phrase Structure	25
Musical Genres Associated with the Baroque Period.....	28
IV. CONCLUSION.....	33
BIBLIOGRAPHY.....	35

LIST OF MUSICAL EXAMPLES

All musical examples from Creston's Piano Sonata are reproduced with kind permission from
Tim Creston and the University of Missouri, Kansas City, Library.

	Page
1. Creston, No. 64 from <i>Rhythmicon</i> , mm. 1-2.....	11
2. J.S. Bach, Two-Part Invention, No. 8 in F major, BWV 779, mm. 1-3.....	11
3. Creston, Piano Sonata, regular subdivision, movement 2, mm. 13-14.....	13
4. Creston, Piano Sonata, irregular subdivision, movement 4, m. 38.....	13
5. Creston, Piano Sonata, overlapping, movement 2, mm. 8-10.....	13
6. Creston, Piano Sonata, regular subdivision overlapping, movement 1, mm. 81-83.....	13
7. Creston, Piano Sonata, irregular subdivision overlapping, movement 4, mm. 123-134	14
8. Creston, Piano Sonata, movement 2, mm. 1-10.....	15
9. Scarlatti, Sonata, K. 233, mm. 59-71	15
10. Creston, Piano Sonata, fluctuation of duple and triple meter, movement 1, mm. 89-101	16
.....	
11. Creston, Piano Sonata, fluctuation of duple and triple meter, movement 2, mm. 50-53 ..	16
12. Creston, Piano Sonata, fluctuation of duple and triple meter, movement 3, mm. 34-36 ..	17
13. Creston, Piano Sonata, fluctuation of duple and triple meter, movement 4, mm. 176-179.....	17
.....	
14. Creston, Piano Sonata, movement 1, mm. 39-40.....	18
15. Creston, Piano Sonata, movement 2, mm. 24-26.....	18
16. Creston, Piano Sonata, movement 3, m. 19	18
17. Creston, Piano Sonata, movement 4, mm. 3-4.....	18
18. Creston, Piano Sonata, movement 1, mm. 12-13.....	19

19. Scarlatti, Sonata, K. 427, mm. 12-13.....	19
20. Creston, Piano Sonata, use of thirds and sixths, first category, movement 1, mm. 53-54
.....	20
21. Creston, Piano Sonata, use of thirds and sixths, first category, movement 2, mm. 118-123
.....	20
22. Creston, Piano Sonata, use of thirds and sixths, first category, movement 3, mm. 25-27
.....	20
23. Creston, Piano Sonata, use of thirds and sixths, first category, movement 4, mm. 130-134
.....	20
24. Creston, Piano Sonata, use of thirds and sixths, second category, movement 1, mm. 41-42.....
.....	21
25. Creston, Piano Sonata, use of thirds and sixths, second category, movement 2, mm. 114-115..
.....	21
26. Creston, Piano Sonata, use of thirds and sixths, second category, movement 4, mm. 25-26.....
.....	21
27. Creston, Piano Sonata, chains of the major thirds, movement 4, mm. 1-2.....	22
28. Scarlatti, Sonata, chains of the major thirds, K. 29, mm. 15-16.....	22
29. Creston, Piano Sonata, imitative writing, movement 1, mm. 122-136.....	23
30. Scarlatti, Sonata, imitative writing, K. 522, mm. 1-5	23
31. Creston, Piano Sonata, imitative writing, movement 1, mm. 14-15.....	24
32. Creston, Piano Sonata, imitative writing, movement 3, mm. 18-19.....	24
33. Creston, Piano Sonata, imitative writing, movement 4, mm. 80-81	24
34. Scarlatti, Sonata, imitative writing, K. 160, mm. 4-6	25

35. Scarlatti, Sonata, imitative writing, K. 196, mm. 8-14	25
36. Scarlatti, Sonata, repeated phrase structure, K. 9, mm. 16-20	26
37. Creston, Piano Sonata, repeated phrase structure, movement 1, mm. 77-80.....	26
38. Creston, Piano Sonata, repeated phrase structure, movement 1, mm. 196-206.....	27
39. Creston, Piano Sonata, repeated phrase structure, movement 2, mm. 124-132.....	27
40. Creston, Piano Sonata, repeated phrase structure, movement 4, mm. 90-93.....	28
41. Model for the minuet dance rhythm.....	29
42. Creston, Piano Sonata, the minuet dance rhythm, movement 2, mm. 38-41	29
43. Creston, Piano Sonata, movement 3, mm. 1-8.....	30
44. Scarlatti, Sonata, K. 513, mm. 23-28	30
45. Bach-Busoni, Rejoice, Beloved Christians, mm. 1-9	31
46. Creston, Piano Sonata, movement 4, mm. 1-6.....	32

CHAPTER I

INTRODUCTION

Paul Creston (1906-1985) was one of the most significant American composers from the mid-twentieth century. While some American composers adopted new musical languages – from Schoenberg’s twelve tone method, to an American vernacular idiom or electronic sound sources – Creston maintained elements of the nineteenth-century Romantic tradition. Thus, he is categorized as a “Neo-Romantic” or “20th-century traditionalist.”¹ However, in his book *Voices in the Wilderness*, Walter Simmons points out that even though Creston’s music emphasizes Romantic expression, his harmonic treatment derives from the impressionist writing of Debussy and Ravel. Many of his pieces also contain elements of Baroque music.² Creston’s Piano Sonata, opus 9 was written in 1936, a time when he was still developing his own musical language.³ The Piano Sonata contains significant examples of Baroque elements, while already foreshadowing his mature style.

Purpose

The purpose of this study is to explore Baroque elements in the compositional language of Paul Creston’s Piano Sonata, opus 9. Since Creston frequently used certain compositional elements throughout his musical life, a closer investigation of the impact of Baroque influences specifically on the Piano Sonata helps the performer give a more stylistically coherent and accurate performance.

¹ Walter Simmons, *Voices in the Wilderness: Six American Neo-romantic Composers* (Lanham, Maryland: Scarecrow Press Inc., 2004), 203. Also Liner notes of sound recording: *American Piano Works*. Tatjana Rankovich, piano; Digital disc (Phoenix USA, PHCD 143, 1999).

² Simmons, “Paul Creston,” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06817> (accessed October 15, 2010).

³ Simmons, *Voices in the Wilderness*, 204.

Significance and State of Research

As both composer and performer, Paul Creston was strongly influenced by Baroque music. Creston began his musical career as an organist for movie theaters and later at St. Malachy's Church in New York (1934-1967).⁴ He was familiar with church organ music, including that of J.S. Bach. Creston's 1931 article, "On the Interpretation of Bach," for *Etude* magazine, provides performance suggestions for the organ Fugue in C minor.⁵ Creston's admiration of J.S. Bach is clearly expressed in his unpublished article, "The Interpretation of Bach's Keyboard Music."⁶ He stated:

Fugues were written long before Bach's time; but what was often an academic exercise was transformed by him into an entity of beauty. Before I begin composing each morning, I play several Preludes and Fugues or a piano transcription of the famous violin Chaconne.⁷

In an interview at the Tenth Annual Contemporary Music Festival at Sam Houston State University in 1971, Creston discussed the interpretation of his compositions:

I definitely feel that the performer or the conductor should understand the music sufficiently just from the notes themselves. I think the best training for that is to learn to understand and interpret Bach- with so few indications of dynamics, of tempo, of anything as a matter of fact. If you do not understand Bach, then you can never understand a contemporary work.⁸

In 1970, when Simmons asked Creston to name the most influential composers of his compositional career, he mentioned J.S. Bach, Domenico Scarlatti, Chopin, Debussy and Ravel.⁹

An invaluable source when discussing Creston and his compositions is Henry Cowell's article, "Paul Creston," written in 1948, one of the first sources on the composer. Cowell praised Creston's serious and sincere approach towards his composition, providing some biographical

⁴ Henry Cowell, "Paul Creston," *The Musical Quarterly*, Vol. 34 No. 4 (1948): 534.

⁵ Paul Creston, "On the interpretation of Bach," *Etude* (September 1931): 671.

⁶ Creston, "The Interpretation of Bach's Keyboard Music," The Paul Creston Collection, Miller-Nichols Library, University of Missouri-Kansas City, Folder 13, Box 35.

⁷ Ibid.

⁸ Fisher Tull, "Paul Creston: An Interview." *Instrumentalist* (October 1971): 42.

⁹ Simmons, *Voices in the Wilderness*, 205.

information, and introducing his musical language.¹⁰ From that time, Creston's music began to receive more scholarly attention. There are two essential books about Creston's life, works, and musical characteristics: *Paul Creston: A Bio-Bibliography* by Monica Slomski¹¹ and *Voices in the Wilderness* by Walter Simmons.¹²

Other important sources include Creston's own books and writings. He published two books on the subject of rhythm: *Principles of Rhythm* (1961)¹³ and *Rational Metric Notation* (1979).¹⁴ In his article, "The Structure of Rhythm," Creston states that rhythm is the most important element of music because other musical elements such as melody, harmony, counterpoint, and form cannot exist without rhythm.¹⁵ In *Principles of Rhythm*, Creston categorizes five types of rhythmic structures that are found in the music of the Renaissance through the twentieth century.¹⁶

Other essential materials, such as manuscripts, Creston's correspondence, program notes, reviews, and sound recordings, are found in the Creston Collection at the Miller Nichols Music/Media Library at the University of Missouri-Kansas City. Creston's wife, Louise, donated most of this collection in 1987. Creston's program notes about the Piano Sonata¹⁷ and other important articles, such as "The Interpretation of Bach's Keyboard Music,"¹⁸ have been obtained from this monumental archive.

¹⁰ Cowell, 533.

¹¹ Monica Slomski, *Paul Creston: A Bio-bibliography* (Wesport, Connecticut: Green Press, 1994).

¹² Simmons, *Voices in the Wilderness*.

¹³ Creston, *Principles of Rhythm* (New York: Franco Colombo Inc., 1964).

¹⁴ Creston, *Rational Metric Notation: The Mathematical Basis of Meters, Symbols, and Note-Values* (New York: Exposition Press, 1979).

¹⁵ Creston, "The Structure of Rhythm," *Clavier* (November 1971): 15.

¹⁶ Simmons, *Voices in the Wilderness*, 206.

¹⁷ Creston, "Piano Sonata, op. 9," The Paul Creston Collection, Miller Nichols Library, University of Missouri-Kansas City, Folder 16, Box 32.

¹⁸ Creston, "The Interpretation of Bach's Keyboard Music," The Paul Creston Collection, Miller Nichols Library, University of Missouri-Kansas City, Folder 13, Box 35.

Two theses directly related to the Piano Sonata have also been written. “The Solo Piano Sonata in the United States since 1945: A Survey” by Rebecca Jane Edge (1971) primarily focuses on twentieth-century piano sonatas written by eight American composers. Among the composers included are: Samuel Barber, John Cage, Elliott Carter and Paul Creston. Edge briefly discusses Creston’s overall musical idiom, addressing form, rhythm, and harmony.¹⁹ By contrast, “The Structure of Paul Creston’s Sonata, op. 9.” by Janice Shan-Chen Hu Yuen (1975) analyzes all four movements of the Piano Sonata, providing vital information about the work’s form, rhythm, melody and harmony.²⁰ However, neither study explores the influence of the Baroque style on the composer.

Ever since the premiere of the Piano Sonata in 1939, reviews of the composition have been favorable. Frederick Werlé described the Piano Sonata as a “powerful work, extremely pianistic, and in every way a most important contribution to contemporary piano literature.”²¹ Also, Warlgen comments that in the Piano Sonata “the variety in melodies, rhythms, textures, and dissonance levels all combine to provide an enjoyable, absorbing piece for study and performance.”²² In 1999, pianist Tatjana Rankovich released the first recording of Creston’s Piano Sonata. Mark Lehman reviewed the recording: “A work with this combination of virtuosity, tunefulness, drama, and color offers much to both performers and audiences.”²³

Despite its positive critical reception, the Piano Sonata has been neglected and infrequently performed in concert. Through an examination of the Piano Sonata and its Baroque elements, this study hopes to inspire renewed interest in the work among musicians and pianists.

¹⁹ Rebecca Jane Edge, “The Solo Piano Sonata in the United States since 1945: A Survey,” M.M. thesis, North Texas State University, 1971.

²⁰ Janice Shan-Chen Hu, Yuen, “The Structure of Paul Creston’s Sonata, op. 9,” M.A. thesis, Central Washington College, 1975.

²¹ Frederick Werlé, “Publishers’ Mart,” *Musical Courier* 154 (October 1956): 30.

²² Carol Warlgen, “Paul Creston: Solo Piano Music,” *American Music Teacher* xxiv 4 (1975): 8.

²³ Mark Lehman, Review of *Creston: Piano Sonata; 6 Preludes; Giannini: Sonata; Flagello: Sonata; 2 Waltzes*. *American Record Guide* (November-December 1999): 118.

CHAPTER II

PAUL CRESTON AND HIS COMPOSITIONAL OUTPUT

Biography

Paul Creston was born in New York on October 10, 1906. The younger son of Sicilian immigrants, Creston was originally named Giuseppe Guttovoggio. Creston's first name was changed to Joseph at age twelve and later to Paul Creston upon his marriage in 1927.²⁴ Creston's musical interest was apparent from his early childhood. He learned Italian folk songs from his father when he was four and began formal piano lessons at the age of eight. He began composing immediately after his father purchased a piano. Creston also improvised on the tunes he heard from a hurdy-gurdy outside of his apartment.²⁵

Creston's interest in music further developed during high school. He studied piano with more advanced teachers, including Carlo Stea and G. Aldo Randegger, and organ with Pietro Yon. Due to his family's financial circumstances, however, Creston was forced to terminate his formal education at the age of fifteen and became a full-time receptionist at MacFadden Publications. It was there that he met his wife, Louise Gotto, who was a secretary; later she became a professional dancer at the Martha Graham Company. This style of modern dance, known for its strongly rhythmic character, influenced many of Creston's compositions. Creston maintained an extremely rigid daily schedule during this time. He practiced the piano after work until midnight and often early in the morning before work. Creston also studied history, literature and philosophy in order to compensate for his lack of formal education. Since Creston could not

²⁴ Willie Lee Morris III, "The development of the saxophone compositions of Paul Creston," D.M.A. diss., University of Missouri-Kansas City, 1996. 1-5.

²⁵ Monica Slomski, *Paul Creston: A Bio-bibliography*, 2.

afford to purchase books and music scores, he spent many hours studying in the public libraries of New York.²⁶

Creston's employment as a silent movie theater organist was his first job as a professional musician. This was a job that he enjoyed and, according to the composer, taught him how to improvise. Shortly after films with sound replaced silent films, Creston was appointed as an organist at Malachy's Church in 1934. He remained in that position for the next thirty-years.²⁷

In 1932, Creston decided to pursue a professional career as a composer. Though he had piano and organ instructors, Creston was self-taught in composition. In an interview with Fisher A. Tull, Creston recalled his early years of this "self-taught" education.

I actually learned from the very beginning to teach myself all sorts of subjects. I could not afford lessons with any subject I wanted to learn. For example, when I wanted to learn shorthand, I sent for a trial course. In the five days, I copied out the four books of the course and sent it back. I attribute it to the poverty of the time. So, I taught myself shorthand...I did it through necessity, but in later life I did it by choice because I enjoyed working that way... When one says that he is self-taught- it means that he has been taught by all the great masters of the past and present.²⁸

Since the appearance of his first opus work, *Five Dances for Piano* (1932), Creston's compositions were gradually introduced to the public. In 1938 and 1939, he was a recipient of the Guggenheim Fellowship.²⁹ Creston's *First Symphony*, opus 20 (1940) was also successful and later won the New York Music Critics Award for the best orchestral work in the 1942-1943 season.³⁰ During the 1940s and 50s, Creston established himself as one of the most important composers in America. He proved his popularity among orchestras in the survey prepared by Rober Sabin during the late 1950s. Paul Creston and Aaron Copland were ranked as the most

²⁶ Slomski, *Paul Creston: A Bio-bibliography*, 2-3.

²⁷ *Ibid.*, 2-3.

²⁸ Tull, 43.

²⁹ Slomski, *Paul Creston: A Bio-bibliography*, 7.

³⁰ Simmon, *Voices in the Wilderness*, 195.

frequently performed composers by the thirty-three leading American symphony orchestras during this time.³¹

During the 1960s and 70s, Creston's popularity as a composer began to decline.³² His musical activity centered on his appearances as lecturer and guest conductor. In 1960, Creston gave a series of lectures in Israel and Turkey on American music through a grant from the New York State Department. He was also invited as a guest composer to numerous American universities and colleges, including the University of Delaware, the University of Minnesota, and New York University. He served as director of the American Society of Composition, Authors, and Publishers (ASCAP) from 1960 to 1968, and from 1968 until 1975, Creston held positions as professor of music and composer-in-residence at Central Washington State College.³³

Rhythm remained a central aspect in Creston's music. He wrote two books on rhythm: *Principles of Rhythm* (1964) and *Rational Metric Notation* (1979). In the introduction to *Principles of Rhythm*, Creston addresses coursework of American schools of music. He concludes that these schools tend to have a composition course that includes topics of harmony, counterpoint, form, and melody, but they do not include rhythm.³⁴ Creston's *Six Preludes for Piano*, opus 38 (1945) and a ten-volume large work of pedagogical rhythmic excises, *Rhythmicon* (1964-1977) represent the composer's use of five rhythmic structures in *Principles of Rhythm*.

After his retirement from Central Washington State College in 1975, Creston and his wife moved to Rancho Bernardo, located in the outskirts of San Diego, California. At this time of his life, Creston was more interested in writing about theoretical matters than composing music, but

³¹ Howard Mitchell, "The Hallmark of Greatness," *Musical Courier* 154 (November 1956): 10.

³² Simmon, *Voices in the Wilderness*, 198.

³³ Slomski, *Paul Creston: A Bio-bibliography*, 12.

³⁴ Creston, *Principle of Rhythm*, iii.

he was still receiving commissions for new works. Piano Trio, opus 112 (1979), a commission that came from The Mirecourt Trio at Grinnell College in Iowa, was performed at a Creston festival in 1980. The event, along with a documentary on Creston, was broadcast by public television including Iowa Public Television and San Diego's PBS station. Other commissioned works included Festive Overture, opus 116 (1981), *Sadhana*, opus 117 (1981), and Symphony No. 6, opus 118 (1981). Creston was diagnosed with kidney cancer in 1984 and died on August 24, 1985 in Poway, California.³⁵

Overview of Creston's Output

Creston wrote 120 compositions with opus numbers in all of the major genres except opera. These works include symphonies, concertos, concert band music, songs, chamber music, choral works, and instrumental pieces. According to Simmons, Creston's most representative and significant compositions are Symphony No. 2 (1944) and No. 5 (1955). Also important were the symphonic poems *Walt Whitman* (1952), *Corinthians: XIII* (1963) and *Chthonic Ode* (1966) as well as *Three Narratives* (1962) and *Metamorphoses* (1964) both for solo piano.³⁶

Creston was one of the first American composers to compose serious concert repertoire for often-neglected instruments, such as the saxophone, marimba, accordion, harp and trombone. When Fisher Tull interviewed Creston about composing a number of pieces for these instruments, the composer commented:

I have never written for an instrument which I did not think had possibilities as a concert solo instrument. . . . I have often been asked, "Why did you ever write for the saxophone? It is such an ugly instrument." I always reply by saying, "Have you ever heard the sound of a violin in the hands of a beginner? There is nothing that can be more ugly than that."³⁷

³⁵ Slomski, *Paul Creston: A Bio-bibliography*, 12-13.

³⁶ Simmons, "Paul Creston," *Grove Music Online. Oxford Music Online* (Accessed October 15, 2010).

³⁷ Tull, 43.

Creston's compositions for these instruments include the Sonata for E-flat Alto Saxophone and Piano, opus 19 (1939); Concertino for Marimba and Orchestra, opus 21 (1940); Fantasy for Trombone and Orchestra, opus 32 (1947); and Concerto for Accordion and Orchestra, opus 75 (1958).

Creston also wrote numerous pieces for the piano. Due to Creston's early and continued training as a pianist, he composed piano works through much of his life. These compositions for the instrument cover a time span from Five Dances for Piano, opus 1 (1932) to Prelude and Dance for Two Pianos, opus 120 (1982). Walgren states that Creston's compositions for solo piano deserve to be compared with those of other important contemporary American composers and can be used by both pianists and teachers.³⁸ In addition to his solo piano works, Creston also wrote works for piano and orchestra: Fantasy for Piano and Orchestra, opus 32 (1942); Concerto for Piano and Orchestra, opus 43 (1949); and Concerto for Two Pianos and Orchestra, opus 50 (1950).

Baroque Elements in Creston's Works

Creston mentioned J.S. Bach and Domenico Scarlatti as being extremely influential on his works,³⁹ and indeed, many of Creston's compositions reflect the strong influence of the Baroque era. In the book, *Voices in the Wilderness*, Simmons classifies Creston's output into five distinct groups: works of ambitious intent and serious character; festive and virtuosic works; Neo-Baroque and Neo-Classical works; prelude and dance; and vocal and choral works.⁴⁰ He points out that Creston's Neo-Baroque and Neo-Classical works are among the most prevalent in his body of chamber music. These include a String Quartet (1936), the Sonata for Saxophone and Piano (1939), and the Piano Trio (1979). Furthermore, all of Creston's works entitled "suite"

³⁸ Walgren, 6.

³⁹ Simmons, 205.

⁴⁰ Simmons, 211

are based on the Baroque suite, and most of the movements in these works are derived from dance movements such as the sarabande and gigue.⁴¹ For example, in the Suite for Viola and Piano, opus 13 (1937), the first movement is a prelude that begins and ends in the style of the Baroque French overture with double-dotted rhythms. The middle section of this movement also contains a three-voice invention, another Baroque element.⁴² Another example may be found in the Partita for Flute and Violin, and Strings, opus 12 (1937) that Steven Lowe describes as being reminiscent of “the spirit and sound of J.S. Bach’s *Brandenburg Concertos*.”⁴³ Creston also wrote suites for saxophone and piano (1935); violin and piano (1939); flute, viola, and piano (1953); cello and piano (1956); orchestra (*Pre-Classical Suite*, 1958); organ (1960); string orchestra (1978); and saxophone quartet (1979).

Creston’s pieces for solo piano are also notable for their Baroque elements. The *Five Two-Part Inventions*, opus 14 (1946) feature two-part contrapuntal writing with free imitation of both melodic and rhythmic patterns.⁴⁴ Creston returned to the two-part invention again in No. 63 and No. 64, which come from Book IV of *Rhythmicon*. These resemble Bach’s *Two-Part Inventions*, which begin with imitation in the lower octave (Examples 1 and 2).

⁴¹ Ibid, 227-230.

⁴² Kendall L. Crilly, Liner notes of sound recording: *American Music for Viola and Piano*. Lawrence Wheeler, viola and Ruth Tomfohrde, piano; Digital disc (Albany Records, TROY 141, 1994).

⁴³ Steven Lowe, Liner notes of sound recording: *Paul Creston: Symphony No. 5/Toccata/Partita*. Gerald Schwarz, conductor, Seattle Symphony; Digital disc (Naxos, 8. 559153, 2003).

⁴⁴ Walgren, 7.

Example 1. Creston, No. 64 from *Rhythmicon*, mm. 1-2.

Musical score for Example 1, Creston, No. 64 from *Rhythmicon*, mm. 1-2. The score is in 3/4 time, marked *Andante* (♩ = 120). The key signature has one flat (B-flat). The piece begins with a forte (*f*) dynamic. The right hand features a complex rhythmic pattern with slurs and fingerings (1, 2, 3, 5, 4, 1). The left hand has a steady eighth-note accompaniment with fingerings (4, 2, 1) at the end.

Example 2. Bach, *Two-Part Invention*, No. 8 in F Major, BWV 779, mm. 1-3.

Musical score for Example 2, Bach, *Two-Part Invention*, No. 8 in F Major, BWV 779, mm. 1-3. The score is in 3/4 time, marked *Andante*. The key signature has one flat (F major). The right hand features a complex rhythmic pattern with slurs and fingerings (4, 4, 1). The left hand has a steady eighth-note accompaniment with fingerings (1, 2) at the end.

CHAPTER III

BAROQUE ELEMENTS ON THE PIANO SONATA, OPUS 9

In addition to many suites, *Five Two-Part Inventions* and *Rhythmicon*, Baroque elements may be found in Creston's Piano Sonata, opus, 9, This chapter discusses five Baroque-related categories – rhythm, texture, imitative writing, repeated phrase structure and musical genres associated with the Baroque period – and explores each movement of the Piano Sonata, drawing comparisons as appropriate with the works of Domenico Scarlatti who was one of the five composers Creston identified as being influential on his composition.⁴⁵

Rhythm

Creston considered rhythm to be the most important element of music. Below is a summary of the most frequently used rhythmic structures in Creston's music, as outlined in *Principles of Rhythm*:

- I. Regular subdivision: the organization of a single measure into equal beats
- II. Irregular subdivision: the organization of a single measure into unequal beats
- III. Overlapping: the extension of a phrase rhythm beyond the barline
- IV. Regular subdivision overlapping: the organization of a group of measures into equal beats overlapping the barline (a combination of the first and third structure)
- V. Irregular subdivision overlapping: the organization of a group of measures into unequal beats overlapping the barline (a combination of the second and third structure)⁴⁶

⁴⁵ Simmons, 205.

⁴⁶ Creston, *Principles of Rhythm*.

In the Piano Sonata, Creston used all five rhythmic structures (Examples 3-7).

Example 3. Creston, Piano Sonata, regular subdivision, movement 2, mm. 13-14.

Musical notation for Example 3, showing two staves. The upper staff features four groups of eighth notes, each marked with a '3' above a bracket, indicating triplets. The lower staff features six groups of eighth notes, each marked with a '2' below a bracket, indicating pairs. The key signature has one sharp (F#).

Example 4. Creston, Piano Sonata, irregular subdivision, movement 4, m. 38.

Musical notation for Example 4, showing two staves. The upper staff has three groups of notes: a pair of eighth notes marked with a '2' above a bracket, followed by two groups of eighth notes marked with a '3' above a bracket, indicating triplets. The lower staff has a single eighth note followed by a group of eighth notes marked with a '3' above a bracket, indicating a triplet. The key signature has two sharps (F# and C#).

Example 5. Creston, Piano Sonata, overlapping, movement 2, mm. 8-10.

Musical notation for Example 5, showing two staves. The time signature changes from 2/4 to 3/4 and back to 2/4. The notation shows overlapping rhythmic patterns across the staves, with various note values and rests. The key signature has one sharp (F#).

Example 6. Creston, Piano Sonata, regular subdivision overlapping, movement 1, mm. 81-83.

Musical notation for Example 6, showing two staves. The notation features overlapping rhythmic patterns with a 'legato' marking in the lower staff. The lower staff has seven groups of eighth notes, each marked with a '3' below a bracket, indicating triplets. The upper staff has a complex pattern of notes and rests. The key signature has two sharps (F# and C#).

Example 7. Creston, Piano Sonata, irregular subdivision overlapping, movement 4, mm. 123-134.



In *Principles of Rhythm*, Creston provides numerous musical examples of the five rhythmic structures, drawing on repertoire that spans from music of the Renaissance through the twentieth century. These include works by Scriabin, Bartók and Stravinsky.⁴⁷ However, Simmons suggests that where Bartók and Stravinsky utilized such rhythmic structures as a tool for “rhythmic effect,” Creston incorporated them in a way that displayed a continuous “rhythmic flow.”⁴⁸ This is due in part because the aforementioned composers employed the rhythmic effect through the shifting of meters. Creston, on the other hand, alters the accents and patterns of the figure without changing the meter,⁴⁹ thus more closely resembling Baroque practice. Malcolm Boyd similarly describes the phrase-rhythm of Scarlatti’s keyboard sonatas:

The phrase rhythm of [Scarlatti’s] sonatas reflects the composer’s position on the stylistic “border line”: while the music trades in short articulated phrase units, their manipulation “frequently results in a seamless continuity which has more in common with Baroque than with Classical methods.”⁵⁰

As an example, the fourth rhythmic structure (hemiola in regular subdivision overlapping) is used in the second movement of Creston’s Sonata and in Scarlatti’s Sonata in E Minor, K. 233 (Examples 8 and 9). Both composers employ a descending sequential pattern that occurs over the

⁴⁷ Creston, *Principles of Rhythm*.

⁴⁸ Simmons, *Voices in the Wilderness*, 206.

⁴⁹ *Ibid.*, 206.

⁵⁰ W. Dean Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti and eighteenth-century music style* (Cambridge: Cambridge University Press, 2003), 167. Also see Malcolm Boyd, *Domenico Scarlatti: Master of Music* (New York: Schirmer Books A Division of Macmillan., Inc, 1986), 174.

barline in the accompaniment. Also the ornamentation of the right-hand melody shares a similar texture. Additionally, both composers insert the rhythmic structure as a bridge from one phrase to the next (mm.6-7 and mm.64-65), which is based on a regular pause. Furthermore, both composers create rhythmic interest without emphasizing the rhythmic effect or changing the meter.

Example 8. Creston, Piano Sonata, movement 2, mm. 1-10.

The musical score for Example 8 is in 3/4 time, marked "Allegretto grazioso" and "mp". It consists of two staves: a treble staff and a bass staff. The bass staff includes the instruction "sempre una corda". The right-hand melody is highly ornamented. Three arrows point to specific rhythmic structures in the right-hand melody. Two ovals highlight rhythmic structures in the bass staff.

Example 9. Scarlatti, Sonata in E Minor, K. 233, mm. 59-71.

The musical score for Example 9 is in 2/4 time. It consists of two staves: a treble staff and a bass staff. The right-hand melody is highly ornamented. Three arrows point to specific rhythmic structures in the right-hand melody. Two ovals highlight rhythmic structures in the bass staff.

Ralph Kirkpatrick, harpsichordist and Scarlatti scholar, describes this rhythmic device as the “fluctuation of duple and triple meters,”⁵¹ which is one of Scarlatti’s most characteristic gestures. In Example 8, when the hemiola is inserted in mm. 4-5, the time signature shifts from 3/4 to 6/4, triple to duple meter. In Example 9, the three eighth notes of the 3/8 become the duple subdivision of the 3/4 meter. Creston incorporated this “fluctuation of duple and triple meters” in each movement of the Piano Sonata (Examples 10-13).

Example 10. Creston, Piano Sonata, fluctuation of duple and triple meter, movement 1, mm. 89-101.

The image shows two systems of musical notation for Example 10. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The top staff begins with a 4/4 time signature. The bottom staff has a 3/4 time signature. The second system also has two staves. The top staff is marked '8va' and has a 3/4 time signature. The bottom staff has a 4/4 time signature. The music features complex rhythmic patterns and chordal textures.

Example 11. Creston, Piano Sonata, fluctuation of duple and triple meter, movement 2, mm. 50-53.

The image shows a single system of musical notation for Example 11, consisting of two staves (treble and bass clef) with a key signature of one sharp (F#). The time signature fluctuates between 3/4, 2/4, and 3/4. The music includes a section marked 'pp' (pianissimo) with a fermata over a chord. The notation is dense with chords and rhythmic patterns.

⁵¹ Ralph Kirkpatrick, *Domenico Scarlatti* (Princeton: Princeton University Press, 1953), 296.

Example 12. Creston, Piano Sonata, fluctuation of duple and triple meter, movement 3, mm. 34-36.



Example 13. Creston, Piano Sonata, fluctuation of duple and triple meter, movement 4, mm. 176-179.



Virtuosic Texture

Creston and Scarlatti's Piano Sonatas also share similarities in terms of their virtuosic writing. Kirkpatrick describes the identifying features of Scarlatti's sonatas as repeated phrases, contrasting figurations, and wide leaping gestures.⁵² Boyd adds that Scarlatti's Sonatas mainly consist of two-part textures; they also contain virtuoso passages in thirds and sixths, scales and arpeggios.⁵³ Virtuosic effects similar to those in Scarlatti's Sonatas may be found in Creston's Sonata. For example, Creston uses a wide leaping motion in all four movements. This is especially prevalent in the accompaniment (Examples 14-17). The most noticeable example is

⁵² Kirkpatrick, 155.

⁵³ Boyd, 179.

illustrated in the first movement of Creston's Sonata as well as Scarlatti's Sonata in G Major, K. 427. The syncopated, descending accompaniment contains a wide leaping motion and lies over the running sixteenth notes in the right hand (Examples 18 and 19).

Example 14. Creston, Piano Sonata, movement 1, mm. 39-40.

Musical notation for Example 14, showing two staves of music. The upper staff contains a series of chords and dyads, while the lower staff features a continuous stream of sixteenth notes.

Example 15. Creston, Piano Sonata, movement 2, mm. 24-26.

Musical notation for Example 15, showing two staves of music. The upper staff contains a series of chords and dyads, while the lower staff features a continuous stream of sixteenth notes. A *dim.* marking is present in the middle of the lower staff.

Example 16. Creston, Piano Sonata, movement 3, m. 19.

Musical notation for Example 16, showing two staves of music. The upper staff contains a series of chords and dyads, while the lower staff features a continuous stream of sixteenth notes.

Example 17. Creston, Piano Sonata, movement 4, mm. 3-4.

Musical notation for Example 17, showing two staves of music. The upper staff contains a series of chords and dyads, while the lower staff features a continuous stream of sixteenth notes. An *8va* marking is present above the upper staff.

Example 18. Creston, Piano Sonata, movement 1, mm. 12-13.



Example 19. Scarlatti, Sonata in G Major, K. 427, mm. 12-13.



The composer also shows virtuosity in passages that appear in thirds and sixths. Simmons states that around the year 1936, Creston tended to lean towards “parallelism (doubling of a line at a constant interval),” especially at the major third; this technique may be found in the String Quartet (1936) and the Piano Sonata.⁵⁴ It may be seen that chains of major thirds and sixths, as well as the combination of both, are fully employed in each movement of the Piano Sonata. A closer examination of the passages written in thirds and sixths reveals two major types of usage: doubling melodic lines over a bass-line accompaniment (Examples 20-23) and parallel motion in both hands (Examples 24-26).

⁵⁴ Simmons, 205.

Example 20. Creston, Piano Sonata, use of thirds and sixths, first category, movement 1, mm. 53-54.



Example 21. Creston, Piano Sonata, use of thirds and sixths, first category, movement 2, mm. 118-123.



Example 22. Creston, Piano Sonata, use of thirds and sixths, first category, movement 3, mm. 25-27.



Example 23. Creston, Piano Sonata, use of thirds and sixths, first category, movement 4, mm. 130-134.



Example 24. Creston, Piano Sonata, use of thirds and sixths, second category, movement 1, mm. 41-42.



Example 25. Creston, Piano Sonata, use of thirds and sixths, second category, movement 2, mm. 114-115.



Example 26. Creston, Piano Sonata, use of thirds and sixths, second category, movement 4, mm. 25-26.



Creston's use of thirds and sixths resembles Scarlatti's use of the intervals. In the fourth movement of Creston's Sonata, chains of major thirds are utilized. Similarly, Scarlatti's Sonata in D Major, K. 29 contains running sixteenth-note passages at the major third. In both cases, the series of major thirds fall under the classification of the second category divided between the hands (Examples 27 and 28).

Example 27. Creston, Piano Sonata, chains of the major thirds, movement 4, mm. 1-2.



Example 28. Scarlatti, Sonata in D major, K. 29, chains of the major thirds, mm. 15-16.



Imitative Writing

Creston's Piano Sonata implements imitative writing, one of the most distinctive features of Baroque music. Although Creston was largely influenced by the works of J.S. Bach, his contrapuntal treatment is more liberal, resembling the compositions of Scarlatti. According to Boyd, Scarlatti's imitative writing typically begins in the right hand, and then the left hand answers.⁵⁵ Such an example is found in Scarlatti's Sonata in G Major, K. 522 (Example 29). Similarly, in the first movement of Creston's Piano Sonata, the lyrical, conjunct melody in the right hand is answered by the left hand at m. 131 (Example 30).

⁵⁵ Boyd, 179.

Example 29. Creston, Piano Sonata, imitative writing, movement 1, mm. 122-136.

122

127

132

mf

p

legato

legato

cresc. a poco a poco

Example 30. Scarlatti, Sonata in G Major, K. 522, imitative writing, mm. 1-5.

w

w

p

Many of the other examples of imitative passage are concise and simple, consisting of repeated short rhythmic and melodic figures. Instances of this are observed in the first, third and

fourth movements of the Piano Sonata. (Example 31-33). Scarlatti's Sonatas also contain brief moments of rhythmic and melodic imitation (Example 34 and 35).

Example 31. Creston, Piano Sonata, imitative writing, movement 1, mm. 14-15.



Example 32. Creston, Piano Sonata, imitative writing, movement 3, mm. 18-19.



Example 33. Creston, Piano Sonata, imitative writing, movement 4, mm. 80-81.



Example 34. Scarlatti, Sonata in D Major, K. 160, imitative writing, mm. 4-6.



Example 35. Scarlatti, Sonata in G Minor, K. 196, imitative writing, mm. 8-14.

Repeated Phrase Structure

Repeated phrase structure is common in both Creston's and Scarlatti's sonatas.

According to Kirkpatrick, Scarlatti executes repeated passages two or three times consecutively in order to attain a "sense of unity in multiplicity" and to produce a "sense of richness."⁵⁶

Scarlatti's Sonata in D Minor, K. 9, for example, contains three repetitions of the passage (Example 36). The pattern slightly changes in the third repetition, where Scarlatti extends the phrase to the low C. Creston also employs repeated phrases three times in the first movement (Example 37). The third repetition starts in the same fashion as the first and second, however,

⁵⁶ Kirkpatrick, 157.

here the passage expands with the descending left-hand melody and the extended right hand arpeggio. Much of Creston's treatment of the repeated phrase structure is similar to this pattern that includes three repetitions with the expansion of the last repetition. The following examples are found at the end of the first movement, the second movement and the middle of the fourth movement (Examples 38-40).

Example 36. Scarlatti, Sonata in D Minor, K. 9, repeated phrase structure, mm. 16-20.

The musical score for Example 36 shows three repetitions of a phrase structure. The first two repetitions are marked with 'tr' (trill) and have downward arrows above them. The third repetition is circled and labeled 'Extension'. The left hand has a descending melody, and the right hand has an arpeggiated figure. A single note in the left hand is also circled.

Example 37. Creston, Piano Sonata, repeated phrase structure, movement 1, mm. 77-80.

The musical score for Example 37 shows three repetitions of a phrase structure. The first two repetitions are marked with 'sf' (sforzando) and 'dim.' (diminuendo). The third repetition is circled and labeled 'Extension'. The left hand has a descending melody, and the right hand has an arpeggiated figure.

Example 38. Creston, Piano Sonata, repeated phrase structure, movement 1, mm. 196-206.

The musical score for Example 38 consists of four systems of piano and bass staves. The first system shows the piano part with a treble clef and bass clef, featuring a melody in the right hand and accompaniment in the left. Annotations include 'sempre ff' and '8va' with a dashed line. The second system continues the piano part, with a large slur encompassing the right-hand melody. The third system shows the bass part with a treble clef and bass clef, featuring a melody in the left hand and accompaniment in the right. Annotations include 'pp' and '8va' with a dashed line. The fourth system shows the bass part with a treble clef and bass clef, featuring a melody in the left hand and accompaniment in the right. Annotations include 'molto' and 'ff'. The score is in G major and 3/4 time.

Example 39. Creston, Piano Sonata, repeated phrase structure, movement 2, mm. 124-132.

The musical score for Example 39 consists of two systems of piano and bass staves. The first system shows the piano part with a treble clef and bass clef, featuring a melody in the right hand and accompaniment in the left. Annotations include 'p', 'dim.', and 'Red.' with an asterisk. The second system shows the piano part with a treble clef and bass clef, featuring a melody in the right hand and accompaniment in the left. Annotations include 'poco rit.' and 'Red.' with an asterisk. The score is in G major and 3/4 time.

Example 40. Creston, Piano Sonata, repeated phrase structure, movement 4, mm. 90-93.



Musical Genres Associated with the Baroque Period

Though Creston did not provide titles for individual movements of the Piano Sonata, some movements are associated with Baroque musical genres. In the program notes written for the Piano Sonata, Creston described the second movement as a “scherzo movement with a minuet flavor,” and the third movement as a “lyric movement with a slightly pastoral character.”⁵⁷ Additionally, Lehman depicted the last movement as a “brilliant, exhilarating *presto scorrevole* toccata.”⁵⁸

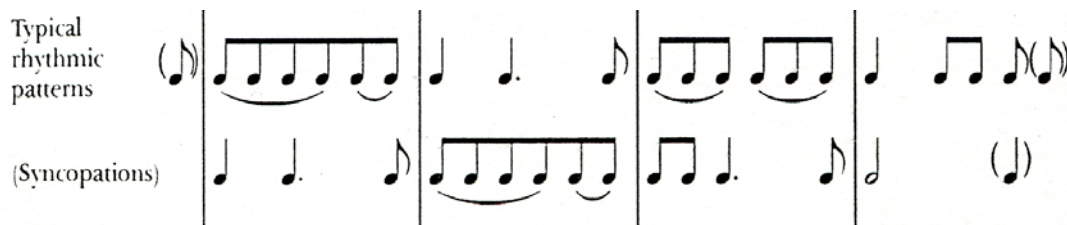
The second movement, in 3/4 meter, is written in a graceful and joyful character which mirrors the style of a minuet. In the book, *Dance and the Music of J.S. Bach*, Meredith Little and Natalie Jenne explain that the minuet dance rhythm usually consists of a four-measure phrase with a frequent rhythmic device revolving around hemiola and syncopation.⁵⁹ Though Creston did not follow the traditional form and phrase structure of a minuet, his treatment of the rhythmic structure remains minuet-like in character. Compared to Little and Jenne’s description of the typical minuet dance rhythm (Example 41), Creston similarly incorporated a syncopated rhythmic pattern in the right hand melody (Example 42).

⁵⁷ Creston, “Piano Sonata, Op.9.”

⁵⁸ Lehman, 118.

⁵⁹ Meredith Little and Natalie Jenne, 69-70.

Example 41. Model for the minuet dance rhythm⁶⁰



Example 42. Creston, Piano Sonata, the minuet dance rhythm, movement 2, mm. 38-41.



The third movement contains characteristics of a pastorale, which was one of the most significant musical and dramatic genres during the Baroque era. Geoffrey Chew describes the features of an early eighteenth-century pastorale as containing a 12/8 or 6/8 meter, melodies in thirds and sixths, and long drone bass lines or pedal points.⁶¹ Despite the unusual time signature of 9/8 meter, Creston used other elements in order to create a pastoral atmosphere. For example, most of the melodies in this movement consist of third and sixth intervals. Creston also employed a characteristic sustained drone-like bass in the left hand. In comparison to Scarlatti's "Pastorale" Sonata in C Major, K. 513, both composers used similar musical devices and rhythmic patterns (Examples 43 and 44).

⁶⁰ Ibid, 70.

⁶¹ Geoffrey Chew and Owen Jander. "Pastoral." In *Grove Music Online*. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40091> (accessed March 18, 2011).

Example 43. Creston, Piano Sonata, movement 3, mm. 1-8.

Example 44. Scarlatti, Sonata in C Major, K. 513, mm. 23-28.

The fourth movement is extremely toccata-like in nature; this is also related to Baroque musical gestures. The opening sixteenth-note passages are primarily based on scales and arpeggios, emphasizing the virtuosity of a solo keyboard instrument. Although there is no fugal section, as is the common practice of a toccata from the middle to late Baroque period, Creston maintains a sectional form with the alternation of two contrasting sections. The first is vigorous, and the second contains a more lyrical character. Interestingly, Ferruccio Busoni's transcription

of Organ Chorale Prelude No. 4, *Rejoice, beloved Christians* by J.S. Bach shares a similar texture with the first energetic section of Creston's movement (Examples 45 and 46).

Example 45. Bach-Busoni, *Rejoice, beloved Christians*, mm. 1-9.

Allegro.
Lebhaft und heiter. Die Figuration sehr fliessend bei grosser Getrenntheit.
Molto scorrevole, ma distintamente.

4. *mf leggiermente* *marc. il canto fermo*
il Basso sempre staccato

The image displays three systems of musical notation for a piano accompaniment. The first system is marked with a piano dynamic (*mf*) and includes performance directions: *leggiermente* for the treble clef and *il Basso sempre staccato* for the bass clef. The second system features a *ten.* (tension) marking over a long note in the bass. The third system continues the intricate texture with rapid sixteenth-note passages in the treble and steady eighth-note accompaniment in the bass.

Example 46. Creston, Piano Sonata, movement 4, mm. 1-6.

Presto scorrevole

pp legato

8va

The image displays two systems of musical notation for a piano piece. The first system consists of two staves (treble and bass clefs) with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Presto scorrevole' and the dynamics are 'pp legato'. The second system also consists of two staves with the same key signature and time signature. An '8va' marking is placed above the treble clef staff, indicating an octave transposition. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests.

CHAPTER IV

CONCLUSION

Paul Creston wrote the Piano Sonata, opus 9 in 1936, just four years after he decided to pursue his career as a professional composer. As a self-taught composer, Creston's musical background was based on studying the works and music of Bach, Scarlatti, Chopin, Debussy, and Ravel, with "assistance from Beethoven, Mozart, Brahms, Scriabin, and Stravinsky."⁶² As a result of being inspired by all the great masters of the past, Creston's composition exhibits a fusion of musical elements from the Baroque period through the twentieth century, with a particular emphasis on rhythm. The Piano Sonata serves as one of the earliest compositions that show Creston's Baroque characteristics.

Through the examination of five Baroque elements - rhythm, texture, imitative writing, repeated phrase structure and musical genres associated with the Baroque period - one sees that the Piano Sonata shares numerous similarities with Domenico Scarlatti's keyboard sonatas. Although Creston was largely influenced by J.S. Bach's music throughout his musical life, his treatment of rhythm, texture, imitative writing and repeated phrase structures resemble more closely resembles Scarlatti's style.

The Piano Sonata has been underrated and infrequently performed in the modern concert world. As Werlé remarked in his review of the sonata, it is "an ideal choice for the concert pianist who is looking for a large, substantial work by an American composer."⁶³ Due to its significant musical interest, the Piano Sonata deserves to be performed more frequently. It contains many virtuosic and lyrical passages that allow pianists frequent opportunities to show

⁶² John Vinton, ed., *Dictionary of contemporary music* (New York: E.P. Dutton & Company, Inc., 1974): 155.

⁶³ Werlé, 30.

their technical and musical skills. Creston's use of five rhythmic structures also provides grounds for scholarly and artistic interest. Furthermore, pianists may find a more refined interpretation of articulation and phrasing based on this discussion of use of different Baroque elements. When Tull interviewed Creston about his process of composition and performance, the composer commented:

The moment I put notes down on paper that is not the end of the creation. It has to be performed, otherwise, there remain only symbols on the paper and can be left on the shelf. It has to communicate to the performer, and through the performer, communicate to the audience.⁶⁴

Creston's statement reflects most composers' thoughts and desires about their compositional process. It is only through a performer that a composer's work is given life. Since Creston's Piano Sonata contains various Baroque elements, performers might consider programming the sonata with other Baroque compositions, including those of J.S. Bach and Scarlatti. This study hopes to show that the Piano Sonata should obtain more attention from musicians and pianists alike, and gain an increased presence in the musical and scholarly worlds.

⁶⁴ Tull, 44.

BIBLIOGRAPHY

Books and Dissertations

- Boyd, Malcolm. *Domenico Scarlatti: Master of Music*. New York: Schirmer Books A Division of Macmillan, Inc., 1986.
- Creston, Paul. *Principle of Rhythm*. New York: Franco Colombo Inc., 1964.
- _____. *Rational Metric Notation: The Mathematical Basis of Meters, Symbols, and Note-Values*. Hicksville, New York: Exposition Press, 1979.
- Edge, Rebecca Jane. "The Solo Piano Sonata in the United States since 1945: A Survey." M.M. thesis, North Texas State University, 1971.
- Ewen, David. *American Composers: A Biographical Dictionary*. New York: G.P. Putnam's Sons, 1982.
- Kirkpatrick, Ralph. *Domenico Scarlatti*. Princeton: Princeton University Press, 1953.
- Little, Meredith and Natalie Jenne. *Dance and the Music of J.S. Bach*, Expanded ed. Indianapolis, Indiana: Indiana University Press, 2001.
- Morris, Willie Lee, III. "The Development of the Saxophone Compositions of Paul Creston." D.M.A. diss., University of Missouri-Kansas City, 1996.
- Simmons, Walter. *Voices in the Wilderness: Six Neo-Romantic Composers*. Lanham, Maryland: Scarecrow Press, Inc., 2004.
- Slomski, Monica. *Paul Creston: A Bio-Bibliography*. Westport, Connecticut: Greenwood Press, 1994.
- _____. "Paul Creston: The Man and His Music with and Annotated Bibliography of His Works." D.M.A. diss., University of Missouri-Kansas City, 1987.
- Sutcliffe, W. Dean. *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Music Style*. Cambridge: Cambridge University Press, 2003.
- Vinton, John, ed. *Dictionary of Contemporary Music*. New York: E.P. Dutton & Company, Inc., 1974.
- Yuen, Janice Shan-Chen Hu. "The Structure of Paul Creston's Sonata, op. 9." M.A. thesis, Central Washington State College, 1975.

Articles

- Cowell, Henry. "Paul Creston." *The Musical Quarterly* Vol. 34, No. 4 (October 1948): 533-543.
- Creston, Paul. "A Composers Creed." *Music Educators Journal* Vol. 57, No. 7 (March 1971): 36-39 and 91-93.
- _____. "On the Interpretation of Bach." *Etude* (February 1931): 671.
- _____. "Piano Sonata, op. 9." The Paul Creston Collection, Miller-Nichols Library, University of Missouri-Kansas City, Folder 16, Box 32.
- _____. "The Interpretation of Bach's Keyboard Music." The Paul Creston Collection, Miller-Nichols Library, University of Missouri-Kansas City, Folder 13, Box 35.
- _____. "The Musical Language." *The Rosicrucian Digest* (February 1981): 24-25.
- _____. "The Structure of Rhythm." *Clavier* (November 1971): 15-20.
- Crilly, Kendell L. Liner notes of sound recording: *American Music for Viola and Piano*. Lawrence Wheeler, viola and Ruth Tomfohrde, piano. Digital disc. Albany Records, TROY 141, 1994.
- Lehman, Mark. Review of *Creston: Piano Sonata; 6 Preludes; Giannini: Sonata; Flagello: Sonata; 2 Waltzes*. *American Record Guide* (November-December 1999): 118.
- Lowe, Steven. Liner notes of sound recording: *Paul Creston: Symphony No. 5/Toccata/Partita*. Gerald Schwarz, conductor, Seattle Symphony; Digital disc, Naxos, 8. 559153, 2003.
- Mitchell, Howard. "The Hallmark of Greatness." *Musical Courier* 154 (November 1956): 9-10.
- Simmons, Walter. Liner notes of sound recording: *American Piano Works*. Tatjana Rankovich, piano. Digital disc. Phoenix USA, PHCD 143, 1999.
- Tull, Fisher. "Paul Creston: An Interview." *Instrumentalist* (October 1971): 42-44.
- Walgren, Carol. "Paul Creston" Solo Piano Music." *American Music Teacher* xxiv 4 (1975): 6-9.
- Werlé, Frederick. "Publishers' Mart." *Musical Courier* 154 (October 1956): 30.

Online Sources

- Chew, Geoffrey and Jander, Owen. "Pastoral." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40091> (accessed March 18, 2011).

Simmons, Walter. "Paul Creston." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06817> (accessed October 15, 2010).

Scores

Bach-Busoni. *Organ Choral Preludes, Arranged for Piano*. Breitkopf, Hartel and Leipzig: Carl Fischer, Inc., 1925.

Bach, Johann Sebastian. *Inventionen und Sinfonien: Zwei- und Dreistimmige Inventionen, BWV 772-801 = Two and Three Part Inventions = Inventions à Deux et Trios Voix*. Wien: Wiener Urtext Edition, Musikverlag Ges. m. b. H. & Co., K. G., 2007.

Creston, Paul. *Rhythmicon, Book IV*, New York: Franco Colombo, Inc., 1964.

_____. *Sonata for Piano, op. 9*, New York: Alec Templeton Inc., 1954.

Domenico Scarlatti. *Scarlatti Sonatas for the Keyboard Volume II*, ed. Maurice Hinson. Alfred Publishing Co., Inc., 1996.

_____. *Sixth Sonatas Volume I Nos. 1-30*, A Kalmus Classic Edition. Alfred Publishing Co., Inc., 1995.

_____. *Sonatas Volume IV, K. 156-205*, ed. Kenneth Gilbert. Heugel & Cie, France, 1976.

_____. *Sonatas Volume V, K. 206-255*, ed. Kenneth Gilbert. Heugel & Cie, France, 1974.

_____. *Sonatas Volume XI, K. 206-255*, ed. Kenneth Gilbert. Heugel & Cie, France, 1973.

Sound Recordings

Lawrence Wheeler and Ruth Tomfohrde. *American Music for Viola and Piano*. Digital disc. Albany Records, TROY 141, 1994.

Paul Creston. *Symphony No. 5/Toccata/Partita*. Gerald Schwarz, conductor, Seattle Symphony. Digital disc. Naxos, 8. 559153, 2003.

Rankovich, Tatjana. *American Piano Works*. Digital disc. Phoenix USA, PHCD 143, 1999.