

Charles Tomlinson Griffes
A New Bibliography

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Introduction

Charles Tomlinson Griffes (1884-1920) is often identified as an Impressionist composer, although this label only categorizes a portion of his output. Most research properly categorizes his compositions into three periods: German Romanticism, Impressionism, and a modern/experimental idiom. When Griffes died in 1920, the musical world was shocked to see someone so brilliant die. He had just achieved notable success in 1919 with *The Pleasure Dome of Kubla Khan*. Had he lived further, he probably would have been known as a modernist more in the vein of Scriabin.

The leading biographer of Griffes was Edward Maisel (1917-2008), whose biography was published in 1943, reprinted in 1972, and revised in 1984. A great deal of biographical material in the present research can be traced back to this source. In the revision, Maisel includes a rather unusual and unfortunate statement in the preface: “contrary to what might be expected, the materials for a life of Griffes have notably diminished since this biography was first undertaken...[m]ore and more, it appears, letters, personal papers, even a whole diary, have either vanished or been destroyed.”

Donna Kay Anderson (1935-2018) was the leading scholarly authority on Griffes. She published a descriptive catalogue of his works, an annotated bibliography-discography, and a full-length biography (which also includes a descriptive catalog and some of Griffes' diary entries). Anderson's bibliography dates from 1977, and therefore does not contain some of the more recent research. *American Music Resource's* bibliography on Griffes is more recent, published in 2003, but it is not annotated. This bibliography intends to rectify the situation. This bibliography is not exhaustive, but instead focuses more on substantially scholarly information. It does not contain encyclopedia articles, dictionary articles, reviews, or the majority of very short biographical articles/chapters (due to the repetition of information).

Most research on Griffes includes basic biographical background, while select sources go into his life in greater detail. The rest tend to focus on either his style, specific works, or specific collections of works. Not all of Griffes' music was published in his lifetime; in fact, there are still many pieces that are extant but unpublished. Some of his works, such as *Four Impressions*, were published decades after his death. Notably, several publications have stated or implied that Griffes has only written one piano sonata. In fact, there are four other surviving piano sonatas he wrote before his Piano Sonata, A. 85, which, at the time of this bibliography, are unpublished.

Current research on his works tends to skew heavily towards certain works: his art songs, the piano suite *Roman Sketches, op. 7*, and Piano Sonata, A. 85. This means that over half of his works are lacking in research, especially many of his chamber and orchestral works. The *Poem for Flute and Orchestra* is somewhat an exception to this; however, more research is focused on George Barrère's piano transcription rather than the original score. Examples of works that are particularly lacking in attention include his surviving unpublished works, many arrangements and transcriptions of his, and his elementary-level pedagogical pieces published under the pseudonym Arthur Tomlinson.

Bibliography

Anderson, Donna K. *Charles T. Griffes: A Life in Music*. Washington, D.C; London: Smithsonian Institution Press, 1993.

A full-length biography of Charles Griffes, covering his life in Elmira, his ancestry, his personality, his studies in Berlin, his position at Hackley School, his career in New York City, his life in the year 1919, and his early death. Photographs of his family and extended family are included as well. Stylistic analyses of many of his pieces can be found on pp. 185-222. A works list, works chronology, and discography can be found in the appendix. Within each chapter of this biography are catalogues of his works. Title, medium, dedication, date of composition, date of publication, location of the manuscript, description of the manuscript, deviations from publication (if any), key, meter, first performance, and commentary. Each characteristic listed has specific commentary as well. In the appendices can be found a list of books Griffes himself purchased; scrapbooks, locations and characteristics of scrapbooks, general information on his diaries the author has in her possession, chronological lists of completed and unfinished works ordered by year, a list of poem titles ordered by author, and a list of works available for rental.

. *Charles T. Griffes: An Annotated Bibliography-Discography*. Bibliographies in American Music, ed. J. Bunker Clark and Marilyn S. Clark, 3. Detroit, Michigan: Information Coordinators, Inc.: 1977.

Starts with a concise chronology of Griffes' life. A chronology of published works, discography, first performances, and index of performers can be found on pp. 165-255. Chronology of works published before 1977 and of works available by rental only, organized by year and containing opus and Anderson number. A discography of vinyl record recordings (mostly 33 1/3 RPM) of his works up to 1977, along with corresponding bibliographic entries for reviews, the performers/conductors, record company and label numbers, and pieces played; organized by record number and by composition. A list of first performances by Anderson number and by date, including performers, and locations. "Index of Performers" is used as a reference for the other chapters.

. *The Works of Charles T. Griffes: A Descriptive Catalogue*. Studies in Musicology 68. Ann Arbor, Michigan: UMI Research Press, 1983.

A revision of the author's doctoral dissertation of the same name. Typeface is modernized. A preface detailing the differences between this revision and her dissertation is included, notably mentioning that research between 1966 and 1983 is incorporated into this new version.

. "The Works of Charles T. Griffes: A Descriptive Catalogue." PhD diss., Indiana University, 1966.

Focuses on cataloging the entire works of Griffes, published and unpublished. Titles, mediums, author of text, dedication, date of composition, commentary, meter, key, vocal range, first performance, manuscript/sketch location, and/or manuscript/sketch description. Diary entries regarding these compositions are included as well.

Arlton, Dean Luther. "American Piano Sonatas of the Twentieth Century: Selective Analyses and Annotated Index." EdD diss., Columbia University, 1968.

The forms, idioms, styles, performance difficulties, and principles behind interpretation of the 20th-century American piano sonata are discussed, meant to "serve principally the needs of advanced

pianists, teachers, musicologists, and theorists.” Griffes’s Piano Sonata, A. 85, is discussed on pp. 185-215, including the relationship between the movements, the general features of each movement, the general features of the entire sonata, and the details of each movement. (adapted from digest page of the dissertation)

Asakura, Iwao. “The Influence of the Orient on the Later Vocal Works of Charles T. Griffes: *Five Poems of Ancient China and Japan* and *Three Javanese Songs*.” DMA diss., University of Southern Mississippi, 2004.

Various influences in his life are discussed, both in regards to Orientalism and other styles. The author mentions “[s]ince Griffes never traveled to Asian countries nor studied the music extensively, his Oriental sound is largely based on his *perception* of it through literature and art.” Specific stylistic traits of Griffes’s perception of Orientalism are discussed, such as pedal point, slow harmonic progressions, spaciousness, tonal ambiguity, and a vocal “hovering” quality (see pp. 35-37). Griffes’s intent to invoke Orientalism is pointed out in detail in an analysis of melodic style, form, text setting, word painting, rhythm, dynamics, texture, and/or harmony in each of the *Five Poems of Ancient China and Japan* and the *Three Javanese Songs*. (adapted from abstract)

배주은 (Bae Joo Eun). “Charles Tomlinson Griffes 의 피아노 소나타에 대한 연구” (A Study on Charles T. Griffes’ Piano Sonata). Master’s thesis, 이화여자대학교 (Ewha Womans University), 1995.

Analyzes the melody, tonality, rhythm, and structure of Piano Sonata, A. 85, especially in regards to the artificial scale used in the piece (the author uses Edward Maisel’s label “T-scale”). Claims the tonality is in D minor while acknowledging that the T-scale makes the tonality ambiguous. Compares the *Sonata* to Scriabin’s compositional style and mentions the T-scale is inspired by Indian raga. Also provides short paragraph explanations of some of Griffes’ other piano pieces.

Bauer, Marion. “Charles T. Griffes as I Remember Him.” *The Musical Quarterly* 29 (July 1943): 355-80.

Provides a substantially long biography about Charles Griffes, including several letters from those who knew him. Several compositions of his are discussed, including what the pieces depict, and influences behind them. “In the new technique [Impressionism], tone fabric, and chord combinations, Griffes found himself. He did not have to acquire an understanding of Ravel, Debussy, Scriabin, or Stravinsky. He spoke their language.” (p. 363). Some harmonies and textures from “Clouds” from *Roman Sketches*, op. 7, as well as the *Sonata*, A. 85 are discussed, with excerpts given. Bauer describes the *Sonata* as a “neo-classic work of musical integrity and austere idiom” and points out the polytonality in a 7/4 passage. (p. 376).

Barrett, Constance Elizabeth. “Towards Development of a Critical Edition of the String Quartets of Charles Tomlinson Griffes.” DMA diss., Ohio State University, 1994.

Starts with a moderate-length biography on Griffes, notably highlighting his meeting Adolfo Betti of the Flonzaley Quartet. Contains an in-depth formal and harmonic analysis of *Minuet and Trio*, A. 96; *Scherzo*, A. 97, and *Two Sketches for String Quartet Based on Indian Themes*, with the purpose to “help in establishing [these pieces] in the standard quartet repertoire.” (p. 48). A table of metric shifts and textures in the first movement of *Two Sketches* is provided on p. 26. Differences between Griffes’ original versions and Betti’s editions are also discussed.

Birkhead, Jane. "A Study of the Solo Songs of Charles T. Griffes." MA thesis, University of Missouri, 1941.

A moderate-length biography of Griffes can be found on pp. 18-35. Discusses the characteristics of his songs in general, and also analyzes them specifically and by set. Specific attention to the analysis of a single song is brief. Harmony, melody, scales, phrase length, and rhythm are often examined. Also, on p. 97, the author includes the program of a recital Griffes himself performed at Elmira College on March 15, 1910. Appendix C contains a list of Griffes' published works. Entries list an opus number, set, individual pieces within sets, year written, and/or year it was copyrighted or published. Entries ordered by opus number; if no opus number available, then organized by year; if no year, then organized by year of copyright or publication.

Boda, Daniel. "The Music of Charles T. Griffes." PhD diss., Florida State University, 1962.

Begins with a short biography of Griffes, mostly in regards to composition and publishing. Does not focus on specific works, but rather techniques used in his works. Discusses Griffes' general style, the stylistic evolution of his compositions, influences on his creative work, melodic aspects, accompaniment figures, orchestration, programmatic aspects, use of key signatures, and tempo markings. Harmony and tonality are analyzed in a separate chapter in greater detail. Form is similarly analyzed in its own chapter. The appendices (pp. 113-17) include a list of published works by publication date before 1962, followed by a list of published orchestral works of Griffes, referencing his own orchestration. Orchestral works list complete instrumentation (see Appendix I: Published Works and Appendix II: Orchestral Works of Charles T. Griffes).

Boyd, Linda M. "Early Twentieth-Century Art Song—A Recital Program of Selected Works of Griffes, Ives, Ravel, and Schoenberg." MS thesis, Moorhead State University, 1988.

Griffes is discussed on pp. 68-95. Begins with a short biography. An analysis of *Four Impressions* can be found in regards to text depiction, piano accompaniment, motives, tonality, form, and harmony. The author notes that "[t]he analysis portions of each chapter are not exhaustive parametric treatments of each song, but rather focus upon the specific musical elements that are particularly significant in the construction of the piece." (p. vi) The texts to Griffes' songs can be found on pp. 105-6.

Brandley, Marion Proctor. "The Art Songs of Charles Tomlinson Griffes." MA thesis, Brigham Young University, 1956.

Begins with an introduction and a moderate-length biography of Griffes. A discussion of his songs follow, dealing with tonality, harmony, Roman numeral analysis, motivic analysis, and text painting. Range, tessitura, meter, and text are given at the beginning of each song's analysis. Unpublished songs as of 1956 contain no analysis, but are mentioned. Appendices include lists of Griffes' songs, piano works, orchestrations, chamber works, dramatic works, and one choral work. They mention the orchestration (if applicable) and which years they were composed and published. The list of 45 songs also contains which years they were sold, if available.

Braswell, James Arnold. "Recital Document: A Critical Analysis." MME thesis, Loyola University, 1972.

Vocal music of eight composers (Handel, Sgambati, Chausson, Fauré, Gounod, Brahms, Griffes, and Creston) is analyzed. (unavailable for verification, adapted from WorldCat)

Burge, David. "The Piano Music of Charles T. Griffes" *Keyboard* 9 (February 1983): 64.

Deals with Griffes' stylistic shift away from Impressionism. Provides a very brief and incomplete analysis about the Piano Sonata, A. 85, mostly focusing on treatment of the first theme. The author states his intention isn't to make a formal analysis, but instead "it is an apt illustration of the fact that compositional influences are of genuine interest only to the extent that they are eventually overcome." Excerpts of the *Piano Sonata* and of "The White Peacock" are included to show the shift in style.

Caldwell, Helen. "The Dance Poems of Michio Ito: *The White Peacock*, to Music by Griffes." In *Making Music for Modern Dance: Collaboration in the Formative Years of a New American Art*, ed. Katherine Teck, 18-22. New York: Oxford University Press, Inc., 2011.

Mentions a few aspects of the interpretive dance *The White Peacock* Michio Ito performed to Griffes' composition of the same name. Briefly contrasts the features of this dance with other dances. General information about Ito, his dances, and collaboration with Griffes are also included.

"Charles Tomlinson Griffes (1884-1920)." *American Music Resource*. Edited by Frank McCarty. <http://www.amrhome.net/contents/grihome.html> (accessed 25 November 2019).

A bibliography from 2003 of Charles Griffes, organized by type of publication. No annotations or verifications are listed, and some entries are misspelled. Few sources were taken from this source and included here; most sources found here that were not already included in this bibliography were outside the criteria for this bibliography. Some substantial entries before 2003 are missing as well in the AMR bibliography, such as Marion Proctor Brandley's master's thesis and Dr. Donna Anderson's doctoral dissertation.

"Charles Tomlinson Griffes." Chapter in *Music Seminar 1935-36: Contemporary American Music*, 1-6. [Madison: University of Wisconsin-Madison, n.d.]

Paragraph biography of Griffes. Lists most of Griffes' works and a small amount of music characteristics about them, not unlike dictionary entries.

Chen, Karen Kuang C. "Water Reflection upon Four Piano Works—Liszt, Debussy, Ravel and Griffes." DMA diss., Claremont Graduate University, 2008.

Works depicting water—one each by Liszt, Debussy, Ravel, and Griffes—are examined. A discussion of "The Fountain of the Acqua Paola" (spelled as "Aqua" in this dissertation), along with a brief background of *Roman Sketches*, op. 7, is found on pp. 48-62. Points out specifically the use of chromaticism, unusual meter, pentatonicism, perfect fourth/fifth intervals, and ostinato. Performance guidelines are provided following the analysis, pointing out a synthetic scale on p. 58. At the end is a comparison of the four works in regards to the beginning, climax, and ending.

Chenette, Jonathan Lee. "Synthetic Scales, Charles Griffes and *The Kairn of Koridwen*." PhD diss., University of Chicago, 1984.

Unavailable for verification; this source was cited by Barrett and Greer.

Chien, Chieh. "Beyond Debussy and Ravel: Impressionism in the Early Advanced Short Piano Works of Selected European and American Composers." DMA diss., Arizona State University, 2011.

Several Impressionistic compositions from several composers are discussed, including Charles Griffes's *Three Tone Pictures*, op. 5. The techniques discussed are dynamic markings, chromaticism, rhythmic complexity, extended texture, tritone effects, and more. A list of examples of where *Three*

Tone Pictures is discussed can be found in the table of contents, as Chapter 2 (where Griffes is discussed) is ordered by technique, not composer.

朱曼慈 (Chu Man-Tzu). “葛利菲斯鋼琴奏鳴曲之樂曲分析與演奏詮釋/朱曼慈畢業音樂會 = The Analysis and Interpretation of Piano Sonata (1918) by Charles Tomlinson Griffes (1884-1920)/Man-Tzu Chu Graduate Recital.” Master’s thesis, 東吳大學 (Soochow University at Taipei), 2012.

A performance guide and analysis of Griffes' Piano Sonata, A. 85. (unavailable for verification, adapted from WorldCat)

Clarke, Garry E. “Charles Tomlinson Griffes.” Chapter in *Essays on American Music*, 87-103. Contributions in American History, ed. Jon L. Wakelyn, 62. Westport, Connecticut: Greenwood Press, Inc., 1977.

Begins with a short biography of Griffes. A general discussion on Griffes’ compositional abilities and style, often focusing on his originality and effectiveness. Mentions several times Griffes’ use of 6/4 chords for climactic moments. Points out “that despite the high levels of dissonance in some of the pieces, the *effect* is not always one of dissonance.” (p. 95) Ends with a short examination of his early death and unhappiness.

Conrey, George Arnold. “The Published Songs of Charles Tomlinson Griffes: A Stylistic Examination.” DFA diss., Chicago Musical College, 1955.

Discusses the songs of Griffes that had been published before 1955, organized by period. Each period discusses the poets, the texts, and characteristics of the music. Tables of essential features (key, meter, measure length, compass, and tempo), technical details of the songs, and characteristics of the poems are provided. Tables of other important features, such as the presence of ostinato tones in “Symphony in Yellow” on p. 62, can be found as well. Brief summaries of the texts, melodic line, harmonic background, and formal structure are found at the end of each period’s discussion. Appendix: List of Recorded Songs lists seven recordings of “By a Lonely Forest Pathway” and “The Lament of Ian the Proud” on 78 RPM records no longer readily available in 1955. Mentions record label, number, and performer.

Craft, Rosalind Marie. “Carmen Sylva and Her Contribution to Turn-of-the-Century Music as Poet, Translator, and Patron.” DMA diss., University of Connecticut, 2009.

Discusses songs whose music was set to Carmen Sylva’s texts. On pp. 52-57 is an analysis of Griffes’s *Two Birds Flew into the Sunset Glow* and *Song of the Dagger*, the text of which is from Sylva’s collection of poems *The Bard of the Dimbovitza*. The melody, harmony, and meter are examined in the context of depicting the underlying moods behind the text.

Crommelin, Lodewijk. “Charles Griffes: Een veelbelovende en vooruitstrevende Amerikaanse componist.” *Piano Bulletin* 30, no. 2 (2012): 3-15.

Title translates in English to “Charles Griffes: A promising and progressive American composer.” “Discusses the life and works of the U.S. composer Charles Tomlinson Griffes (1884–1920) in the context of his time. His piano works are examined, focusing on his sonata (1917–18) and its reception.” Includes portraits, facsimiles, music, and a list of works. (unavailable for verification, adapted from *RILM Abstracts*)

Davenport, Linda G. "A Teaching Idea: 'Emerson' and 'The White Peacock': Not Such Strange Bedfellows, after All?" *Sonneck Society Bulletin for American Music* 16 (Fall 1990): 100-101.

A short style analysis comparing and contrasting the depictions and influences of "Emerson" from Charles Ives's *Second Piano Sonata* and "The White Peacock" from Charles Griffes's *Roman Sketches*, op. 7.

Davies, Katharine Currie. "Charles Tomlinson Griffes and His Music." MM thesis, Eastman School of Music, 1937.

Begins with a biography of Griffes's life, focusing on many of his letters, which are included. A survey of several works follows, mostly containing the story behind *The Kairn of Koridwen*, general information on the works surveyed, and reviews of performances and his works. Discussions on motives, rhythm, harmony, and form are provided for his published piano works. An entire chapter is devoted to *The Pleasure-Dome of Kubla Khan*, mentioning reviews, commentary by the poet Coleridge (whose poem "Kubla Khan" inspired Griffes), a tonal plan, harmonic analysis, depictive qualities, and evidences of Impressionism.

Dusdieker, Carol. "Fiona Macleod: Poetic Genesis and the Song Settings of Arnold Bax and Charles Griffes." DM diss., Indiana University, 2012.

Deals with Arnold Bax's and Charles Griffes's song settings of the poetry of William Sharp, who went by the pseudonym "Fiona Macleod." A thorough analysis of *Three Poems of Fiona Macleod*, are discussed on pp. 79-95, concluding that it "show[s] Griffes's various artistic influences, such as German lieder, French Impressionism, Irish folk ballads, and Asian exoticism." (p. 95). A biography of Griffes is included starting on page 72.

Eggers, Beth Jennings. "Charles Tomlinson Griffes: Portrait of an American Impressionist." *The American Music Teacher* [32] (September-October 1982): 28-29.

A short biography of Griffes, with a fair amount of detail regarding his early death. Uses information from Edward Maisel's 1943 biography and John Tasker Howard's moderately short biography, as well as another source not included in this bibliography (*American Music from 1620-1920*, by Howard Gleason).

Fabbro, Renato Sergio. "The Stylistic Traits of Charles Griffes's Piano Music: *Roman Sketches*, Op. 7 and *Piano Sonata* (1917-1918)." DMA diss., Rice University, 2001.

Deals with comparison of the harmonies and scales of *Roman Sketches*, op. 7 to various works by Liszt, Ravel, and Debussy. A mostly melodic and harmonic analysis of Piano Sonata, A. 85 is given afterward with comparisons to other piano works by Griffes. Appendix includes a list of unpublished and published solo piano works, with composition year, or approximate composition year. His arrangement of Offenbach's "Barcarolle" is included in the list.

Flinn, Wesley C. "Analysis of the Published Songs of Charles T. Griffes." MA thesis, San Diego State College, 1962.

A moderate-length biography is given on pp. 12-28. Analyzes all 30 songs by Griffes that were published before the date of this thesis. Examines the relationship of the music to text and notable musical characteristics of each song, providing the full text and external details as well. Literal and singable translations are given for non-English texts. Complete scores of all 30 songs can be found in the first appendix. Appendix II contains a list of the songs of Griffes not published before 1962,

along with poet and approximate composition date. Appendix III contains an incomplete list of Griffes' other works, with composition date, ensemble category, and sometimes genre.

Forde, Ann Marie. "Four Character Pieces from the Romantic Era: A Performer's Exploration of Compositions as Influenced by Biographical Events and Compositional Environment in Preparation for Performance." MM thesis, University of Nebraska at Omaha, 1997.

Deals with the general life, influences, and style of three composers, as well as an examination of one or two compositions by each composer. A brief publication history and the mood development of his *Scherzo, op. 6, no. 3* are discussed on pp. 23-28, finishing with a statement that "[h]e was inspired by all the other periods and styles, but never allowed himself to be dominated by any of them." (p. 28). The analysis is quite brief due to the amount of excerpts shown; it tends to focus on dynamics, expression markings, and articulation.

Foreau, Pierre. "The White Peacock." *One* 8 (January 1960): 13-15.

A portrait of Charles Griffes's life specifically in the context of his homosexuality. Although this is a short biographical sketch and mostly gathered from a single source, this article's focus is useful for those who want to specifically know about the LGBT aspects of Griffes's life.

Francis, John M. "The Songs of Charles T. Griffes." MM thesis, West Virginia University, 1971.

The lecture portion of the author's lecture recital, which includes the songs "Am Kreuzweg wird begraben," "Auf geheimem Waldespfade," "Symphony in Yellow," "Phantoms," "The Old Temple Among the Mountains," "An Old Song Resung," and "The Lament of Ian the Proud." Starts with a brief biography. Briefly examines the aforementioned selected songs of Griffes' and their corresponding song sets in relation to harmony, mood, texture, melody, and/or accompaniment figurations. Analysis of any song is usually limited to one or two paragraphs. Also discusses the characteristics of each of Griffes' compositional periods. Several examples are given to show how "Griffes' melodies always fit his text beautifully." (p. 21)

Friedberg, Ruth C. *America Comes of Age*. Volume 1 of *American Art Song and American Poetry*. Metuchen, New Jersey; London: The Scarecrow Press, Inc., 1981.

Griffes is more specifically discussed on pp. 30-41. Examines the songs "The Half-Ring Moon," "Evening Song," and "The First Snowfall." Small biographical overviews of the poets John Tabb and Sidney Lanier, along with their corresponding poems Griffes set, are included. Analysis of the music is focused on the text setting, harmony, form, timbre, and rhythm.

Frkovich, William Michael, Jr. "The Published Songs of Charles T. Griffes." MA thesis, Arizona State University, 1976.

Explains general characteristics of his three styles (Romantic, Impressionistic, and personal). An analysis of six of Griffes's published songs ("Auf geheimen Waldespfade," "Wohl lag ich einst in Gram und Schmerz," "Symphony in Yellow," "La Fuite de la Lune," "The Rose of the Night," and "Sorrow of Mydath") follows, dealing with melodic curve graphs, Roman numeral analysis, outlines of harmonic rhythm, phrase-period analysis, and types of harmonies used. Frkovich makes conclusions on the general characteristics of each period; namely range, melodic progression and shape, harmonies and chords, modalities and scales, tempi, meter, texture, form, and measure length. Overall he concludes that every song Griffes wrote is in through-composed form (p. 52-57). The first three appendices contain a list of analytical information for each song—namely range, tessitura, melodic construction, climax, tonal center, harmonic structure, root movement, harmonic rhythm,

meter, form, texture, and measure length. Appendix 4 contains a statistical table of the frequencies and percentages of chord usage in his three compositional periods, with nine different chordal types listed.

Garvey, Francis Joseph. "The Culmination of a Lifetime's Search for Expression—Charles T. Griffes's Piano Sonata: Performing an American Masterpiece." DMA diss., University of California at Los Angeles, 2006.

Starts with noting current public perception of Griffes, then a page-length biography. An analysis of Piano Sonata, A. 85, is found on pp. 7-42, often focusing on tonal centers, scales, and conclusions from Suter's dissertation on Griffes's five sonatas. Mentions that there is a "struggle between the tonal areas of B-flat and D." (p. 9) Compares several excerpts of the *Sonata* to excerpts of pieces by Debussy, Mussorgsky, and Rentaro Taki. Two of the subsequent chapters are dedicated to the meaning of the *Sonata* to Griffes and to "understand[ing] the dual musical aesthetic that had evolved in America since the nineteenth century." (p. 59) The first 9 measures of Griffes' *Sonata in F minor* are included on p. 68.

Greer, Taylor A. "The Unfolding of Griffes's 'White Peacock'." In *A Music-Theoretical Matrix: Essays in Honor of Allen Forte (Part II)*, ed. David Carson Berry. *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic* 3, no. 1 (2010): 167-203.
<https://trace.tennessee.edu/gamut/vol3/iss1/7/> (accessed 5 November 2019).

A thorough harmonic, formal, motivic, and Schenkerian analysis of "The White Peacock," from *Roman Sketches*, op. 7. The analysis especially deals with "motivic parallelism" (p. 172) and how Griffes depicted the peacock as is described in William Sharp's poem of the same name. An analysis of the poem, as well as a history of the peacock, are also included.

"The Griffes *Poem*: A Performance Guide." *Flute Explorer* (September 2000): 6-7. Supplement to *The Instrumentalist*.

A brief and concise list of tips for the flutist to perform Georges Barrère's flute and piano transcription of *Poem for Flute and Orchestra*, with rehearsal marks as reference. A very short biography of Griffes is included on page 7.

Haché, Reginald. "Charles Tomlinson Griffes Revisited: An Essay on the Music of Charles Griffes." *Journal of the American Liszt Society* 34 (July-December 1993): 32-42.

Attempts to pin down the best stylistic label for Griffes, rejecting the label of Impressionism or comparisons to Schoenberg. An analysis of the musical process and style of *Roman Sketches*, op. 7 and its comparison to works by Debussy, Liszt, and Ravel follows. The analysis discusses harmonic content, a depiction of a peacock in "The White Peacock," and rhythm. The author concludes that "one might consider [Griffes'] musical process as a new strain of Impressionism without the influence of Debussy." (p. 41)

Hanson, Curtis J. "The Songs of Charles Tomlinson Griffes." DMA diss., University of Colorado, 1990.

An analysis of the songs of Griffes. Use may be restricted to a CUB Libraries location. (unavailable for verification, adapted from WorldCat)

Harlan, Amanda. "Selected Songs of Charles Tomlinson Griffes: Context and Performance." MM thesis, University of Kansas, 2004.

Starts with a moderate-length biography of Griffes interspersed with general characteristics of his art songs, followed by an adaptation of H. Wesley Balk's lecture on performance method for opera, namely *The Complete Singer-Actor: Training for Music Theater*, published by University of Minnesota Press. An in-depth analysis of Three Poems of Fiona Macleod, op. 11 is provided. The musical elements discussed include melody, harmony, tempo, rhythm, text, effects, and form. Dramatic elements discussed include scenario/theme, action, character/narrator, language, geographical circumstances, and time circumstances. Page 89 provides a performer's guide to the analysis of an art song. The appendix contains a list of his songs and their composition years, with months included if available. Songs are ordered by sets and by individual songs.

Harp, Mary Anne. "*Poem for Flute and Orchestra* by Charles T. Griffes: A Stylistic Analysis." MA thesis, University of Vermont, 1964.

A 41-page thesis on Griffes' *Poem for Flute and Orchestra*. (unavailable for verification, adapted from WorldCat)

Harris, Joseph Wharton. "*Poem for Flute and Orchestra* by Charles Tomlinson Griffes (1919)." Chapter in "A Graduate Flute Recital: Five Pieces Studied," 36-44. MM thesis, University of Texas at El Paso, 1993.

Begins with a short biography of Griffes. Contains a short analysis of *Poem for Flute and Orchestra*, mostly regarding mood and motive. Notably mentions that "the flurrying passages in the flute part are notated as even sixteenth notes; in practice they are performed ad libitum in accelerando when the orchestra is tacet." (p. 44)

Harvey, Marion Bradley. "The Songs of Charles T. Griffes." MA thesis, University of Pennsylvania, 1973.

Chapters start with a short biographical background in regards to which songs are being discussed. Discusses most, if not all, of his songs. Analyses deal with form, harmony, melody, rhythm, mood, motives, text setting, reviews, letters by Griffes, and/or comparisons to other composers' setting of the same text. Full text is included for these songs.

Henry, Earl Luther. "Impressionism in the Arts and Its Influence on Selected Works by Charles Martin Loeffler and Charles Tomlinson Griffes." PhD diss., University of Cincinnati, 1976.

The melodic, harmonic, rhythmic, and formal structures of *The Pleasure-Dome of Kubla Khan* and "The White Peacock" are thoroughly examined on pp. 260-329. The style of orchestration found in *The Pleasure-Dome of Kubla Khan* as well as Griffes' orchestral version of "The White Peacock" are also discussed. A long conclusion outlining the characteristics of Griffes' Impressionist style is discussed on pp. 354-71. In the conclusion, each main category (melodic structure, harmonic structure, formal design, rhythmic structure, and style of orchestration) is broken into further subcategories, followed by a summary for that category. An overall summary on pp. 372-79 compares and contrasts Griffes' style with Debussy's and Loeffler's styles. The author states on p. 379 that in some aspects, "Griffes falls short of the Impressionist standard" yet "[w]ith so many other facets of the Impressionist vocabulary present, however, the validity of the term 'Impressionist' as applied to Griffes is only slightly weakened."

Heikkila, Elizabeth Diana. "Performance Guide for Charles T. Griffes' *Poem for Flute and Piano*." MME thesis, University of North Dakota, 2013.

Analyzes formally and harmonically a piano transcription of the *Poem for Flute and Orchestra*, believed to have transcribed by Georges Barrère. Interspersed throughout are tips given to the flutist at specific measures. Following the analysis are more general pedagogical tips given to the flutist. An overview of his works and short biography are included.

Herrmann, Sarah. "Charles Tomlinson Griffes: Stylistic Development as Seen in *Four Roman Sketches* and *Piano Sonata*." MM thesis, Bowling Green State University, 1985.

Begins with a short biography. Contains a brief analysis of form, tonality, harmony, Impressionistic devices, and/or rhythm in *Roman Sketches, op. 7*. Examines the mood, form, expression, meter, and rhythm of Piano Sonata, A. 85, giving little attention to harmony. The final chapter outlines how Griffes' compositional style evolved from *Roman Sketches* to *Piano Sonata*.

Hoberg, John Louis. "A Study of the *Four Roman Sketches* of Charles T. Griffes." MM thesis, College of the Pacific, 1955.

An analysis of Charles Griffes's *Roman Sketches, op. 7*. Harmony, form, rhythm, and thematic treatment are discussed. Each movement's discussion lasts four or five pages. Notably only two bibliographic entries are included: Maisel's 1943 biography on Griffes, and the Grove *Dictionary of Music and Musicians*.

Holstad, A. John. "The Piano Sonatas of Charles T. Griffes and Ernest Bloch." DM diss., Northwestern University, 1973.

Griffes is mentioned on pp. 1-26. Begins with a moderately short biography of Griffes. A moderately short analysis of the Piano Sonata, A. 85 begins on p. 14, dealing primarily with motivic labeling, thematic treatments, and formal structure. Attached to the end are full scores of this sonata as well as Ernest Bloch's *Sonata per Pianoforte*.

Hornibrook, James Andrew. "Graphic Analysis of Charles Griffes' *Piano Sonata*." MA thesis, San Francisco State University, 1995.

A variation of Schenkerian analysis on Piano Sonata, A. 85, which the author calls a graphic analysis and later a "reductive analysis" on p. 62. A thorough explanation is given as to why Schenkerian analysis techniques are used on a post-tonal piece. The synthetic scale has a rather lengthy discussion (pp. 33-37). A literal graphic representation can be found at the end, separating the sonata into their respective movements and into foreground, middleground, and background.

Howard, John Tasker. *Charles Tomlinson Griffes*. Schirmer's Course in Contemporary Musical Biography. New York, G. Schirmer, Inc.: 1923.

A moderately short biography of Charles Griffes. His compositional style isn't mentioned thoroughly; more focus is given towards his ideals and intentions. Mentions the qualities of some of his pieces. A list of Schirmer's publications of his works can be found at the end. Copyright expired, now in the public domain.

Hoyt, Bonnie N. "The Song Style of Charles Tomlinson Griffes as Seen in *Four Impressions* and *Three Poems by Fiona Macleod*, Opus 11." DMA diss., University of South Carolina, 1995.

Starts with a moderately short biography of Griffes, followed by a short overview of his song styles. Each song from *Four Impressions* and *Three Poems by Fiona Macleod* are analyzed, the latter of which also includes excerpts of and discusses orchestral versions of each song. Analysis deals with harmony, melody, and text painting.

Hung, Chia-Sui. "Tradition and Innovation in Four Piano Sonatas of the First Quarter of the Twentieth Century." DMA diss., University of Cincinnati, 2003.

Thoroughly examines four sonatas by Scriabin, Berg, Griffes, and Bartók; which were chosen "because they come from different countries and therefore show different cultural influences[,] yet each has been recognized as part of a pianist's standard concert repertoire." (p. 10) A comparison of the four sonatas are found on pp. 102-5. Griffes' Piano Sonata, A. 85 is thoroughly analyzed on pp. 46-72. Use of scales, harmony, thematic treatment, tonality, mood, and rhythm are all discussed. Formal analyses and diagrams of form are given for each movement as well.

Hsu, Ti-Fei. "Chinese Influence in Four Twentieth-Century Song Cycles: by Roussel, Carpenter, Griffes, and Britten." DMA diss., American Conservatory of Music at Chicago, 1988.

Begins with a general history of Chinese influence on Western music. The four Chinese poems in *Five Poems of Ancient China and Japan* are examined on pp. 70-88. The poems in the original Chinese are included and discussed in regards to differences between poetic and literal translation, authorship, and history. Analysis of the music is mainly focused on its relationship to the text, depictions of Chinese instruments and performance practice, and genuineness of Chinese idioms.

Jicha, Victoria. "Puzzles Persist in Three Scores for Charles Griffes' *Poem*." *Flute Talk* 23 (March 2004): 10-12.

Compares and contrasts Griffes's autograph score for *Poem for Flute and Orchestra*—which wasn't rediscovered until 1974—with Georges Barrère's 1922 transcription of *Poem* for flute and piano. Specific excerpts are included, demonstrating differences in pitches, phrasing, and rhythm.

Johnson, Richard Oscar. "The Songs of Charles Tomlinson Griffes." DMA diss., University of Iowa, 1977.

Begins with a list of vocal performances by the author throughout his schooling. A moderately long biography appears on pp. 26-46. A stylistic analysis and comparison of collected sets of songs—ordered by stylistic period—starts on p. 47; followed by a formal, melodic, and harmonic analysis of these sets. The melodic and harmonic analyses are broken into further subcategories. Also examines the way Griffes depicted the text in his songs. The author concludes that "Griffes is perhaps second only to Charles Ives in importance as an American song composer in the first third of the twentieth century." (p. 165) A list of his songs by poet and date of composition can be found in the appendix.

Jones, Donovan Chiah Moore. "Charles Tomlinson Griffes: The Scholarly Manipulation of an Identity." Chapter 2 in "Griffes, Copland and Bernstein: Gay Identities in Twentieth-Century New York," 18-33. MA thesis, University of California at Riverside, 2006.

Contains a historiography of Griffes' life in the context of his homosexuality, public reactions to it, and publications regarding it. Specific works that discuss his homosexuality are analyzed, such as Maisel and Anderson's biographies, as well as George Chauncey's *Gay New York*. The author notably points out "[t]he reaction to Maisel's biography from reviewers and the Griffes family was one of muted hostility." (p. 19) Dismisses the value of Donna Anderson's bibliography as it pertains to Griffes' homosexuality, calling the biography a "futile attempt to replace Maisel as the leading

biographer of Griffes” and “basically a retrogressive positivistic work.” (p. 22) Sexual themes are mentioned in the discussion of “The White Peacock.”

Kawano, Akemi. “The Piano Sonata of Charles Tomlinson Griffes.” DMA diss., Manhattan School of Music, 1999.

Starts with a short background and explanation of Piano Sonata, A. 85. A moderately long biography of Griffes, with several letter excerpts follows. The *Sonata* is more fully discussed on pp. 30-93, starting with reviews and performance history. A formal analysis is included, but the greater detail in examining the *Sonata* is given to harmonic analysis. Pitch-class set analysis is also used many times, and motives are usually described explicitly as sequences of pitches.

Kennedy, Josepha. “The Song Styles of Charles Tomlinson Griffes.” *Journal of Singing* 55 (September-October 1998): 17-23.

Several of Griffes’s art songs—namely “Auf geheimem Waldespfade,” “Symphony in Yellow,” the set *Four Impressions*, and “The Lament of Ian the Proud”—are briefly analyzed, mostly for their stylistic traits and depictive qualities. The styles in Griffes’s songs and compositional periods are discussed and compared with each other. Although the author states that *Tone Images* and *Four Impressions* “could be seen as ‘impressionistic,’...they convey an entirely different feeling from Debussy or, in [the author’s] opinion, Ravel.” (p. 17)

Keyton, Robert. “Griffes: Two Coloristic Works.” MM thesis, Eastman School of Music, 1952.

A long “biographical sketch” is provided from pp. 1-32. Analyzes the “horizontal characteristics,” “vertical characteristics,” “movement of vertical structures,” and dramatic and coloristic devices of *Five Poems of Ancient China and Japan* and *Two Sketches for String Quartet*. Horizontal characteristics include scales, form, melodic intervals, rhythm, and meter. Vertical characteristics refer to harmonies. One unique trait of this thesis is the presence of a table of statistics for melodic intervals used in these pieces, which can be found on pp. 41-42 and 64-65.

Kies, Christopher R. “The Use of Unordered Non-Diatonic Pitch-Class Collections in *Sonata for Piano* by Griffes and *Piano Sonata No. 7* by Scriabin.” Chapter in “A Discussion of the Harmonic Organization in the First Movement of Elliott Carter’s *Sonata for Violoncello and Piano* in Light of Certain Developments in 19th and Early 20th Century Music,” 40-56. PhD diss., Brandeis University, 1984.

The first movement of Piano Sonata, A. 85, is discussed on pp. 40-48. Provides a pitch-class set analysis of the possible resulting intervals, trichords, and tetrachords from the synthetic scale Griffes used (namely Bb, C#, D, Eb, F, F#, G#, A). Gives justification for calling the tonal center of the first movement to be B-flat. Provides a formal outline of instances of scale transposition in the first movement.

김혜정 (Kim Hyejung). “Charles Tomlinson Griffes 의 「4개의 인상(Four Impressions)」 분석 연구” (A Study of Griffes's Song Cycle “Four Impressions”). Master’s thesis, 이화여자대학교 (Ewha Womans University), 2007.

Starts with a brief overview of Impressionism and a biographical sketch of Oscar Wilde's life (the lyricist), followed by a short biography of Griffes' life. Categorizes Griffes' compositions into three periods: 1898-1911 (Romantic), 1911-1917 (Impressionist), and 1917-1920 (Experimental). Identifies Griffes' transition from Romanticism to Impressionism, mentioning on p. 23 that

"Symphony in Yellow" is the composition in which Romantic influences disappeared. A thorough analysis of Charles Griffes' "Four Impressions" starts on p. 26. Each movement is discussed in detail by small groups of measures, especially in regards to melody, rhythm, and word painting. Each movement's analysis contains a translation of the text into Korean, which collection of Oscar Wilde's poems the text comes from, a table for the rhyming scheme, and a table divided by section showing the meter and tempo scheme. Contains guidance for the performers for some passages. On pp. 17-18, 20, and 23-24; there is a list of Griffes' songs in three tables separated by compositional period: Romantic (1898-1911), Impressionist (1911-1917), and Experimental (1917-1920). Each table is organized primarily by year, then alphabetically by title. Song sets are grouped as one entry, with each song listed underneath in hanging indent, followed by composition year in parentheses. Mentions first initial of poet and last name, unless the name is Japanese or Chinese, in which case the Roman spelling is used for the entire name.

Kwak, Eun-Joo. "The Musical Style of Charles T. Griffes as an Impressionist: A Comparison of the Roman Sketches, Op. 7 with Selected Preludes of Claude Debussy." DM diss., Northwestern University, 1993.

Begins with a background on Impressionism, followed by brief biographical sketches of Griffes and Debussy. Analysis of *Roman Sketches, op. 7* contains brief discussions on form, melody and accompaniment figures, rhythm, texture, and/or harmony/tonality. Brief performance suggestions are included for "The Fountain of the Acqua Paola" and "Clouds." An analysis of three pieces from Debussy's *Préludes* follows, with a short comparison of Debussy's and Griffes' styles in the conclusion.

Lawson, Elizabeth Carey. "An Analysis of Selected Vocal Music of Charles Tomlinson Griffes and John Harbison." MM thesis, University of Portland, 1996.

In addition to analyzing two of Harbison's art songs, the author analyzes the harmonies, melodies, styles, and depictions of Griffes's *Three Poems of Fiona Macleod*, *Four Impressions*, and *Five Poems of Ancient China and Japan*, chosen specifically for their different stylistic traits. The author concludes that Griffes exhibited multiple trends and styles in his songs, noting in particular Impressionism, the use of Asian modes/scales, polytonality, and atonality (adapted from p. 75). Griffes is discussed on pp. 1-75, and a long biography of Griffes can be found on pp. 1-15.

Lewin, Michael. "Rediscovering Griffes." *Piano & Keyboard*, no. 186 (May-June 1997): 33-38.

Starts with a short biography. Contains brief analyses and excerpts of most of Griffes' piano works, often about a paragraph long, usually referencing the harmonic content or mood of each piece. References to reviews are quoted several times.

Liu, Chia Chun. "Charles T. Griffes's 'Roman Sketches': A Performer's Guide." MM thesis, California State University at Long Beach, 2012.

Contains a short biography and concise formal analysis of "Nightfall" and "The Fountain of the Acqua Paola," from *Roman Sketches, op. 7*. The author also provides a few performance suggestions for those specific movements, claiming that "the interpretation of this piece is more difficult than the technical aspects." (p. 14)

Livingston, Carolyn Lambeth. "The Songs of Charles T. Griffes: A Style-Critical Study." MA thesis, University of North Carolina at Chapel Hill, 1947.

Begins with a short biographical sketch of Griffes. Analyzes groups of songs by compositional period in regards to texts, scales, harmony, rhythm, intensity, accompaniment, vocal line, form, and/or word settings. Specific song examples are embedded within these analyses. Harmonic outlines for some songs are included as well. The author concludes that “Griffes’ songs may be classified into four groups [Romantic, Impressionistic, Oriental, and Late], not only because of their chronology but because of an affinity of styles.” (p. 91) The conclusions on pp. 91-94 summarize the characteristics of each of these periods.

Lowens, Irving. “A Second Holograph of Griffes’ *The Pleasure-Dome of Kubla Khan*.” *Quarterly Journal of the Library of Congress* 21 (April 1964): 95-101.

The first part is a general biography. Starting at the end of p. 98, the author compares information gathered from two holographs of *The Pleasure Dome of Kubla Khan* with Griffes’ penned correction markings, intending to determine the most definitive edition. The author points out that most often the 1929 reorchestration by Frederick A. Stock is performed, not the form from 1920. (p. 100)

Maas, Hans, and Marion Schopman. “Charles Tomlinson Griffes—*Poem*.” *Fluit* [26], no. 1 (2018): 16-20.

Part I contains a short biographical sketch of Griffes. Part II contains a formal analysis of *Poem for Flute and Orchestra*, including discussion of the other orchestral parts. A performance approach to the flute part of Griffes’ is embedded within the analysis.

Machlis, Joseph. “Charles T. Griffes” Chapter in *American Composers of Our Time*, 29-41. New York: Thomas Y. Crowell Company, 1963.

A moderate-length biography of Griffes, discussing his career, education, musical influences, reasons for turning to composing, and thoughts and attitudes about American musical culture of the time. Machlis does not expect the readers to know musical terminology beforehand. One aspect of interest is the claim that his early death was the result of overwork, citing A. Walter Kramer's eulogy in *Musical America*, 22 May 1920, 39-40.

Maisel, Edward M. *Charles T. Griffes: The Life of an American Composer*. New York: Alfred A. Knopf, 1943.

A full-length biography on the life of Charles Griffes, often cited by other scholarly research on Griffes. Discusses his childhood, composition lessons with Mary Broughton, his life in Germany, his homosexuality, his teaching position at the Hackley School, publication of his music in America, his friendship with Laura Moore Elliott, public performances of his music, the effect of World War I on his music, his early death, and posthumous music publication. Contains several diary entries and photographs as well. An analysis of Griffes’ Piano Sonata, A. 85 can be found on pp. 272-87.

_____. *Charles T. Griffes: The Life of an American Composer*. New York: Alfred A. Knopf, 1943. Reprint, New York: Da Capo Press, 1972.

A 1972 reprint of Maisel’s 1943 biography of the same name, with a new preface by Donna Anderson. The preface mentions a short biography of Griffes and reviews the content of this reprint. The preface also claims that Upton’s article “The Songs of Charles T. Griffes”, as well as Boda’s, Conrey’s, and Morrison’s dissertations, are important scholarly works on Griffes. Years later, the *I.S.A.M. Newsletter* claimed that this reprint “was published in violation of copyright” and that “all remaining copies have been pulped.” (*Newsletter: Institute for Studies in American Music* 6

(November 1976): 7). However, some copies still exist for purchase from multiple retailers, and a copy of this book was able to be obtained for verification.

_____. Charles T. Griffes: The Life of an American Composer. New York: Alfred A. Knopf, 1984.

An updated version of Maisel's 1943 biography of the same name. "Except for the correction of minor errors, the text of this book remains substantially the same as when it was first published in 1943. A good deal of material has been added, however, in the notes prepared for this edition" (p. xv). Notably, the author also points out that "contrary to what might be expected, the materials for a life of Griffes have notably diminished since this biography was first undertaken...[m]ore and more, it appears, letters, personal papers, even a whole diary, have either vanished or been destroyed" (pp. xvi-xvii). A secondary subtitle on the title page says, "Updated, with a New Introduction and Notes."

Mancinelli, Aldo. "Charles Griffes: An American Enigma." *Clavier* 24 (July-August 1985): 12-14.

The author corrects two misconceptions about Griffes common at the time, specifically his source of inspiration of Impressionism and his supposed obscurity during his life. He also categorizes Griffes's music into three periods, namely his German period, Impressionistic period, and a mature third period. The author also points out some special characteristics in *Roman Sketches, op. 7*, like the C major climax in "The White Peacock" and bitonality in "The Fountain of the Acqua Paola."

Mandel, Alan and Nancy Mandel. "Composers to Re-emphasize: Six Americans Who Should Not Be Forgotten." *Clavier* 14 (April 1975): 14-17.

Griffes is mentioned on pp. 14-15. Briefly mentions some of the scales, tonalities, and harmonies generally found in some of Griffes's compositions. Mentions that "it is a challenge to the student and performer to realize the composer's intentions within their musical context." (p. 15) An excerpt of roughly four measures of "Prelude no. 2" from *Three Preludes for Piano* is included.

Mann, Carol F. "The Search for Style: A Study of Selected Songs of Charles Tomlinson Griffes." MM thesis, University of Cincinnati, 1982.

A moderate-length biography can be found on pp. 14-33. Short analyses, usually about a page long and often giving attention to harmony, are given for 24 of Griffes's songs. Contains a brief discussion on each compositional period of Griffes, as well as a brief discussion on William Sharp's poetry.

Markow, Robert. "Charles T. Griffes: Obscured by Time." *Music Magazine* [7] (September-October 1984): 10-15.

Contains a medium-sized biographical sketch of Griffes. Although much of the content can be found in other biographies, this one has more detail than many sources. Included are some recommendations for recordings.

McCann, June. "The Solo Songs of Charles Griffes and Samuel Barber." MA thesis, Kent State University, 1960.

Griffes is discussed on pp. 1-146. Begins with a moderately long biography of Griffes. The author's intent is "to explain how and why particular composers influenced him [Griffes]...and to give a detailed analysis of all of his available songs" (p. 2). Each analysis of the songs focuses primarily on its harmonic content (especially extensions of Roman numeral analysis), the text, and text depiction. The author points out, though, that "[i]n no respect, perhaps, did Griffes show more marked individuality than in his sensitivities to rhythmic subtleties." The appendix includes a list of

published works by Schirmer of Charles Griffes and Samuel Barber, ordered by year. A list of records follows, including only the title of composition and names of performers/ensembles.

McDonald, Charlene Harb. "Trends in Selected Piano Sonatas of the First Quarter of the Twentieth Century: Formal Processes and Pianism." DM diss., Indiana University, 1978.

Sonatas by Scriabin, Prokofiev, Ravel, Berg, Bartók, Ives, and Griffes are examined. The form and stylistic processes in Griffes's Piano Sonata, A. 85 is analyzed on pp. 106-20. The author claims that "[e]xcept for one discrepancy in scheme the obvious prototype is the Liszt *B Minor Sonata*." (p. 107). Also challenges aspects of the analysis of the *Sonata* by Edward Maisel, a Griffes authority. The author mistakenly claims that Griffes only wrote one piano sonata (p. 4); it should instead say that only one of his five piano sonatas were published. A lengthy conclusion comparing the seven sonatas can be found starting on p. 121.

McEniry, Caitriona. "The Piano Music of Charles Tomlinson Griffes." MA thesis, National University of Ireland at Maynooth, 2001.

A 149-page thesis on the piano music of Griffes. (unavailable for verification, adapted from WorldCat)

Minut, Mirabella. "Impressionistic Elements in Charles Griffes's 'Scherzo' from 'Fantasy Pieces'." MM thesis, Ball State University, 2002.

Begins with a short biography and short description of Debussy's Impressionistic style. Starting on p. 6, a stylistic analysis of the Scherzo from *Fantasy Pieces*, op. 6 follows—namely a discussion of "rhythm, melody, harmony, structure, and sound." (p. 6) Specific scales, harmonies, dances, and rhythms are identified in the piece. A cassette tape containing a recording of the author's graduate recital is also attached to the book.

Moore, John V., and Reeves, David M. "The Published German Songs of Charles T. Griffes." *The NATS Bulletin* 41 (November-December 1984): 7-12.

Contains stylistic, harmonic, and formal analyses of several of Griffes's German art songs. The analyses focus mainly on how Griffes captures the moods and objects depicted in their respective texts. Several score excerpts are provided. The author mentions that "[f]olk influence, which exercised such a strong hold on the songs of Brahms and Mahler, found little expression in Griffes' work." (p. 12)

Moore, Michael. "Stylistic Development and Compositional Techniques in the Piano Works of Charles T. Griffes." DMA diss., University of Arizona, 1977.

Starts with a short biography, followed by an explanation of Griffes' stylistic development. Discusses *Three Tone Pictures*, op. 5; *Fantasy Pieces*, op. 6; *Roman Sketches*, op. 7; and Piano Sonata, A. 85. Also discusses the general characteristics of these sets—namely melody, accompaniment, harmony, tonality, rhythm, text influence, and form. Appendix 1 displays a list of all the unpublished piano works of Griffes before 1977, their years of composition, and which libraries hold these manuscripts. It also notes that *Legend* is cataloged incorrectly at New York Public Library as *Waltz in F sharp minor*. It is possible the locations of these are outdated due to the info found in the acknowledgments sections of more recent dissertations.

Morrison, Donald N. "Influences of Impressionist Tonality on Selected Works of Delius, Griffes, Falla and Respighi: Based on the Concept Developed by Robert Mueller." PhD diss., Indiana University, 1960.

Explains Robert Mueller's method of analysis in p. 11-19, specifically using "The White Peacock" as an example. Griffes is further discussed on pp. 49-79. Specific songs or movements from several of Griffes' work is further discussed in the context of Impressionism. Graphs of motivic-harmonic sonority elements, general sonority profiles, tonal pillars, form, and/or percentages of sonority types at cadences can be found.

Murdock, Jessica L. "Night Music: The Twentieth Century Nocturne in Piano Teaching." DA diss., University of Northern Colorado, 2012.

Several twentieth-century nocturnes by several composers are discussed, with comparison tables at the end. A background to Griffes' "Notturmo," no. 2 from *Fantasy Pieces* is mentioned on p. 23. A brief analysis of the "Notturmo" can be found on pp. 111-14, discussing texture, distribution of notes between hands, its hexatonic scale, harmonic language, rhythm, and its tonal ambiguity. The author notes in the conclusion that Griffes' nocturne contains "this combination of seeming opposites—lyricism with marked dissonance." (p. 125)

Nash, Nancy Lee. "Syllogistic Form as Heuristic Principle in Musical Analysis—Based on the Music of Charles Griffes." MM thesis, Florida State University, 1972.

Starts with an examination of nineteenth-century thought, its influence on Griffes, and a definition of syllogism as it's used in deductive reasoning. Analyzes many of Griffes' songs, piano works, and other works using what the author defines as syllogistic processes. Often mentions form, tonality, rhythm, thematic material, motives, and texture.

Noltner, Kelly. "Graduate Voice Recital – Kelly Noltner, Soprano & James Jenkins, Piano." MM thesis, University of Northern Iowa, 2017.

Griffes is mentioned in the last three pages of the thesis (it is unpaginated). Mentions the depictive qualities, rhythms, and text settings of the songs "The Half-Ring Moon," "Pierrot," "Cleopatra to the Asp," and "Evening Song," all of which were performed on Noltner's recital. Each song's analysis is a paragraph long.

Park, You Jin. "The Musical Relationship of Emerson Whithorne, Charles Griffes, and Marion Bauer as Seen in the Piano Works 'New York Days and Nights', 'Roman Sketches', and 'From the New Hampshire Woods'." DMA diss., Shenandoah University, 2011.

"Strong musical connections and inter-relationships were found through the comparison and stylistic analysis of Whithorne's *New York Days and Nights*, Griffes' *Roman Sketches* and *De Profundis*, and Bauer's *From the New Hampshire Woods*. In those solo piano compositions the three American impressionists used texts as inspiration, compositional characteristics derived from impressionism in music, and the use of detailed performance indications and signs. The three composers employed descending melodic and chromatic motives and modified them in various ways." Access restricted. Available full-text to Shenandoah University students and faculty only (unavailable for verification, adapted from WorldCat, italics added).

Patterson, Donald Lee. "Charles Tomlinson Griffes's *Three Preludes* (1919) and *Sonata for Piano* (1918), A Lecture Recital, Together with Three Recitals of Selected Works." DMA diss., North Texas State University, 1977.

Starts with a short biographical sketch of Griffes. Little is discussed about *Three Preludes*, notably pointing out that "*Three Preludes* are a continuation of the new trend in composition that Griffes had started with the *Sonata for Piano*." (p. 2). A motivic, rhythmic, and formal analysis of Piano Sonata, A. 85 starts on p. 10. Mentions how Griffes fulfills some of the purposes of the traditional sonata form by using different techniques. A form outline of *Sonata* is given on pp. 26-27.

Peterkin, Norman. "Charles T. Griffes." *The Chesterian*, New Series no. 30 (March 1923): 161-66.

An overview by opus number of the works of Charles Griffes, interspersed with reviews. The author intends to explain why it's a loss to American music that Griffes died so early. Although not much is said about any piece, this article is useful to gather a small idea of the influences or characteristics in each piece, as well as where Griffes's level of compositional maturity was at some of them. Often cited by many theses and dissertations on Griffes.

Philippi, Jean. "Evidences of Impressionism in the Music of Charles Tomlinson Griffes." MA thesis, University of Washington, 1941.

Starts with a discussion of French Impressionism, then begins examining Griffes's work on p. 46. Several excerpts of Griffes's music are compared with that of other composers, especially Debussy and Ravel. After defining Impressionism thoroughly, the author states that Griffes was influenced by Impressionistic music, citing his use of mood, structural plans, melodies, flexible motion, consciousness of instrument capabilities, and major Impressionist harmonic techniques (adapted from "Summary and Conclusions.") The author makes sure to define and defend each of these in the summary as well.

Plata Ballesteros, Carolina Sauria. "The Musical Influence of Continental Europe in Art Song Repertoire of Great Britain, the United States, and Canada." MM thesis, University of Saskatchewan, 2005.

Griffes is mentioned on pp. 28-33. Short examples from *Three Poems for Voice and Piano, op. 9* are given to illustrate his multiple compositional influences. The author concludes that Dowland, Purcell, Britten, Griffes, Barber, Rorem, Coulthard, Archer, and Schafer all managed to "become models of the national voice of their own countries," explaining that "none of them was or has been a fervent nationalist" and all achieved a "personal compositional style by means of a significant study of musical and literary heritage...an open acceptance of foreign influences...[and] their own creativity and personal values." (adapted from pp. 57-58, in "Conclusions.")

Pratt, Hoon Mo Kim. "The Complete Piano Works of Charles T. Griffes." DMA diss., Boston University, 1975.

Starts with a moderately short biography of Griffes. Contains an in-depth analysis of all of Griffes' published and unpublished piano works in regards to "form, harmony, rhythm, counterpoint, texture, phrase construction, and performance considerations." (p. 4) Because this examines all of Griffes' piano works, pieces that are often not mentioned in other dissertations are analyzed and discussed here, such as *Six Variations in B flat major, op. 2*, the *Rhapsody in B minor*, and his earlier four piano sonatas.

Prieto Hernandez, Jesús David. "Contextualización y análisis de la Sonata para piano de Charles Tomlinson Griffes." MPP (Master of Piano Pedagogy) thesis, Universidad Nacional de Colombia, 2015.

Begins with a biographical review of Griffes on p. 10-11. A short history of Post-Romanticism and Impressionism follows—the former focusing mostly on Liszt and Scriabin; the latter mostly on Debussy, Ravel. Afterwards, a few comments are made on the 20th-century sonata followed by a discussion on cyclic sonatas (pp. 19-27). The structural and harmonic analysis of Griffes' *Sonata, A. 85* begins on p. 28. The author says of the artificial scale used throughout that "the first note is not necessarily the tonic because Griffes uses the same scale to formulate different tonal centers" and that "the result is an implicit major-minor tonality." (p. 28, trans. Bradley Korth). Each movement is analyzed separately, with emphasis on themes and motives. Mentions that "in the whole Sonata, there are no cadences arrived by conventional formulas. Cadences are momentary conclusions; they arrive through deceleration of movement, and the diminishing of volume or intensity." (pp. 32-33, trans. Bradley Korth). The author makes several conclusions on pp. 36-37, including the statements that "[t]he *Sonata* is the only work [of Griffes] for piano that has a melody based entirely in a scale derived from the major-minor mode," that "[t]he work clearly has the development of proper techniques of the Impressionist style," and that "the pedal points represent the most constant harmonic theme employed by Griffes."

Priore, Irna. "Griffes' *Poem*: Considerations about Performance Practice Issues." *The Flutist Quarterly* 21 (Spring 1996): 61-63.

Background information on the publication issues regarding *Poem for Flute and Orchestra* and how Griffes' health affected it. Included is a bullet point list of fourteen of the "more than eighty discrepancies between Schirmer's flute and piano edition and the orchestral manuscript." (p. 62) Some excerpts are included.

Rambo, Deborah. "A Theoretical and Comparative Study of the Piano Sketches and Scores of Charles Tomlinson Griffes' *The Pleasure-Dome of Kubla Khan*." DM diss., Indiana University, 1999.

A brief background of Kubla Khan is given, along with a history on the composition of *The Pleasure-Dome of Kubla Khan*. A thorough harmonic and pitch-class set analysis of the piece, as well as a comparison of the piano sketches and manuscripts follows. The orchestral version is not analyzed. A complete score of the unpublished piano version of this piece, edited by Rambo, is found at the end.

[Reed, David.] *Texts of the Complete Published Songs of Charles T. Griffes (1884-1920)*. [Allentown, Pennsylvania: Muhlenberg College, 1979.]

Contains the texts to each of Griffes' published songs up to 1970, ordered by date of composition. Includes opus number (if applicable) and publishing year. The last page lists individuals and libraries who were helpful in making the scores available.

Reeves, David M. "Selected Songs of Charles T. Griffes: An Examination of the Relationship between Words and Music." PhD diss., New York University, 1989.

In-depth analysis of six songs by Griffes—"Wo ich bin, mich rings umdunkelt," "Des Müden Abendlied," "Symphony in Yellow," "The Old Temple Among the Mountains," "Waikiki," and "The Rose of the Night"—using Ferrara's method for musical analysis. Contains a chronology of Griffes's songs by date of composition, including poet, language, date of publication, and first performance. Contains short biographies of the authors of the texts to Griffes's songs.

Robinson, Chris. "The Relationship of Poetry in the *Roman Sketches* by Charles Griffes with an Analysis of 'The White Peacock' and 'The Fountain of the Acqua Paola'." Chapter in "Research and Analysis of Works Presented on the Master Recital," 75-91. MM thesis, University of Portland, 1983.

Brief biographical sketch of Griffes and description of William Sharp, followed by an examination of *Roman Sketches*, op. 7, starting on pg. 83. The analysis focuses heavily on the how the content of "The White Peacock" and "The Fountain of the Acqua Paola" depicts Sharp's poetry, which is attached to the score.

Sahr, Hadassah Gallup. "*Sonata* by Charles Griffes (1884-1920)." Chapter in "Performance and Analytic Study of Selected Piano Music by American Composers," 49-72. EdD diss., Columbia University, 1969.

Examines Griffes's Piano Sonata, A. 85 in depth, primarily focusing on melodic and motivic analysis. The author notes that at least three different interpretations exist of what synthetic scale is used in general for the sonata. Metric and rhythmic analysis is given significant attention as well in the analysis of the third movement.

Sanders, George P. "The Piano Compositions of Charles Tomlinson Griffes." *The American Music Teacher* 35 (September-October 1985): 28-29.

Discusses the stylistic trends of Griffes' piano compositions as a whole, without focusing on one piano piece. Pianistic quality, various scales, use of Impressionistic techniques, melody, harmony, rhythm, and formal scheme are all mentioned. Concludes that "the craftsmanship with which the various musical elements were distinctively integrated by Griffes resulted in a highly personal compositional style." (p. 29)

. "Sonata for Piano by Charles T. Griffes." In *Papers Presented to John Simms on the Occasion of His Birthday: 1 November 1983*, ed. Richard Zimdars, 70-98. [1983].

A typewritten version of the chapter of the author's dissertation dealing with Griffes' Piano Sonata, A. 85. Minor differences appear between this and the corresponding dissertation chapter. Contains a formal, harmonic, and motivic analysis of the Piano Sonata, A. 85, preceded by short excerpts from reviews of early performances. The author mentions that this sonata is "similar at times to the compositions of Alexander Scriabin [but] has its own individualism and cannot be confused with the sonatas of the Russian master."

. "A Comprehensive Performance Project in Piano Literature with an Essay on the Piano Compositions of Charles T. Griffes." DMA diss., University of Iowa, 1979.

Begins with a long biography of Griffes, including a chapter dedicated to Griffes' musical philosophy. Closely examines formal, thematic, rhythmic, and harmonic treatments of *Three Tone Pictures*, op. 5; *Fantasy Pieces*, op. 6; *Roman Sketches*, op. 7; *De Profundis*; Piano Sonata, A. 85; and *Three Preludes*. Epigraphs, formal outlines, and harmonic outlines for some of these pieces can be found in the appendices, along with a biographical summary and a list of compositions by Griffes ordered by instrumentation. Although no dates are given for these compositions, within each instrument group the order appears to be chronological—opus numbers within each instrumentation are always ascending.

Seigel, Lester Charles. "A Study of Selected Orchestral Adaptations of Charles T. Griffes." MM thesis, University of Colorado, 1983.

A 38-page thesis on selected orchestral adaptations of Griffes. The attached subjects mentioned A. 94, which corresponds to Griffes' *Notturmo for Orchestra*. Access restricted to a CUB Libraries location (unavailable for verification, adapted from WorldCat).

Service, Alfred Roy, Jr. "A Study of the Cadence as a Factor in Musical Intelligibility in Selected Piano Sonatas by American Composers." PhD diss., State University of Iowa, 1958.

The major cadential junctions of the first movement of Griffes's Piano Sonata, A. 85 are analyzed on pp. 90-102, though Service points out Griffes didn't think of the movements as movements, but instead as sections (pp. 92-93). The author concludes that the cadences at the most important divisional junctions in the first movement "derive their harmonic content almost exclusively from the scale plan that is fundamental to the opening section of the work." (p. 100) He also explains that although "the *Sonata* by Charles T. Griffes is built upon an 'unusual and arbitrary' scale plan, the tonal dominant is available to the composer." (p. 311)

Sheppard, W. Anthony. "Orientalists and a Crusader." Chapter in *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Musical Theater*, 169-79. California Studies in 20th-Century Music, ed. Richard Taruskin, 1. Berkeley, Los Angeles, London: University of California Press, 2001.

Griffes is mentioned mostly on pp. 172-75. Briefly mentions how Griffes came in contact with Oriental music and theater. Mentions in a paragraph that there is contrast between Alan Hovhaness and Griffes in their contact with Oriental theater.

Sheremetyeva, Natalya. "Three American Piano Sonatas." MA thesis, University of Nevada at Reno, 1998.

Griffes' Piano Sonata, A. 85, along with a very brief biography, is discussed on pp. 33-52. Thematic treatment, use of a synthetic scale, texture, and formal structure are examined. Labels a purpose for each movement, stating that "[t]he first movement prepares the plot...[t]he second movement is the lyrical center...[and t]he third movement is the dramaturgical center." (pp. 43, 47) The author claims in the chapter title that this sonata is in D minor, a conclusion supported by the key signature but not universally agreed upon by the other dissertations and theses discussing the *Sonata*.

沈希鮮 (Shim Hee Sun). "Charles Tomlinson Griffes 의 피아노 음악에 대한 연구" (A Study on Charles Tomlinson Griffes's Roman Sketches, Op. 7). Master's thesis, 이화여자대학교 (Ewha Womans University), 1990.

Starts out with a background on Griffes himself, focusing more on style than biography. Following this is a general overview of the features of *Roman Sketches, op. 7*, namely its melody, harmony, rhythm, form, orchestration (for the later orchestral arrangement), and the stylistic trends of American classical music at the time. After that, each movement is analyzed, with emphasis on melody, motive, rhythm, and harmony. Each movement's analysis contains the poem attached to the movement (both in Korean and English), as well as a table outlining the form, the corresponding measure numbers, and the time signature scheme. Notably, the author states that "Griffes' Impressionism is by no means French Impressionism, strictly speaking; although like Debussy, he is more interested in hues than fixed colors. He's not just a composer with the same sound as Debussy and Ravel, but his own expression lies within his own Impressionism, which has developed German

influence as much as French Impressionism.” (p. 8-9) The author lists several Impressionist techniques were present in *Roman Sketches*, such as ninth chords, pedal points, irregular beat subdivision, perfect fourth harmonies, Eastern harmonies, etc.; and that Griffes “changed the beat whenever he needed it, expressing it well overall.” (p. 26)

신민정 (Shin Minjeong). “그리프스(Charles Tomlinson Griffes)의 피아노 음악 : Sonata(1919) 연구를 중심으로” (The Piano Works of Charles Tomlinson Griffes: Focused on Piano Sonata (1919). *피아노음악연구 (Piano Music Research)* 9 (2015): 7-37. 한국피아노학회 (Korean Piano Association).

Starts with a short background of Griffes and an explanation of the characteristics of his three compositional periods: German Romanticism, French Impressionism, and a modern 20th-century idiom. An analysis of Griffes' Piano Sonata, A. 85 follows, especially with respect to form, the tension between progressive and traditional musical ideas, and the artificial scale he employed. The author also presents several different ways this artificial scale has been interpreted. Each movement is analyzed separately, but attention is also given to how the movements relate to each other. The author concludes that the label of Impressionism as it applies to Griffes is "only a partial evaluation when considering the catalog of his entire work" (p. 11), and that as such, his *Sonata* has been overlooked in the piano literature.

Silberer, Howard. “An American Poet: Charles T. Griffes.” *Repertoire: The Magazine about Music That Ought to be Known* 1 (January 1952): 130-32.

A short discussion on *Three Tone Pictures*, op. 5; *Fantasy Pieces*, op. 6; *Roman Sketches*, op. 7; and Piano Sonata, A. 85. Basic characteristics of these pieces are explained, often regarding mood or rhythms. Prices for each score are provided. Ends with an oft-quoted diary excerpt of Griffes praising the key of C major.

Sperry, Linda Kay. “Stylistic Characteristics of Charles Griffes.” Chapter in “Analysis for Performance and Interpretation of Selected Songs of Debussy, Griffes, and Barber,” 66-94. MA thesis, Eastern Illinois University, 1966.

Discussion on several of Griffes' songs, namely “By a Lonely Forest Pathway,” “Symphony in Yellow,” “The Lament of Ian the Proud,” “Der träumende See,” and “Wohl lag ich einst in Gram und Schmerz.” Analyses of songs include brief overviews of principal characteristics such as form, meter, texture, types of chords used, tonality, and/or how conjunct the melodies are. Highlights several notable points for each song. Performance suggestions included primarily for the vocalist. Most focus is given to analyzing “The Lament of Ian the Proud.”

Spiller, Henry. “Tunes that Bind: Paul J. Seelig, Eva Gauthier, Charles T. Griffes, and the Javanese Other.” *Journal of the Society for American Music* 3 (May 2009): 129-54.

Griffes is discussed on pp. 131-32 and 140-52. Discusses how Griffes came upon the melodies he used in *Three Javanese Songs*, some linguistic errors he employed in the song set, and why he was interested in Oriental music. The author also goes into detail about how Griffes and Seelig's settings of “Kinanti” differ in style, harmony, timbre, and scale; concluding that “whereas Seelig sought to make the song familiar by blending Sundanese and European sensibilities in this setting, Griffes emphasized the song's exoticism by keeping the meaning obscure and providing an accompaniment that imitated the structure, texture, and instrumental idioms of Javanese gamelan music.” (p. 151)

Smith, Joseph. "Griffes' 'The Vale of Dreams'." *Keyboard Classics* 12 (January-February 1992): 4-5, 42-43.

Part of the "Master Class" section of this periodical. A detailed performance guide for "The Vale of Dreams," from *Three Tone Pictures, op. 5*. Several instructions are given on many sections, often many instructions for just a single measure. Fingering, pedaling, dynamics, solutions for hand collisions, and even a suggestion on how to lift one's hands to conclude the piece, are provided.

Stearns, Edith. "Charles Tomlinson Griffes." *Piano Journal* 6 (February 1985): 9-10.

Discusses his Romantic and Impressionist stylistic periods briefly, and then gives short descriptions of *Three Tone Pictures, op. 5*; *Fantasy Pieces, op. 6*; *Roman Sketches, op. 7*; Piano Sonata, A. 85; and *Three Preludes for Piano*. Notably mentions that piano seemed a more effective medium for the movements of opp. 6 and 7 that Griffes later reorchestrated, and that the *Three Preludes for Piano* "are first cousins to Schoenberg's Opus 11." (p. 10)

Stevens, Cynthia. "One Stone, Many Ripples: Paula Robison Teaches the Teachers." *The Flutist Quarterly* 32 (Summer 2007): 70-72.

Griffes' *Poem* is mentioned in two columns on p. 71. Contains a few basic interpretive and technical performance guidelines for the flutist.

Stoll, Robert James. "The Piano Music of Charles T. Griffes." MM thesis, University of Wisconsin, 1967.

Begins with a short biography of Griffes, followed by an analysis of *Three Tone Pictures, op. 5*, *Fantasy Pieces, op. 6*, *Roman Sketches, op. 7*, and Piano Sonata, A. 85. Each movement is analyzed separately, organized from beginning to end of movement. A summary of the general characteristics are given after each analysis. An entire chapter is dedicated to analyzing the *Sonata*. At the end is a summary of Griffes' style regarding melody, accompaniment figures, harmony and tonality, form, and pianistic quality.

Suter, Kristina Jean. "The Four Unpublished Piano Sonatas of Charles T. Griffes: A Performance Edition with Editorial Notes, and a Recording of the Five Piano Sonatas." PhD diss., University of Maryland at College Park, 1987.

"[C]onsists of three parts: a performance edition and editorial notes of the four unpublished piano sonatas of Charles T. Griffes (1884-1920), an accompanying essay, and the recording of all five piano sonatas. The focus of the essay is on the four unpublished works; however, the published *Sonata* of 1917-19 is included in the essay and the recording to give a complete picture of Griffes' work as a composer of piano sonatas, and references to other piano works are included in order to show stylistic development from the earlier sonatas to the published *Sonata*." (unavailable for verification, adapted from ProQuest abstract, access restricted to University of Maryland patrons)

Tawa, Nicholas E. "Charles Tomlinson Griffes and Marion Bauer." Chapter in *Mainstream Music of Early Twentieth Century America: The Composers, Their Times, and Their Works*, 141-59. Contributions to the Study of Music and Dance 28. Westport, Connecticut; London: Greenwood Press, 1992.

Begins with a short biographical background of Griffes. Discusses his style and his works. Mentions that his mature style "shows affinities to other works—first Debussy and Ravel; afterwards, of late

Scriabin and Stravinsky.” (p. 142) Discussions of pieces often are a paragraph long, analyzing stylistic shifts and depictive qualities. Longer discussions exist for *The Pleasure-Dome of Kubla Khan*, *Sho-Jo*, *Poem for Flute and Orchestra*, and Piano Sonata, A. 85. On p. 193 of the chapter “Selected List of Recordings” is a list of 26 recordings of Griffes’ work, with corresponding labels and numbers.

Teniswood-Harvey, Arabella. “The Piano/Fountain Association: From Franz Liszt to Salvador Dalí.” In *Music Cultures in Sounds, Words and Images: Essays in Honor of Zdravko Blažeković*, ed. Antonio Baldassarre and Tatjana Marković, 603-17. Wien: Hollitzer Verlag, 2018.

Griffes is mentioned on pp. 608-10. Discusses how Griffes departs from the techniques Liszt and Ravel used to depict water in “The Fountain of the Acqua Paola,” from *Roman Sketches*, op. 7. Pedaling, articulation, and meter are given as examples of departure. Author’s photograph of the *Fontana dell’ Acqua Paola* can be found on p. 611.

Thomas, Gerald G. “The Songs of Charles T. Griffes.” MA thesis, Eastern Washington State College, 1972.

Contains a moderately short biography at the beginning. Analyzes 21 songs by Griffes with respect to “harmony and tonality, form, melody accompaniment figures and texture, and rhythmical devices” (p. 2). Roman numeral analyses are provided for many songs, sometimes calling V/N the “Griffes chord” (p. 222). Each song analyzed also contains a reproduction of the respective catalog entry found in Donna Anderson’s dissertation. A stylistic analysis of these songs are found in pp. 230-49.

Thomas, Mark. “Performing Charles Griffes’ *Poem*.” *Flute Talk* 17 (April 1998): 9-12.

A comprehensive performance guide for George Barrère’s transcription for flute and piano of *Poem for Flute and Orchestra*, including specific tempo suggestions, groupings, fingerings, sections to memorize, etc. Common mistakes for the flutist are pointed out for this piece, such as the D# in measure 9 being played as a D-natural.

Torgerson, John Kevin. “Program Notes for the *Brandenburg Concerto Number Four* by Johann Sebastian Bach and the *Poem for Flute and Orchestra* by Charles Tomlinson Griffes.” MM thesis, Bowling Green State University, 1978.

Griffes is mentioned on pp. 18-26. Starts with a moderately short biographical sketch of Griffes, then a short examination of *Poem for Flute and Orchestra* in regards to form and mood. Unlike other analyses of the *Poem*, this one focuses on the orchestral version rather than Barrère’s piano transcription.

Ueno, Azusa. “Charles Griffes: The Quest for Identity.” DMA diss., Manhattan School of Music, 2015.

Begins with a psychoanalytical discussion of Griffes’ life, mentioning societal circumstances, dimensions of personality, and the applications of Csikszentmihalyi’s Five Stages of Creativity to Griffes and his identity. The motivations for his stylistic choices and “symbiotic relationship between ‘identity’ and ‘anti-identity’” (p. 72) in Piano Sonata, A. 85 are discussed, with a brief formal analysis included. A stylistic examination of *Three Preludes* is given, along with comparison to works by Schoenberg and Debussy.

Upton, William Treat. “The Songs of Charles T. Griffes.” *The Musical Quarterly* 9 (1923): 314-28. Reprint, New York, AMS Press: 1968.

Compares the styles of the songs of Charles Griffes with each other, and also with those of other composers, occasionally citing specific examples: “[I]n these earlier days. . .[h]e shares with Strauss the latter’s fondness for a thrilling 6 4 chord climax approached chromatically” (p. 316). Interspersed in the analyses the author also reviews the quality of the songs. He concludes that “as far as form and rhythm are concerned, his further development could scarcely have been other than in the direction of an ever increasing wholesome rhythmic vitality.” (p. 328)

Van Fossan, Kathryn R. “Style in the Songs of Charles T. Griffes.” MA thesis, Illinois State University, 1979.

Starts with an explanation of how the author groups Griffes’ songs into three periods: formative, divergent, and mainstream; which differs from the standard classification of his songs. Following this on pp. 5-9 is a chronological listing of Griffes’s songs, ordered primarily by date of composition, also mentioning poet, period group, and date of publication. A brief chronology of Griffes’ life can be found on p. 10. Discusses the reasoning behind Griffes’ choice of texts in pp. 11-21, especially citing color as something he liked. Examines 50 of Griffes’ songs in regards to melody, harmony, form, and rhythm, the relationships and functions of voice and piano, and reception by performers and audience members. A conclusion follows this examination, focusing mostly on critical reception. Analysis of his songs is mostly by group, although examples in individual songs are mentioned.

Walker, Melva Terrell. “Charles T. Griffes’ *Roman Sketches* for Piano Solo: History, Analysis, and Performance.” MM thesis, Northwestern State University of Louisiana, 1987.

Contains a moderate-length biography of Griffes, a list of principal works, and a discussion on his compositional style and influences. Beginning on p. 26 is a discussion on *Roman Sketches, op. 7* in regards to tonality, harmonic devices, texture, and the Impressionistic idiom, pointing out also that “there is basically a chordal texture in this collection.” (p. 33) A structural analysis and formal structure of all movements follows, including motivic analysis. The author concludes that “[i]n his effort to depict poetic moods he freed himself further from the boundaries of traditional tonality and regular metric patterns” and that “[e]ven with the use of impressionistic devices, Griffes’ work of this period can still be understood within a tonal framework and traditional structures.” (p. 51). “Table 1: Calendar of Griffes’ Life” is a chronological overview of major events in Griffes’ life, ordered by year. “Table 2: Principal Works” is a list of published and unpublished works, ordered into the following groups: Songs (only sets are listed by name); Orchestral Music and Stage Works; Chamber Music; Arrangements and Orchestrations; Arthur Tomlinson Pieces (a pseudonym he used for some pieces); Choral Music; Organ; Piano Solos, unpublished; and Piano Solos, published.

Walton, Peggy Marie. “The Music of Charles Tomlinson Griffes; Harbinger of American Art Music’s Transition into the Modern Age.” MM thesis, Rice University, 1988.

Long biography of Griffes discussing the various influences and styles in his compositions—specifically Austro-German, Berlin, New York, French, Impressionist, and Oriental influences—as well as general trends for composition during that time. An analysis of *Roman Sketches, op. 7* and Piano Sonata, A. 85 follows, mostly concerning the various harmonies and tonalities. The author concludes that “Griffes was an American, although he cannot be called an Americanist composer. . .he did not remain locked into the methods he had been taught, nor did he jump on the Americanist bandwagon.” (p. 145)

Weaver, Robert Edward. “The Piano Works of Charles T. Griffes.” MM thesis, University of Texas, 1956.

Contains structural, motivic, and harmonic analyses of *Three Tone Pictures, op. 5*; *Fantasy Pieces, op. 6*; *Roman Sketches, op. 7*; and Piano Sonata, A. 85. Organized by compositional technique primarily; by piece, secondarily. Motivic analyses are discussed in regards to expansions, contractions, additions, elisions, inversions, embellishments, and transformations. Harmonic analyses deal with non-harmonic tones, color tones, modulations, and false modulations. An examination of Griffes' pianism in composition follows these analyses; with sections on treatment of melody, harmonic constellations, pedal points, ostinatos, scales, arpeggios, and pedaling. Weaver concludes that in regards to Griffes' entire output, he could be classified as "essentially a miniaturist," citing *The Pleasure-Dome of Kubla Khan* as an exception. (p. 110) Weaver also concludes that *Three Tone Pictures* deals with "the representation of impressions gained from nature"; *Fantasy Pieces* deals with "a more abstract and more highly stylized representation of nature"; *Roman Sketches* "return, for the most part, to the more subjective depiction of nature;" and *Piano Sonata* "is probably Griffes' best and most important work" (pp. 110, 112-13, 116). The author supplements his conclusions with short overviews of these works.

Wessel, Frederick T. "A Study of the Lives and Works of Three Representative American Art-Song Composers." MM thesis, DePauw University, 1941.

Starts with a background of the styles discussed throughout the whole book. A moderate-length biography of Griffes is given on pp. 54-67, and an analysis of his songs and song sets are given on pp. 98-137. Songs and sets of songs are briefly discussed; analyses of specific songs are a paragraph long, although some paragraphs span multiple pages. Examinations of songs often discuss rhythm, harmony, dramatic tension, and range. No musical excerpts are provided.

Wilson, Doris Jean. "Mary Cassatt and Charles Griffes: American Impressionists in an Era of Change." MA thesis, Northeast Missouri State University, 1980.

Griffes is more specifically discussed in pp. 34-66. Regarding Griffes, the author provides a long biography of his life, works, publication history, and audience reception in the context of Impressionism. The author expresses that both Cassatt and Griffes "considered the Impressionistic movement as being free from the opinion of a particular school or jury...[and that] conventionality in art and music was to be disdained."

Wimmer, Martin John. "Charles Tomlinson Griffes: Evidence of His Exposure to the Early Twentieth-Century German Culture and Musical Environment as Revealed in His Letters and German Songs." MA thesis, State University of New York at Buffalo, 1995.

A long biography of Griffes especially focusing on his years and experiences in Germany, heavily relying on letters he wrote. Themes in his songs are discussed, and songs he wrote that other composers previously set text to are compared. The intent of the author is "to present evidence that supports the belief that the early twentieth-century German culture and musical environment influenced Charles Tomlinson Griffes" because "writers...often fail to supply sufficient documentation." (adapted from abstract) The tables in the appendix contain a list of piano literature that Griffes studied in Germany, a list of piano concerti he heard live, a list of solo piano works he heard live, and other works he heard live. All have corresponding letter dates to Mary Broughton. The two lists of piano performances also name the performer, if available.

Wolf, Henry Samuel. "The Twentieth Century Piano Sonata." PhD diss., Boston University, 1957.

Griffes is mentioned on pp. 376-77, 381, 401-2, 433-35, 456, 481, 483-85, 489, 493, and 518-19. Discusses the merits and features of his Piano Sonata, A. 85. Focus is more given to the form, melody, and style of the piece. A paragraph-long summary about its main features is given on pp.

518-19, mentioning harmony, melody, pianism, and style. Although most research would classify Griffes' Sonata as being in a more modern idiom, this dissertation claims that his Sonata is “built on impressionistic devices of Debussy, but has an individuality of its own.” (p. 518) The author says Griffes' Sonata is “one of the finest achievements by an American and undoubtedly the best work up to that time...but has not won popular favor probably because its difficulty denies it access to all but the most proficient of performers.” (p. 376-77, 481)

Woo, Suk Jung. “An Analytic Approach to the *Roman Sketches, Op. 7* by Charles T. Griffes.” DMA diss., University of Kansas, 2013.

Begins with a short biography and an explanation of Impressionism. A formal, harmonic, motivic, and rhythmic analysis is given of *Roman Sketches, op. 7*. Several excerpts of *Roman Sketches* are compared with Ravel's *Jeux d'Eau* and *Gaspard de la nuit*. The author's intent is “to examine the *Roman Sketches* from a formal, harmonic and pianistic standpoint in order to show the ways that Griffes used Debussy's and Ravel's impressionistic techniques and to further show how he developed his own techniques into an individual style.” (adapted from the abstract)

Woods, Benjamin. “The North American Piano Sonata in Transition from Tonal to Atonal Styles.” DMA diss., University of South Carolina, 1991.

Compares the shift of tendencies in ten sonata compositions from Griffes to Muczynski. Griffes's Piano Sonata, A. 85 is discussed on pp. 15-20. The author mentions that “[i]n this sonata key centers are established by insistent repetition of chords rather than functional harmonic progressions.” (p. 15) The analysis deals with the form, the synthetic scale Griffes uses, non-functional chord progressions, his use of tertian and quartal harmonies, and tonal ambiguity. A summary chart of the ten sonatas' tonal organization, use of sonata form, treatment of themes, number of movements, and special features is located on p. 85.

Wynn, Virginia S. “Charles Griffes: His Life, Songs and Piano Works.” MA thesis, Central Missouri State College, 1965.

A long biography is given from pp. 1-39, ordered chronologically. The remainder separates the discussion into his songs and his piano works. The form, tonality, harmonic structure, scales, rhythms, and accompaniment figures are all discussed for the songs; yet no one work is focused on. The author concludes that “[a]ll of his songs are based on conventional major and minor modes except his oriental songs.” (p. 65) The piano works are analyzed mostly in how they fall under the Impressionist label. More focus is given to the Piano Sonata, A. 85 and “The White Peacock,” op. 7, no. 1; both of which are discussed in regards to form. Several excerpts are included.

吳昀芳撰 (Wu Yunfang). 查爾斯·湯姆林森·葛利菲斯鋼琴作品<羅馬素描>之探討 = The Study of Piano Work, *Roman Sketches*, by Charles Tomlinson Griffes, op. 7. MA thesis, 國立中山大學 (National Sun Yat-Sen University), 2010.

“Charles Tomlinson Griffes (1884-1920) is one of the most important American impressionists in the twentieth century. This study focuses on the piano solo work *Roman Sketches* (Op.7) which Griffes composed during 1915-16, and it is the most representative work in his impressionistic styles. This work includes four pieces, which are *The White Peacock*, *Nightfall*, *The Fountain of the Acqua Paola*, and *Clouds*. Griffes quoted the four poems as forwards from the poetry *Sospiri di Roma* of the Scottish poet William Sharp (1855-1905) which mainly described the natural scene. Griffes integrated many musical elements of the Impressionism in *Roman Sketches*, such as whole-tone scales, pentatonic scales and exoticism. The first chapter in this study introduces the life of Griffes and characteristics of his piano works, and also emphasizes about how his works were affected by

impressionism. The second chapter contains the historical background and the harmonic and melodic materials in Roman Sketches. Interpretative point of view about literary connection between music content and the poetry of Sharp is also discussed in this chapter.” (unavailable for verification, quoted from the abstract available at https://etd.lis.nsysu.edu.tw/ETD-db/ETD-search/view_etd?URN=etd-0804110-013450, accessed 7 December 2019).

Yim, Yun-Wha. “The Piano Works of Charles Tomlinson Griffes.” MM thesis, University of Colorado, 2004.

A 31-page thesis on Griffes' piano works. Access restricted to a CUB Libraries Location. (unavailable for verification, adapted from WorldCat)