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**LESLIE BASSETT: HIS LIFE AND MUSIC WITH
SPECIAL EMPHASIS ON SOUNDS REMEMBERED**

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BARBARA ROENNECKE BALLARD

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LESLIE BASSETT: HIS LIFE AND MUSIC WITH
SPECIAL EMPHASIS ON SOUNDS REMEMBERED

By

Barbara Roennecke Ballard

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
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ABSTRACT

LESLIE BASSETT: HIS LIFE AND MUSIC WITH SPECIAL EMPHASIS ON SOUNDS REMEMBERED

By

Barbara Roennecke Ballard

Leslie Bassett is a twentieth-century American composer who has received the Pulitzer Prize and Prix de Rome. A prolific composer who is also a teacher, Bassett has been the head of the Composition Department at the University of Michigan for many years.

The present study summarizes his life with a survey of his music and analysis on the chamber work, Sounds Remembered. This piece for saxophone and piano was written in homage to the late Spanish serialist composer, Roberto Gerhard. He was a teacher, colleague and good friend to Bassett whom he respected greatly.

The information provided in this study is a gathering of the little data that has already been published on Bassett. In addition, this study will provide a personal view of the composer which was taken from three interviews with him.

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PREFACE

A significant number of twentieth-century composers have been successful in their field. Not all "successful" composers are necessarily well known to the general public or even to some of their fellow musicians. One factor contributing to this problem is simply the great number of composers in today's world. In this study I present a view of one such composer--Leslie Bassett. Although I am very interested in twentieth-century composers, I was not familiar with Bassett. I am indebted to Dr. James Niblock for giving me the original idea of studying Bassett.

Leslie Bassett has been a successful composer; however, there is very little published information available regarding him. In this study I have attempted to gather as much data on Bassett as I could acquire and to put this small amount of information into a logical order. This published data has been supplemented with the information I was able to obtain from Bassett himself in three interviews I had with him in 1982, 1984 and 1990. I enjoyed these opportunities to meet with Bassett and found the interviews most helpful, especially for the insights they provided into his life and his views on music.

This study focuses on Bassett's life and a survey of his music. While analyzing his music, I became intrigued with Sounds Remembered because of its improvisatory nature; therefore, I decided to study this work in some detail.

Because Bassett was so generous with his time and supplied me with helpful information (especially his List of Works printed in Appendix B), I am greatly indebted to him. He is a benevolent and caring individual, in addition to being an excellent composer, whom I have had the great honor to know and deeply respect.

CHAPTER I

BASSETT'S LIFE

Leslie Raymond Bassett was born on January 22, 1923, in Hanford, California, one of two sons born to Archibald and Vera Starr Bassett. His father was a rancher in California's Central Valley. His grandfather supervised ranches in this region; therefore, Leslie's father and uncles worked on these ranches. During the Depression the bank foreclosed on the ranches forcing Archibald Bassett to seek employment elsewhere. For a few years Leslie's family moved around frequently in the Central Valley to accommodate Archibald Bassett's occupation. When Leslie was seven the Bassett family settled in Fresno, California, which became their permanent residence for many years.

The Bassett family was rather musical. When Bassett was five his mother gave him his first piano lessons, and soon afterwards he began taking piano lessons from a piano teacher. He attended the public schools in Fresno. At fourteen Bassett started studying the trombone; he later received lessons on the cello as well. He was partial to the trombone which became his favorite instrument. Bassett also sang in the church choir and played trombone solos in church. His brother played clarinet, and the two of them

enjoyed playing duets together. When Bassett was attending Central Union High School in Fresno, he played trombone in the orchestra, band, and different jazz groups. Bassett and his brother had summer jobs playing jazz in nearby towns. Bassett remembers these days and says, "We played these summer band jobs and got paid for it. It was much better than picking grapes."¹

Bassett started composing while still a youth. These first experiments were for the piano. When Bassett was sixteen, he composed his first piece for band. This first composition was a march which was performed by the Fresno Central Union High School Band. Of this first ensemble piece Bassett says,

In the end, it worked pretty well, but it didn't work for the French horns. The French horns were all written too high, so their sound was always flooding the texture. I didn't realize that that high French horn had that kind of breaking quality. And that is a lesson that you remember for the rest of your life. I still watch for it now.²

Bassett graduated from high school in 1940 with an award in music and a college scholarship at Fresno State College. He entered Fresno in the fall of 1940 and

¹Leslie Bassett. Taped Interview with Author, (Ann Arbor, MI, January 8, 1990).

²Ibid.

attended for less than two years. In 1942 during World War II, Bassett's college education was interrupted for a three-and-a-half-year duty in the Army. Bassett was stationed in California, Texas, France and Germany while in the Army. He was with the Thirteenth Armored Division Band, playing the trombone and arranging jazz band charts. This was during the era of Big Band Jazz when Tommy Dorsey was very popular. Bassett played the high trombone solos like Tommy Dorsey's at the U.S.O.'s. In the Army Bassett enjoyed arranging which became a vehicle which involved him in composing, for he was creating and trying to be as different as he could. He thought that one can utilize one's creativity in the introductions and bridges. Bassett felt that there is much practicing of one's craft while arranging. To Bassett it was an exercise in orchestration as well as a stepping stone to actual composition. In 1945, while still in the Army, he heard Bartok's Concerto for Orchestra. He said, "The Concerto is a moving piece and it was a real revelation to me. That one piece had the greatest influence on me to become a composer."³

After the Army duty in 1946, Bassett returned to continue his studies at Fresno State College. He composed his first concert work for orchestra in 1946 while in

³Kenneth B. Kelley. [Shown as Leslie B. Kelley in Article]. "The Choral Music of Leslie Bassett," Choral Journal 19, n.4, (1978):16.

college; this piece, Suite in C, was introduced on December 3, 1946, by the Fresno Symphony. A year later in 1947, Bassett received his Bachelor of Arts degree in music. He then moved to Michigan to begin his graduate studies in music at the University of Michigan School of Music. Bassett studied composition with Homer Keller and Ross Lee Finney. Referring to his beginning composition pieces, Bassett recalls,

The first ones weren't really original. They were sort of a rip-off of someone else's. I think the way a person becomes a composer is by imitation of things that you find attractive. And then gradually you become embarrassed about imitation, and cover it up a little bit, and move into things that seem more your own. But inevitably, when you start out, you imitate.⁴

In 1949 Bassett received his master's degree in composition. He then decided to stay at Michigan for his doctorate and was appointed a teaching fellow there. Also in 1949 Bassett received his first award for his First String Quartet in the James Phelan Contest in California.

On August 21, 1949, Bassett married Anita Denniston, a composer and pianist, whom he had met at the University of Michigan School of Music. Bassett and Denniston had three children, two are presently living (a son and a daughter). In 1950 and 1951, he was on a Fulbright Fellowship to study

⁴Leslie Bassett, Taped Interview with Author, (Ann Arbor, MI, January 8, 1970).

composition with Arthur Honegger at the Ecole Normale de Musique in France. This was an exciting and important period for Bassett. Referring to these times, he says, "It was very interesting over there because you see how the French musicians think about their craft. I enjoyed my studies in France and I cherish those memories."⁵ Bassett's wife, Anita, was in France with him studying harmony and piano accompaniment with Nadia Boulanger. Consequently, Bassett studied harmony with Boulanger also.

After his studies in France, Leslie and Anita briefly moved back to California in 1951. For a short time he was employed as a band teacher at a junior high school. He soon afterwards returned to the University of Michigan to join the faculty as an instructor in theory and composition in 1952. In 1954 he received two awards. The first was the Publication Award from the National Association of College Wind and Percussion Instructors for his Quartet for Trombones and Sonata for Horn and Piano. The second award was from the Composers Forum in New York. Bassett received a Doctor of Musical Arts degree in 1956 from the University of Michigan.

A turning point in his life came in 1960 when Roberto Gerhard, a Spanish serial composer, came to the University of Michigan School of Music as a visiting professor.

⁵Ibid.

Bassett studied composition with Gerhard and became good friends with him. Gerhard's teachings influenced Bassett's writing. Bassett says that he was influenced the most in his writing by Finney, Honegger, and Gerhard. In 1961 Bassett received an award from the Society for the Publication of American Music for his Five Pieces For String Quartet. From 1961 through 1963 he was the recipient of the coveted Prix de Rome and studied at the American Academy in Rome. Bassett matured as a composer while in Rome and sees this time as the beginning of his professional composing. He feels the compositions written before his visit to Rome were apprenticeship-like in style.

While in Rome Bassett composed the orchestral piece Five Movements for Orchestra and the chamber work Third String Quartet, both of which displayed his maturing compositional style. The Five Movements for Orchestra was introduced in Rome by the RAI Orchestra in 1962, while the Third String Quartet was premiered by the American Quartet in Rome in 1963. Bassett's next composition was the famous Variations for Orchestra, for which he received the Pulitzer Prize in 1966. He composed the Variations for Orchestra while still in Rome; it was introduced by the RAI Orchestra in July 1963. In the United States, the Variations was premiered in 1965 with Eugene Ormandy conducting the Philadelphia Orchestra. Variations for Orchestra was

chosen to represent the United States at the 1966 UNESCO International Rostrum for Composers in Paris.

Throughout the mid-1960's, Bassett was composing music for a wide array of ensembles. This variety encompassed solo pieces for organ, piano and voice, as well as ensemble works for chamber groups, winds and choral ensembles. In 1964 Bassett received a citation and grant from the National Institute of Arts and Letters. He then became interested in another field and studied electronic music with Mario Davidovsky in 1964. The study of electronic music with Davidovsky led Bassett to become one of the founders of the Electronic Music Studio at the University of Michigan. He wrote a few electronic pieces in 1965 and 1966, but then moved away from that idiom and returned to composing for acoustic instruments and voice.

In 1966 Bassett received a grant from the National Council for the Arts and Humanities and an award from the National Endowment for the Arts. He continued to teach at the University of Michigan while he was composing. He instructed classes in music theory, counterpoint, and composition, and even initiated a course in canon and fugue. In 1967 because Bassett could not find an existing book suitable for his teaching of counterpoint, he wrote a textbook called Manual of Sixteenth Century Counterpoint. It was published in 1967 and was successful as a textbook. During the late 1960's, Bassett was commissioned by several

different organizations to compose pieces for ensembles ranging from high school bands to universities to philharmonic orchestras.

Bassett was active in supporting contemporary musical performances; and in this connection he was a member of the Committee of the Policy for the Ford Foundation on the MENC Contemporary Music Project from 1967 to 1970. He also administered the University of Michigan's Contemporary Musical Performance Projects, which were sponsored by the Rockefeller Foundation, from 1969 to 1973. In 1970 Bassett became head of the Composition Department at the University of Michigan. He has enjoyed University life; throughout his career as a professor, he has been a guest composer at many institutions and universities throughout the country. Bassett also has served as judge for several national composer competitions.

Bassett continued composing music for all idioms throughout the 1970's. In 1971 he wrote Sextet for Piano and Strings, which was commissioned by the Koussevitsky Foundation at the Library of Congress. The Sextet was introduced in Washington, DC, in April of 1972. (Bassett subsequently won the Walter Naumberg Award in 1974 for the recording of this work.) Also, Bassett's Collect for choir and tape was one of the few American works performed at the 1972 International Choir Festival at both Lincoln and Kennedy Centers.

Bassett has always been interested in all style periods of music, from Renaissance to Contemporary. It was during the early 1970's that he began working on editions of older music. In 1972 Bassett wrote the continuo part to an older work by Cesare called La Hieronyma. He thereafter provided continuo parts for other editions of older music.

From 1973 to 1974 Bassett was a Guggenheim Fellow; during this fellowship, he took a sabbatical leave to compose one of his most famous works, Echoes from an Invisible World. This work was commissioned for the American Bicentennial celebration of 1976 by the Philadelphia Orchestra as part of a major project initiated by six of America's finest orchestras with funding from the National Endowment for the Arts. (Bassett was one of only six Americans to receive such commissions.) The world premier of Echoes from an Invisible World was given in February 1976 with Eugene Ormandy conducting the Philadelphia Orchestra. The other five principal orchestras (Chicago, Los Angeles, New York, Boston, and Cleveland) also performed Bassett's Echoes from an Invisible World soon thereafter.

There have been over sixty performances of Echoes and a recording by the Baltimore Symphony. It was selected by the International Society for Contemporary Music League of Composers as the winner of the National Composers Competition in 1979. Subsequently in 1980 it was chosen by

the ISCM-League of Composers to represent the United States at the World Music Days in Tel Aviv.

Festivals of Bassett's music were held at Drake University in Iowa and at the University of Wisconsin in River Falls in 1976. Bassett received the Albert A. Stanley Distinguished University Professor Award in 1977 at the University of Michigan. He was elected senior fellow of the Michigan Society of Fellows from 1977 to 1981. In 1978 Bassett was named Distinguished Alumnus of the California State University in Fresno. That same year he received a citation and grant from the National Council for the Arts.

The 1980's were just as productive for Bassett as the preceding decades. His compositions were numerous, in part because of the many commissions. Bassett received as many awards and citations as in the previous years; in 1980 he was awarded his second Guggenheim Fellowship (for 1980 and 1981). The University of Michigan gave him a citation from the Alumni Society of the School of Music in 1980. The following year Bassett was elected a member of the American Academy and of the Institute of Arts and Letters. He received the Artist Award from the Michigan Council for the Arts in 1981. Bassett continued his teaching of composition at the University and in 1984 was named the Henry Russell Lecturer, which is the University of Michigan's highest honor.

At the present time, Bassett is busy working on a new piece. He just finished Illuminations which is for flute and piano and which was premiered in February, 1990, in Ann Arbor.

Leslie Bassett has enjoyed the life of a recognized, successful composer. Being at the University has enabled him to hear the performance of every composition that he has written. He is a gracious man who feels quite fortunate to be involved in music. Composing music is his life, and he is emersed in the music world. Bassett often speaks fondly of musicians and has said, "I've always had wonderful teachers and wonderful colleagues. Musicians are a wonderful bunch, and it's fun to be one."⁶ Bassett is extremely fascinated with nature; this fascination can be seen in the titles of some of his works: Celebration in Praise of Earth, Moonrise, Of Wind and Earth, and others.

⁶Ibid.

CHAPTER II

BASSETT'S MUSIC

Bassett's musical style is a continuously evolving process. He commented, "One piece feeds into the next piece and so on."⁷ He becomes fond of certain sounds for a while, then moves on and favors others. There are no defined stylistic time periods in Bassett's compositions other than his apprenticeship style and his mature style. Most of his music was written after 1961 which would place it in his mature period; Bassett feels pleased with all the music he has written since that time.

As previously stated, Bassett was influenced by three notable composers, Ross Lee Finney, Arthur Honegger and Roberto Gerhard. All three teachers had important ideas which Bassett contemplated.

Ross Lee Finney had considerable influence on Bassett for the very fact that Finney has worked with Bassett for the last 40 years. On Finney, Bassett has said, "He's a wonderful man and fine teacher who proved to be a very good

⁷Ibid.

example for me."⁸ Finney himself was a student of Berg, Boulanger and Sessions and was influenced by European musical thought. Finney later became an educator and is a gifted teacher who has had several talented students in addition to Bassett, namely Albright, Crumb and Reynolds. By the time Bassett was under Finney's guidance, Finney was involved in the serial process. Finney became interested in highly sophisticated serialistic formations. He even devised a dodecaphonic method of composition which he called "complementarity." All these serialistic ideas generated by Finney influenced Bassett. Serialism has had a profound impact upon Bassett's musical language and thought--it is a basic part of his teaching--yet it is always reflected rather than stated.⁹

Arthur Honegger was a composer whose style was quite different from that of Finney. Honegger, who was Swiss, was a member of the French "Les Six." He had little in common with the group except for the French Neoclassic Style. Much of Honegger's music is monumentally conceived, grandiose.¹⁰ Perhaps this aspect of Honegger's musical

⁸Ibid.

⁹Ross Lee Finney, "Leslie Bassett" BMI, The Many Worlds of Music, (July 1966):16.

¹⁰Joseph Machlis, Introduction to Contemporary Music, (New York, W.W. Norton and Company, Inc., 1961):228.

philosophy influenced Bassett. He recalls, "Honegger said things about music that the other people hadn't said yet. He talked about the large shape and the emotional shape."¹¹ Bassett was in France studying with Honegger toward the end of Honegger's life. In fact, while Bassett was in France, Honegger suffered heart problems and was hospitalized. Bassett admired his elder and cherished the time he spent with him.

Even though Bassett studied with Nadia Boulanger when he was in France in 1950 and 1951, he does not feel that Boulanger really influenced him. He thought she was a wonderful teacher and was very impressed by her. However, Ross Lee Finney had studied with Boulanger previously, and Finney's views on music reflected some of hers, such as meticulousness. One can conclude that Boulanger was a secondary influence on Bassett through Finney's teaching.

Roberto Gerhard, another serialist, also influenced Bassett's musical thought. Gerhard was a Catalanian composer who had studied with Schoenberg for five years. Bassett called him the "Spanish Serialist." When Bassett worked with Gerhard, Gerhard encompassed the serial technique in many aspects of his pieces. He would write a twelve-section piece that was determined by the series. Bassett was still tossing around twelve-note thought and

¹¹Leslie Bassett, Taped Interview with Author, (Ann Arbor, MI, January 8, 1990).

came to the conclusion that twelve sections are just too many for one piece, unless you break them up and make variations.

In summary, concerning Bassett's musical education and influences, three men helped shape his musical thought. Honegger was the respected teacher, whereas Finney and Gerhard were respected colleagues and friends as well as teachers. The latter two instructors were serialistic which had a profound influence on Bassett. As Bassett states, "I was never, nor am now really serialistic, but I use all twelve notes very often."¹²

Bassett has a distinct philosophy of music. He once said, "Music is like a house of cards. It is the accumulation of taste and culture. Composers always shape the music of their time."¹³ He feels that beautiful sound is the foundation of music and that the concept of what is beautiful changes from one generation to the next as the language of music changes. Also, music is an expression of emotions with its syntax depending upon an initial kernel which gradually unfolds and grows.

This unfolding and growing of the kernel can be seen in Bassett's music. Every piece, no matter how simple or

¹²Ibid.

¹³Kenneth B. Kelley, [Shown as Leslie B. Kelley in Article.] "The Choral Music of Leslie Bassett," Choral Journal 19, n.4, (1978):16.

complex, unfolds; it moves toward a high point and then moves away from that high point. Bassett often begins a composition with an idea and develops it by building the structure around that central idea. In reference to his own music, Bassett said, "There is always either a pitch or a chord which is meant as an anchor for the piece. This anchor recurs throughout the composition."¹⁴ In his works he utilizes a note or chord, moves from that note or chord, and finally returns.

Bassett considers himself a disorganized composer. In my opinion, however, Bassett is organized in his compositional process. When he starts to conceive a composition, he thinks of many conditions. First he decides what type of ensemble the music will be written for. The majority of Bassett's music is commissioned, and often the commission specifies the choral or instrumental ensemble. If by chance the piece is not for a commission, Bassett chooses a medium for which he is in the mood. He is very comfortable composing for a variety of ensembles because he is fascinated with all the many different groups and finds them all beautiful. He gives consideration to the performers in his commissioned pieces. If a high school band commissions a piece, he cannot write as freely as he would for the many virtuoso performers who play his works.

¹⁴Ibid.

After deciding on the medium, Bassett considers the length of the piece. He plans how many minutes the work will be; often the duration is suggested by the commission. With the time frame in mind, he chooses the so-called form. Bassett uses the term "form" very freely in this sense. He feels form is a discussion, not a mold; he would never compose music to a rigid form. Form, in this sense, means movements or sections, theme and variations, or a rhapsodic through-composed work. He is fond of sections or movements because he believes that the audience likes to change sitting positions, or cough, or just take a deep breath between movements.

Bassett composes intuitively; he writes what he finds beautiful. He composes in various ways depending on the piece. Sometimes he works at the piano with a desk top mounted right on the piano. He enjoys the feel of the piano; the digging away or hunting and pecking for the sounds. One drawback to this compositional technique is that his ear can become fatigued more quickly than when composing away from the piano. There are other times when Bassett does not get near the piano and composes in his head. Sometimes the piano can get in his way. If he composes for solo violin, saxophone, or other instruments whose sound cannot be reproduced adequately on the piano, he doesn't use the piano. In his teaching of composition, he

suggests that students use whatever method works best for them.

The majority of Bassett's music is written for virtuosos, unless commissioned by teaching associations or high school bands. Bassett feels that a virtuoso performance gives the composition a certain intensity.

Bassett's music is fully chromatic. He grew up with a fully chromatic repertoire in his ears. Still, he considers himself a tonal composer; consequently, one could call his music "tonal chromaticism." He uses tonal centers that are recurring sounds with primary levels more prominent than other levels. When first hearing or looking at Bassett's music, it appears to be serial. In fact, Bassett very often uses twelve tones in a line, but his music does not adhere to a system. The twelve notes do not govern or control his sounds. Bassett has freedom; he **chooses** his notes carefully and uses what his ear likes. He feels that a serialistic system makes for a great theoretical paper, but not necessarily beautiful music. "If a composer just writes a dozen notes," states Bassett, "it doesn't necessarily amount to much. Sometimes serialistic pieces do not sound that great."¹⁵ He is worried about the destruction of the potency of pitch by serializing too much. Bassett strives

¹⁵Leslie Bassett, Taped Interview with Author (Ann Arbor, MI, May 10, 1984).

to make the notes beautiful. This beauty cannot be controlled by a system.

In his compositional process, Bassett often automatically uses ten or twelve notes in his melody lines with no obligation to those twelve notes. Bassett says,

I tend to use pretty much all twelve notes. It doesn't matter if I leave one out or duplicate one. I write seven, eight or nine different notes, then I stop and consider what happens next. I often check back and look what notes I haven't used yet, and sure enough that note or notes left out sound very beautiful at that spot.¹⁶

A chromatic line of twelve notes is shown in the piano in Example 1. The A is duplicated, while the C-sharp is omitted.

EXAMPLE 1. L. Bassett, Echoes from an Invisible World, p.8.



When Bassett is dealing with harmonic progressions, he uses the same method. He often writes five-note chords

¹⁶Leslie Bassett, Taped Interview with Author, (Ann Arbor, MI, January 8, 1990).

because he is fond of the sound. Five-note chords are not too dense and cluster-like, but they produce rich, warm harmonies which Bassett finds beautiful. In using five-note chords, he uses five different notes in the first chord; five other notes in the second chord; for the third chord, he uses the two notes "left over" (which were not used yet) and adds three of the notes from the first chord. He continues this mixing of notes which makes up interesting harmonies. The piano plays these five-note chords in Example 2.

EXAMPLE 2. L. Bassett, Sextet, p. 16.



He uses three-, four- and six-note chords in this way also but not as often as his favorite five-note chords. Bassett has used clusters rather frequently in his music; however, in his later works he has moved away from that particular sound. He feels that clusters tend to be too sterile. Often in Bassett's music there are pedal points. These pedal points produce a stabilizing, controlled effect.

Bassett's form is somewhat free but very logical. His music unfolds and keeps opening up, however, always returning to previous sounds. He feels that any type of exposition needs a summary at the end in the form of a conclusion. Thus, the B and the C-sharp in the opening three measures of the piece below return in the ending of the first movement (Examples 3 and 4).

EXAMPLE 3. L. Bassett, Music for Saxophone and Piano, p. 1.

BEGINNING

Fast ♩ at least 112

Saxophone

(actual sounds)

ff

8va

ord.

loco

Piano

ff +

2da

*

2da

EXAMPLE 4. L. Bassett, Music for Saxophone and Piano, p. 6.

ENDING

38

ord.

p *f* *dim.*

mf dim.

7 6 5 5

8va

8va

Bassett's use of rhythm is quite versatile and refreshing. He often uses very complex rhythms. He also likes to write unmetered music and meters that are unstable; he is fond of moving in and out of meter. In this area, one can see the aleatoric influence on his music. Unmetered music and timed holds and rests are shown in Example 5.

EXAMPLE 5. L. Bassett, The Jade Garden, Maple Leaves, p. 1.

The musical score is arranged in three systems. The first system includes a Soprano line and a Piano line. The Soprano line begins with a whole rest. The Piano line starts with a forte (*f*) dynamic, followed by a crescendo to fortissimo (*ff*), then a decrescendo to piano (*p*), and finally a crescendo back to fortissimo (*ff*). A fermata is placed over the final notes of the first system. The second system continues the Piano part, marked with a decrescendo (*pp*) and a fermata. The third system features a more complex Piano part with various dynamics including fortissimo (*ff*), mezzo-forte (*mp*), and sforzando (*sf*), along with articulation marks like accents and staccato (*stacc.*). Pedal points are indicated by 'Ped.' and '(Ped.)' at the beginning and end of the systems.

Bassett has composed eight major works for orchestra. His first two orchestral pieces, Five Movements for Orchestra and Variations for Orchestra, were the only orchestral works that were not commissioned by an orchestra. Bassett usually writes for a large, full orchestra. He is interested in different colors and textures; he often

exploits the extreme registers of many instruments. He is fond of piling up layers of sound.

The Variations for Orchestra, as noted previously, was the last work composed while Bassett was the recipient of the Prix de Rome at the American Academy in Rome. He began the work in November, 1962, and finished it May, 1963. Bassett composed this piece with the knowledge that the Radio Orchestra of Rome would be giving the premiere. He had attended many of the Radio Orchestra of Rome's concerts and concluded that RAI was an excellent orchestra. He composed Variations with this in mind and wrote things that would be beyond the capabilities of lesser orchestras. Bassett states,

I wanted to write a large, powerful, single-movement work that would place the listener in the midst of a form he could perceive and yet at the same time involve him in the gradual unfolding of a thematic-motivic web that would require his most thoughtful attention.¹⁷

Variations is not a traditional theme and variation piece; it is not based on a theme. The opening introduction consists of four short phrases or motives, each of which provides a memorable color or mood rather than a theme, and serves as the source for some of the variations. There are

¹⁷Unsigned Record Liner Notes. Richard Donovan, "Passacaglia on Vermont Tunes" and "Epos," Leslie Bassett, "Variations for Orchestra," (New York, Composers Recordings Inc., CRI SD203).

eight variations in all. The first variation grows from the short repeated notes that appear early in the introduction. The second variation is taken from a quintuplet figure from the second motive. The third variation comes from the short, soaring clarinet line in the third motive. The fourth motive, made up of melodic seconds, provides the source for the fourth variation. Examples 6-9 show these four motives.

EXAMPLE 6. L. Bassett, Variations for Orchestra, p. 1, Motive 1.

The image displays a musical score for three woodwind instruments: Flute, Oboe, and English Horn. The score is written on three staves, each with a treble clef. The Flute part begins with a series of rapid, repeated notes, followed by a short, soaring line. The Oboe and English Horn parts enter later, playing a similar pattern of repeated notes. The score is marked with a 'p' (piano) dynamic. The notation includes various musical symbols such as notes, rests, and slurs.

EXAMPLE 7. L. Bassett, Variations for Orchestra, p. 4,
Motive 2.

Handwritten musical score for Motive 2, Example 7. The score is written for four staves: Violin I (VI), Viola (Vla), Violoncello (Vc), and Contrabass (CB). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'pizz' (pizzicato), 'arco' (arco), 'mf' (mezzo-forte), and 'f' (forte). A 'divisi' instruction is written above the Violin I staff. The score is divided into two measures by a vertical line.

EXAMPLE 8. L. Bassett, Variations for Orchestra, p. 5,
Motive 3.

Handwritten musical score for Motive 3, Example 8. The score is written for two staves: Clarinet and Bass Clarinet. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'mf' (mezzo-forte) and 'f' (forte). The score is divided into two measures by a vertical line.

EXAMPLE 9. L. Bassett, Variations for Orchestra, p. 6,
Motive 4.

The final four variations use aspects of the introduction other than the four small areas noted above for color and mood. At the end of the work, there is a conclusion that is similar to the beginning. Bassett states,

The musical material of the Variations came about by very personal means. I was fascinated by orchestral texture and conceived each section from a textural point of view long before pitches were considered. At the opening, for example, the double-basses are divided four ways, resulting in a quiet, low-pitched blur of sound that would convey the impression of introduction, of expectation, of upbeat. Likewise I strove to maintain what might be called a backdrop of basically unimportant sounds (colors, really; soft percussion, muted figures, harmonies, etc.) that would continue the expectant quality of the introduction into many of the variations that followed, giving the entire form a thrust toward the conclusion. One twelve-note series appears occasionally and certainly had some influence upon the musical language; but this work is quite removed from serial process. There is an unobtrusive tonal organization, nonfunctional in

the usual sense, yet meant to increase the significance of two or three pitches." 18

Bassett's orchestral piece Echoes from an Invisible World has also received world-wide recognition, and as noted before, the work was written for the U.S. Bicentennial. The title of the piece is taken from the nineteenth-century Italian literary scholar Giuseppe Mazzini. Of this piece, Bassett states,

I have long been attracted to Mazzini's remarkable definition of music as the "echo from an invisible world." The title is suggestive, not descriptive. Only a few sounds could, by any stretch of the imagination, be called echoes: quiet tones that remain after a sharp attack in another instrument, repeating sounds that diminish in intensity following a sharp attack, etc. Much of the music springs, instead, from sources that are implanted within the score, yet are comparatively insignificant. One of the more obvious of these is the opening three-chord piano figure whose twelve tones recur in many guises throughout the work and contribute to the formation of other sounds and phrases. The principle of unfolding and growth from small elements is basic to the work, as is the principle of return to them. The musical material came about by very personal means, often prompted by the many exciting possibilities of orchestral texture and gesture. The three movements are similar to the extent that they end quietly, have intense passages as well as quiet ones, fluctuate between metered and unmetered music, and require extensive dividing of the strings. The outer movements are essentially fast, the middle one slow.¹⁹

¹⁸Ibid.

¹⁹Unsigned Record Liner Notes. Baltimore Symphony Orchestra, Leslie Bassett, "Echoes from an Invisible World," Henri Lazarof, "Concerto for Orchestra," (New York, Composers Recordings Inc., CRI SD429).

The sharp attacks moving to quieter tones in other instruments can be seen in Example 10.

EXAMPLE 10. L. Bassett, Echoes from an Invisible World, p. 7.

The musical score for Example 10, titled "Echoes from an Invisible World" by L. Bassett, page 7, is presented on a grand staff with multiple staves. The score includes the following instruments and parts:

- Top Staff:** Marked with "2 secs" and circled numbers 1, 2, 3, 4, and 5, indicating specific time points or measures.
- Glock.** (Glockenspiel): Features a sharp attack at measure 1, followed by a sustained note.
- Vibro (off)** (Vibraphone): Features a sharp attack at measure 2, followed by a sustained note.
- Pno.** (Piano): Features a sharp attack at measure 3, followed by a sustained note.
- Harp**: Features a sharp attack at measure 4, followed by a sustained note.
- V.1** (Violin 1): Features a "Solo 1" section with a sharp attack and a "rit. e dim." (ritardando and diminuendo) marking, followed by a "Solo 2" section with a sharp attack and a "rit. e dim." marking.
- V.2** (Violin 2): Features a "Solo" section with a sharp attack and a "rit. e dim." marking.
- Vla.** (Viola): Features a "Solo" section with a sharp attack and a "rit. e dim." marking.
- Vc.** (Violoncello): Features a "Solo" section with a sharp attack and a "rit. e dim." marking.

The score is written in a key signature of one sharp (F#) and a 4/4 time signature. The dynamics range from *ff* (fortissimo) to *dim.* (diminuendo). The tempo markings include *rit.* (ritardando) and *dim.* (diminuendo).

Bassett has composed six pieces for band or wind ensemble and is very fond of this medium. These works are for large groups, mostly written for university bands. Designs, Images and Textures, for band, has five movements, each of which was first imagined as shapes, patterns, textures and contours. These initial graphs or patterns were later realized in musical notation.

Bassett, as noted previously, was a versatile and accomplished trombonist. He has written ten works for brass ensembles. Most of these compositions were not commissioned but written because of his long-time interest. The Sonata for Trombone and Piano written in 1954 was first premiered by Bassett and his wife, Anita. Bassett played trombone, while Anita played the piano. There are five works written mainly for trombone. Bassett has a special knowledge of the brass instruments; this knowledge can be seen in the interesting lines of melody and the coloristic effects he writes.

The studies in electronic music by Bassett were rather short lived. However, he was extremely influential in this field for he was one of the founders of the University of Michigan's Electronic Studio. Bassett feels that the electronic music novelty passed by quickly but that there is a great deal of electronic music everywhere in our society today. Bassett also feels that he has "used up his

bag of tricks" in this field and prefers to compose for musical instruments.

In choral music Bassett has been prolific. Much of his choral music is sacred, while many of the secular works pertain to nature. In the early 1960's, the chordal harmonies of these early works are based on triads and dissonant seconds and sevenths. In the later 1960's, he tends to be more linear than chordal. These works contain much more dissonance, adding augmented fourths along with the seconds and sevenths. He uses twelve-tone rows as a device in some of these works; but as stated above, the music is not serialized. Some of his choral works use simple organ accompaniment, while others use full orchestral accompaniment. In the 1970's and later, Bassett's choral works use more avant-garde ideas such as sound clusters, electronic tape accompaniments, shouted and whispered sounds, undetermined and unmetered pitch, and constant meter changes. He uses tone rows, again without serialization, and linear writing dominates his music.

Bassett is very careful when choosing his textual material. He first begins with the concept for the work. This concept may be only a title or subject; and then he finds texts that will match this idea. He uses texts freely; he will take perhaps only a few words from a poem or a book and will often edit the text to fit his particular use. Bassett skillfully suits the music to the texts. He

often uses complicated rhythms, but they are a natural expression of the text, which make these complex rhythms singable. Example 11 shows this natural expression of the text and mixed meters.

EXAMPLE 11. L. Bassett, Five Love Songs, To My Dear and Loving Husband, p. 9.

The musical score is presented in three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature changes frequently, including 2/4, 3/4, 4/4, and 3/2.

System 1: The vocal line begins with a rest, followed by the lyrics "I prize thy love more than whole mines of gold, or all the riches". The piano accompaniment features complex chords and rhythms, with markings for *mp* (mezzo-piano) and *mf* (mezzo-forte). The meter changes from 2/4 to 3/4 to 4/4.

System 2: The vocal line continues with "that the East doth hold." The piano accompaniment includes markings for *f* (forte) and *loco*. The meter changes from 3/4 to 4/4 to 3/2.

System 3: The vocal line concludes with "My love is such that rivers cannot". The piano accompaniment continues with complex chords and rhythms, with markings for *f* and *loco*. The meter changes from 3/2 to 4/4 to 3/4.

Bassett has written several types of solo works: voice, clarinet, trombone, guitar, bells, organ and piano. Most of his solo compositions are difficult to master and use unusual effects. He likes to call for the unexpected; in these works, Bassett carefully uses each instrument in such a way as to achieve its utmost color and beautiful sound.

Bassett's chamber music makes up his largest volume of work. The 27 works which fall into this category are written for a wide variety of small ensembles. Bassett is quite knowledgeable of all the instruments and writes very idiomatically for each one. In Music for Saxophone and Piano, Bassett writes notes in the *ultissimo* register. He uses the high F-sharp which virtually did not exist before that time (1968). However, today Music for Saxophone and Piano is cited as one of the required pieces in mastering saxophone technique.

This work is not serial but employs all twelve tones freely. There are four movements which are related. The first movement is fast and starts out with a strong fortissimo. The second movement starts slow, then picks up speed and dynamic level to a climax, then subsides. The third movement is metrically free. Example 12 shows the unmeasured rhythm.

EXAMPLE 12. L. Bassett, Music for Saxophone and Piano, p. 10.

The musical score is for a piece in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system features a saxophone part (labeled 'A' and 'pp') and a piano accompaniment (labeled 'p' and 'pp'). The second system continues the saxophone part (labeled 'mp') and the piano accompaniment (labeled 'mp'). The piano part features a dense, rhythmic accompaniment in the left hand and a more melodic line in the right hand. The saxophone part has a long, sustained note in the first system and a more active line in the second system.

The fourth and final movement is fast and ends the work with a recap of the opening. There is a climactic cadenza in the saxophone as seen in Example 13.

EXAMPLE 13. L. Bassett, Music for Saxophone and Piano, p. 16.

101

ff *mp* *8va* *sff* *8va* *8va*

gradually cresc. and pressing forward *ff* *violent*

ten. *2.* *ord.* *ff* *ff* *ff* *ff* *ff* *sff*

(or 2nd) *(or 2nd)*

Bassett composed Music for Saxophone and Piano with a free, improvisatory jazz quality. The saxophone part is written out, but sounds like it is improvised because it is written in such a fluid manner. In addition to the interesting saxophone part, the piano utilizes several unusual performance techniques such as stopping and damping notes on the strings.

Trio for Clarinet, Viola and Piano was written during Bassett's apprenticeship period in 1953. It is basically contrapuntal with four movements. It begins with a major seventh chord--precisely the same chord that closes each movement. These four movements, related by this chord, illustrate the importance Bassett places on the use of recurring sounds.

Sextet for Piano and Strings, commissioned by the Koussevitsky Foundation, was composed for piano and strings in 1971. It is an intense piece written for the virtuosos of the Julliard String Quartet plus two other virtuosos. Bassett states,

The piano was added for its incisive quality and extended low register and the extra viola to improve the balance between strings and piano and to add warmth. I strove to make the work structurally clear, to project many moods, and to call upon a rich variety of instrumental colors. The music alternates between clearly metrical passages, which predominate, and unmetered areas in which metrics gradually move out of phase or disappear entirely. Metrical passages, often closely-knit rhythmically, usually place the piano and the strings in dialogue. The first two movements are restless and fast, though quite

different in mood and content. Both rise to climactic points, then end quietly. The third movement is slow, the fourth assertive and driving. Much of the musical material emerges from the three consecutive major thirds on D-flat, D-natural, and E-flat above middle C, played against a pedal E-natural in the same octave. These closely grouped notes generate in turn many lines and sounds which have strong influence on all major areas of the music.²⁰

Bassett again utilizes special performance techniques, especially in the piano part. The beginning of the work starts with one such technique, plucking the E string inside the piano with the performer's fingernail (Example 14).

EXAMPLE 14. L. Bassett, Sextet for Piano and Strings, p. 1.

The musical score for Example 14, L. Bassett, Sextet for Piano and Strings, p. 1, shows the following details:

- Violin I:** Starts with a *sul pont.* marking and a *ppp* dynamic. A 3-second interval is marked before the next entry.
- Violin II:** Starts with a *sul pont.* marking and a *ppp* dynamic. A 2-second interval is marked before the next entry.
- Viola I:** Starts with a *sul pont.* marking and a *ppp* dynamic. A 1-second interval is marked before the next entry.
- Viola II:** Starts with a *sul pont.* marking and a *ppp* dynamic.
- Cello:** Starts with a *sul pont.* marking and a *ppp* dynamic. The part includes markings for *gradually* and *allow*.
- Piano:** Starts with a *pluck with fingernail* instruction and a *ppp* dynamic. The part includes a *Ped.* marking.

²⁰Unsigned Record Liner Notes. Naumburg Award Winners, Erb. "Three Pieces for Brass Quintet and Piano," MacDougall, "Anacoluton: A Confluence," Edwards, "Kreuz und Quer," Bassett, "Sextet for Piano and Strings," (New York, Composers Recordings, Inc., CRI SD 323).

The strings also use unusual performance techniques throughout the work as seen in the viola and cello parts (Example 15).

EXAMPLE 15. L. Bassett, Sextet for Piano and Strings, p. 16.

The image shows a musical score for Example 15, which is a page from a work titled "Sextet for Piano and Strings" by L. Bassett. The score is written for piano and strings. The piano part is on the left, and the string parts (violin, viola, cello, and double bass) are on the right. The piano part includes a performance instruction: "Fast finger tapping on front of instrument, both hands." This instruction is written in a box and points to the piano part. The string parts include various musical notations, including notes, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). The score is written in a standard musical notation style with a key signature of one sharp (F#) and a time signature of 4/4.

Music for Violoncello and Piano, 1966, was an enjoyable piece for Bassett to compose. He wrote it for the college he attended, Fresno State and incorporated a portion of its Alma Mater into the conclusion of the work. The music evolves and keeps unfolding throughout the four sections of the work. The piano is not used here as accompaniment, but interacts with the cello more in a manner of a duet. Bassett creates a somewhat free, fluid sound moving back and forth between the cello and piano.

CHAPTER III

SOUNDS REMEMBERED

Sounds Remembered was written in 1971 in homage to Roberto Gerhard who passed away the previous year. It was commissioned by the McKim Fund in the Library of Congress and premiered in Washington, DC, December, 1972. The piece, which was written for violin and piano, provides the listener with something of a dialogue between the violin and piano; there is a substantial amount of antiphonal writing as well as free, fluid, independent lines. Bassett employs special performance techniques as is his custom. One such technique in the piano part is the stopped notes that require the performer to press the strings inside the piano. Bassett also utilizes several harmonics in the violin part as well as other special sounds.

In writing this piece, Bassett had in his ears many different sounds of Gerhard's music--remembrances of several of Gerhard's later works. These remembrances were exactly that (only remembrances) rather than accurate quotations of Gerhard's music. These sounds encompass many of the different aspects of Gerhard's music such as a chord, an insistent high note, a quickly ascending line and other fragments. In looking back through Gerhard's scores,

Bassett concludes that many of these fragments he indeed remembered inaccurately, for example on different levels and pitches. He calls these sounds "Gerhard-like" in spirit, and they serve as the generative basis for Sounds Remembered.

Bassett recalls that there was one work of Gerhard's in particular called Gemini from which many of these fragments are derived. As always, Bassett utilizes these sounds and builds and transforms them, and later brings them back periodically to become etched in the listener's memory. This unfolding process is a typical Bassett compositional device that can be seen in his other works. Gerhard's Gemini was written in 1966 for violin and piano and was also titled Duo Concertante for Violin and Pianoforte. It was premiered in London in September, 1966. In Gemini, Gerhard, like Bassett, calls for unusual performance techniques for the two instruments; the piano and the violin appear to have equal importance. Gerhard uses pedal points frequently in the piano part. The duration of the piece is twelve minutes, and it is a through-composed, single-movement type of piece, though it hints at divisions. Gerhard states,

The work consists of a series of contrasting episodes, whose sequence is more like a braiding of diverse strands than a straight linear development. Except for the concluding episodes, nearly every one recurs more than once, generally in a different context. These recurrences are not

like refrains, and do not fulfill anything remotely like the function of the classical refrain.²¹

Gemini is serial, and these episodes are systematic in character.

Sounds Remembered by Bassett is a four-movement work with a duration of fifteen minutes. It has a rhapsodic quality to it: an unfolding process where one step leads to another, an almost question-and-answer type of organization. The work starts with a twelve-note ascending line in the violin that suggests that the ensuing piece may be serial (see Appendix 1). But Sounds Remembered, like the majority of Bassett's works, is fully chromatic utilizing all twelve notes; it is not serialized, although this ascending twelve-note line is repeated, transformed, fragmented, and inverted throughout the four movements. The piano part begins with low C which is a recurring tonal center in the work. Bassett favors this low C, frequently played alone and also coupled with an E or E-flat. These very low sounds which support the high sounds in the violin appear to be a remembered fragment from Gerhard's music as seen in Example 16.

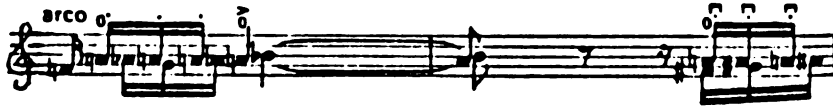
²¹Roberto Gerhard, Gemini, Composer's Note in Inside Cover, (Oxford University Press, London, 1970).

Although these particular low notes are seen in Gerhard's music, Bassett frequently uses pedal points in many of his works. He feels that pedal points give the music stability.

There are opening diminished-seventh chords in the piano below the high sustained E in the violin on page 1, and both of these sounds (low C and E or E-flat and diminished-seventh chords) reappear later in the piece. Already on the first page, Bassett's rhythm is changing, and it moves into unmetered music on the bottom of page 2. At rehearsal A on page 2, the violin plays a sweet lyrical motive over that low sustained C and E in the piano that Bassett introduced at the beginning. On the bottom of page 2, there are chords in the piano part with brief violin

responses that continue through the first system on page 3. These question-and-answer type of responses (dialogue between the violin and piano) seem to be fragments from Gerhard's music that Bassett remembers. The playing against each instrument, yet fitting in with each other on page 3, second system, is also another Gerhard characteristic. At rehearsal B, the seconds and thirds in the violin part are again Gerhard-like in character, as can be seen in Example 17.

EXAMPLE 17. R. Gerhard, Gemini, p. 4.



These seconds, thirds and even fourths in the violin part on page 3 in Sounds Remembered come back on page 4 and on page 6 on new levels. On page 7, rehearsal E presents the conclusion of the first movement, which brings back fragments from the beginning such as the low C and E-flat, the open seventh chords in the piano, and the high E in the violin.

The second movement starts out unmetered, with the piano playing percussively, and the rhythm throughout this movement is very unstable. At rehearsal F, the violin comes in with a chromatic line which becomes more angular on page 9. On the following page (page 10), the ascending line from the opening is in its original form except for rearrangement of the G-sharp to the position of the highest ending note. There are also several fragments of the ascending line on page 11 that Bassett refers to as "rockets." Repeated chords are played in the piano on both pages 10 and 11 which create increased tension. There are short tremolos in the piano starting on the top of page 12. The ending of the second movement at rehearsal K is similar to rehearsal G in the violin part and proceeds to remind us of the opening of the entire work with the low C in the bass and the open sevenths in the piano, below the sustained high E in the violin.

The third movement begins as a dialogue between the two instruments, with touches of the original opening ascending fragment in the violin part on the bottom of page 15. Rehearsal M begins with imitation between the violin and the two hands of the piano making a three-part canon for a brief time. At the bottom of page 17 and on page 18, the violin's line is chromatic and intense. Imitation continues on the bottom of page 18 in the piano part. On the top of page 19 and at rehearsal P, Gerhard-like seconds and thirds

reappear again. The original ascending figure in the violin is now transformed into a descending line at the bottom of page 19. The piercing high E in the violin returns an octave higher on pages 20 and 21. The third movement ends abruptly with a triple sforzando chord.

The fourth movement begins with the open A diminished seventh chord from the first movement over another lower note-A. At the top of page 23, there is a repeated figure from the first movement followed by a short quasi-tremolo. On the bottom of page 23, once again the ascending figure appears on another level using different pitches. This time the figure consists of only eleven chromatic pitches, with G being duplicated and D and B-flat being omitted. The original fragment is then found in the piano at the bottom of page 24. Repeated notes and chords dominate page 26 with the beginning of the free piano part that continues on page 27. This piano line, which freely alternates back and forth with high and low notes, appears fifteen different times in one form or another throughout the work. The ending chords in the piano on the final two pages are warm, five-note chords which are generated by alternating the twelve different tones as noted on page 20. The piece ends with the pedal point on low C and an open major seventh high above in the violin.

In Sounds Remembered, as with all of Bassett's music, he utilizes ascending lines rather than descending lines

ninety percent of the time because energy rises and forges ahead with an ascending line. The tonal character of the work is also typical of his other music--I call it "tonal chromaticism." In analyzing the piece, one can note several twelve-tone lines along with specific tonal centers (especially C). Bassett usually writes notes in the violin part that are not used in the piano part; thus the two different instruments usually play different notes.

Bassett is fond of harmonics in the violin part which can be seen often in Sounds Remembered. Another performance technique, a Gerhard-like characteristic of using several successive down bows in the violin, can be seen throughout the work. One of the most important factors in Sounds Remembered is the unity of the piece: motives, chords and fragments recur throughout all four movements with slight transformations and development.

CHAPTER IV

CONCLUSION

Leslie Bassett is a typical twentieth-century American composer. Many American composers of his generation have had both European and American musical training. Bassett has been fortunate to experience both of these musical cultures and philosophies which have helped shape his world.

Bassett's early traditional music lessons paved the way for a full, twentieth-century chromatic palette which he employs. His output has been substantial for he continually has inspiration to create. Bassett strives for beauty in his creativity and puts that aspect of music above all others. He refuses to be ruled by a system (serialism), although his music often appears and sounds dodecaphonic.

Like so many other composers of today, Bassett is both a composer and a university professor. Being at a university has permitted Bassett to enjoy a full musical way of life in that he is able to hear all of his compositions. As is the case with other contemporary composers, Bassett has experimented with a variety of avant-garde techniques. He is not afraid to try something new. With his expert knowledge of many instruments, he creates music designed to fully exploit the capabilities of each instrument, such as

using extreme registers or a variety of other special performance techniques. He writes music for the new virtuosos but not exclusively. Bassett's music is not as intense as the new virtuosity music of George Crumb and Charles Wuorinen.

It is difficult to categorize Bassett's music into a specific style or school. Here again is a similarity to other twentieth-century American composers whose music does not fit into a specific style. In addition there are several twentieth-century composers today who adopt a style for a period and then progress to another format and continue to develop several different so-called "styles." The key word here is "experimentation" which is utilized by the contemporary composers. As stated previously, Bassett has been experimental, however, not to the degree of composers such as John Cage. His music ranges from conservative to the avant-garde as has been demonstrated throughout his career.

The works of Bassett mentioned in this study represent only a small sample of his music. For the pieces of music listed, I have also given a brief description. A complete list of his works is contained in Appendix B.

Bassett often writes music divided into movements. He also strives to make sense of his sounds by treating them in different ways but always returning to them. An example of a multi-movement work involving this kind of variety

within unity can be seen in Sounds Remembered. This piece was written almost twenty years ago, but Bassett could very well write another work such as Sounds Remembered tomorrow. His musical style is growing and evolving, and he is continually composing. Bassett once compared his musical style to a spiral going 'round and 'round. I am confident this spiral will continue to develop because Bassett's music is well worth understanding.

APPENDIX A

SCORE OF SOUNDS REMEMBERED

Commissioned by the McKim Fund in the Library of Congress for performance in the Coolidge Auditorium

SOUNDS REMEMBERED

LESLIE BASSETT

Violin $\text{♩} = 60$ *1* *poco*

Piano *ord.* *stopped* *bell-like* *f* *8* *20*

poco *cresc.* *f*

(Pedal sustains approximately one half the resonance of these chords)

10 *mp* *f* *20* *3* *3*

Edition Peters 66490

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First system of the musical score. It features a piano accompaniment with a treble and bass staff. The piano part has a forte (*ff*) dynamic and includes a triplet of eighth notes in the right hand. The upper staff has a melodic line with a slur and a fermata. The system concludes with a measure containing a dotted eighth note and a sixteenth note.

Second system of the musical score. The piano part begins with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic. The upper staff has a melodic line with a slur and a fermata. The system concludes with a measure containing a dotted eighth note and a sixteenth note.

Third system of the musical score, marked with a box 'A' and the tempo instruction *a tempo*. The piano part has a *pp* (pianissimo) dynamic and includes a *pp (cluster)* marking. The system concludes with a measure containing a dotted eighth note and a sixteenth note.

Fourth system of the musical score. The piano part has a *p* (piano) dynamic and includes a *ff* (fortissimo) dynamic. The system concludes with a measure containing a dotted eighth note and a sixteenth note. The tempo is marked *♩ = 60* and the dynamics include *p legato* and *mf*.

(♩ = 60) poco accel. e cresc. 3

♩ = 63

pp

pp

♩ = 72 accel. e cresc. poco a poco

legato

Violin rhythm is steady: Piano fits in.

♩ = c. 92 B ♩ = c. 126

ff marc.

loco

ff marc.

This page of musical notation, numbered 53, contains four systems of staves. The notation is complex, featuring various musical ornaments, slurs, and dynamic markings. The first system includes a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The second system continues the melodic development in the treble and adds more detail to the bass line. The third system features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The fourth system includes a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The notation is complex, featuring various musical ornaments, slurs, and dynamic markings. The first system includes a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The second system continues the melodic development in the treble and adds more detail to the bass line. The third system features a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The fourth system includes a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment.

4

cresc.

ff

This page of musical notation is a complex score for a piano piece, likely from the 20th century. It features multiple staves with intricate textures, including clusters and rapid passages. The notation includes various dynamic markings such as *ff* (fortissimo), *legato*, *dim.* (diminuendo), and *staccato*. There are also performance instructions like *accel.* (accelerando) and *rall.* (ritardando). The score is written in a key with one sharp (F#) and includes a variety of rhythmic values and articulations. A section marked with a 'C' in a box suggests a change in tempo or meter. The overall style is highly detailed and expressive, with a focus on sound color and texture.

6

D

♩ = 63-72

First system of the musical score. The upper staff features a melodic line with various ornaments and slurs. The lower staff contains a piano accompaniment with a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic. A *mf* (mezzo-forte) dynamic is indicated for a later section of the lower staff.

Second system of the musical score. The upper staff continues the melodic line with slurs and ornaments. The lower staff shows a sustained piano accompaniment with a *pp* dynamic.

Third system of the musical score. The upper staff includes a tempo change marking *♩ = c. 168* and a *sul pont.* (sul ponticello) instruction. The lower staff continues the piano accompaniment with a *pp* dynamic.

Fourth system of the musical score. The upper staff features a melodic line with a *gradually* marking below it, indicating a gradual change in dynamics or tempo.

Fifth system of the musical score. The upper staff features a melodic line with a *fading* marking below it, indicating a gradual decrease in volume. The system concludes with the word *nothing* below the staff.

E *ord.* $\text{♩} = 52$ 7

pp

p

P+(stopped)

$\text{♩} = c.112$ 2

pp (9 $\frac{1}{2}$ s) *f* (11 $\frac{1}{2}$ s)

Silently depress (cluster) *sost.*

(7 $\frac{1}{2}$ s) (5 $\frac{1}{2}$ s) (3 $\frac{1}{2}$ s)

p *mf* *pp*

sost.

8

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with trills and grace notes. Bass staff has a more active line. Dynamics include *p* (piano) and *f* (forte). Performance markings include *(sost. ped.)* and rests of $(2 \frac{1}{2} s)$ and $(4 \frac{1}{2} s)$.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a more active line. Dynamics include *pp* (pianissimo), *ff* (fortissimo), and *mf* (mezzo-forte). Performance markings include *(6 \frac{1}{2} s) and *8*.*

Op. 66

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a more active line. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). Performance markings include *cont.* and *8*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a more active line. Dynamics include *mf* (mezzo-forte) and *f* (forte). Performance markings include *15* and *Ped. pick up part of reverberation.*

This musical score is for a piano and voice piece, page 58. It consists of four systems of music. The first system features a vocal line with a melodic line and a piano accompaniment with arpeggiated chords. The second system continues the vocal line with a melodic line and a piano accompaniment with arpeggiated chords. The third system includes a vocal line with a melodic line and a piano accompaniment with arpeggiated chords. The fourth system features a vocal line with a melodic line and a piano accompaniment with arpeggiated chords. The score includes various musical notations such as notes, rests, and dynamic markings like *pp*, *mf*, *mp*, and *f*. A key signature change to G major is indicated by a 'G' in a box. The score is written in a 4/4 time signature.

First system: Vocal line with a melodic line and a piano accompaniment with arpeggiated chords. Dynamic markings include *pp*, *mf*, and *f*. A key signature change to G major is indicated by a 'G' in a box.

Second system: Vocal line with a melodic line and a piano accompaniment with arpeggiated chords. Dynamic markings include *pp*, *mf*, *mp*, and *f*.

Third system: Vocal line with a melodic line and a piano accompaniment with arpeggiated chords. Dynamic markings include *mf*, *mp*, and *f*.

Fourth system: Vocal line with a melodic line and a piano accompaniment with arpeggiated chords. Dynamic markings include *mf*, *mp*, and *f*.

The musical score is for a piano solo, likely from a larger work. It is written in 2/4 time and features a variety of musical notations. The score is divided into four systems, each with a single staff. The first system begins with a treble clef and a key signature of one flat (B-flat). The music starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. The second system continues with a series of eighth notes, followed by a half note, and then a series of eighth notes. The third system begins with a treble clef and a key signature of one flat (B-flat). The music starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. The fourth system continues with a series of eighth notes, followed by a half note, and then a series of eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'Allegretto' and the mood is 'Moderato'. The score is for a piano solo, likely from a larger work.

First system of the musical score. It features a vocal line with a long melisma marked with a slur and a fermata, and a piano accompaniment with arpeggiated chords. The piano part includes a five-measure rest in the right hand.

Second system of the musical score. The vocal line continues with a melisma. The piano accompaniment begins with a *ff* dynamic, followed by a *poco f* and *cresc.* marking. The system concludes with a *p* dynamic marking.

Third system of the musical score, starting with a first ending bracket labeled '1'. The tempo is marked *♩ = 126*. The vocal line features a melisma marked *declamato*. The piano accompaniment includes a five-measure rest in the right hand and a *ff* dynamic marking.

Fourth system of the musical score. The vocal line continues with a melisma. The piano accompaniment includes a five-measure rest in the right hand and a *f* dynamic marking.

First system of a musical score. It features a vocal line at the top and a piano accompaniment below. The piano part has a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte). There are fingerings like 6 and 5, and a triplet of eighth notes. The system ends with a double bar line and a repeat sign.

Second system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a variety of textures, including a triplet of eighth notes in the right hand and a more active bass line. Dynamics range from *f* (forte) to *mp* (mezzo-piano). There are also fingerings like 6 and 5, and a triplet of eighth notes. The system ends with a double bar line and a repeat sign.

Third system of the musical score. The vocal line continues with a melodic phrase. The piano accompaniment features a variety of textures, including a triplet of eighth notes in the right hand and a more active bass line. Dynamics range from *f* (forte) to *mp* (mezzo-piano). There are also fingerings like 6 and 5, and a triplet of eighth notes. The system ends with a double bar line and a repeat sign.

1

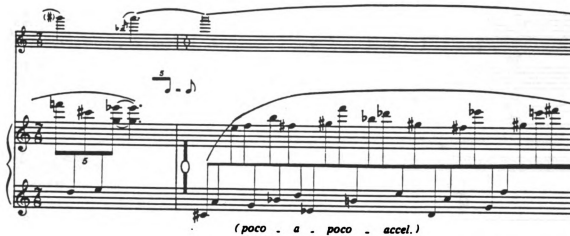
sub. p

p

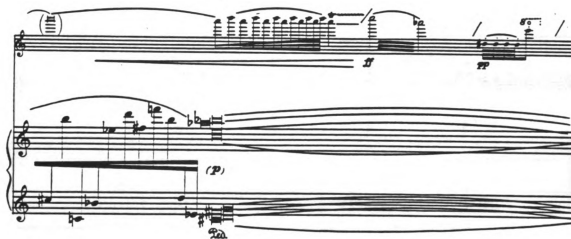


5

(poco - a - poco - accel.)



(p)



14

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

K $\text{♩} = 126$

Second system of musical notation, measures 5-8. The right hand continues the melodic development with slurs and accents. The left hand has a more active role with eighth-note patterns. Dynamics include *f* (forte) and *mp* (mezzo-piano).

Third system of musical notation, measures 9-12. The right hand features a melodic line with slurs and accents, including a *dim.* (diminuendo) marking. The left hand has a more active role with eighth-note patterns. Dynamics include *f* (forte) and *mp* (mezzo-piano).

Fourth system of musical notation, measures 13-16. The right hand features a melodic line with slurs and accents, including a *poco* (poco) marking. The left hand has a more active role with eighth-note patterns. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

3

Very fast $\text{♩} = \text{c. } 138$

pp 4 sec. 1 sec.

pp (8)

"Soft" Pedal. (Damper) Ped.

pp 3 sec.

(8)

cresc. *poco* *a* *poco*

(8)

16

L

f

8

f

8

8

dim. - - - *poco* - - - *a* - - - *poco* - - -

M

mp

p

The musical score for page 65, measures 16-25, is written for piano. It begins with measure 16, marked with a first ending bracket and a box containing the letter 'L'. The music is in 2/4 time and features a piano (p) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. The piano section includes a first ending marked 'L' and a second ending marked 'M'. The mezzo-piano section includes a first ending marked 'M' and a second ending marked 'M'. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of the musical score, measures 1-4. It features a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex melodic line in the left hand. The melody is marked with a slur and a fermata over the first measure.

Second system of the musical score, measures 5-8. Measure 5 is marked with a boxed 'N' and the instruction 'sul pont.'. The piano part has a dynamic marking of *pp*. Measure 6 has a dynamic marking of *p*. Measure 7 has a dynamic marking of *(8)*. Measure 8 has a dynamic marking of *f*.

Third system of the musical score, measures 9-12. Measure 9 is marked with a boxed 'N' and the instruction 'ord.'. The piano part has a dynamic marking of *(8)*. Measure 10 has a dynamic marking of *cresc.*. Measure 11 has a dynamic marking of *poco*. Measure 12 has a dynamic marking of *f*.

18

(8) *cresc.* - - - - - *poco* - - - - -

(8)

loco
poco

loco

0 *f*

f

f

f

This musical score is for a piano and string ensemble, spanning page 19. It consists of four systems of music, each with a piano (p) part and a string part. The piano part is written in treble and bass staves, while the string part is written in a single staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system shows the piano part with a melodic line and the string part with a rhythmic accompaniment. The second system features a more complex piano part with many sixteenth notes and the string part with a similar rhythmic pattern. The third system includes the instruction "on the string" above the piano part, indicating a specific technique. The fourth system ends with a piano (p) marking in a box. The score is marked with "2da" at the end of each system, indicating a second ending or a specific section.

on the string

P

2da

First system of a musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata. The grand staff below has a piano accompaniment with chords and moving lines in both hands.

Second system of the musical score. It continues the three-staff format. The top staff has a melodic line with a fermata. The grand staff below features more complex piano accompaniment with arpeggiated figures and sustained chords.

Third system of the musical score. The top staff begins with a fermata and a dynamic marking of *fff*. Below it, the text "CRESC. poco" is written. The grand staff below shows piano accompaniment with a dynamic marking of *ff* and a tempo marking of "Ad." (Adagio).

poco *ff molto intenso*

pp *cresc.* *molto*

silently depress (clusters)

sost. Ped.

let Piano sound vibrate 12 - 15 secs., then - attacca

(sost. Ped.) *(hold through)*

4

♩ = 44-48

mp *stopped* *mf*

pp *add Damper Ped.*

f *mp* *mf*

freely *cresc.* *accel.* *f*

Q

This musical score is for a piano and voice piece, page 23. It consists of three systems of staves. The first system shows a vocal line with a melodic phrase and a piano accompaniment with chords and arpeggiated figures. The second system continues the vocal melody with some rests and the piano accompaniment provides harmonic support. The third system features a more active piano part with arpeggiated chords and a vocal line that enters with a new melodic idea. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). The key signature has two sharps (F# and C#), and the time signature is 4/4.

First system of musical notation. The top staff features a complex melodic line with many beamed sixteenth notes. The middle staves (treble and bass clef) contain chords and some melodic fragments. The bottom staff has a few notes and rests. A fermata is placed over the final measure of the system.

Second system of musical notation. The top staff begins with a *dim.* (diminuendo) marking. The middle staves show chords and melodic lines with some beaming. The bottom staff has a few notes and rests. A fermata is placed over the final measure of the system.

Third system of musical notation. The top staff begins with a boxed **R** and a tempo marking of $\text{♩} = 42$. The middle staves show chords and melodic lines. The bottom staff has a few notes and rests. A fermata is placed over the final measure of the system.

This page of musical notation consists of two systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Top):

- The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes with a *mf* (mezzo-forte) dynamic marking.
- The second staff begins with a bass clef and a key signature of one flat. It contains a series of notes with a *mf* dynamic marking.
- The third staff begins with a treble clef and a key signature of one flat. It contains a series of notes with a *mf* dynamic marking.
- The fourth staff begins with a bass clef and a key signature of one flat. It contains a series of notes with a *mf* dynamic marking.

System 2 (Bottom):

- The first staff begins with a treble clef and a key signature of one flat. It contains a series of notes with a *mp* (mezzo-piano) dynamic marking.
- The second staff begins with a bass clef and a key signature of one flat. It contains a series of notes with a *mp* dynamic marking.
- The third staff begins with a treble clef and a key signature of one flat. It contains a series of notes with a *mp* dynamic marking.
- The fourth staff begins with a bass clef and a key signature of one flat. It contains a series of notes with a *mp* dynamic marking.

Tempo and Dynamic Markings:

- rit.* (ritardando) is marked above the third staff of the first system.
- Slower* is marked above the first staff of the second system, with a tempo marking of $\text{♩} = 64$.
- poco rit.* (poco ritardando) is marked above the second staff of the second system.
- a tempo* is marked above the first staff of the third system.
- unhurried* is marked below the second staff of the third system.

26

Slower $\text{♩} = 54$

mf

mp

S $\text{♩} = 66$

p

pp

mf

mp

with stacc. attack

dim. poco a poco

p

ppp

(loco)

or slightly faster

pp

much pedal

dim.

T

legato

sempre espress.

pp

3 secs. 8-10 secs. 1-2 secs. 2 secs.

pp

28

First system of a musical score. The upper staff features a long melodic line with a slur and a fermata, marked with a circled 'C'. Below the staff, a timing line indicates durations: 9-12 secs., 4 secs., and 3 secs. The lower staves show piano accompaniment with chords and a fermata.

Second system of the musical score. The upper staff is marked 'legato' and 'Slower'. It includes a timing line with 10-12 secs., 3 secs., and 2 secs. The lower staves contain piano accompaniment with sustained chords and a fermata.

Third system of the musical score. The upper staff begins with a tempo marking of quarter note = 48 and the instruction '> intenso'. It includes dynamic markings 'ff' and 'dim. poco a poco al niente', and a 'lunga' marking. The lower staves feature piano accompaniment with the instruction 'silently depress (clusters)'. At the bottom, there are markings for 'sost. Ped.' and 'add Damper Ped.'.

APPENDIX B

LESLIE BASSETT: LIST OF WORKS

APPENDIX B

LESLIE BASSETT: LIST OF WORKS

Title, Instrumentation	Dura- tion	Year Com- posed	Publisher/ Commission	First Performance by:
ORCHESTRA:				
<u>Variations for Orchestra</u> picc., fl, ob, End hn, cl, bssn, c bssn; 4231, 3 or more perc, cel-pno, hp, strgs	23'	1963	Peters (Pulitzer Prize 1966, UNESCO, 1966)	RAI Orch. of Rome, Scaglia, cond., 7-6-'63
<u>Echoes from an Invisible World</u> picc, 2 fls, 2 obs, EH, 2 cls, 18' b cl, 2 bssns, c bssn, 4431, 4 perc, hp, cel-pno, strgs	18'	1974/ 1975	Peters (Philadelphia Orch.)	Philadelphia Orch, Ormandy, cond., Philadelphia, 2-27-'76
<u>Colloquy</u> 2 fls, picc, 2 obs, EH, 2 cls, b cl, 2 bssns, c bssn, 4431, 4 perc, hp, cel-pno, strgs	10'	1968	Peters (Fresno Phil- hormonic)	Fresno Phil., Griswold, cond., Fresno, Calif., 5-23-'69
<u>Five Movements for Orchestra</u> picc, 2 fls, 2 obs, EH, 2 cls, b cl, 2 bssns, c bssn, 4431, 3 perc, pno, strgs	21'	1961	ACA	RAI Sym. Orch of Rome, Freccia, cond., 7-5- '62, Rome
<u>Forces</u> solo vln, solo cello, solo pno, 2 fls-piccs, ob, EH, cl,	12'	1972	Peters (Drake Univ)	Drake Univ. Orch., Gris- wold, cond, 5-1-'73, Des Moines, IA

cl-Eb cl, Eb contra cl, 2
bsns, 3221, 4 perc, strgs

Concerto for Two Pianos and Orchestra

2 solo pnos, 3232, 4231, 4 perc, strgs	19'	1976	Peters (Midland Sym. Orch.)	Midland Sym, Don Jaeger, cond., Nelita True & Fer- nando Laïres, pnos, Midland, MI, 4-30-'77
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Concerto Lirico for Trombone and Orch.

3232.4231. 4 perc, hp, pf-cel, solo tbn, strgs	18'	1983	Peters (Toledo Sym.)	Dennis Smith, Toledo Sym., Yuval Zaliouk, cond., Toledo, OH, 4-6&7-'84
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From a Source Evolving

3333.4331, 4 perc, Hp, Pf. strgs	14'	1985	Peters (Nat. Endow. for the Arts for Midland, Saginaw and Travase Orchs)	Midland Sym., Neal Gittleman, cond., Midland, MI, 11-1-'86
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(Orchestra with chorus)

Celebration in Praise of Earth

SATB, speaker, 2222.3221, pno-cel, hp, 4 perc, strgs	13'	1970	Peters (Baldwin-Wallace College)	Baldwin-Wallace College, G. Poinar, cond., 10-14-'71, Berea, OH
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BAND - WIND ENSEMBLE

Designs, Images and Textures

picc, 2 fls, 2 obs, clars in 4 parts, alto cl, b cl, 2 alto sax, ten. sx, 4331, pf, 4 perc euphs	12'	1964	Peters (Ithaca HS Band)	Ithaca (NY) H.S. Band, F. Battisti, cond., 4-28-'65, Ithaca, NY
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<u>Sounds, Shapes and Symbols</u>	12'	1977	Peters (Univ. of Michigan Sym Band)	Univ. of Michigan Sym. Band, Robert Reynolds, cond. 3-17-'78, Ann Arbor, MI
4 fls, 2 obs, Eb cl, 4 cl parts alto cl, b cl, contra cl, 2 alto sx, ten sx, bar sx, 2 bssns, 4 hns, 4 tpts, 3 tbns, euph, tuba, pf, 5 perc.				
<u>Concerto Grosso (brass quintet with wind and perc. ens.)</u>				
2 tpts, hn, tbn, bass tbn,	17'	1982	Peters	Univ. of Michigan Wind Ens, R. Reynolds, cond., 2-4-'83 Ann Arbor, Michigan
6 fls (2 picc), 2 obs (1 EH), 10 clars, b cl, cb cl, 2 bsns (1 contra), 2 alto sx, ten sx, bar sx, euph, tuba, 4 perc, cel, pf				
<u>Colors and Contours</u>	9'	1984	Peters (College Band Directors Nat. Assn.)	McNeese State Univ. Band, CBDNA conv., Boulder, CO, David Waybright, cond., 3-1-'85
3 fls (1 picc), ob, bassn, 3 cls, b. cl, 4 saxes, 2 hns, 3 tpts, 3 tbns, euph, tuba 3 perc, piano				
<u>Lullaby for Kirsten</u>	3'	1985	Ms. (Request of U.Mich. band students)	Univ. of Michigan Band, H. Robert Reynolds, cond., Ann Arbor, MI, 10-4-'85
3 fls, 2 obs, 4 clars, alto cl, b. cl, contra-b cl, 2 alto sx, ten sx, bar sx, 2 bssns, 4 hns, 2 tpts, 3 tbns, euph, tuba, 3 perc, harp				
<u>Fantasy for Clarinet and Wind Ensemble</u>	15'	1986	Peters	Fred Ormand, cl., Univ. of Mich. Wind Ensemble, H. Robert Reynolds, cond., Ann Arbor, MI, 10-2-'87
5 fls, 2 obs, EH, 2 Bssns, 5 clars, 2 b.Cls, 2 sop sax, 3 alto sax, 4 hns, 5 tpts, 3 tbns, euph, tuba, solo cl, 4 perc, pf				

ELECTRONIC MUSIC

Three Studies in Electronic Sound 7' 1965 Ann Arbor, 10-10-'65

Triform 6' 1966 Ann Arbor, 12-3-'66

Collect (See under Choral Music)
SATB, tape

CHORAL MUSIC

Moon Canticle 17' 1969 Peters New York All-State Choir,
SATB, cello, amplified (NY State Hilbish, cond, NY, 12-10-'70
speaker Music Assn.)

Celebration, In Praise of Earth 10' 1970 Peters
SATB, Amplified Speaker, (Baldwin-Wallace
2 fls (piccs), ob, EH, 2 College)
cls, 2 bssns, 3 hns, 2
tpts, 2 trbs, tuba, pro-cel,
hp, 4 perc, strgs

Collect (text: LB) 5' 1969 World Lib. Upsala College Choir,
SATB, electronic tape (Upsala College) Toensing, cond., 3-23-'69,
East Orange, NJ

Of Wind and Earth (texts: 9' 1973 Peters Ohio Mus. Ed. Assn, Hill,
Shelley, Bryant, St. (Ohio Mus. Ed. cond, 2-8-'74, Columbus,
Francis) SATB, Piano Assn) OH

Notes in the Silence (text: 9' 1966 Peters Univ. of Michigan Chamber
Hammerskjold) Choir, Hilbish, 1-22-'67,
SATB, piano Ann Arbor, MI

<u>Remembrance</u> (text: Rupert) SATB, organ	4'	1960	Peters	First United Methodist Church, Ann Arbor, McCoy, cond., 10-2-'60
<u>Hear My Prayer, O Lord</u> (Ps. 64) children (SA), organ	3'	1965	Peters	Methodist Church, Ann Arbor, Katz, cond., 11-13-'66
<u>Prayers for Divine Service</u> (in Latin) TTBB, organ	9'	1965	ACA (Williams Coll.)	Williams College, Roberts, cond., 4-24-'66, Williamstown, Mass
<u>Eclogue, Encomium, and Evocation</u> (Song of Songs) SAA, 4 instrumentalists playing pno, hp, b. dr, vibra, cel, cymbals	11'	1962	ACA	Eastern Michigan Univ., Lowe, cond, 1-13-'66, Ypsilanti, Michigan
<u>The Lamb</u> (text: Blake) SATB, pno	3'	1952	ACA	Michigan Singers, Klein, cond., 11-16-'52, Ann Arbor, MI
<u>Cantata, For City, Nation, World</u> SATB, opt. children's choir, tenor, 4 trbns, organ, congregation	11'	1959	ACA (3 -Choir Fest., Buffalo)	Three-Choir Fest, Buffalo, Vigeland, cond., 2-21-'60, Buffalo, NY
<u>Moonrise</u> (text: Lawrence) SAA, vl, 2 vias, cello, fl, picc, alto fl, pno, 2 perc.	7'	1960	ACA (Wayne State Univ.)	Wayne State Univ., Johns, cond., 5-6-'60, Detroit, MI
<u>Out of the Depths</u> (de Profundis) SATB, organ	4'	1957	ACA	Methodist Church, Ann Arbor, McCoy, cond., 2-9-'58

<u>Follow Now That Bright Star ("Natale")</u> 1962 (Christmas Carol) reprint				Methodist Church, Rome. 12-25-'62
			Church Hymnal Corp for Episcopal Hymnal, Supplement	
<u>A Ring of Emeralds</u> (SATB, piano)	13'	1979	Peters (Cork Inter. Choral Festival)	Eastern Michigan Univ Madrigal Singers, E. Lowe, cond., Cork Festival, Ireland, 4-27-'79
<u>Sing to the Lord</u> (anthem) (SATB, organ) text, Ps. 95	3'	1981	Peters	Brevard College Choir, L. Bratton, cond., Brevard, NC 1-31-'82
<u>A Family History</u> (SATB, piano) text-L.B.	4'	1981		
<u>Lord, Who Hast Formed Me</u> (SATB organ) text, Geo. Herbert (anthem)	3'	1981	Peters	Chancel Choir, 1st Meth. Church, Ann Arbor, E. Lowe, cond., 3-14-'82
<u>Who'er She Be</u> (3 part women's chorus, piano) text by Robert Crashaw	3'	1986	Peters	Univ. of Michigan Women's Glee Club, Rosalie Edwards, cond., 4-4-'87
SOLO VOICE				
<u>To Music</u> Sop. or ten., pf.	11'	1962	Highgate (Mu Phi Epsilon)	Patty Gay, John Eaton, Amer. Acad., Rome, 4-17-'62

<u>Four Songs</u> high voice, pf.	10'	1953	ACA	Norma Heyde, Anita Bassett, Ann Arbor, MI, 11-15-'53
<u>The Jade Garden</u> sop., pf	9'	1973	Merion (Presser)	Emily Lowe, Jos. Gurt, Eastern Mich. U., Ypsilanti, MI, 2-8-'76
<u>Time and Beyond</u> Barit., clar, vc. pf	9'	1973	Peters (Soc. for Commissioning)	Fritz Moses and ens., EMU, Ypsilanti, MI, 6-20-'73
<u>Easter Triptych</u> (See under Brass Music)				
<u>Love Songs</u> Sop., Pf	13'	1975	Merion (Music Teachers Nat. Assn.)	Eliz. Mosher, Jack Roberts, Music Teachers Assn., Dallas, 3-31-'76
<u>Pierrot Songs (3)</u> sop, fl, cl, vln, vc, pf., texts by Albert Giraud, in German trans by Otto Hartleben	12'	1988	Peters (Arnold Shoenberg Inst.)	Christine Schadeberg, NY, New Music Ens., R. Black, cond. Los Angeles, 11-7-'88. Lucy Shelton, DA Capo Ch. Players, Los Angeles, 1-25-'89
CHAMBER MUSIC				
<u>Sextet (Naumburg Rec. Award)</u> 2 vlins, 2 vlas, cello, pno	19'	1971	Peters (Koussevitsky Found., Lib. of Congress)	Juilliard Qt., + Graham, Masselos, 4-27-'72 Lib. of Congress, Wash. DC
<u>Sounds Remembered</u> violin, piano	17'	1972	Peters (McKim Fund, Lib. of Congress)	Chas. Treger, S. Sanders, Lib. of Congress, 12-8-'72 Washington, DC

<u>Music for (Alto) Saxophone and Piano</u>	11'	1968	Peters	Eliz. Zinn, Dan. Durand Tempe, Ariz., 8-1-'68
<u>(Third) String Quartet</u>	18'	1962	ACA	Amer. Quartet, Rome, 5-22-'63
<u>Five Pieces for String Quartet</u>	8'	1957	Highgate (Galaxy) Soc. for Pub. of Amer. Music Award	Stanley Quartet, Ann Arbor, 7-29-'58
<u>Music for Cello and Piano</u>	9'	1966	Peters	Fred Dempster, Bor Bennett Fresno, 11-20-'66
<u>Quintet</u> 2 vlms, vla, cello, pno	20'	1962	ACA	Soc. Cameristica Ital., Rome, 6-10-'66
<u>Quintet</u> 2 vlms. vla, cello, d. bass	18'	1954	ACA	Stanley Quartet + Thompson Ann Arbor, 12-5-'55
<u>Woodwind Quintet</u> fl, ob, cl, hn, bssn	11'	1958	ACA	Univ. of Mich., WMQ, Ann Arbor, 7-16-'58
<u>Sonata for Violin and Piano</u>	16'	1959	ACA	Gustave Rosseels, Benning Dexter, Ann Arbor, 11-17-'60
<u>Sonata for Viola and Piano</u>	18'	1956	ACA	Robert and Lydia Courte, Ann Arbor, 12-13-'57
<u>Trio for Viola, Clarinet, and Pno</u>	14'	1953	ACA	D. Ireland, W. Stubbins, M. Stubbins, Ann Arbor, 11-15-'53

Cello Duets

10' 1959 ACA Norman Fischer, H. Cruthirds,
Interlochen, MI, 11-13-'66

Clarinet Duets

10' 1955 Univ. Music John Mohler, J. Bauer, Ann
Arbor, 4-26-'56

Nonet

fl, ob, cl, bssn, tpt, hn,
tbn, tuba, pf.
9' 1967 Peters
(Ithaca Coll.) Ithaca College, Gregg Smith,
cond., 4-16-'68

Wind Music

fl, ob, cl, hn, bssn,
alto sax
11' 1975 Merion
(Presser) Univ. of Wisc., River Falls,
(Univ. of Wisc.) R. Samarotto, cond., 5-5-'76

Soliloquies

clarinet solo
9' 1976 Merion
(Presser) Rev. Robert Onofrey, Ann
Arbor, 2-18-'76

Fourth String Quartet

21' 1978 Merion
(Presser) New World Str. Qt., Ann
Arbor, 3-26-'80

Sextet for Flutes, Clarinets
and Strings

fl, alto fl, clar, b cl,
cello, d bass
14' 1979 Peters
(Phi Mu Alpha
Sinfonia) Contemp. Directions Ens.,
S. Osmond, cond., Ann
Arbor, 2-23-'80

Trio for Violin, Clarinet and Piano

17' 1980 Peters
(Verdehr Trio) Verdehr Trio, Notre Dame
Univ., 10-6-'81

Concerto da Camera for Tpt. and
Chamber Ens.

tpt, fl, cl, vln, vla, vc,
pf, perc
17' 1981 Peters
(Terry Sawchuk) Terry Sawchuk, ens. from N.
Ill., Univ., DeKalb, Ill,
4-8-'82

<u>Duo Concertante</u> (Alto Sax, Pno)	15'	1984	Peters (Concert Artists Guild)	Steven Jordheim, Ted Rehl, Carnegie Rec. Hall, NY, 5-21-'85
<u>Dialogues</u> for Oboe and Piano	14'	1987	Peters (Barry Kroeker & Penn State U)	Barry Kroeker, Steven Smith, Penn State U., 4-6-'88
<u>Pierrot Songs</u> (3) for soprano, flute, cl., vln, vc, piano, texts by Albert Giraud. Hartleben (Ger)	12'	1988	Peters (Arnold Schoen- berg Institute)	C. Schadeberg, NY, New Music Ens. Los Angeles, 11-7-'88. L. Shelton, Da Capo Ch. Play- ers, L.A., 1-25-'89
<u>Duo-Inventions</u> (9) two cellos	20'	1988	Peters	Wendy Bratton, Mary Alice Swope, Gainesville, GA, 2-3-'89
<u>Illuminations</u> Flute and Piano	13'	1989		
UNACCOMPANIED INSTRUMENTAL SOLO				
<u>Soliloquies</u> , clarinet	9'	1976	Merion (Presser)	Robert Onofrey, Ann Arbor, 2-18-'76
<u>Suite for Unacc. Trombone</u>	8'	1957	Auto Edit.	Roger Davenport, Decatur, IA, 5-27-'64
<u>A Masque of Bells</u> , carillon, with or without dancers	13'	1980		
<u>Five Temperaments</u> , guitar	12'	1979- 1983	Roseanne Music, Mel Bay	Michael Lorimer, Ann Arbor (Musical Soc.) 3-26-'83

MUSIC FOR BRASS

<u>Sonata for Horn and Piano</u>	12'	1952	King	Ted Evans, Wilbur Perry, Ann Arbor, 5-4-'53
<u>Quartet for Trombones</u>	5'	1949	King	Student quartet, Michigan, 2-22-'49, Ann Arbor
<u>Sonata for Trombone and Piano</u>	10'	1954	King	Leslie and Anita Bassett, Ann Arbor, 4-23-'54
<u>Suite for Unacc. Trombone</u>	6'	1957	Auto Edit.	R. Davenport, Decatur, IA, 5-27-'64
<u>Easter Triptych (text: Bible)</u> tenor, 4 tpts, 4 trbns, 2 baritone (euphoniums) tuba, timp, 3 perc, cel	15'	1958	ACA (WUOM, Univ. of Mich)	Ann Arbor, Boyer, cond., 2-15-'60
<u>Brass Trio</u> tpt, hn, trbn	7'	1953	King	T. Evans, D. Haas, G. Smith, Ann Arbor, 11-15-'53
<u>Music for Four Horns</u>	10'	1974	King	Not reported
<u>12 Duos for Two or Four Trombones</u>	16'	1974	Peters (Inter. Trombone Assn)	Thomas Everett, D. Mauchope, 5-2-'75
<u>Concerto da Camera</u> (See Chamber Music) (tpt(s) with ens.)				
<u>Concerto Grosso</u> (see Band-Wind Ensemble) (brass quintet with wind-perc ens)				

Concerto Lirico
for Trombone and Orchestra (see Orchestra)

<u>Salute</u> (5 trumpets)	2'	1985	King	5 former pupils of Clifford Lillya; Inter. Trumpet Guild, Albuquerque, NM, 5-31-'85
<u>Brass Quintet</u> (2 tpts, hn, tbn, tuba)	13'	1988	Peters	Chestnut Brass Co., First Congregational Church, Philadelphia, 3-27-'89
ORGAN MUSIC				
<u>Four Statements</u>	10'	1964	ACA	Marilyn Mason, Ann Arbor, MI, 2-13-'65
<u>Voluntaries</u> (3)	8'	1958	ACA	Mary Stubbins, Ann Arbor, MI, 11-2-'58
<u>(Toccata) (withdrawn)</u>	4'	1955	ACA	Marilyn Mason, NY, NY, 7-21-'55
<u>Liturgies</u> (6 mvmts.)	20'	1980	Peters (Marilyn Mason)	Marilyn Mason, Ann Arbor, organ conf., 10-20-'80
PIANO				
<u>Elaborations</u>	8'	1966	Peters	Wesley True, Warrensburg, MO, 11-2-'70
<u>Six Piano Pieces</u>	9'	1951	ACA	Lillian Magidow, L.A., CA, 4-27-'52
<u>Mobile</u>	2'	1961	Hinshaw (in "12x11", ed. by Maurice Hinson)	John Eaton, Rome, 5-23-'62

Concerto for Two Pianos and Orchestra (See Under Orchestra)

Preludes (seven) 18' 1984 Peters Benning Dexter, Univ. of Mich., 2-16-'85

Configurations (Five) 12' 1987 Peters Young Pianists at Music (Music Teachers Assn. of CA, San Jose, CA, Assn of Calif) 7-6-'87

EDITIONS OF OLDER MUSIC

Biagio Marini: Sonata for 2 Bass Trombones and Continuo 3' 1973 Brass Press

Gio. M. Cesare: La Hieronyma 4' 1972 King
edited by Glenn Smith,
continuo by L. Bassett
(trombone, continuo)

Gio. Batt. Riccio: Three Canzonas 11' 1979 Musica Rara
edited by Glenn Smith, continuo
by L. Bassett (violin or tpt,
trombone, continuo)

Daniel Speer: Sonata and Gigue 7' 1979 Musica Rara
Glenn Smith, continuo by L.
Bassett (2 violins, trombone,
continuo)

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