

An Exploration of Paul Bowles' Piano-Solo Pieces

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ABSTRACT

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This research paper provides a general overview of the piano-solo literature by the American composer Paul Frederic Bowles (1910-1999). Thanks to recent contributions, this repertoire is now available in recordings and musical scores as it has never been before.

This paper is divided into two sections. The first covers the biography of Paul Bowles and his musical achievements composer, along with his research into the folk music of Morocco and his literary writings as a music critic for the journal *Modern Music* and for *The New Herald Tribune*. The second part is about Bowles' piano-solo output, divided thematically into pieces with similar forms and structures.

For Bowles' solo piano music, theoretical analysis and a review of existing literature help to reveal style traits, including his preference for short character pieces, in which Bowles employs neoclassical elements, such as melodies with classical harmonies that display bitonal and pandiatonal tendencies, along with ostinato patterns and Alberti-bass accompaniments. Bowles' music often displays ternary or free structures, with motivic development techniques through which themes or passages are derived from previous motives. Jazz and folk idioms are also an important aspect of Bowles' piano music, particularly in his dancelike pieces, many of which display a Latin-American flavor

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DMA Research Document Proposal

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Juan Carlos Rios Betancur

The purpose of this topic is to investigate the piano-solo works by the American composer Paul Bowles (1910-1999). The goal of this research paper is to explore the main features of these works, in order to identify common patterns and techniques of his compositional writing style.

The available literature for the topic above could be divided into the following categories:

- Literature about stylistic aspects of Paul Bowles' music
- Literature regarding his music from a historical perspective
- Literature covering biographical aspects of Paul Bowles
- Literature comparing Bowles' activities as writer and as composer
- Criticism and reviews of his music
- Literature regarding the contribution of Paul Bowles' works to American music of the 20th century
- Literature concerning the production of his incidental works in the 1930s in New York City
- Literature regarding neoclassical musical techniques by American composers in the first half of the 20th century

The literature consulted for this topic will contribute to the discussion of historical and theoretical elements of Paul Bowles' music. Recent research, the recovery of lost manuscripts, and the production of new recordings all help to expand our knowledge about his total piano-solo output.

The analytical portion of the paper will include such fields as:

- Texture, harmony, melody, rhythm, and formal designs
- Motivic development
- Use of borrowed material and restated elements
- Treatment of national and foreign material
- Progressive and modern techniques

Paul Bowles' surviving piano solo music consists in the following pieces:

Sonatina Fragmentaria
Cafe sin Nombre
Two Portraits
Folk Preludes

Portrait of Five
Constance Askew in the Garden
Prelude: Impasse de Tombouctou
Sonatina

Dance from The Wind Remains
Huapango #1
Huapango #2
Six Preludes
El Indio from Pastorela
La Cuelga
El Bejuco
Sayula
Orosí

Guayanilla
Prelude: Theseus and Maldoror
Four Miniatures
Prelude: "The Harbor"
Iquitos (Tierra Mojada)
Johnny Applesseed
Apotheosis: A Dance for Welland Lathrop
Carretera de Estepona
Tamanar

Introduction

Paul Bowles was an American composer, writer, journalist, critic, and translator. Throughout his life, he expressed a rejection for authority and defined himself as a total outsider.¹ This rebel spirit was present in his life. He took part in controversial groups such as the Beat Generation and also the Communist party. Bowles also decided to live as an expatriated artist in Africa for five decades.

Decoding Bowles is complex because he was well versed in many fields of study. Throughout his life, he was successful not only as a musician, but also as a writer, critic, and translator.² Paul Bowles moved throughout his life in different directions. His life could be divided into two parts: Paul Bowles before settling in Morocco in 1947, and Paul Bowles after that date. Before 1947, he mostly dedicated himself to writing music. After that he focused on writing literature; however, he always defined himself primarily as a composer.³

As a writer, he produced various novels, short stories, journal writings, and autobiographical works. His novel *The Sheltering Sky* was a best-seller in New York in the 1950s and was later adapted to film by the director Bernardo Bertolucci.

As a journalist, Bowles worked as a music critic in *Modern Music* and *The New Herald Tribune* journals in New York City, where he commented on music performances that varied from jazz to classical.⁴ Bowles lived a semi-nomadic existence for many years without settling down completely anywhere. He traveled mostly to Latin American, European and

¹ Caponi-Taberi, 1993

² Swan, Claudia, Jonathan Sheffer, and Paul Bowles. *Paul Bowles Music*. NY: Eos Music, 1995. p.103

³Owsley Brown, 2002

⁴ Mangan and Herrmann, "Paul Bowles on Music."p.26

African countries, but in 1947 he finally settled in Morocco. On these trips, he was surrounded by important arts figures, such as Silvestre Revueltas, Truman Capote, Gertrude Stein, and Nadia Boulanger, among many others. He integrated elements from those multicultural environments into his writings and his music compositions. For instance, in his writings, some of his main characters are foreigners living in places where they do not belong, creating friction with that alien culture. Likewise, in his music, he employed folk elements borrowed from places such as Latin America, Spain and France.⁵

As a musician, Bowles was a very well-known composer of incidental music during the 1930s and 1940s. He wrote music for Orson Welles, Tennessee Williams, and Jane Bowles (his wife), among others. His orchestral music was directed by important conductors such as Leonard Bernstein and Jonathan Sheffer. He composed works for two pianos, commissioned by the piano duo Gold-Fizdale, who premiered and played the pieces around the world.⁶ However, most of his piano-solo music was never premiered during his lifetime. Many of these compositions were lost for many years.⁷

As a pianist, I have had the opportunity to perform several of his piano-solo pieces and some of his chamber music works as well. I have been enthralled by the way this composer presents different melodic material in a very economical way. In other words, he uses the technique of omitting episodes or transitioning passages among the melodic ideas. This makes contrasting themes fit together in a single piece or a movement, challenging the performer to connect the melodic ideas without anticipating them.

⁵ Ranaldo, 2006 p.14

⁶ Bowles, 1972

⁷ www.PaulBowles.org,2003

Some of these works are also multi-stylistic. Bowles blends Latin folk melodies or American popular songs with classical patterns such as Alberti bass or the use of clear symmetrical melodic structures, typical of the classical period.

I also believe that this project can contribute to the diffusion of his valuable works. As previously mentioned, most of this music was not played during his lifetime. For me, as a pianist, one of my goals is to bring music to life by following the ideas of the composer. In this regard, I firmly believe that the music score is not the only element that brings the performer closer to the composer's piece. Other elements such as knowing the context of the piece, the life of the composer, the style of the work, etc., complement what is written in the score.

Paul Bowles' piano output is represented in 27 character pieces (as well as an additional two missing works, Aria, Chorale and Rondo and also *Le Femme de Dakar*). In his piano pieces, Bowles employed Latin, Spanish, and jazz elements, some of which were inspired by popular songs.⁸ Additionally, some pieces are portraits of his peers and others are transcriptions of movements from his orchestral works.

There is a substantial bibliography of published works concerning Paul Bowles. Some of these materials proceed from a biographical perspective, reconstructing his life as a composer. Others discuss his principal incidental works, the reviews of their premieres, and also critical writings by other authors at the time. The book *Paul Bowles music* by Jonathan Sheffer for example contains a collection of essays and interviews with various artists close to Paul Bowles, who describe the main features of his music; among them are Phillip Ramey, Virgil Thompson, Robert Schwartz and several others. There are also several interviews and

⁸ De Graff, 2012

journal notes by Paul Bowles. Detailed information about the premiers and rehearsals of his works also appear here.

Other sources are publications that describe the importance of his music and its contribution to American music.⁹ Some of the research papers included in this bibliography examine his music for two pianos from an analytical perspective and also his published piano music (around 16 pieces) at the time [1997]. In this last paper, the analysis is oriented to the meter and rhythm, scale and tonality, harmony, melody and form.

The web page PaulBowles.org is an invaluable resource that provides articles by different authors about Paul Bowles, a catalogue and a chronology of his music output, a list of book publications regarding Paul Bowles, a list of recordings, posted interviews with the composer, as well as other material. This web page is a fountain of resources for this topic. Mrs. Irene Hermann is the director of this organization, the musical heir of Paul Bowles' estate; she is also the authorized distributor of his music. Mrs. Hermann was one of Paul Bowles' closest friends and has recorded multiple albums of his piano works. Mrs. Hermann has helped in the development of this topic by providing the music and valuable information. She has had direct contact with me and is willing to help answer questions for this paper.

Additionally, a recent recording of Paul Bowles' piano solo music was released in 2016 containing all his piano music by Andrey Kasparov and Oskana Lutyshyn. Kasparov and Lutyshyn are faculty members at Old Dominion University in Virginia.

There are also many other resources consulted in which Paul Bowles talks about his own music; these documents include interviews, autobiographical writings, documentaries, and recordings which reflect the composer's point of view about his music.

⁹ Chandarlapaty, 2015

Writings by other composers or performers provide different views and insights about Bowles' music. Some of them, musicians such as Phillip Ramey, Ned Rorem, Irene Hermann, Jonathan Sheffer among others, analyze important aspects of his music.

This research will be divided into two main parts. The first one will be focused on Paul Bowles as a composer, with a reconstruction of the most important events in his life as a musician, his main works, and also a brief description of his collaborations as a music critic and his contributions as a researcher of Moroccan music. The second part will include an analysis of his piano output which will be divided thematically. This will include pieces based on Folk elements (Latin American, American, Russian), works used to pay tribute to his friends, pieces that use progressive and avant-garde techniques, works with jazz and blues elements, orchestral works arranged for piano by the composer, and multi-movement structures such as sonatinas, preludes and miniatures.

Chapter One

A Biographical Approach to Paul Bowles

1.1. Paul Bowles, the Composer

Paul Bowles considered himself primarily a composer.¹⁰ Contrasting his literature with his music, his verbal writings are “dark” and “dramatic,” creating “friction” between the characters, while Bowles’ music is lighter, charming and full of humor.¹¹ The use of asymmetric melodies, fragmented episodes, the inclusion of different folk and jazz elements, the employment of polytonal harmony, the preference for short forms, and his rejection of European conceptions of music are among the main features of his music.¹² Paul Bowles was mostly recognized for his incidental compositions for plays by Tennessee Williams and Orson Welles; however, Bowles also wrote music for different formats such as ballets, operas, voice and piano works, piano concertos, chamber music pieces, two pianos works, and a number of piano solo pieces.

1.1.1 First Years

Paul Bowles was born in the Jamaica neighborhood of Queens, New York City, NY, in 1910. His interest in art, especially in music and poetry, was always present in his early education. At the age of seven, Bowles started taking music and literature lessons at Model School in New York City. Bowles complemented these studies with piano, ear training and solfeggio private lessons. At the same time Bowles was acquiring new skills as a musician, he was cultivating his passion for reading and writing poems.

¹⁰ www.PaulBowles.org, 2003 Paul Bowles composer, by Irene Herrmann <http://www.paulbowles.org/composer.html>

¹¹ Paul Bowles: The Complete Outsider, 2015

¹² Sheffer, 2003, p.106

“As far as personal background goes, I think music and writing have been intertwined since I was six. At four I wrote a story titled ‘*The Fox and the Wolf*’ and between seven and eight I turned out an opera in nine chapters. You can see from that how closely tied the two were.”¹³

When Bowles was thirteen, he frequently attended the Young People’s Concerts Series at the Carnegie Hall in New York City. In Bowles’ biography, Virginia Spencer describes the positive influence of these concerts and lectures for Bowles’ music studies:

“Later he attributed much of his early musical knowledge to these special programs, which included commentaries and humorous designs by conductor Ernest Schelling to illustrate musical notation and musical form.”¹⁴

In high school, Bowles worked as an editor of the post *The Oracle*. Here, Bowles was able to get into the habit of writing poems periodically. Later, two of his poems were accepted to be published in the Parisian magazine *Transition*. This held great significance to Bowles because he dreamed to move to Paris one day:

“The feeling of the city I got from reading its pages (*Transition*) coincided with my own idea of what Paris must be like, where the people were desperate but sophisticated, cynically but fanatically loyal to ideas. Paris was the center of all existence.”¹⁵

After graduating from high school, Paul Bowles decided to enroll at the University of Virginia. Feeling completely out of place, Bowles decided to drop out school and move to Paris.¹⁶ For him, Paris was the perfect place for artists. In his perception, artists were valued and respected in France. They were considered creative individuals whose eccentricities were accepted. Artists’ salaries were competitive and comparable with those of other professions;

¹³ Bowles, P., & Caponi-Tabery, 1993, p. 6

¹⁴ Carr, 2004, p. 26

¹⁵ Carr, 2004, p. 40

¹⁶ Bowles, P., & Caponi-Tabery, 1993, p. 40

however, Bowles could not stay more than a few months in Paris and he returned to the US against his will.¹⁷

In 1930, on the recommendation of Henry Cowell, Bowles met his tutor and professor, Aaron Copland. With him, Bowles started learning form and classical harmony in Mozart's piano solo sonatas.¹⁸

Bowles continuously traveled from New York to Europe; but he did not settle in any specific place. However, during these travels, Bowles was surrounded by important figures such as Gertrude Stein, Roger Sessions, Nadia Boulanger, and Harry Dunham, among many others.

In 1931, his first formal piece, the *Sonata for Oboe and Clarinet* was played for the first time at the Aeolian Hall in London. This piece was included in a program with works by other composers such as Marc Blitzstein, Israel Citkowitz and Virgil Thomson. Copland's *Piano Variations* were also performed in this program.

Bowles' *Sonata for Oboe and Clarinet* was based on a poem by Kurt Schwitters. In his autobiographical novel, Bowles describes the way he borrowed elements from poetry to music:

“When Schwitters started to feel happy, I asked him to recite some of his silabic poems and he gladly accepted it. One that I specially liked, started like this:

Lanke trr gll

Pe pe pe pe pe

Ooka. Ooka. Ooka. Ooka.

Lanke trr gll.

Pi pipi pi pi

Tzuuka. Tzuuka. Tzuuka. Tzuuka

I wrote down the words, the rhythm and the vocals inflections and used them

¹⁷ Bowles, P., Fuente, A. M., & Rey, R. R., 2004, *París, Ciudad para Artistas*

¹⁸ Bowles, 1972, p.100

lately, without any change in its structure, in the last movement of a sonata for oboe and clarinet theme.”¹⁹

In the same year, 1931, on the recommendation of Bowles’ friend Gertrude Stein, he visited Tangier, Morocco, for the first time. Bowles would decide many years later to live in this place for the rest of his life.

1.1.2 Studies and Professors

Paul Bowles always rejected having a career of any kind.²⁰ Although he did not have any formal education in music, Bowles took temporary composition lessons mostly with Aaron Copland, but also with Nadia Boulanger, Roger Sessions and Israel Citkowitz.

“(talking about these private lessons) all of this, however, should not be considered a formal musical education, as I never did have the patience to continue with my studies, and probably learned very little from them.”²¹

Paul Bowles started taking private lessons with Aaron Copland in 1929.²² Copland worked on Bowles’ knowledge of form and harmony by analyzing classical works and by playing reductions of orchestral pieces at the piano, such as the *L’Histoire du soldat* by Stravinsky.²³

Copland and Bowles traveled together around America, Europe and Africa. Copland supported Bowles as a composer and he opened spaces for Bowles in programs such as the

¹⁹ Bowles, 1972, p.124

²⁰ Herrmann, 2002

²¹ Ewen, 1949, p.38

²² Bowles, 1972, p.982

²³ Bowles, 1972, p.99 - 101

League of Composers to perform his music in New York City.²⁴ Bowles premiered many of his composition thanks to Copland's management in places such as Carnegie Hall, Steinway Hall, Aeolian Hall, and the Yaddo Festival in the same city.

On one of their trips to Paris, Aaron recommended Paul to study with Nadia Boulanger. Boulanger decided to include Bowles in her counterpoint group lessons at the *Ecole Normale*. Boulanger considered at the time that Bowles needed to reinforce his counterpoint skills before starting private lessons with her.²⁵

The lack of formal music education is noticeable in Bowles' compositions. For Irene Herrmann, Bowles shows deficiencies in the way he employs sharps or flats in enharmonic passages and also in the form he beams notes together.²⁶ However, for the Australian composer Peggy Glanville-Hicks, Bowles' partial compositional studies gave him the ability of not implanting mannerism or dogmas from his professors in his music.²⁷ For Glanville-Hicks, Bowles' originality and uniqueness come from his natural gift to create rich and free melodic lines, which are very distinctive in his music.²⁸

1.1.3 Incidental Music and Other works

In 1934, at the same time Bowles was working on his song cycle *Memnom*, he published his first works, the two songs for *Scenes From The Door*.²⁹ Bowles, started

²⁴ Bowles, 1972, p.153

²⁵ Bowles, 1972, p. 141

²⁶ Herrmann, 2002, Wwww.PaulBowles.org. Retrieved from <http://www.paulbowles.org/composer.html>

²⁷ Rogers, 2017, p.90

²⁸ P. Glanville-Hicks, 1945, p.91

²⁹ Bowles, P., & Swan, C. 1995, p.53

building a reputation in New York City as a composer of musical theatre productions such as *Horse Eats Hat*.³⁰

“According to Ned Rorem, Orson Welles’ production of *Horse Eats Hat* was the first of some two dozen plays for which Bowles provided the most distinguished incidental score of the period. The Broadway theatre accounted for a huge percentage of his musical output, and for the milieu he frequented for a quarter of a century.”³¹

In 1937, Paul Bowles met his future wife, the playwright Jane Auer. Paul Bowles admitted in an interview that he began writing fiction seriously when he met his wife.³² For the same time period, Bowles was increasingly interested in traveling to Latin America. In those trips, Bowles met the Mexican composer Silvestre Revueltas. Bowles was especially captivated by the sound of Revueltas’ chamber music composition *Homenaje a Garcia Lorca*.³³

Bowles also met in Mexico *El Grupo de Los Cuatro*, a group of young Mexican composers who promoted vanguardist music. Motivated by Paul Bowles’ music, *El Grupo de los Cuatro* organized a concert of solo pieces by Bowles in Mexico.³⁴

Still in 1937, by initiative of the entrepreneur Lincoln Kirstein, Bowles was commissioned to compose the ballet *Yankee Clipper*. The proposal included a stipend and a room in a residence shared with artists such as George Davis and Benjamin Britten.

³⁰ Hulscher, 1988

³¹ Carr, 2004, p.111

³² Bowles, 1993, p.41

³³ Bowles, 1972, p.199

³⁴ Bowles, 1972, p.200

Bowles was also working in the ballet entitled *Pastorela* for the American Ballet Caravan. The theme contained therein refers to the pre-Christian lodges held by indigenous communities in Mexico.

At the end of 1941, Bowles won the Guggenheim Scholarship, which consisted of financial support for writing a *zarzuela* based on Federico Garcia Lorca's "*When five years pass.*" Motivated by the natural surroundings and solitude, Bowles traveled to Taxco, Mexico, where he composed the entire piece. Here he also worked on a text by Richard Hepburn, which was titled *Love Like Wildfire*, a piece that was not staged.³⁵

In 1942, Bowles was hired as one of the music critics of The New York Herald Tribune, at Virgil Thomson's suggestion. Bowles was in charge of a column about jazz, which was then transformed into insights on folk music.³⁶ At that time, Bowles held a close relationship with American composers such as John Cage, Samuel Barber and Gian Carlo Menotti.

In 1943, Bowles premiered *The Wind Remains*, a *zarzuela* in a single act which combines spoken dialogues with arias and interludes of dances and choir performances. The production featured scenery by Oliver Smith, with the choreographic direction of Merce Cunningham (who also sang one of the roles) and the musical direction of Leonard Bernstein.

Bowles also wrote the music for the film *Congo*, a production directed by the filmmaker André Cauvin. Bowles described in his memoirs the experience of composing this work:

³⁵ Carr, 2004, p.154

³⁶ Dillon, 1998

"Cauvin returned to the Congo and I started getting some sequences that sounded like the music of the Pygmies, in which each individual plays only one note but interprets it as part of a regular rhythmic appellent pattern. At first this meant to address problems when recording, but in the end, the sound was perfect."³⁷

At the end of 1944, Bowles worked with George de Piedrablanca, better known as the Marquis de Cuevas. This choreographer and businessman encouraged Bowles to write a ballet for his company. The work titled was *Colloque Sentimental*. The plastic assembly was undertaken by Salvador Dalí. The ballet is based on the poem *Dans un vieux et parc solitaire glacé* by the French writer Paul Verlaine.

In the same year, 1944, by recommendation of Copland, Bowles met the duo-pianists Arthur Gold and Robert Fizdale. They were looking for composers who could write music for their ensemble. Bowles wrote for them his *Concerto for Two Pianos, Winds and Percussion* and his *Sonata for Two Pianos*, and several years later his two-piano piece *Night Waltz*. This came at an intense time in Bowles' career as an incidental composer, as he was working on five Broadway plays; writing works for two pianos helped to break the exhausting routine of making incidental music.³⁸

1.1.4 Tangier and His Last Years

In 1947, Paul Bowles moved to Tangier, Morocco. At this time, he started working on another *zarzuela* called *Yerma*, which is an adaptation of a play by Garcia Lorca; Bowles also participated in the translation of the original texts. In the same year, Bowles began working on his novel *The Sheltering Sky*. He started focusing more on his writings than on his music

³⁷ Bowles, 1972 p.252

³⁸ Bowles, 1972 p. 273

production. As Bowles describes in an interview from a documentary film on him by Catherine Warwow and Regina Weinreich: “little by little the words took over from the notes, the musical notes.”³⁹

“The routine of theater work wore him down; the acclaim that greeted his first major literary efforts -- notably “*The Sheltering Sky*” -- eclipsed the more modest praise that a few enthusiasts had bestowed on his music. The grand obsessions of the composer's life did not interest him. In a word, he was lazy; Ned Rorem, who worked as a copyist on some of his scores, marveled at their amateurishness.”⁴⁰

In 1953, Bowles composed another commissioned work for the duo Gold-Fizdale. The piece was entitled *A Picnic Cantata*. The duo Gold-Fizdale asked for a piece for four female voices, two pianos and percussion.⁴¹ Bowles worked simultaneously on the music for *Summer House*, a play by his wife Jane Bowles.

In the following years, Bowles wrote the music for plays, on commissions from Jose Ferrer and Tennessee Williams. Some of those plays were: *Edwin Booth*, *Sweet Bird of Youth*, and *Don't Stop Her Anymore*.

In 1959, Bowles was awarded a Rockefeller Grant to record music from Morocco. The recording included the participation of local groups (choirs and ensembles), solo instrumentalists, and traditional dances from the north of Africa.

³⁹ Bowles, P., & Caponi-Tabery, p.215

⁴⁰ Ross, 1995

⁴¹ Bowles, 1972, p.320

In the following years, he composed music for the American School of Tangier, including such works as *Oedipus the King*, *The Bacchae*, *Orestes*, and *Caligula*. He also created the music for the movie *The Garden*.

In 1970, his wife Jane Bowles passed away in a hospital in Madrid, Spain. Her health had increasingly deteriorated after she suffered a stroke two decades before.

In that same year the documentary *Paul Bowles in Morocco* was released in the United States. The film was directed by Gary Conklin. In it, the director describes the personality of the composer and his life as an expatriated artist in Morocco.⁴²

In 1984 Paul Bowles wrote the music for the fictions by his wife Jane Bowles *Camp Cataract* and *A Quarrelling Pair*.

In the same year, Bernardo Bertolucci made a movie of Bowles' novel *The Sheltering Sky*. The premiere of the film took place in Los Angeles, US. Paul Bowles participated as an extra in several scenes.

Bowles continued working on writing music for the American School of Tangier. This time, he composed the scores for *Hippolytus*, *Salomé*, and *The Royal Hunt of the Sun*.

In 1995, a festival of Paul Bowles' music was organized in New York City. The idea was to perform most of his music, including works that had not been played before. In those three days of music, the EOS ensemble (Ensemble Chamber Music of San Francisco) collaborated in the performances of his music.

⁴² Conklin, G., 1975

In 1999, a documentary about Paul Bowles' music was produced by Owsley Brown. The film entitled *Night Waltz: The Music of Paul Bowles* discusses his music and also shows some excerpts of Bowles' life in Tangier, Morocco. In the film, Bowles' conversations about music are with the composer Phillip Ramey. Bowles explains here his philosophies about composing music. Between the episodes, some of his major works such the *Concerto for Two Pianos, Winds, and Percussion*, his *Four Piano Miniatures*, the *Six Preludes for Piano*, *Night Waltz for Two Pianos*, and some of his songs for voice and piano were performed.

In the same year, 1999, Paul Bowles passed away in Tangier, Morocco due to respiratory failures.

1.1.5 Awards and Recognitions

1941 - Guggenheim Fellowship - Zarzuela - *The Wind Remains*

1959 - Rockefeller Grant - Record music from Northern and Central Morocco - *Music of Morocco*

1995 - Bowles Festival - three-day festival - New York City

1.2 Paul Bowles, the Ethnomusicologist

In 1959, Paul Bowles started a project under the auspices of the Rockefeller Foundation and the Library of Congress which consisted of recording the music from some of Morocco's regions. He visited a total of 23 locations for this project. Although the recordings were made in the second half of 1959, Bowles added some complementary material to the original recordings from 1960 to 1962.

This project proceeded with the collaborations of a Canadian expatriate, Christopher Wanklyn, and with a Moroccan assistant named Mohamed Larbi Djilali. The device used for the recordings was the Ampex 601 tape recorder, which required a 110-volt power source to

work. Due to limitations at some of the places visited by Bowles, he had to move musicians from rural villages to the largest cities where it was possible to use power sources.⁴³

The goal of the project was to record the purity and the diverse richness of the Moroccan music.⁴⁴ But Bowles also believed that this work would contribute to preserve the Moroccan music tradition, which was endangered through the new ideologies and technologies imposed by the conquests, principally by Arabic, French and Spanish cultures.⁴⁵ Due to his experience as a musician living in Morocco for many years, Bowles was considered an expert in this subject, even though he did not see himself as an ethnomusicologist.⁴⁶ Bowles wanted to capture the music in its natural form. For instance, he recorded solo instruments, with no accompaniment when they originally played by themselves and also did not edit external sounds such as “coughs or singers’ breathing” or sounds such as “the throbs of cicadas” in the group performances.⁴⁷

However, the producer Banning Eyre casts doubt on the pureness of these recordings by Bowles. Eyre thinks that Bowles altered in some cases the traditional performance versions in order to please his musical tastes.⁴⁸ For example, Eyre says that Bowles sometimes cut off reiterative sections in the works when he considered them very repetitive.⁴⁹ In the introduction to *The Music of Morocco*, by Phillip Schuyler, Schuyler points out that

⁴³ Ranaldo, 2016, p. 51

⁴⁴ Scheffer, 1995, p. 130

⁴⁵ Ranaldo, 2016, p. 41

⁴⁶ Ranaldo, 2016, p. 11

⁴⁷ Jonathan H. Shannon, 2017, p. 377

⁴⁸ Banning Eyre, 2016

⁴⁹ Schaffer, 1995, p. 134

this manipulation existed but Bowles really knew what he wanted from these recordings and also he was always clear about the procedures he used through the realization of this project.

“Bowles was willing to use the power of the American government and the Moroccan government (both of which he despised) to persuade a musician to perform something against his will. Some manipulation is inherent in the recording process itself, and Bowles was refreshingly honest about what he did. He justified his procedures on the grounds that they had resulted in one of the “the very best things in the collection.” From a purely auditory standpoint, and from the selfish view of Western listener, he was right.”⁵⁰

Schuyler also mentions in his introduction to the *Music of Morocco* that some of the changes made by Bowles responded to problems with the acoustic of the microphones, which sometime altered the sound. The following quotation refers to a *zamr* player who was performing with an ensemble:

“The player was expert and enthusiastic, but he overwhelmed the rest of the ensemble, and eventually Bowles moved him ten yards away, out of the range of the microphone.”⁵¹

Paul Bowles also believed that this work would document the diversity of local instruments, like the *zamr*, the *qsbah* and the *bendir*.⁵² Bowles’ main concern about the North African music was the encroach of modernity and the arrival of immigrant cultures which he believed were adversely affecting the musical tradition of Morocco. For instance, Bowles believed that some of the secular Jewish pieces recorded on this work might no longer be performed in Morocco after a large percentage of the Jewish population left Morocco in the 1970s.⁵³

⁵⁰ Ranaldo, 2016,p.32

⁵¹ Ranaldo, 2006, p.29

⁵² Almon, 2015, p. 61

⁵³ Reyes-Kulkarni,1959

These recordings were compiled in a two-record set, including eighteen black-and-white photographs, a map of the visited location, and some notes regarding Moroccan music. In the first LP, titled *The Highlands-The Berbers*, Bowles included music from the Berbers, pieces that he described as “primitive” and “repetitive” with an “hypnotic” effect. Bowles suggested that they must be listened to through the end.⁵⁴ This music was also highly percussive with elaborate and complex rhythms.

The second disc was titled *Lowlands-Influent Strains* and it was focused on Arabic music. Bowles saw the Arab influence as a negative trend that threatened the purity of the Berber music.⁵⁵

The recordings also include festival performances, sword dances, choruses, drum ensembles and secular Jewish songs. In addition, some annotations by Bowles about the nature of the music and about the experience of the recording process are included. This project also has notes by the poet Allen Ginsberg about his personal perception of Moroccan music.

In order to fit all the material into a two-hour recording, Bowles cut off some of the contents of this work.⁵⁶ Due to this, a later production made by the ethnomusicologist Phillip D. Schuyler, which had the composer’s approval, included the missing material, along with maps, diagrams, pictures, and some notes and photographs by Schuyler.

During the process of recording this music, Bowles had some litigations with the Ministries of Foreign Affairs of Morocco, which did not want to promote the local music tradition of their country. This because the government believed that those traditions did not

⁵⁴ Ranaldo, 2006, p. 37

⁵⁵ Ranaldo, 2006, p.37

⁵⁶ Ranaldo, 2006, p. 33

merit being spread throughout the world. The music for them reflected the illiteracy of the tribes and the inhabitants of Morocco. In contrast, Bowles believed that these conditions allowed them to use the music for centuries as a recording tool that preserved all their history and mythology in songs. ⁵⁷ For Bowles, the musicians were chroniclers of the history of their civilization; for this reason, their music had an important value that must be protected and preserved for posterity. ⁵⁸

The *Music of Morocco* was released in 1972 and is still available at the Library of Congress in Washington, DC. ⁵⁹

1.3 Paul Bowles, the Critic

“His commentaries are succinct, highly descriptive, insightful, and exhibit a dry, understated sense of humor. They are writerly and intelligent, yet never draw the attention away from the performance and the music toward himself.”⁶⁰

Bowles worked as a music critic for the journal *Modern Music* and for *The New Herald Tribune* from 1935 to 1946. For *Modern Music*, he wrote opinion columns for almost eleven years. The director of *Modern Music* at the time was the pianist Mina Lederman. She had the project of including composer-critics who provided their perspectives about the new vanguards in music. Composer such as Aaron Copland, Virgil Thompson and Roger Sessions wrote for this journal. *The New Herald Tribune* was the second most popular newspaper at the time in New York City.⁶¹ Bowles participated in criticisms about folk, jazz, and classical

⁵⁷ Sheffer, 1995, p.129

⁵⁸ Ranaldo, 2006, p. 49

⁵⁹ Miller, 1986, p.269

⁶⁰ Sheffer, 1995, p.259

⁶¹ Bowles, Mangan, & Herrmann, 2003, p.x

music for this journal from 1942 to 1946. Other composers such as Elliot Carter and John Cage wrote in this journal as well. Bowles published around four hundred essays for this journal, at the same time that he was building a reputation as a promising composer of incidental music in New York City. Bowles combined this activity with the exercise of writing periodically about important concerts in New York City, such as the premiers of the Piano Trio in E minor by Shostakovich and the “Jeremiah” Symphony by Bernstein.⁶² These columns not only constituted the first published critical writings of Bowles’ career, but they also provided a link between what he considered two separate rooms—the music and the literature.⁶³

The writers for both *Modern Music* and *The New Herald Tribune* wanted to include the opinions of renowned musicians who could share their perspectives about music from a new angle, from the aesthetic of art makers.⁶⁴ This development marked the rise of the composer-critic in America and the beginning of the practice of music criticism.⁶⁵

⁶² Bowles, Mangan, & Herrmann, 2003, p. 260

⁶³ Edwards, B. T., 1970, January 01

⁶⁴ Bowles, Mangan, & Herrmann, 2003, p.260

⁶⁵ Meckna, M., 1985

Chapter Two

Paul Bowles' Piano Music

Paul Bowles' total piano-solo output consists of 27 character pieces, all written between 1931 and 1948. His most prolific time is between the years 1931 to 1936, when Bowles composed a variety of works such as two of his three piano sonatinas, all his portraits or pieces inspired by Bowles' friends and mentors, and his only atonal work, *Tamanar*, which was written between 1931-1933. In the period between 1937-1948, Bowles wrote pieces that incorporate more foreign idioms, such as his Latin-American pieces and other works like *Carretera de Estepona* and the piano arrangement of Dance from the zarzuela *The Wind Remains*.

For Irene Herrmann, the musical heir to Paul Bowles' estate, Bowles uses a wider variety of foreign idioms in his piano-solo pieces than he employs in other formats. In this regard, Mrs. Herrmann writes:

“A ‘conversational’ approach, in fact, pervades his overall compositional style, which is witty, aphoristic, economical and tuneful, evoking American jazz, Mexican dance rhythms, Spanish harmonies and Moroccan rhythms. The range of these ethnic influences is perhaps most fully represented by his piano works, which reveal him as a born miniaturist”⁶⁶

In Bowles' music, even the largest forms are a combination of short pieces. His piano sonatinas, his preludes, and all his multi-movement works are combinations of small movements. In an interview with the composer Phillip Ramey, Bowles admits his interest in writing small forms:

“My ideal was to write small pieces with only as many notes as absolutely necessary; pieces which could be listened to many times and would be fun

⁶⁶ "Wwww.PaulBowles.org." PAUL BOWLES, COMPOSER by Irene Herrmann. <http://www.paulbowles.org/composer.html>.

to hear. I admit that's rather limiting. Formally, those pieces scarcely exist. As a composer, I think of myself as someone as marginal as Louis Moreau Gottschalk or Reynaldo Hahn."⁶⁷

In his compositions, Bowles also wants to establish a connection with the listener by employing a style that is easily understood. In the book *American Composers Today*, by David Ewen, Bowles talks about this topic:

"What interested me most in the writing of music at the time was the possibility of making music which would be expressive, and yet not in the oratorical way European art-music is expressive. Conversational inflections, even the ones of imaginary conversational remarks inside the head, should replace what seemed to me the incredibly formal idiom of delivery taken for granted as the psychological basis for forming melodic logic. From the point of view of establishing connection with a public, this desire was probably disastrous for me; people are not interested in psychological realism in music. What really interests them is a good show. Which, of course, involves using the traditional melodic inflections of speechifying, along with all the trappings of sound, formal patterns, and emotional direction this device would logically and technically entail."⁶⁸

In brief, all the piano pieces that will be analyzed in this chapter represent Bowles' music ideals, which could be summarized as a combination of foreign idioms taken from his years as a traveler; pieces which are economical of means, with short forms where themes are taken from small motives and reused through the same work; and works that look for making connection with the listener by using elements taken from the traditional melodic inflections and avoiding long forms.

⁶⁷ Swan, Claudia, Jonathan Sheffer, and Paul Bowles. *Paul Bowles Music*. NY: Eos Music, 1995. p.12

⁶⁸ Ewen, David. *American Composers Today*. New York: Wilson, 1949. p.38

2.1 Piano Sonatinas

Paul Bowles composed three sonatinas for piano solo. The *Sonatina for Piano* was written in 1932 and premiered by John Kirkpatrick at the League of Composers Concerts at the French Institute, New York City, in 1933. The *Sonatina Fragmentaria* was composed the next year, 1933, and published by the *Instituto Interamericano de Musicología* in 1941. The third sonatina does not have a title and little is known about it; however, it was recorded by the pianist Bennett Lerner for Etcetera Records in 1986.⁶⁹ In the edition of *Paul Bowles: Collected Piano Works* by Irene Herrmann and Benjamin Folkman, they suggest the title of [*Sonatina*] for this work.⁷⁰

These three piano works share several features. All are three-movement compositions, but none of the individual movements displays sonata form. Instead, the movements are miniatures in free or ternary form, with motivic development procedures. In addition, we see a tendency to separate sections within the movements by varying the tempos, giving different characters to the sections. The texture is mostly homophonic with a few episodes of polyphony, such as those which appear in the last movement of the *Sonatina Fragmentaria*. The harmonies sometimes follow bitonal principles; however, Bowles also employs traditional cadences and progressions of chords with added seventh, ninth, eleventh, or thirteenth.

They introduce various sections, which often occur through the development of small motives. However, these structures avoid dense textures and large development sections. Especially through the latter, Bowles shows his rejection of sonata form. According to Robert

⁶⁹ Miller, 1986, p.274

⁷⁰ Music scores available through Irene Herrmann in the webpage www.PaulBowles.org

Schwartz, Bowles expressed this disapproval already in early works such as the *Sonata for Oboe and Clarinet*:

“Bowles’ discomfort with the sonata form is plain at every juncture. Its sections are set off by pauses and tempo changes, and there is nothing organic about the way they unfold or develop. Instead, they are simply juxtaposed. This modular transitionless conception of musical form would become an increasingly distinctive trait of Bowles’ work; it reaches its apex in the quasi-cinematic jump-cuts of the Concerto for Two Pianos (1946-1948)”⁷¹

Instead of traditional formulas, Bowles uses contrasting free sections which are related to each other by the development of motivic ideas, as displayed in the first movement of his *Sonatina for Piano*. The first movement starts with an Introduction in four-note octaves which move in opposite directions, as shown in the following Musical Example (2.1.1):



Musical Example 2.1.1: *Sonatina for Piano*, movement I. Copyright by Irene Herrmann, 2004

This motivic idea is reused, first as transitional material between the sections and, later on, as a cell which forms new themes. In the following graphic, the initial motive, called here x, will be reused as transitional material between sections A and B, but this time modulating temporarily to E minor. See Musical Example (2.1.2):

⁷¹ Sheffer, 1995, p.45



Musical Example 2.1.2: *Sonatina for Piano*, movement I. Copyright by Irene Herrmann, 2004

In the following passage, x is varied (x') and reused as part of a new thematic material, as illustrated in Musical Example (2.1.3):



Musical Example 2.1.3: *Sonatina for Piano*, movement I. Copyright by Irene Herrmann, 2004

The motivic idea x is later transformed into a group of ornaments that are part of the new Section D, see Musical Example (2.1.4):



Musical Example 2.1.4: *Sonatina for Piano*, movement I. Copyright by Irene Herrmann, 2004

The motivic idea x also appears in the last movement of this *Sonatina for Piano*, taking part of sections A and B, as indicated in Musical Example (2.1.5):

III
x as a new thematic material of Section A
Allegro 116-120

Section A [mm. 1- 7]

f energico

This musical score for Section A (measures 1-7) is in 4/4 time. The right hand features a melodic line with triplets and slurs, marked with a forte (*f*) and energetic (*energico*) dynamic. The left hand provides a rhythmic accompaniment with chords and single notes. A circled 'a)' above the right hand indicates a specific articulation point.

Section B [mm. 7 - 19]

This musical score for Section B (measures 7-19) is in 3/4 time. The right hand has a complex, rhythmic texture with many slurs and accents. The left hand consists of chords and rhythmic patterns. The dynamics are not explicitly marked in this section.

Section C [mm. 19 - 27]

sub. mp *p*

This musical score for Section C (measures 19-27) is in 3/4 time. The right hand features a melodic line with slurs and accents, marked with *sub. mp* and *p*. The left hand has a rhythmic accompaniment with chords and single notes.

Section D [mm. 27 - 35]

mf *p*

This musical score for Section D (measures 27-35) is in 3/4 time. The right hand has a melodic line with slurs and accents, marked with *mf* and *p*. The left hand has a rhythmic accompaniment with chords and single notes.

Musical Example 2.1 5: *Sonatina for piano*, movement III. Copyright by Irene Herrmann,

2004

It is also common in Bowles' sonatinas that sections use different tempo markings. For example, in movement I of the *Sonatina Fragmentaria*, Theme A uses an indication of *Adagio misterioso*; but when Theme B arrives, a new tempo mark also appears (see Musical Example 2.1.6):

:

Sonatina Fragmentaria

Paul Bowles

I

The image shows a musical score for the first movement of 'Sonatina Fragmentaria' by Paul Bowles. The score is in 3/4 time and consists of two systems. The first system, labeled 'Adagio misterioso', contains 'Theme A [mm. 1 - 9]' starting with a piano (*p*) dynamic. The second system starts at measure 5 and includes 'Theme B' marked 'Allegro' with a mezzo-forte (*mf*) dynamic. The score also features dynamics like *pp* and *m. s.* (mezzo-soprano) and *m. d.* (mezzo-dolce).

Musical Example 2.1.6: *Sonatina Fragmentaria*, movement I. Copyright by Irene Herrmann, 2004

Another example appears in the last movement of the [*Sonatina*]. The last section, Section C, appears at the end of the piece. This new part employs a different tempo mark, *Meno mosso*, as illustrated in Musical Example (2.1.7):

68 *molto legato*
pp *molto rit.*

72 *Meno mosso* ♩ = 80
 c1 [mm. 72 - 76] *sempre pp*
 SECTION C [mm. 72 - 85] c2 [mm. 77 - 85] ♩ = 46

Musical Example 2.1.7: [*Sonatina*] movement III Copyright by Irene Herrmann, 2004

The use of *ritardandos* or *accelerandos* at the ends of sections is also a common characteristic in these pieces. For instance, in the last movement of the [*Sonatina*], Section D concludes with the indication of *molto rit.* followed by a *fermata* at the end of the last measure of this section. See Musical Example 2.1.8:

59 Last measure of Section D ♩ = 84 Coda
molto rit. *fz* *fz*

Musical Example 2.1.8: [*Sonatina*], movement III. Copyright by Irene Herrmann, 2004

Another example is the *accelerando* of the movement III of the *Sonatina for Piano*.

Here, Section C, which is in a slower tempo than the opening section, recovers progressively the initial tempo by an *accelerando*, shown in Musical Example 2.1.9:



Musical Example 2.1.9 shows a piano score for movement III of the *Sonatina for Piano*. The upper staff features a melodic line with a 'poco a poco accel.' marking and a 'Theme A'' label. The lower staff features a bass line with a 'Tempo I' marking. The score is divided into three measures, with a '3' indicating a triplet in the final measure.

Musical Example 2.1.9: *Sonatina for piano*, movement III. Copyright by Irene Herrmann, 2004

In addition, these piano sonatinas frequently use homophonic textures. Sometimes the patterns followed by the bass lines correspond to figures such as the Alberti bass, different combinations of ostinato, or spelling chords in blocks or in arpeggios. For example, in the beginning of the [*Sonatina*], both voices state Theme A in octaves; but after m. 4, Bowles adds a drone chord to the bass line (see Musical Example 2.1.10):



Musical Example 2.1.10 shows a piano score for the beginning of the [*Sonatina*]. The upper staff features a melodic line with a 'p molto ritmico' marking. The lower staff features a bass line with a 'pp' marking and a drone chord. The score is divided into two systems, with a '5' indicating the start of the second system.

Musical Example 2.1.10: [*Sonatina*], movement I. Copyright by Irene Herrmann, 2004

This drone is also reused in the third movement of the same [*Sonatina*], but this time as a part of the accompaniment of Theme B, see Musical Example (2.1.11):



Musical Example 2.1.11: [*Sonatina*], movement III. Copyright by Irene Herrmann, 2004

Another frequent accompaniment texture in Bowles' sonatinas is the Alberti bass. For example, in the second movement of the *Sonatina for Piano*, almost the whole bass line appears in this style, see Musical Example (2.1.12):



Musical Example 2.1.12: *Sonatina for Piano*, movement II. Copyright by Irene Herrmann, 2004

Bowles also frequently chooses ostinato patterns in the bass, as in the opening movement of the *Sonatina for Piano* (see Musical Example 2.1.13) and the second movement of the *Sonatina Fragmentaria* (see Musical Example 2.1.14):

Musical score for Musical Example 2.1.12, showing two systems of piano music. The first system starts at measure 93 with 'Lento' and 'espress.' markings, followed by 'Tempo I' and 'f non troppo legato'. The second system starts at measure 107 and includes a 'sub. p' marking.

Musical Example 2.1.13: *Sonatina for Piano*, movement I. Copyright by Irene Herrmann, 2004

Musical score for Musical Example 2.1.13, showing two systems of piano music. The first system starts at measure 15 with 'Più lento' and 'p' markings, followed by 'rit.' and 'pp'. The second system starts at measure 20 and includes a 'p' marking.

Musical Example 2.1.14: *Sonatina Fragmentaria*, movement II. Copyright by Irene Herrmann, 2004

Bowles also spells chords in blocks or in arpeggios. In the following excerpt, taken from the *Sonatina for Piano*, Section E (mm. 69) uses block of chords with pedal notes in ostinato. See Musical Example (2.1.15):

The image displays two systems of musical notation for piano. The first system, starting at measure 65, shows a treble clef staff with a melodic line and a bass clef staff with chords. The bass line features a rhythmic ostinato of chords with a low pedal note. Dynamic markings include 'cresc.', 'sfz', and 'sub. p'. The word 'legato' is written above the treble staff. The second system, starting at measure 71, continues the ostinato in the bass line while the treble staff plays chords. The notation includes various accidentals and articulation marks.

Musical Example 2.1.15: *Sonatina for piano*, movement I. Copyright by Irene Herrmann, 2004

In contrast with all the examples above where Bowles employs homophonic textures, in the last movement of the *Sonatina Fragmentaria* he uses contrapuntal procedures. He starts with a subject a1 which is always modified in each of the subsections a2 and a3. These passages keep the head of the initial Motive x, as seen in the following Musical Example (2.1.16):

Musical Example 2.1.16: *Sonatina Fragmentaria*, movement III. Copyright by Irene Herrmann, 2004

In the previous excerpt, a recurrent accompaniment line follows each of the subsections, as contrapuntal material (c1, c2). The voices are not completely identical; however, as the subject changes in each subsection, in a similar way the countersubject also varies accordingly. See the following Musical Example (2.1.17):

Musical Example 2.1.17: *Sonatina Fragmentaria*, movement III. Copyright by Irene Herrmann, 2004

The sonatinas use two types of harmonies: harmonies with temporary tonal centers that move independently with no tonal functions, and harmonies with bitonal tendencies.

In the beginning of the second movement of the *Sonatina for Piano* for instance, the piece starts in F minor; but, after the second measure, the harmony shifts to C minor for three more measures (with a pedal note of B flat in the bass). In bar 6, the harmonies move to G minor; but, in measure 7, a cadence to F minor prepares the new repetition of subsection a1.

See Musical Example (2.1.18):

The image displays two systems of musical notation for a piano piece. The first system is titled "Andante cantabile" with a tempo marking of 66 and a dynamic of "mp dolce". It is labeled "Subsection a1 [mm. 1 - 7]". The notation shows a treble and bass staff with various chords and melodic lines. A bracket above the first two measures indicates a triplet. A label "C minor" with an arrow points to the third measure. The second system starts with a measure marked "3" and shows a "G minor" section. A label "Return to F minor" with a bracket indicates the transition back to the original key in the final measure of the system.

Musical Example 2.1.18: *Sonatina for Piano*, movement II. Copyright by Irene Herrmann, 2004

In the second movement of [*Sonatina*], Bowles uses a succession of chords which do not follow tonal functions; however, some of the notes of these chords connect with the next

chords by step tones, either whole or half-step. In the following excerpt, four different subsections of B use sequences of two chords that alternate every two measures. The subsection b4 (mm. 39 - 42), for example, combines two chords of B minor and E-flat minor with seventh. Also, subsection b5 (mm. 43 - 46) alternates chords of F minor with ninth and B-flat minor with thirteenth. The last subsection of the piece, subsection b6, employs chords of F major/minor with ninth and G-flat major eleven; this last chord resolves into an F-major chord with seventh in the last measure. Those chords are always connected with each other by one of the notes of the chords, which moves a whole step or half step in one of the voices, as illustrated in the following Musical Example (2.1.19)

The musical example consists of two systems of piano accompaniment. The first system, labeled 'b4 [mm. 39 - 42]', shows a sequence of chords: B minor, E-flat minor seventh, B minor, and E-flat minor seventh. Annotations indicate voice leading: 'The F goes to Eb' and 'The Gb goes to A-flat'. The second system, labeled 'b5 [mm. 43 - 46]', shows: B-flat minor thirteenth, F minor ninth, B-flat minor thirteenth, and F minor ninth. The third system, labeled 'b6 [mm. 47 - 50]', shows: F M/m ninth, G-flat Major eleven, and F Major seventh. The piece ends with a 'Segue to III'.

Musical Example 2.1.19 [*Sonatina*], movement II. Copyright by Irene Herrmann, 2004

Finally, Bowles also employs bitonal harmonies in his piano sonatinas. For example, in the first movement of his *Sonatina for Piano*, in Theme A, the soprano turns around G Mixolydian while the accompaniment spells out second-inversion arpeggios which move from B diminished triad to C major in descending motion; see Musical Example (2.1.20):

Paul Bowles

Theme A [mm. 1 - 22]

I a1 [mm. 5 - 11]

Allegro ritmico $\text{♩} = 84$

Intro [mm. 1 - 4]

mp *non troppo legato*

B dim A m G F

a2 [mm. 12 - 17]

E m D m

Musical Example 2.1.20: *Sonatina for Piano*, movement I. Copyright by Irene Herrmann, 2004

Also, each of these sonatinas displays some distinctive elements that are worth mentioning here separately. The *Sonatina for Piano*, for example, reveals a structure that is closer to the aesthetics of the classical sonata form than we find in the other two sonatinas. Its construction of fast-slow-fast movements, the elaborate and articulated phrase design in each of the movements, the *Lied*-style form of the second movement, and the playful character of the last movement all bring us to the point of wondering whether Bowles was actually exploring elements of the classical sonata form in this piece.

On the other hand, the [*Sonatina*] has almost no marks of character, dynamics, or articulation in the whole piece. In addition, this piece is the only one of the sonatinas that reuses a theme in another movement. Subsection c2, which appears for the first time in the Coda of the first movement (see Musical Example 2.1.21), later returns in Section B of the second movement, this time in a faster tempo (see Musical Example 2.1.22):

Musical Example 2.1.21: [*Sonatina*] movement I. Copyright by Irene Herrmann, 2004

Musical Example 2.1.22: [*Sonatina*], movement II. Copyright by Irene Herrmann, 2004

Finally, the *Sonatina Fragmentaria* is the shortest of the sonatinas, with a total of 90 measures. The work has a first slow-fast movement, a fast second one, and a third movement in slow tempo. As mentioned previously, Bowles employs here a more contrapuntal design in the last movement, in contrast to the textures of the other sonatinas.

2.2 Miniatures and Preludes

This section discusses the pieces which Bowles called preludes or miniatures. These are:

Four Miniatures for Piano

Six Preludes for Piano

Folk Preludes

Prelude: "The Harbor"

Prelude: "Impasse de Tombouctou"

Prelude: "Theseus and Maldoror"

These pieces are very economical of means, as motives are often reused to form new themes and sections. Other characteristic features of these works are ostinato patterns in the bass line, symmetrical phrases, and frequent use of sequential patterns. We see examples of polytonal, pandiatonic, and tonal harmonies. In some of these pieces, Bowles was clearly influenced by French Impressionism and by jazz.

The reuse of motives plays an important role in these works. For instance, in the *Prelude: "Impasse de Tombouctou,"* Bowles reuses transitional passage t1 in mm. 32-33 and also in the Coda at mm. 59-63 (see Musical Example 2.2.1). This episode appears for the first time in Section C to separate subsections C1 (mm. 25 – 30) and C2 (mm. 34- 43), as indicated in Musical Example (2.2.2):

Musical Example 2.2.1: *Prelude: “Impasse the Tombouctou” for Piano*. Copyright by Irene Herrmann, 2004

The image shows a musical score for a piano piece. At the top, there is a section labeled "Coda using trill motive" with an arrow pointing to a right-hand part (MS. RH) consisting of a series of chords. Below this, the main score is written for piano, with a treble clef on the top staff and a bass clef on the bottom staff. The music features complex rhythmic patterns and dynamic markings such as *pp* and *ppp*. A section starting at measure 61 is marked *dim. e rit.* and ends with a *ppp* dynamic. The score is in a key with two sharps (F# and C#) and a 2/4 time signature.

Musical Example 2.2.2: *Prelude: “Impasse the Tombouctou” for Piano*. Copyright by Irene Herrmann, 2004

The *Prelude: “Impasse de Tombouctou”* (translated into English as “Deadlock of Timbuktu”) was composed in 1934 and recorded for the first time in 2016 by the pianist Oksana Lutsyshyn in the album entitled *Paul Bowles Complete Piano Works, Vol. II* for Naxos Records. This work is named after a dead-end street in the town of Timbuktu in Mali (North Africa).⁷² According to Phillip D. Schuyler, this piece, together with *Tamanar* and *Par Le Detroit*, are the only pieces by Bowles in which the composer uses themes from Morocco.⁷³ Bowles remarked that the Sahara “was a good place to write purely occidental

⁷² Notes by Andrey Kasparov in BOWLES, P.: *Piano Works (Complete)*, Vol. 2 (Invencia Piano Duo). Naxos Digital Services US Inc., 2016, CD.

⁷³ Notes from Phillip D. Schuyler in *Music of Morocco: From the Library of Congress*. CD, p. 14

music, since one uses the music that is there simply for living, and not a material for anything else”⁷⁴

Another example of motivic development occurs in Prelude I of the *Six Preludes for Piano*. The first motive of the opening theme, Motive x (see Musical Example 2.2.3) is reused multiple times, forming different themes and sections, as happens in the Coda in Musical Example (2.2.4).



Musical Example 2.2.3: *Six Preludes for Piano*. Prelude I. Copyright by Irene Herrmann, 2004



Musical Example 2.2.4: *Six Preludes for Piano*. Prelude I. Copyright by Irene Herrmann, 2004

The *Six Preludes for Piano* were written from 1934 to 1945. They were first recorded by the American pianist Grant Johannesen in 1964 for American Encores. The pianist Andrey Kasparov finds some important stylistic features in this piece:

⁷⁴ Ewen, David, in “Paul Bowles” in *American Composers Today: A Biographical and Critical Guide*. New York: Wilson, 1949

The composer acknowledged French inspirations in this cycle, but Russian hints therein are also eminently palpable. The chiaroscuro of Prokofiev's *Visions Fugitives* and the shadows of Scriabin's fleeting touch are felt throughout. Intermingling subtly with Bowles's own blues- and jazz-infused idiom, these intimations create an inimitable amalgam, whether in the opulently polytonal No. 1, the melodically volatile No. 2, the cinematically suspenseful No. 3 or the illuminatingly soaring No. 5. No. 4, having already been heard on this recording as part of *Two Portraits* depicting Bruce Morrissette, stands out with its ragtime styled opening that is soon interrupted by the jazzily harmonized fate motif (l'homme fatal perhaps?). The composition concludes with the ethereal No. 6, Bowles's sumptuous melodic gift on full display.⁷⁵

Ostinato patterns appear very frequently in the preludes and miniatures by Paul Bowles. For instance, in the prelude *Kentucky Moonshiner* from the *Folk Preludes*, Bowles employs varied rhythmic patterns for each of the subsections of the piece. See the following Musical Example (2.2.5):

The image shows a musical score for the prelude 'Kentucky Moonshiner' from Paul Bowles's 'Folk Preludes'. The score is written for piano and is divided into two systems. The first system, labeled 'a1 [mm. 1 - 5]', contains 'Pattern 1' and is marked with a piano (p) dynamic. The second system, labeled 'a2 [mm. 6 - 7]', contains 'Pattern 2' and is also marked with a piano (p) dynamic. The third system, labeled 'b1 [mm. 8 - 11]', contains 'Pattern 3' and is marked with a mezzo-forte (mf) dynamic. The title 'II. KENTUCKY MOONSHINER' is written above the first system. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical Example 2.2.5: *Folk Preludes*. Prelude II, *Kentucky Moonshiner*. Copyright by Irene Herrmann, 2004

⁷⁵ Notes by Andrey Kasparov in. BOWLES, P.: *Piano Works (Complete)*, Vol. 2 (Invencia Piano Duo). Naxos Digital Services US Inc., 2016, CD.

These preludes consist of seven works written in 1939. They were first published by Mercury Corporation in 1947 in New York City. These pieces were composed for the Federal Music Project with the idea of writing first-grade piano works based on traditional American Folk Songs.⁷⁶ The first recording of this work was made in 2016 by the pianist Oksana Lutsyshyn in the album entitled *Paul Bowles Complete Piano Works, Vol. I*.

Another example of repetitive patterns in the bass line appears in *Reverie*, the second of the *Four Miniatures* for piano. In the following Musical Example (2.2.6), the same rhythmic cell is used in subsections a1 and a2. This ostinato is also presented throughout the whole piece.

The musical score for 'Reverie' is presented in two systems. The first system, labeled 'a1 [mm. 2 - 5]', shows a bass line with a repetitive rhythmic cell of eighth notes (F#, G, A, B) with a dotted quarter note (C). The treble clef part has a melodic line starting with a half note (F#) and a quarter note (G), followed by eighth notes. The second system, labeled 'a2 [mm. 6 - 9]', continues the bass line with the same rhythmic cell. The treble clef part has a melodic line starting with a quarter note (F#) and a dotted quarter note (G), followed by eighth notes. The tempo is marked 'Allegro ♩, 110' and the dynamics are 'mf'. The instruction 'strict tempo' is written above the bass line in the first system.

Musical Example 2.2.6: *Four Miniatures for Piano* . II. *Reverie*. Copyright by Irene Herrmann, 2004

⁷⁶ Crandall, "The Published Piano Music by Paul Bowles."

The *Four Miniatures for Piano* were written between 1932 and 1943. They were recorded by the pianist Irene Herrmann in 1994 for the album entitled *Paul Bowles Sonata For Oboe & Clarinet / Flute Sonata / Scènes D'Anabase* for Koch International Classics.

- Another important characteristic of Bowles' preludes is the use of symmetrical phrases. For example, in the following excerpt taken from *Prelude: "The Harbor,"* subsections a1 and a2 are equal in length, as is illustrated in Musical Example (2.2.7):

The image shows a musical score for Paul Bowles' "Prelude: The Harbor". The score is in 4/4 time and begins with the tempo marking "Un poco pesante" and a quarter note equal to approximately 54 beats (♩. ca. 54). The first system, labeled "a1 [mm. 3 - 6]", consists of four measures. The second system, labeled "a2 [mm. 7 - 10]", also consists of four measures. The score is written for piano with a treble and bass clef. The first system starts with a mezzo-forte (mf) dynamic, and the second system starts with a piano (p) dynamic. The score is attributed to Paul Bowles.

Musical Example 2.2.7: *Prelude: "The Harbor"*. Copyright by Irene Herrmann, 2004

There is also symmetrical phrases in *Prelude VI*, from the *Six Preludes for Piano*. In Musical Example (2.2.8), subsections a1, a2, and a3 employ the same four-measure length.

Musical score for *Six Preludes for Piano, Prelude V*, measures 1-13. The score is in 3/4 time and consists of three systems.

The first system (measures 1-8) is marked *mf* and contains two phrases: *a1 [mm. 1-4]* and *a2 [mm. 5-8]*.

The second system (measures 9-13) is marked *cresc.*, *sub. p*, *poco rit.*, and *mf*, and contains phrase *a3 [mm. 9-13]*.

The third system (measures 11-13) is marked *lean on uppermost notes*, *p*, *pp*, *ppp*, and *a tempo*.

Musical Example 2.2.8: *Six preludes for Piano. Prelude V*. Copyright by Irene Herrmann, 2004

Another example of symmetry appears in the *Prelude: “Theseus and Maldoror”* for *Piano*. In the following excerpt (see Musical Example 2.2.9), subsections b1, b2, and b3 use the same five-measure length.

The image displays a musical score for the *Prelude: “Theseus and Maldoror”* for Piano. It is divided into three distinct subsections, each consisting of five measures:

- Subsection b1 (mm. 26 - 30):** This section begins at measure 24. The right hand features a melodic line with a series of descending eighth notes, while the left hand provides a steady accompaniment of eighth notes. The dynamic marking is *mf*.
- Subsection b2 (mm. 35 - 39):** This section starts at measure 31. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The dynamic marking is *mp*.
- Subsection b3 (mm. 40 - 44):** This section begins at measure 39. The right hand has a more complex melodic line with some grace notes, and the left hand continues with eighth notes. The dynamic marking is *dim.*

Musical Example 2.2.9: *Prelude: “Theseus and Maldoror”* for Piano Copyright by Irene Herrmann, 2004

The *Prelude: “Theseus and Maldoror”* for Piano was written in 1933 and first recorded in 2016 by the pianist Oksana Lutsyshyn in the album entitled *Paul Bowles Complete Piano Works, Vol. II*. In the notes from this album, the pianist Andrey Kasparov talks about the characters who are represented in this piece:

Theseus is a Greek mythical hero, founder of Athens and reformer of the old social and religious order. He is perhaps best known for killing the monstrous Minotaur, for which Theseus must first find his way through a bewildering underground labyrinth. By contrast, Maldoror – created by the Uruguayan-born French poet Comte de Lautréamont – is an antihero and epitome of absolute evil, opposing both humanity and God.⁷⁷

Some of these preludes develop phrases through the use of sequences. For instance, in the *Prelude: “Impasse de Tombouctou”* for Piano, sub-phrases 1, 2, and 3 of Section A move sequentially. Sub-phrase 3 is lengthened through the addition of a descending B-flat-major scale in beats three and four in m. 5. See Musical Example (2.2.10):

Musical Example 2.2.10: *Prelude: “Theseus and Maldoror”* for Piano Copyright by Irene Herrmann, 2004

Another example of thematic material developed by the use of sequences takes place in the *Prelude III* of the *Six Preludes for Piano*. Here, three sub-phrases from Section B move sequentially to develop Motive y. See Musical Example (2.2.11):

⁷⁷ Notes by Andrey Kasparov in. BOWLES, P.: *Piano Works (Complete)*, Vol. 2 (Invencia Piano Duo). Naxos Digital Services US Inc., 2016, CD.

Musical Example 2.2.11: *Six Preludes for Piano. Prelude III*. Copyright by Irene Herrmann, 2004

Another feature of the preludes and miniatures is the use of episodes with polytonal harmonies. For instance, in Prelude V of the *Six Preludes for Piano*, Section B uses a melody line in E-flat minor (see measures 9 to 12), while the bass line moves independently in chords of G-flat major, F major, E major and D major. See Musical Example (2.2.12):

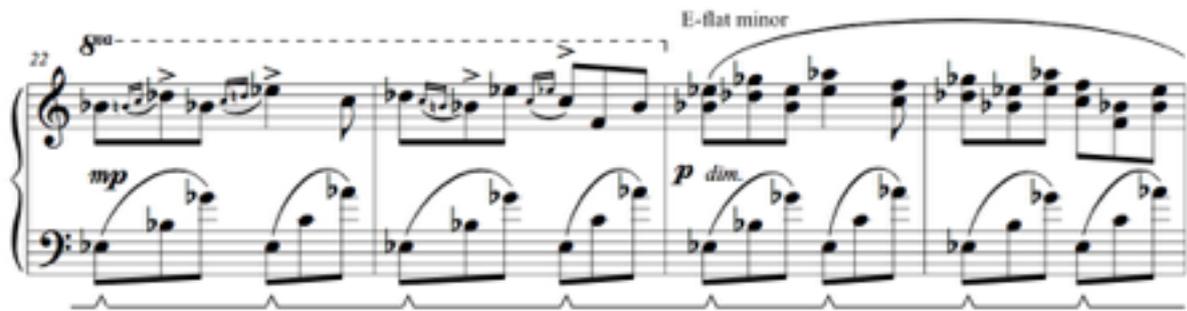
Musical Example 2.2.12: *Six Preludes for Piano. Prelude V* Copyright by Irene Herrmann, 2004

In *Reverie*, Miniature II of the *Four Miniatures for Piano*, Section A' restates the opening melody in D mixolydian between measures 23 to 26. The left hand plays harmonies of C major and E diminished in these bars, creating a superposition of tones, as indicated in Musical Example (2.2.13):

The image shows a musical score for piano accompaniment, measures 21 to 26. The score is in D Mixolydian mode, marked 'Tempo I Section A'. The left hand plays chords for C major and E diminished. Dynamics include sub.p, p, and rit. A fermata is placed over measure 25.

Musical Example 2.2.13: *Four Miniatures for Piano. II Reverie*. Copyright by Irene Herrmann, 2004

Another example indicates the employment of pandiatonic harmony. In Prelude II from the *Six Preludes for Piano*, Subsection a4' (mm. 24 - 25) contains an E-flat-minor passage in parallel fourths, in which notes of the diatonic scale of this tone are employed in both voices, as seen in Musical Example (2.2.14):



Musical Example 2.2.14: *Six Preludes for Piano. Prelude II*. Copyright by Irene Herrmann, 2004

In the *Folk Preludes for Piano*, Bowles uses mostly tonal harmonies. For example, in the following excerpt taken from Prelude IV, entitled *Ole Tale River*, Bowles keeps the tonal center of C major (mm.15-22), after a short transitional passage in E minor (mm. 13-14), as seen in Musical Example (2.2.15). This prelude is based on a tune with the same title from 1840 by the renowned banjo player Joel Sweeney.



Musical Example 2.2.15: Prelude IV, *Ole Tale River*, from *Folk Preludes*.. Copyright by Irene Herrmann, 2004

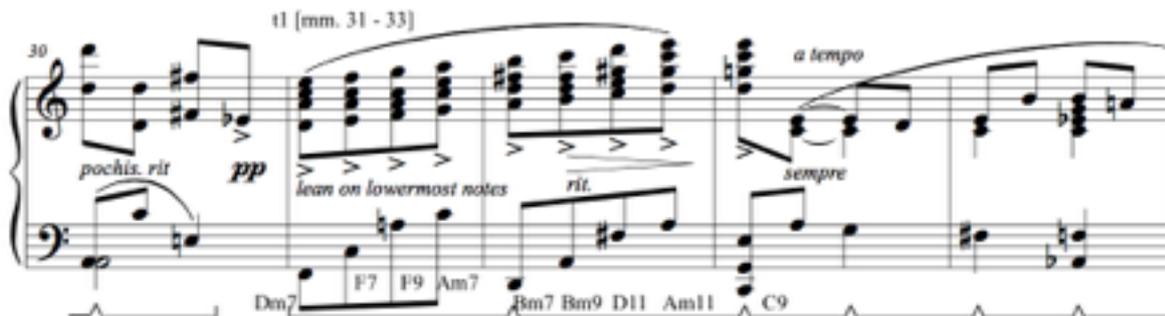
Another important feature of the preludes and miniatures by Bolwes is the employment of jazz idioms, such as the use of chromatic ornamentation. In the coda of Prelude V from the *Six Preludes for Piano*, Bowles uses chromatic acciaccaturas of four

notes, while the bass line moves chromatically in descending chords. See Musical Example (2.2.16):



Musical Example 2.2.16: *Six Preludes for Piano. Prelude V.* Copyright by Irene Herrmann, 2004

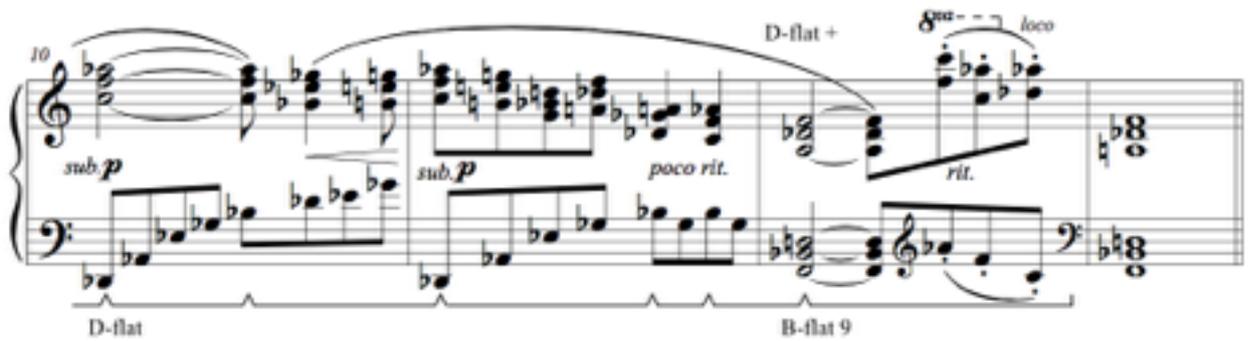
Another element taken from jazz music in Bowles' works is the employment of chords with extensions. In the *Prelude VI* from the same work, Bowles uses a transitional passage to connect sections A and B. This episode is formed by multi-triadic parallel chords of seventh, ninth, and eleventh. See, Musical Example (2.2.17):



Musical Example 2.2.17: *Six Preludes for Piano. Prelude VI.* Copyright by Irene Herrmann, 2004

The influence of French music is also evident in this piece, where harmonies with dissonances are blurred together by the designated pedaling. For example, in the last four measures of Subsection a2 (mm. 8-13), Bowles writes chromatic chords in the right hand

while the left hand plays harmonies of D-flat augmented (mm. 10 to 11) and B-flat major with ninth (mm12 - 13). See Musical Example (2.2.18)



Musical Example 2.2.18: *Six Preludes for Piano. Prelude I* Copyright by Irene Herrmann, 2004

Finally, the use of pentatonic scales could be viewed as an influence taken from French Impressionism. In the same *Six Preludes for Piano*, specifically in Prelude II, Bowles uses pentatonic scales in the tenor (mm. 26-27), as seen in Musical Example (2.2.18):



Musical Example 2.2.18: *Six Preludes for Piano. Prelude II.* Copyright by Irene Herrmann, 2004

2. 3 Seven Latin-American Pieces

During his lifetime, Paul Bowles traveled around different countries in Latin America, especially Mexico, where he met important local musicians such as *El Grupo de Los Cuatro* and Silvestre Revueltas. Bowles wrote seven independent pieces that use elements from Latin-American music. These works were written during a period of 11 years, from 1937 to 1948. The earliest of these Latin pieces, the *Huapangos 1* and *2*, were both composed in 1937; the latest, *Orosí*, appeared in 1948. Other works such as *El Bejuco*, *Sayula* and *La Cuelga* were written in 1943; *Iquitos*, which the composer also called *Tierra Mojada* (Spanish for “damp ground”), was completed in 1947.

These Latin-American pieces present such features as single melodies in a diverse variety of rhythms, ternary (ABA) forms (with the exception of *Orosí* and *Iquitos*, which have different structures that will be discussed later in this sub-chapter), the reuse of themes and passages in different sections, and the employment of transitional episodes that prepare or contrast with the material of the sections. In addition to basic tonal harmonies, these pieces use a variety of resources such as chords with extensions of 9th, 11th, and 13th, and the employment of superposed harmonies. The Latin-American pieces by Bowles also combine multi-stylistic material, as passages with jazz influence, modal harmonies, and Latin folk idioms sometimes coexist within a single piece.

In the Latin-American pieces, Bowles utilizes tonal melodies with a variety of elaborate rhythms. For example, in *Sayula* (named after a municipality in the state of Veracruz, Mexico), the first two subsections of Section B, b1 and b2, employ the same

melodic material but in two rhythmic variants. In b1, the bass keeps moving in groups of eighth notes, with the lowest notes occurring on downbeats. The melody, which starts with an upbeat, is grouped in two-note slurs, creating hemiolas in a 3/8 meter; this procedure also creates polyrhythms with the bass line. See Musical Example (2.3.1):



Musical Example 2.3.1: *Sayula*. Copyright by Irene Herrmann, 2004

In Subsection b2, the same melodic idea reappears, but with a different rhythmic organization. In m. 39, the melody, now transposed intervallically, is also “transposed” metrically, beginning one beat later in the measure. Thus, what had been a single-note upbeat in m. 30 now appears on the downbeat of m. 39 and the duet in thirds begins on the second beat, rather than on the downbeat. Bowles marks an accent on the second beat of every other measure, hinting (in conjunction with the two-note slurs in mm. 31-37) at a 3/4 meter spread across two 3/8 bars, regarding the accented notes as downbeats. In Musical Example (2.3.2), the upper line of Subsection b2 is illustrated; above the notes, the numbers suggest the beats in a 3/4 meter:



Musical Example 2.3.2: *Sayula*. Copyright by Irene Herrmann, 2004

The bass line in the same passage, Subsection b2, also conveys a two-bar pattern, presenting double notes in the first, third, and second beats every two measures. This grouping reinforces the rhythmic effect of a 3/4 meter. When the two hands sound together, they form challenging polyrhythms of 3/4 meters displaced from each other by one eighth note, as seen in Musical Example (2.3.3):

The image shows a musical score for a piano piece. The title is "Seven Latin-American Pieces—Sayula" and the page number is 41. The score is in 3/4 time and consists of two staves: a treble staff and a bass staff. The bass staff shows a repeating two-bar pattern of double notes in the first, third, and second beats every two measures. The treble staff shows a melodic line with chords. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo is marked "b2 [mm. 39 - 46]".

Musical Example 2.3.3: *Sayula*. Copyright by Irene Herrmann, 2004

In Bowles' *Huapango No. 1*, we see the rhythmic patterns of the Mexican *Huapango* style, which combines duple and triple meters consecutively:

The *Huapango* was originally a dance-form native to the provinces of Tamaulipas and Veracruz in Mexico. It was danced on a table-like board, with the feet of the dancers sharply accenting the bold and varied rhythms. The modern *Huapango* has degenerated somewhat, but *Huapangos* are still performed (sometimes as ballads) by the *Mariaches* of Jalisco Province.

Mr. Bowles' *Two Huapangos* represent translation into concert form of this Mexican folk dance. The *First Huapango* uses actual folk material; the *Second* ("El Sol") represents the grate attraction of the form.⁷⁸

The following excerpt, the first section of the piece (Section A), illustrates continuous changes of meter from 5/8 to 6/8. The melodic line presents chordal outlines in C major.

⁷⁸ *Piano Music of Today by Foremost American Composers* (New York, NY: Alec Templeton, Inc, Music Publishers, 1956)

Harmonically, the left hand traces progressions of I, ii6, Vii4/3 and V7, as indicated in the next Musical Example (2.3.4):

Paul Bowles

Section A [mm. 1 - 13] **I. Huapango Nº 1**

Without tension (♩ = 120)
As fast as possible

CM: 1

Musical Example 2.3.4: *Huapango No.1*. Copyright by Irene Herrmann, 2004

In *Iquitos* (named after a town in Perú), passages with contrasting rhythmic combinations appear in each subsection. In the following excerpt, Subsection b4, we find an accented and ornamented passage in which the weak beats of each measure are highlighted within the 4/8 meter. The melody line follows a repetitive sequence which presents intervals of third and fourth in chordal movement. See Musical Example (2.3.5):

b4 [mm. 35 - 38]

sub *p*

Musical Example (2.3.5): *Iquitos*. Copyright by Irene Herrmann, 2004

In *Iquitos* (named after a town in Peru), passages with different rhythmical combinations are utilized in each subsection. In the following excerpt, Subsection b4, which follows a meter of 4/8, presents an accented and ornamented passage where the weak beats of each measure are highlighted. The melody line keeps a repetitive sequence which combines intervals of third and fourth in chordal movement. See Musical Example (2.3.5):

The musical score for Subsection b4 of *Iquitos* (measures 35-38) is presented in a grand staff. The key signature is one sharp (F#) and the time signature is 4/8. The piece begins at measure 35. The right hand features a complex, accented chordal texture with a repetitive melodic sequence of intervals of a third and a fourth. The left hand provides a rhythmic accompaniment with accented notes on the weak beats. The score includes dynamic markings: *crescendo* starting in measure 36 and *sub. p* (subito piano) in measure 37. The section concludes at measure 38.

Musical Example (2.3.5): *Iquitos*. Copyright by Irene Herrmann, 2004

Another important feature of the Latin-American pieces by Bowles is the use of ternary structures, typically A-B-A'. In this form, the return of the opening material always includes variations of some of the subsections or the addition of new material.

For example, the A section of *Huapango No. 2: El Sol* is built with multiple sequences which could be divided into two main sections. The following Musical Example (2.3.6) illustrates the principal theme of the work, which is reused several times throughout the piece.

The musical score for the principal theme of *Huapango No. 2: El Sol* is presented in a grand staff. The key signature is one sharp (F#) and the time signature is 8/8. The tempo is marked 'At an absolutely even, fast tempo' and the meter is 'al [mm. 3 - 6]'. The piece begins with a forte (*ff*) dynamic. The right hand features a complex, accented chordal texture with a repetitive melodic sequence of intervals of a third and a fourth. The left hand provides a rhythmic accompaniment with accented notes on the weak beats. The score includes dynamic markings: *ff* at the beginning, *f* in measure 3, and *sfz* (sforzando) in measures 4, 5, and 6. The section concludes at measure 6.

Musical Example 2.3.6: *Huapango No.2: El Sol*. Copyright by Irene Herrmann, 2004

Section B starts with the same sequence, now transposed to A major. This time, Subsection b1 is slightly varied, as the melodic line presents the notes A-B-C#-A, instead of the sequence A-B-C#-D that we would have seen if the original motive had been transposed literally from Subsection a1. See Musical Example (2.3.7):

Musical score for Musical Example 2.3.6, showing a piano piece with treble and bass staves. The score is labeled "b1 [mm. 20 - 23]" and includes dynamic markings like "sfz" and "sub. p".

Musical Example 2.3.7: *Huapango No.2: El Sol*. Copyright by Irene Herrmann, 2004

Section A has two subsections, a1 and a2, each of which is stated three times, as seen following Musical Example (2.3.8)

Musical score for Musical Example 2.3.7, showing a piano piece with treble and bass staves. The score is labeled "Section A [mm. 1 - 18]" and includes tempo markings "At an absolutely even, fast tempo" and "ff". Subsections are labeled "a1 [mm. 3 - 6]", "a1 [mm. 7 - 10]", "a1 [mm. 10 - 14]", and "a2 [mm. 15 - 16]".

The image shows a musical score for piano, consisting of two systems. The first system covers measures 38 to 45. Measures 38-39 are marked 'b3 [mm. 38 - 39]' and measures 40-41 are marked 'b3 [mm. 40 - 41]'. A 'Closing section passage [mm. 42 - 45]' is indicated. The second system starts at measure 43, labeled 'Section B'', and continues to measure 45. Dynamics include *sfz* and *sub p*. The score is written in treble and bass clefs with a key signature of one sharp (F#).

Musical Example 2.3.9: *Huapango No. 2: El Sol*. Copyright by Irene Herrmann, 2004

After the first exposition of B, a variation of this section follows, B'. Then, Section A is restated again, followed by a varied A, called here A'. These sections form the large structure for this piece, A-B-B'-A-A'.

Other works such as *El Bejuco*, *Iquitos*, *Sayula* and *La Cuelga*, also have ternary structures, A-B-A'. However, *Huapango No. 1* and *Orosí* present different forms. *Huapango No. 1*, for example, has four main sections grouped in the following way: A-B-C-D-A'. *Orosí* is a set of variations. The work starts with a theme which is divided into two subsections, a1 and a2 (see Musical Example 2.3.10). This theme is varied and turns later into a waltz, as seen in Musical Example (2.3.11):

Musical Example 2.3.10: *Orosí*. Copyright by Irene Herrmann, 2004

Musical Example 2.3.11 *Orosí*. Copyright by Irene Herrmann, 2004

Another common features of Bowles' Latin-America Pieces, is the reuse of subsections from a section in later sections. In *El Bejuco* (named after a municipality of Tapalcatepec, Mexico), for example, Subsection b2 from Section B reappears in Section A'. The following Musical Example (2.3.12), illustrates the first time b2 is stated in Section B:

Musical Example 2.3.12 *El Bejuco*. Copyright by Irene Herrmann, 2004

Subsection b2 appears later twice in Section A'. The first time, b2 is transposed to E-flat major, omitting the last measure of the original subsection. See Musical Example (2.3.13):

Musical Example 2.3.13: *El Bejuco*. Copyright by Irene Herrmann, 2004

The second time b2 is restated, is right after a3”. This time, b2 appears in its original key and with no omission of any of its measures. See Musical Example (2.3.14):

Musical Example 2.3.14: *El Bejuco*. Copyright by Irene Herrmann, 2004

Another example of material reused in a different section occurs in *Iquitos*. Here, Subsection b6, slightly varied, is employed as a Coda. The following Musical Example (2.3.15) shows the first exposition of Subsection b6:

:

Musical Example 2.3.15 *Iquitos*. Copyright by Irene Herrmann, 2004

The next Musical Example (2.3.16) illustrates Subsection b6, which is slightly varied here and reused as a closing theme. This time, the passage stays in E major key, reaffirming the tonal center of the piece:



Musical Example 2.3.16 *Iquitos*. Copyright by Irene Herrmann, 2004

Another feature of the Latin-American Pieces is the way sections are linked together. Sometimes transitional material is used to prepare the inclusion of the new thematic material; however, sometimes these passages are employed to contrast the content of the sections.

The following excerpt comes from the *Huapango No. 2* and illustrates the type of transitional passages that connect the thematic material of the sections. Here, a four-note motive (x) is employed to close Section A. This cell (Motive x) not only restates the initial motive of Section A, upon which the whole section is built, but it also connects with another four-note cell (Motive y) which is the motivic base of Section B. See Musical Example (2.3.17)



Musical Example 2.3.17: *Huapango No. 2*. Copyright by Irene Herrmann, 2004

In the work *Huapango No. 1*, Bowles links the sections tonally. In the following excerpt, Section B connects with Section C through the use of a dominant chord of the following key. In other words, Subsection b2', which has its tonal center in D major, ends with a chord of dominant seventh (D7) of G major in the last measure of Subsection b2' (m. 41). This change prepares the modulation to G major, in which Section C is written. See Musical Example (2.3.18):

Musical Example (2.3.18) *Huapango No. 1*. Copyright by Irene Herrmann, 2004

In *El Bejuco*, sections are connected through the use of transitional passages that prepare the arrival of the new section harmonically and rhythmically. In Musical Example (2.3.19) for instance, Passage x connects sections A and B. This episode uses chords of C major with ninth that help effect the modulation to F major, in which Section B is written. Rhythmically, the last subsection of A, Subsection a3, is in 3/4 meter while Section B is in 6/8. In this regard, Passage x also anticipates this rhythmic variation by using a 6/8 meter, which sounds in 6/8 in m. 17, but resembles a 3/4 meter in bar 18. In other words, Passage x mixes the meters of 6/8 and 3/4, creating a subtle transition to the new meter. See Musical Example (2.3.19):

The image displays a musical score for a piece titled "El Bejuco". It consists of three systems of music, each with a piano (right) and bass (left) staff. The first system starts at measure 10 and includes markings for *pp* and *p*_{a3} [mm. 14 - 16]. The second system starts at measure 15 and includes markings for *pp* and *x* [mm. 17 - 20]. The third system starts at measure 20 and includes markings for *f*, *p*, and *bl* [mm. 21 - 25]. The score is written in a key signature of two flats and a 3/4 time signature. The piece concludes with the marking "F13".

Musical Example 2.3.19: *El Bejuco*. Copyright by Irene Herrmann, 2004

Other examples of the Latin-American pieces by Bowles use transitional episodes that create contrast between the content of the sections. For example, in *Iquitos*, Section A closes with a passage called here t1, which has a tonal center that moves around E major/minor, while the new Section B is in A-flat major. Section B contrasts with the previous passage, t1, not only dynamically (switching from forte to *subito mp*), but also in articulation (changing from legato to staccato), as seen in Musical Example (2.3.20):

The image shows a musical score for 'Iquitos'. The top system (measures 18-21) features a complex rhythmic pattern with many beamed notes and rests, labeled 't1 [mm. 21]'. The bottom system (measures 21-25) is labeled 'Section B' and 'b1 [mm. 22 - 25]'. It starts with a 'subito mp' dynamic and 'staccato' articulation. The key signature changes from B-flat major to C minor, and the meter changes from 4/4 to 3/4.

Musical Example (2.3.20): *Iquitos*. Copyright by Irene Herrmann, 2004

La Cuelga, the title of which means “The Present” in Spanish, was dedicated to the conductor and composer Leonard Bernstein on his 25th birthday. The transitional passage used at the end of Section A, called t1 here, keeps the same rhythmic structure as the last Subsection a3. This passage moves initially around B-flat minor, but in m. 16 changes initially to B-flat major and then to G minor in the last beat of the bar. The new section, Section B, is in the key of C minor; therefore, the G-minor chord contributes harmonically to the key change by making use of the minor ν chord of the new key, C minor. However, Section B displays a different dynamic, meter, and articulation, compared to the previous Section A; therefore, t1 only prepares the key change of Section B but does not anticipate the changes in these other elements, as illustrated in Musical Example (2.3.21):

The image shows a musical score for 'La Cuelga'. The top system (measures 12-16) features a complex rhythmic pattern with many beamed notes and rests, labeled 't1 [mm. 14 - 16]'. The bottom system (measures 12-16) is labeled 'Section B' and 'b1 [mm. 14 - 16]'. It starts with a 'pp' dynamic and 'loco' articulation. The key signature changes from B-flat major to C minor, and the meter changes from 4/4 to 3/4.

Musical Example 2.3.21: *La Cuelga*. Copyright by Irene Herrmann, 2004

The Latin-American pieces by Bowles have varying harmonic designs. Three different techniques occur here: harmonies that move around temporary tonal centers; harmonies that employ chords with extensions of ninth, eleventh, and thirteenth; and, finally, harmonies with bitonal or polytonal designs.

In the case of the *Huapango No. 1*, Bowles modulates to harmonies close to the tonic, C major. For instance, in this work the sections are organized in the following way:

Section A [mm. 1 - 13]: C major (tonic)

Section B [mm. 14 - 41]: D major (II)

Section C [mm. 42 - 61]: in G major (V)

Section D [mm. 62 - 71]: in F major (IV).

In the Latin-American pieces by Bowles there is also a tendency to use chords with extensions. This is the case in pieces such as *El Bejuco*, *Orosí* and *La Cuelga*. These works have passages with chords of ninth, eleventh, and thirteenth. The following excerpt is taken from *Orosí*; the chords of the left hand create harmonies of eleventh with the melody line.

See Musical Example (2.3.22):



Musical Example (2.3.22): *Orosí*. Copyright by Irene Herrmann, 2004

Other pieces such as the *Huapango No. 2* are built upon superposition of different tones. In the passage below (mm. 74-76), the upper voice uses chords that move toward B major, while the left hand plays notes in the key of A minor. See the following Musical Example (2.3.23):



Musical Example (2.3.23): *Huapango No. 2*. Copyright by Irene Herrmann, 2004

The employment of different styles in the same piece is another feature observed in the Latin-American pieces by Paul Bowles. About *Orosí*, Bowles wrote in a letter to the pianist Bennett Lerner:

Orosí is a village in a valley of Costa Rica. When I was living in Guanacaste [Costa Rica], the cowboys on the ranch were building a marimba using bamboo and gourds. When it was finished, they spent each afternoon working obsessively on a 3/8 accompaniment to an unstated melody. The memory of that dogged accompaniment dictated the dance section of *Orosí*,

which, when I wrote the piece, I imagined as being played on a homemade marimba, with two men on the bass and two on the treble.⁷⁹

In *Orosí*, Bowles uses an initial theme (Theme A) that is later transformed into a folk tune. In this regard, Theme A presents a melody line in D Mixolydian with chords of tonic with ninth and chords of the minor fifth with eleventh (Am 11). See next Musical Example (2.3.24):



Musical Example (2.3.24) *Orosí*. Copyright by Irene Herrmann, 2004

Later, Theme A is transformed into a folk tune by using Latin idioms such as a melody line in parallel thirds with syncopated rhythmic patterns. The following Musical Example (2.3.25), shows the first variation of the original theme; here, the meter changes to 3/8, and the left hand presents a repetitive rhythmic pattern in which harmonies move through the functions of I, vi, V, I in C major :

⁷⁹ Bowles, letter to the author, [n d.] December 1982. Lerner, Bennett Lawrence. "Piano Pieces by Roy Harris, Marc Blitzstein, Paul Bowles and Irving Fine: A Performing Edition." Order No. 3024813, City University of New York, 2001. <https://search.proquest.com/docview/275990231?accountid=2837>.



Musical Example (2.3.25): *Orosí*. Copyright by Irene Herrmann, 2004

After this subsection, a new passage, called here Subsection a3, uses a new melodic line taken from the original theme; this time, the new passage gets a jazzy color by means of ornamented chords and harmonies with extensions. In the following passage, the acciaccaturas of the right hand form augmented-second intervals between the upper voice and the bass line. The accompaniment presents cluster chords which form extended harmonies of eleventh, also common in jazz music. See Musical Example (2.3.26):



Musical Example (2.3.26): *Orosí*. Copyright by Irene Herrmann, 2004

Another example of mixtures of different styles takes place in *Iquitos*. The first section, Section A, uses tonal melodies in thirds in irregular meters, which is common in Latin folk music. For the pianist Bennett Lerner, Copland’s influence is evident in this Latin-American piece. One of the best example of this is the “shortening meters by one beat,” a

technique that Copland employs in his work *El Salon Mexico*, a piece that Bowles admired.⁸⁰

In musical example (2.3.27) for example, Subsection a1 starts with a cantabile melody in 5/16 meter. Later, in Section B, passages such as the one in Subsection b5, reveal jazz influences, including extended chords and acciaccaturas over dissonances, as seen in Musical Example (2.3.28):

The image contains two musical examples. The first, labeled 'a1 [mm.1 - 8]', is in 5/16 time and marked 'mf non troppo legato'. It features a cantabile melody in the right hand with a steady accompaniment in the left hand. The second example, starting at measure 7, is marked 'subito' and shows a shift in style with more complex, dissonant chords and acciaccaturas, indicating jazz influences.

Musical Example (2.3.27): *Iquitos*. Copyright by Irene Herrmann, 2004

⁸⁰ Lerner, Bennett Lawrence. "Piano Pieces by Roy Harris, Marc Blitzstein, Paul Bowles and Irving Fine: A Performing Edition." Order No. 3024813, City University of New York, 2001. <https://search.proquest.com/docview/275990231?accountid=2837>.

Musical score for measures 26-39. The piece is in 4/4 time and features a complex, rhythmic texture. The right hand plays dense chords and arpeggiated figures, while the left hand provides a steady bass line. A *crescendo* marking is present across measures 26-39. The key signature changes from one sharp (F#) to one flat (Bb) at the end of measure 39. The dynamic marking *sub. pp* is indicated at the beginning of measure 40.

Musical score for measures 40-43. The right hand continues with dense chords and arpeggiated figures, while the left hand maintains a steady bass line. A *sub. f* marking is present at the beginning of measure 40. A *dim.* marking is present at the end of measure 43. The key signature remains one flat (Bb).

Musical Example 2.3.28: *Iquitos*. Copyright by Irene Herrmann, 2004

2.4 Portraits and Dedications

Paul Bowles wrote several pieces which were dedicated to his closest friends and mentors. These included: *Constance Askew in the Garden*, *Two Portraits for Piano*, *Portrait of Five* and the *Prélude pour Bernard Suarès*.

In the case of *Constance Askew in the Garden*, this piece is dedicated to Bowles' friend, Constance Askew, who was the owner of an art gallery and salon in New York City. This piece was written in 1935 and recorded for the first time by Andrey Kasparov in 2016, on Naxos Records in the album entitled *Paul Bowles: Complete Piano Works Vol. I*.

The work *Two Portraits for Piano* includes the *Portrait of K.M.C.* and the *Portrait of B.A.M.* The first piece was written in 1935, while the second one was composed in 1934. Both of them were published by *Éditions de la Vespère* in New York City in 1935. *Portrait of K.M.C.* was dedicated to Bowles' friend, Kay Cohen, while *Portrait of B.A.M.* was devoted to the novel and film critic, Bruce Morissette. This last portrait was recycled by Bowles as No. 4 of the *Six Preludes for Piano*, published in 1947.

Portrait of Five was composed in 1935 and recorded for the first time in 2016, by Oksana Lutsyshyn, for Naxos Records in the album entitled *Paul Bowles: Complete Piano Works Vol. I*. This work is dedicated to his mentors and professors Aaron Copland, Roger Sessions, Virgil Thomson, George Antheil, and Israel Citkowitz.

The *Prélude pour Bernard Suarès* is the first piece of the work entitled *Four Miniatures*. This single movement was composed in 1932 and was dedicated to the son of his friend Carlos Suarez.

In general, these portraits share common features such as the use of fragmented phrases, the employment of pandiatonic harmonies, the use of polytonal passages, and the common utilization of ostinato figures in the accompaniment.

Regarding the use of fragmented structures, in these portraits Bowles often employs contrasting and short melodic ideas in each subsection. In *Portrait of B.A.M.*, for example, subsections a1, a2, and a3 use different motives that move sequentially, developing the melodic content in each subsection. In the following musical example (2.4.1), different motives from Section A are highlighted in order to illustrate the distinctive cells used in each subsection.

The musical score is divided into four systems, each representing a subsection of the piece. The first system, labeled 'Allegro' and 'J. 184', contains subsection 'a1 [mm. 1 - 4]' with 'Motive x' circled. The second system contains subsections 't1 [mm. 5 - 6]' and 'a2 [mm. 7 - 11]'. The third system contains subsection 'a3 [mm. 14 - 17]' and 't2 [mm. 12 - 13]'. The fourth system contains 'Motive z' circled. Various musical notations such as 'legato', 'staccato', 'mp', 'p', 'f', and 'sub. p' are used throughout the score to indicate performance style and dynamics.

Musical Example 2.4.1: *Portrait of B.A.M.* Copyright by Irene Herrmann, 2004

Another example of fragmented ideas appears in *Portrait of K.M.C.* This work uses five contrasting subsections, a1, a2, a3, a4, and a5. Each of these subsections is all built upon descending scale notes; but they contrast with each other in meters, dynamics, and ornamentation, as shown in Musical Example (2.4.2) :

Adagio a1 [mm. 1 - 6]

a2 [mm. 6 - 7]

a3 [mm. 8 - 10]

a4 [mm. 11 - 16]

a5 [mm. 17 - 21]

Musical Example 2.4.2 : *Portrait of K.M.C.* Copyright by Irene Herrmann, 2004

In the case of *Portrait of Five*, five contrasting sections each present character sketches for five of Bowles' friends and tutors:

Section A. Virgil Thomson

Section B. Aaron Copland

Section C. Roger Sessions

Section D. George Antheil

Section E. Israel Citkowitz.

Each of these sections has its own mood and character; but they all share the same meter and tempo marking. Section A presents a melody line in thirds followed by an accompaniment in ascending scales. These features and the indication "Virgil Thomson (smiling)" define the character of this section. Section B, which has the marking "Aaron Copland (remembering the world)," has a completely different mood and texture from Section A; this time, Section B employs big chords and octaves in a fortissimo dynamic. Section C's mood is defined by an ostinato line in the left hand, while the right hand presents hemiolas in intervals of fifths, sixths, and sevenths. This section bears the indication "Roger Sessions (looking careful and honest)." See Musical Example (2.4.3):

Virgil Thomson (smiling)

p Section A [mm. 1 - 14]

7

Aaron Copland (remembering the world)

subito *ff* Section B [mm. 15 - 21]

14

21 Roger Sessions (looking careful and honest)

Section C [*p* mm. 21 - 43]

Musical Example 2.4.3: *Portrait of Five*. Copyright by Irene Herrmann, 2004

In these portraits, Bowles often makes use of pandiatonic harmonies. In *Grove Music Online*,

“pandiatonicism” is defined in this way:

A term coined by Slonimsky (*Music since 1900*, 1938, rev. 4/1972 ; *Thesaurus of Scales and Melodic Patterns*, 1947) to denote the free use of several diatonic degrees in a single chord, the 6th, 7th or 9th being the most usual additions to the triad. Such added notes are usually placed in the treble, so that their positions as natural harmonics are emphasized. Pandiatonicism differs from polytonality in avoiding the superposition of different keys.⁸¹

⁸¹ Pandiatonicism (Interactive Factory, n.d.), <http://www.oxfordmusiconline.com/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000020799>.

In the following excerpt from *Constance Askew in the Garden*, Bowles uses harmonies that move around F# minor, E major, D major and, C# minor. From mm. 1- 9, the harmonies change every two measures; later, they change every bar. Over these harmonies, the upper line adds diatonic notes of each correspondent key, as seen in Musical Example (2.4.4):

Musical example 2.4.4: *Constance Askew in the Garden*. Copyright by Irene Herrmann, 2004

Another example of pandiatonic harmony takes place in *Portrait of Five*. In Aaron Copland’s passage (mm. 61 - 69), Bowles uses several diatonic degrees in single independent chords per beat, weakening the sense of a specific tonal center, as seen in Musical Example (2.4.5):

Musical Example 2.4.5: *Portrait of Five*. Copyright by Irene Herrmann, 2004

In the next passage, taken from *Portrait of B.A.M*, Bowles employs pandiatonic harmonies in a transitional passage, t1 (mm. 18 - 19). Here, different diatonic notes of A major are played together, creating dissonances and consonances in the passage, as shown in Musical Example (2.4.6):

Musical example 2.4.6: *Portrait of B.A.M*. Copyright by Irene Herrmann, 2004

Another important feature of these tribute pieces is the use of passages with polytonal characteristics. In the following Musical Example (2.4.7), taken from *Portrait of B.A.M*,

different harmonies are employed in each voice. The right hand, for instance, moves around a harmony of C# minor while the left hand uses chords of F major, E minor, and, D-Sharp minor, at a frequency of one chord per bar.

Musical Example 2.4.7: *Portrait of B.A.M.* Copyright by Irene Herrmann, 2004

Another example of superposition of tones appears in *Portrait of K.M.C.* In the last two measures of the piece, harmonies of C# minor in the upper voice and, in the left hand, C minor and later E minor blur together simultaneously. See Musical Example (2.4.8):

Musical Example 2.4.8: *Portrait of K.M.C.* Copyright by Irene Herrmann, 2004

Finally, another feature of the portraits by Bowles is the employment of ostinato figures in the accompaniment. In the *Prélude pour Bernard Suarès*, Bowles uses the same rhythmic pattern in the left hand during the whole piece. See Musical Example (2.4.9):

Andante ♩=106

Musical Example 2.4.9: *Prélude pour Bernard Suarès*. Copyright by Irene Herrmann, 2004

Ostinato patterns also appear in *Portrait of B.A.M.* Here, each theme uses a steady rhythmic pattern. In the following Musical Example (2.4.10), Subsection a4 uses repetitive rhythmic arpeggiated chords in ostinato in the left hand.

Musical Example 2.4.10: *Portrait of B.A.M.* Copyright by Irene Herrmann, 2004

2.5 Works arranged for piano by Paul Bowles

Paul Bowles transcribed some of his orchestral works into piano reductions. For Irene Herrmann, these arrangements provide surviving evidence of some of Bowles' orchestral pieces, which had been lost for decades.⁸² This is the case of the ballets *Johnny Appleseed* and *Apotheosis: a Dance for Welland Lathrop*. The other two orchestral piano transcriptions which are included in *Paul Bowles Collected Piano Works* by the editors Irene Herrmann and Benjamin Folkman are *El Indio* from the ballet *Pastorela* and, *Dance* from the zarzuela *The Wind Remains*.

The ballet *Johnny Appleseed* was written in 1940. Although all material from this piece had been lost, Bowles' piano reduction was recently found by the choreographer Welland Lathrop. The orchestral score of this piece is lost and no recordings have been discovered. This piece is described by Benjamin Folkman as a work where Bowles "intermixes his own hymnodic vein with elements of Coplandesque Americana and evocations of American Indian ritual."⁸³

The form of this piece is A, B, A, C, B, A. The sections here contrast with each other rhythmically and in character. The first section, for example, is an Andante in 3/4 meter; the piece includes bitonal episodes, while always keeping the metrical emphasis on the downbeats. The following excerpt is taken from the first measures of this work. The first four bars serve as an introduction, in which the left hand plays the notes B and G (either natural, flat or sharp), while the right hand plays diatonic notes in C major. See Musical Example (2.5.1) :

⁸² Folkman, Benjamin. "Www.PaulBowles.org." THE MUSIC OF PAUL BOWLES: Lost and Found Music: Two Dance Works

⁸³ Folkman, Benjamin. "Www.PaulBowles.org." THE MUSIC OF PAUL BOWLES: Lost and Found Music: Two Dance Works

Section A **Andante** **Paul Bowles**

Chromatic descendant seconds

Musical Example 2.5.1: *Johnny Appleseed*. Copyright by Irene Herrmann, 2004

Section B contrasts the above section. This time the meter is in 4/4 with a different articulation and rhythmic figuration. The section begins with a four-measures theme in sixteenth notes with silences of the same value interspersed. The cut articulation of this section plus the harmonic movement of both voices in diatonic notes of B-flat minor define the character of Subsection b1. See Musical Example (2.5.2):

mf Subsection b1 [mm. 33 - 36]

Musical Example 2.5.2: *Johnny Appleseed*. Copyright by Irene Herrmann, 2004

In the same Section B, the same Subsection b1 is restated but with a fuller texture and with a legato articulation of the upper line. See Musical Example (2.5.3):

Musical Example 2.5.3: *Johnny Appleseed*. Copyright by Irene Herrmann, 2004

Section C, in contrast to the sections above, uses a 5/4 meter with an ostinato rhythmic pattern in the bass. See Musical Example (2.5.4):

Musical Example 2.5.4: *Johnny Appleseed*. Copyright by Irene Herrmann, 2004

The ballet *Apotheosis: a Dance for Welland Lathrop* was written in 1946; the piano reduction was recently recovered by Mr. Lathrop. This work was recorded for the first time in 2016 by the pianist Oskana Lutsyshyn for Naxos Records in the album entitled *Paul Bowles Complete Piano Works Vol. 1*. This ballet uses style features such as quartal harmony, motivic development, and also rhythmic episodes in ragtime style.

The work opens with a theme with ascending and descending notes in the melodic line. Both the melody and the chords that form this first idea are based on quartal harmony, as appears in the following Musical Example (2.5.5):

Subsection a1 [mm. 1 - 6]

Maestoso

Paul Bowles

Musical Example 2.5.5: *Apotheosis: a Dance for Welland Lathrop*. Copyright by Irene Herrmann, 2004

The whole piece is based on this theme in fourths. In the following excerpt, for instance, the head of the motive of the initial theme is used in diminution in Subsection 2, creating a sequence. See Musical Example (2.5.6):

Musical Example 2.5.6: *Apotheosis: a dance for Welland Lathrop*. Copyright by Irene Herrmann, 2004

In the next section, Section C, the head of the original idea is reused one more time. Here, the theme is in 2/2 meter, with the marking “Playful,” and employs idioms of ragtime style. The bass line, for example, uses marked octaves on the strongest beats, one and three, and chords in two and four respectively. The melody, always marked staccato, uses accents over the weak beats, as seen in measures 52 to 55, see Musical Example (2.5.7):

Musical Example 2.5.7 *Apotheosis: a Dance for Welland Lathrop*. Copyright by Irene Herrmann, 2004

The first theme in Subsection a1 (see Musical Example 2.5.1), is restated almost literally at the end of the piece, as shown in the following Musical Example (2.5.8):



Musical Example 2.5.8: *Apotheosis: a Dance for Welland Lathrop*. Copyright by Irene Herrmann, 2004

Another piano arrangement of Bowles' orchestral work is *El Indio* from *Pastorela*. This ballet was commissioned by the dance impresario Lincoln Kirstein for the American Ballet Caravan. In this work, Bowles uses Mexican Indian folk idioms,⁸⁴ including dances that alternate irregular and regular meters, and melodies that move in parallel thirds, fourths, fifths and sixths.

In Section A, for instance, the piece uses a standard meter of 3/8 with accentuated figures in the first and second eighth notes of the bar. This section also employs duple figures over a 3/8 meter creating a variety of rhythmical contrasts, as it is seen in the next Musical Example (2.5.9):

⁸⁴ Campbell, Jennifer L. "The Music And Politics Of Pastorela (1941)." Paul Bowles - The New Generation: Do You Bowles?: 149-68.

Strict tempo. In one. $\text{♩} = 100$ **Paul Bowles**

Section A [mm. 1 - 17]

Musical Example 2.5.9: *El Indio* from *Pastorela*. Copyright by Irene Herrmann, 2004

Section B uses a theme in D major. This new melody moves in parallel intervals during the whole section over ascending arpeggios in ostinato in the bass line, see Musical Example (2.5.10):

Section B [mm. 18 - 31]

Musical Example 2.5.10: *El Indio* from *Pastorela*. Copyright by Irene Herrmann, 2004

The last section of the piece, Section C, uses a legato melody in C major with the same rhythmic figures in the accompaniment as the previous Section B. See following Musical Example (2.5.11):

Musical Example 2.5.11 *El Indio* from *Pastorela*. Copyright by Irene Herrmann, 2004

El Indio from *Pastorela* ends with a repetition of sections A and B, which gives the piece a form of A, B, C, A, B, A.

The work *Dance* is taken from the zarzuela *The Wind Remains*. This work was part of the Guggenheim Fellowship, through which Bowles was commissioned to write an opera. Bowles wrote instead a Spanish zarzuela in one act after a play of Federico Garcia Lorca. The piece premiere was conducted by Leonard Bernstein in the Museum of Modern Art of New York.

The piano transcription of *Dance* from *The Wind Remains* has the instrumentation marks of the composer. The work presents such style features as bitonal episodes, the use of

ostinato in the accompaniment line, and the reuse of transitional passages that become themes through the piece.

The work starts with a theme conceived for the oboe and flute. This duo passage forms harmonies in two different keys: the upper voice centers around notes in D-flat major, while the left hand, in Alberti-bass style, tends towards B-flat minor. See Musical Example (2.5.12):



The image shows a musical score for two instruments: Oboe and Flute. The tempo is marked 'Allegretto' and the composer is 'Paul Bowles'. The score is in 2/4 time and begins with a piano (*p*) dynamic. The Oboe part (top staff) features a melodic line with eighth notes, while the Flute part (bottom staff) provides a steady accompaniment of sixteenth notes in an Alberti-bass style. The key signature has one flat (B-flat minor/D-flat major).

Musical Example 2.5.12. *Dance* from *The Wind Remains*. Copyright by Irene Herrmann, 2004

The rhythmic structure of Section A is distinguished by steady sixteenth notes throughout the whole section. Section B employs a melody in eighth notes which is first used in the trumpets but later employed in parallel octaves in the winds, as is seen in Musical Example (2.5.13):

16 Section B

b1 [mm. 16 - 19]

20

mf b1' [mm. 20 - 23]

23

b2 [mm. 24 - 27]

Winds

ff

Trumpet (muted)

Musical Example 2.5.13. *Dance* from *The Wind Remains*. Copyright by Irene Herrmann, 2004

2.6 Other Piano Pieces (*Tamanar*, *Cafe sin Nombre*, *Carretera de Estepona* and *Guayanilla*)

This sub-chapter discusses pieces that are not grouped in the other categories selected for this research paper. These works are *Tamanar*, *Cafe sin Nombre*, *Carretera d'Estepona*, and *Guayanilla*. For each of these pieces, the world premiere occurred through Andrey Kasparov's recording for Naxos Records, the album entitled *Paul Bowles Complete Piano Works, Volumes I and II*. Almost all of these works were inspired by specific locations around the world. For instance, *Guayanilla* presumably refers to a village with this name in Puerto Rico, when the composer was living in the town of Barranquitas in 1933.⁸⁵ In the work *Tamanar*, also written in 1933, Bowles was inspired by the view of the Atlas Mountains on the way toward the village of Tamanar in Morocco. The piece *Carretera de Estepona* (Spanish for "Highway to Estepona") was composed in 1939, and refers to the village of Estepona in Spain.⁸⁶ Also in 1933, Bowles composed *Cafe sin Nombre* (Spanish for "Coffee without Name"). In the liner notes accompanying the album *Paul Bowles Complete Piano Works*, the pianist Andrey Kasparov says that Irene Herrmann found pictures of Bowles in the middle of the desert in Morocco with a signboard saying, "Cafe sin Nombre."⁸⁷

Among these works, important style features include multiple changes of mode within a single piece, the absence of meter indications, the use of harmonies with pandiatonic and bitonal principles, and the exploration of atonal techniques.

⁸⁵ Duarte, Anabela, "Paul Bowles - the New Generation: Do You Bowles?": Essays and Criticism. (Amsterdam: Rodopi, 2014): 69 - 183.

⁸⁶ Crandall, "The Published Piano Music by Paul Bowles": 22

⁸⁷ Invent Piano Duo, "Paul Bowles Complete Piano Works," recorded 2016, Naxos Records.

Regarding frequent changes of mode within a single piece, works such as *Carretera d'Estepona* and *Cafe sin Nombre* are good examples. The following excerpt is taken from the first measures of *Carretera de Estepona*. Here, as in the rest of piece, the harmonies avoid establishing a single tonal center. The piece starts with block chords of A-flat major, A major, and then B-flat minor, followed by a passage in A-flat major in measure 2. In this bar, the melody and the accompaniment emphasize the diatonic notes of A-flat major; however, immediately in m. 3, the piece starts moving to C# minor and then, in bar 4, to C# Phrygian. See Musical Example (2.6.1):

Allegretto **Paul Bowles**

A-flat A B-flat minor A-flat

C # minor C # Phrygian

Musical Example 2.6.1: *Carretera de Estepona*. Copyright by Irene Herrmann, 2004

In the next Musical Example (2.6.2), in mm. 7-8 from the same piece, the mode moves from C# minor to A major with seventh. In bars 9 and 10, scales of Phrygian-dominant of E appear.

Musical Example 2.6.2: *Carretera de Estepona*. Copyright by Irene Herrmann, 2004

Various combinations of Phrygian scales are very common in Spanish flamenco music, according to *Grove Music Online*:

“As in the popular music of Andalusia, the scales used for flamenco mostly exhibit an affinity for three principal types: firstly, the medieval Phrygian (or Greek Dorian); secondly, a modified scale resembling the Arab maqām Ḥijāzī; and thirdly, a bimodal configuration alternating between major and minor 2nds and 3rds (ex.1). The melodies are predominantly diatonic, with occasional leaps of 3rds and 4ths, and the Phrygian cadence (A–G–F–E) is a common feature.”⁸⁸

Because of the bitonal techniques in *Cafe sin Nombre*, the continuous changes of modes occur in the each of the voices horizontally. In the following Musical Example (2.5.3), the upper voice starts in the mode of E minor in the first measures, but in bar 5 it temporarily moves to C minor, and later to D Dorian in m. 8. The line that follows in bars 9 to 12 employs a descending chromatic scale in the inner voice. Regarding the left hand, the harmonies move independently with no tonal functions, but with chords that are related to each other by step, either half-step or whole-step, as seen in the following Musical Example (2.6.3):

⁸⁸(Katz, Flamenco.)

Allegro **Paul Bowles**

E minor scale C minor mode D dorian mode

legato f mp f

G minor F# minor F minor G minor

Chromatic passage

8 3/8 3/8

F minor G minor F minor

Musical Example 2.6.3: *Cafe sin Nombre*. Copyright by Irene Herrmann, 2004

Tamanar and *Guayanilla* display no time signature. In *Tamanar*, a work which was lost for four decades and recovered three years before Bowles died, the composer was emphatic in his last years to keep the free time style on this piece. Benjamin Folkman, the editor of *Tamanar*, says the following regarding this topic:

One notational peculiarity was Bowles's decision to dispense with time-signatures in *Tamanar* despite its continually shifting meters. Evidently he felt that the work's steady quarter-note pulsation provided all the guidance the player needed. The only detail, in fact, that might trip up some pianists is the quirky, and not particularly convincing, rhythm of measure 112.⁸⁹

In the designated bar, the quarter-note pulsation is interrupted by a 3/8 bar. Subdivision into eighth notes could be the easiest way to solve this problem (see Musical Example 2.6.4):

⁸⁹ Folkman, Benjamin. "Tamanar by Paul Frederic Bowles." PAUL BOWLES' MUSIC: Program Note for *Tamanar*.

Musical Example 2.6.4: *Tamanar*. Copyright by Irene Herrmann, 2004

The work *Guayanilla* also employs the concept of free metrical writing. Bowles indicates *Rubato* and *Larghetto* at the beginning of the work, with quarter note equal to 72. These indications provide stylistic guidance for the performer in this freely notated piece. See Musical Example (2.6.5):

Musical Example 2.6.5: *Guayanilla*. Copyright by Irene Herrmann, 2004

Regarding the harmony, some of these pieces use bitonal principles, occasionally with pandiatonal harmonies. However, in *Tamanar*, which is a rare exception in Bowles' output for solo piano, he employs atonal techniques.

In *Guayanilla*, for example, the harmony moves in a succession of chords which are connected to each other by a whole or half step. The following excerpt shows the principal bass pattern, followed by theme A. The left hand employs arpeggios in which the harmonic pulse changes every measure. The notes played in this voice use the diatonic scales of each chord, this being one of the principles of pandiatonicism. The right hand in mm. 30-32 moves around the tones suggested; but the left hand in mm. 32-34 switches to C# minor, creating a bitonal effect with the bass. See Musical Example (2.6.6):

Musical Example 2.6.6: *Guayanilla*. Copyright by Irene Herrmann, 2004

The piece *Tamanar* uses atonal techniques. The work starts with three blocks of chords, in which three different series (called here x,y, and z) appear. These series are separated from each other by block chords, as indicated in the next Musical Example (2.6.7):

Section A
[mm. 1- 15] *Moderato* ♩ = ca. 116 Paul Bowles

7

14 Section A repeats

Musical Example 2.6.7: *Tamar*. Copyright by Irene Herrmann, 2004

In the middle section, the heads of the series are treated in canonic procedures and in diminution, as seen in Musical Example (2.6.8):

60 *pp* *leggiere* taken from x

65

Musical Example 2.6.8: *Tamanar*. Copyright by Irene Herrmann, 2004

After a climactic Section C, in mm. 117-128, the work ends with the restatement of the first series, as seen in the following Musical Example (2.5.9):

The image displays two systems of musical notation for Musical Example 2.6.9. The first system, starting at measure 127, features a piano part with a treble and bass clef and an organ part with a single bass clef. The piano part begins with a *ffz* dynamic marking and includes a section labeled 'Section A' with a *mf* dynamic. The organ part has a *ffz* dynamic marking. The tempo is marked 'Tempo I'. The second system, starting at measure 132, continues the piano part with a 'y (in canon)' marking and a *morendo* instruction. The organ part includes an '8^{vb}' marking. The score concludes with a final note in the piano part.

Musical Example 2.6.9: *Tamanar*. Copyright by Irene Herrmann 2004

Conclusion

Bowles' surviving compositional output for solo piano consists of short character pieces. Even the larger forms, such as his sonatinas and the sets of miniatures and preludes, are combinations of short movements. In these pieces, Bowles employs Neoclassical style features, including symmetrical phrases, the use of ostinato patterns and Alberti-bass lines in the accompaniment, melodies with classical contours, and motivic development techniques through which themes and episodes are derived from previous small cells.

Another important feature of Bowles' piano-solo music is that he incorporates idioms taken mostly from Spain, Latin America, and the United States. For instance, he employs various types of Phrygian and harmonic-minor scales, which are very common in flamenco music, in order to evoke the flavors of Spain in his piece *Carretera de Estepona*. In Bowles' Latin American pieces, he uses dance-type rhythms, quirky meters, and frequent changes of regular and irregular meters; all these elements are borrowed from the traditional folk dances of various Hispanic countries. Bowles also chooses melodies that several voices moving in parallel intervals, a very traditional feature in Latin American music. In Bowles' piano pieces, the influence of American music mostly appears through the inclusion of jazz idioms such as ragtime-style accompaniments, pentatonic scales, chromatic ornaments, and chords with extensions of ninth, eleventh and thirteenth.

Another important feature of Bowles' piano-solo pieces is that he frequently reuses subsections of material, sometimes slightly varied, including them within later sections of the same piece. Bowles usually inserts omits some of the bars when he reinserts these passages throughout the works. He also alters elements of the initial subsection, such as melody, harmony, texture, or rhythm.

In Bowles' piano-solo output he often alters the tempo when a new section begins. He also frequently varies the tempo at the conclusion of sections. For instance, Bowles often marks *ritardando*, *smorzando*, or *accelerando* near the end of a section.

Regarding texture, Bowles' piano works are mostly homophonic, with a few contrapuntal episodes. Free uses of canon and fugue technique appear in pieces such as the *Sonatina Fragmentaria* and *Tamanar*.

Harmonic procedures in Bowles' piano music include tonal, modal, bitonal, polytonal, and pandiatonal techniques; in some cases, Bowles also uses quartal and quintal harmony. The piece called *Tamanar* is the only work in which Bowles explores atonal techniques.

Throughout Bowles' piano-solo output, about a third part of the works' titles correspond to names of places or towns which Bowles visited during his lifetime as a traveler. Approximately a fifth of Bowles' pieces are tributes to his friends and mentors. In addition, about two thirds of Bowles' pieces bear Spanish titles, demonstrating his interest in Hispanic culture and also in the language, which Bowles spoke fluently.

Throughout his piano-solo output, Paul Bowles recycles entire movements in two instances. He reuses the second movement of the *Sonatina Fragmentaria* as *Prelude V* in the *Six Preludes for Piano*. Bowles also copies the *Portrait of B.A.M.*, from the *Two Portraits for Piano*, as *Prelude IV* of the *Six Preludes for Piano*.

These pieces offer unusually interesting material for study, for teaching, and for performance. Thanks to the work of many musicians, the piano compositions by Paul Bowles are now available as never before. Many rewards await those who decide to explore them.

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