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AN ANALYSIS AND DISCUSSION OF
RAY E. LUKE'S SONATA FOR FLUTE AND PIANO

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in partial fulfillment of the requirements for the

degree of

Doctor of Musical Arts

By

AMY I. ZUBACK
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AN ANALYSIS AND DISCUSSION OF
RAY E. LUKE'S SONATA FOR FLUTE AND PIANO

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

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In memory of my parents

Melvin and Bonnie T. Zuback

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The opening epigraph is from Rick Rogers, "Ray Luke—Making His Mark on 20th-Century Music," *Sunday Oklahoman*, 22 January 1989.

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ABSTRACT

Ray E. Luke (b. 1928) has flourished at the heart of Oklahoma City's musical life for five decades and has distinguished himself as a respected conductor, revered teacher, and award-winning composer. This study includes basic biographical information about Ray Luke, insight into the composer's thinking about music and his work, and an analysis of the Sonata for Flute and Piano (1999), which was commissioned by the author and the Oklahoma Flute Society. The Performer's Guide to the Sonata (appendix A) brings together commentary from the flutists who have performed the piece thus far, and the Annotated Chronology of Works (appendix B) documents detailed information about Luke's oeuvre, including publishers, instrumentation, details of first performances, and recordings. Two additional listings, the Compositions by Genre and the Discography (appendices C and D), complete the document.

The analytical discussion of the Sonata for Flute and Piano and the background information about the composer offer assistance to performers in the interpretation of Ray Luke's music. Since most of Luke's works are self-published and not widely available, this document facilitates the introduction of his music to flutists and other musicians. Ultimately, this essay documents the artistic contribution of one of Oklahoma's most prominent musicians and contributes to the historical record of culture in Oklahoma.

INTRODUCTION

I would simply hope that my music is the kind that will cause a person to listen to it.

Ray E. Luke

Described by *Fanfare* magazine as a “composer who knows exactly what he has to say,”¹ Ray Luke (b. 1928) has flourished at the heart of Oklahoma City’s musical life for five decades and has distinguished himself as a respected conductor, revered teacher, and award-winning composer. Listed among his numerous awards for composition are the *Premier Prix* of the Queen Elisabeth of Belgium International Composition Competition for Concerto for Piano and Orchestra (1969) and First Prize in the Rockefeller Foundation/New England Conservatory Competition for a new opera by an American composer for *Medea* (1978). Acclaimed conductor Luis Herrera de la Fuente praises Luke’s work for its remarkable architecture and describes it as profound with “no effects, just music.”² Reviewers cite “his gift for rhythmic vitality . . . [and] mastery of tonal coloration in orchestration”³ and his ability to use modern devices to create “lucid music that is exquisitely beautiful.”⁴

¹ Paul Snook, “Classical Hall of Fame,” review of Louisville Orchestra recording of Luke Symphony No. 2, *Fanfare*, 3 no. 5 (March 1980): 224.

² Rick Rogers, “Maestros Working on Concert Premiere,” *Daily Oklahoman*, 14 August 1992.

³ Catherine Paulu, “Symphonic Dialogues for Violin, Oboe, and Chamber Orchestra by Ray Luke,” *To The World’s Oboists* 3, no. 2 (August 1975), accessed 29 January 2003, available from <http://idrs.colorado.edu/Publications/TWOboist/TWO.V3.2/symphonicdialogues.html>; Internet.

⁴ James Boeringer, “World Premiere Major Success,” review of Oklahoma City Symphony Orchestra concert, 23 February 1964, featuring the premiere of Symphony No. 3, *Daily Oklahoman*, 24 February 1964.

As Professor of Music at Oklahoma City University (OCU) from 1962 to 1997, Luke taught theory and composition and served as conductor of the orchestra, band, and opera productions. Former students, now scattered across Oklahoma and the United States, recall him fondly and with awe, and nearly always recount an event with Dr. Luke that significantly affected their careers. While always citing teaching as his primary activity, he also loved to conduct and had a long association with the Oklahoma City Symphony Orchestra as its Associate Conductor and later as interim Music Director.

Composing is something he did, and still does, for himself. His catalog currently numbers eighty-three works and includes every genre: four symphonies and many other works for orchestra, three operas, concerti and concerto-type works, chamber music, choral music, and educational pieces for concert band. Hearing the first performance of a work has always been more important to Luke than publishing it, and he admits to a somewhat casual approach on his part toward publishing and promoting his music because of his many other obligations.⁵ Even with such a large portion of his work devoted to major orchestral compositions, a challenging genre for new-music performance, Luke has heard all but two of his works performed.⁶ Performance opportunities often came unexpectedly and Luke wrote many pieces with no hope of performance, including the prize-winning Piano Concerto and the opera *Medea*.

My awareness of Ray Luke began as a child through regular attendance at Oklahoma City Symphony Orchestra concerts, Oklahoma City's Lyric Theater, and productions at Oklahoma City University. Later, as a student at OCU, I performed in the

⁵ Ray Luke, interview by author, audio recording, Oklahoma City, OK, 25 January 2007.

⁶ *Toccata for Piano* (2001) and *Flourish and Hyper-Excursions* for clarinet, percussion, and piano (2004).

band and orchestra under Dr. Luke and attended classes that he taught. During my undergraduate study, I chanced upon a recording of his Concerto for Bassoon and wished that he would write a similar work for flute. Several years later, I realized I could commission such a piece, to which he readily agreed. My father suggested a piece for flute and piano rather than a concerto because of the performance logistics involved. The commission evolved into a request for a composition for flute and piano of about fifteen minutes in length. Commissioning funds were provided through a grant from the Brannen-Cooper Fund and donations from Oklahoma City University's School of Music and Performing Arts, The Oklahoma Flute Society, and individual donors.⁷ I had the pleasure of performing the premiere of Ray Luke's Sonata for Flute and Piano (1999) with pianist Digby Bell at the University of Oklahoma on 29 August 1999. Subsequent performances to date have been presented by Eleanor Duncan Armstrong, flute, with Kathy Gattuso Cinatl, piano, 24 September 2000 (the Pennsylvania State University); Parthena Owens, flute, with Peggy Payne, piano, 22 October 2000 (Oklahoma City University); Amy Zuback, flute, with Samuel Magrill, piano, 12 August 2001 (Oklahoma City), 16 August 2001 (National Flute Association Convention, Dallas), and 17 January 2003 (Cameron University, Lawton, OK); and Valerie Watts, flute, with Jeongwon Ham, piano, 26 January 2004 (University of Oklahoma).

⁷ The Brannen-Cooper Fund is a division of Brannen Brothers Flutemakers, Inc. of Woburn, MA. In accordance with the grant agreement, a copy of the Sonata was placed in the National Flute Association library, housed at the University of Arizona. Mark Edward Parker was Dean of the Margaret E. Petree School of Music and Performing Arts at Oklahoma City University at the time of the commission. Individual donors to the commission included Dan and Eleanor Duncan Armstrong, Alma Churchill, John Edwards, Leonard Garrison, Jackie Gilley, Cynthia and Tim Martin, Tim E. and Georgia Martin, Juliana Overmier, Roger and Parthena Owens, Gwen C. Powell, Janet Romanishin, Christine Smith, Joan L. and Jerry Neil Smith, Helen Spielman, Valerie Watts, Patsy Wylie, and Melvin and Bonnie Zuback.

The present study includes basic biographical information about Ray Luke, insight into the composer's thinking about music and his work, and an analysis of the Sonata for Flute and Piano. The Performer's Guide to the Sonata (appendix A) brings together commentary from the flutists who have performed the piece thus far, and the Annotated Chronology of Works (appendix B) documents detailed information about his oeuvre, including publishers, instrumentation, details of first performances, and recordings. Two additional listings, the Compositions by Genre and the Discography (appendices C and D), complete the document.

The analytical discussion of the Sonata for Flute and Piano and the background information about the composer offer assistance to performers in the interpretation of Ray Luke's music. Luke speaks of music as "a temporal art form [in which the composer's task is to] draw the listener through a certain period of time" and of "controlling the energy that flows within that time span [in order to] capture the listener for however many minutes."⁸ A better understanding of his compositional techniques and personal philosophy should enhance the performer's ability to "capture the listener."

Since most of Luke's works are self-published and not widely available, this document facilitates the introduction of his music to flutists and other musicians. A copy will be provided to The National Flute Association for display in the convention Resource Room, a collection of academic publications on flute-related topics, and to Oklahoma City University's Dulaney-Browne Library archive of Luke's complete works.

⁸ Rick Rogers, "Composer's Work Sounds So Suite," *Sunday Oklahoman*, 9 September 1990.

Ultimately, this essay documents the artistic contribution of one of Oklahoma's most prominent musicians and contributes to the historical record of culture in Oklahoma.

No other in-depth study of Ray Luke's life or work exists. Brief biographical entries appear in the *ASCAP Biographical Dictionary*, *Baker's Biographical Dictionary of Musicians*, *Contemporary American Composers*, *International Who's Who in Classical Music*, and the *American Music Handbook*. Ewen's *American Composers: A Biographical Dictionary* contains a more extensive article.⁹ A few detailed newspaper interviews touch on his compositional technique and philosophy,¹⁰ and numerous newspaper and journal articles document premieres and acknowledge Luke's awards. These articles, along with conversations with Ray Luke and his wife Faye, supplied the biographical information for this study.

The analytical methods are admittedly personal and eclectic. Approached from my vantage point as a performer and listener, and as one already convinced that the Sonata does meet the composer's objective of compelling the listener, my analysis seeks to discover the compositional techniques behind the Sonata's aural effect, continuity, and cohesiveness. The analysis of the first movement focuses on the source of the pitch

⁹ American Society of Composers, Authors and Publishers, *ASCAP Biographical Dictionary*, comp. Jaques Cattell Press, 4th ed. (New York and London: R. R. Bowker Co., 1980), s.v. "Luke, Ray Edward"; Nicholas Slonimsky, ed., *Baker's Biographical Dictionary of Musicians*, 8th ed. (New York: Schirmer Books, 1992), s.v. "Luke, Ray"; E. Ruth Anderson, ed., *Contemporary American Composers: A Biographical Dictionary*, 2d ed. (Boston: G. K. Hall, 1982), s.v. "Luke, Ray"; David M. Cummings, ed., *International Who's Who in Classical Music*, 18th ed. (London: Europa Publications, 2002), s.v. "Luke, Ray"; Christopher Pavlakakis, *The American Music Handbook* (New York: The Free Press, 1974), pp. 115, 343; David Ewen, ed., *American Composers: A Biographical Dictionary* (New York: G. P. Putnam's Sons, 1982), s.v. "Luke, Ray Edward." Citations of birth year are incorrect in Slonimsky, Anderson, and Cummings.

¹⁰ Most notably: Rogers, "Composer's Work Sounds So Suite"; idem, "Ray Luke: Making His Mark on 20th-Century Music," *Daily Oklahoman*, 22 January 1989; and W. U. McCoy, "The Making of a Composer," *Sunday Oklahoman*, 15 July 1979.

language, descriptions of themes and how they interact, and the use of motives derived from these themes. The discussion of the second movement includes a comparison of the pitch and motivic structures of the first two movements and explores new motivic ideas, textures, and cadential resolutions. Formal construction, variation, and rhythm comprise the central topics of study for the third movement. While certainly not an exhaustive investigation, the analysis succeeds in shedding light on an array of musical devices used by a master composer.

This study does not provide a comprehensive biography of Ray E. Luke nor does it discuss in detail works other than the Sonata, although his other compositions are referenced where appropriate. Analytical observations are limited to the work itself, with no attempt to trace a pattern of influence of a particular teacher or school of composition or to categorize Luke's compositional style in terms of a group of composers. As the study focuses on Luke's work as a composer, references to his careers as conductor and educator are only made as they relate to his compositions or as background information. Further studies could investigate these other two aspects of his career or any genre of his compositions: orchestral, band, choral, dramatic, or chamber music for specific groups. In addition to the Sonata for Flute and Piano, the other chamber works with flute that could be studied individually or as a group include the Woodwind Quintet (1958), Suite for Twelve Orchestral Winds (1962), *Two Odes* for Mezzo-Soprano, Flute, and Piano (1965), Trio for Flute, Clarinet, and Piano (1974), Septet for Winds and Strings (1979), and *Four Scenes for Eight Flutes* (1993). Other areas of particular interest might include the bassoon works (the concerto and several chamber pieces), the Trumpet Concerto and

other works for brass, or the many concerti and concerto-type pieces. (See appendices B and C for further information.)

CHAPTER 1

LIFE AND WORK

Born on 30 May 1928 in Fort Worth, Texas, Ray Edward Luke showed an interest in music at an early age. He began piano studies at age five, and trumpet, which became his primary instrument, at the age of eight. He performed as a boy soprano for community events and began performing trumpet professionally in jazz and dance bands at age fourteen. “Talent,” he says, “is mainly hard work and someone pushing.”¹ Luke credits his supportive parents for doing the “pushing,” especially his father whose job it was to drive him to lessons and rehearsals.

He attended Fort Worth public schools and then continued his performance studies at Texas Christian University (TCU) with Keith Mixon, piano, and Joseph Cinquemani, trumpet. During college, he performed with the Fort Worth Opera Orchestra and the Fort Worth Symphony. At TCU, he studied theory and composition with Ralph Guenther and arranging with Leon Breedon. Arranging came easily to him, and he found himself busily scoring for dance bands, but he was tentative about composing.² He completed his Bachelor of Music degree in 1949, and received his Master of Music degree in theory in 1950, both from TCU.

¹ Hassell Bradley, “Composer, Family Build Atmosphere for Creativity,” *Sunday Oklahoman*, 11 December 1966.

² David Ewen, ed., *American Composers: A Biographical Dictionary* (New York: G. P. Putnam’s Sons, 1982), s.v. “Luke, Ray Edward.”

His early positions were as instrumental music director at Granbury, Texas, public schools, Atlantic Christian College in Wilson, North Carolina, and East Texas State University in Commerce, Texas. He married Virginia Faye Smith on 11 April 1952. In 1957, they moved to Rochester, New York, where he entered the doctoral program in music theory at the Eastman School of Music.

The faculty at Eastman encouraged him to take the advanced composition and orchestration classes with Bernard Rogers although Luke felt unprepared for work at this level. Rogers recognized Luke's ability and insisted that he stay in the class, and later encouraged him to change his major to composition. "That was an awakening for me, studying at Eastman with Bernard Rogers."³ Luke felt stimulated and supported by his fellow students and the faculty. He described it as "the kind of environment where you can surpass yourself."⁴ His early works were enthusiastically performed by student ensembles and he was commissioned to write music for a Canadian television documentary series.⁵ Luke remained a theory major, but chose to write a composition for his thesis. Howard Hansen conducted the Eastman-Rochester Orchestra in the premiere of his Symphony No. 1 (1959). He completed his Ph.D. in 1960.

The symphony and another early work, *Suite for Orchestra* (1958), were chosen for placement in the Fleischer Collection in Philadelphia where the symphony was discovered by Guy Fraser Harrison, then Music Director and Conductor of the Oklahoma

³W. U. McCoy, "The Making of a Composer," The Sunday Oklahoman, 15 July 1979.

⁴ Ibid.

⁵ *Royal Canadian Mounted Police* by Crawley Films, Ltd., Ottawa, Canada, CBC and BBC, co-producers, 1959-60.

City Symphony Orchestra.⁶ Harrison was known for his support of contemporary composers, and his interest in Luke's music was the beginning of a long relationship between the two. Luke had returned to teaching in Texas when Harrison called him to inquire about performing the symphony. It was recorded 27 March 1960 by the Oklahoma City Symphony Orchestra and broadcast over the Mutual Broadcasting System 10 April 1960.⁷ Following that, Harrison conducted over twenty performances of Luke's works, including ten premieres between the years 1963-73.⁸ "Ever since I have known of Dr. Luke's music, I have been happy to perform anything that he has written."⁹ Harrison also encouraged Luke to apply for the position of Professor of Music at Oklahoma City University, a post that he held from 1962 until his retirement in 1997. Luke frequently expresses his gratitude for Harrison's support. In a 1969 interview, he said, "All the good things that have happened to me in the past ten years can be traced directly to Dr. Guy Fraser Harrison."¹⁰

Luke's duties at Oklahoma City University included Composer-in-Residence, Professor of Theory and Composition, Chair of the Instrumental Music Division, and Conductor of the University Orchestra, Band, and Opera Productions. He conducted eighty-two different operas and musicals at Oklahoma City University and was Music

⁶The Edwin A. Fleisher Collection of Orchestral Music, a division of the Free Library of Philadelphia, is the world's largest lending library of orchestral performance material. (Free Library of Philadelphia website, accessed 23 March 2007; available from <http://libwww.library.phila.gov/collections/collection;Internet>.)

⁷ Harriet (Mrs. James H.) Ross, letter to Ray Luke, 23 March 1960. The recording was also broadcast over KTOK, Oklahoma City, on 3 April 1960 and WNYC, New York City, on 12 June 1960.

⁸ Symphonies Nos. 2-4; *Symphonic Dialogues for Violin, Oboe, and Orchestra*; Concerto for Bassoon; *Fanfare for Orchestral Winds and Percussion*; *Second Suite for Orchestra*; Concerto for Piano (American premiere); *Incantation for Violoncello, Harp, and Strings*; *Compressions*.

⁹ "Symphony Slates Concert Premiere," *Daily Oklahoman*, 9 January 1969.

¹⁰ Jon Denton, "OCU Composer '1 in 50,000,'" *Daily Oklahoman*, 6 December 1969.

Director for the first five years of Lyric Theater (1963-67), Oklahoma City's summer stock musical theater. After five years as Associate Conductor of the Oklahoma City Symphony (1968-73), the symphony board chose Luke as interim Music Director and Resident Conductor for the 1973-74 season, to follow the retirement of Guy Fraser Harrison. He received accolades both for his development of the orchestra and for his innovative "590 Series," a special series of concerts featuring infrequently heard works for chamber orchestra presented in the unusual venue of the Oklahoma Theater Center.¹¹ Many hoped he would retain the post permanently, but Luke accepted the position with the understanding that he wanted to return to teaching and composing the following year.¹² However, he did return to the podium of the Oklahoma Symphony Orchestra in 1978-79 as Co-Principal and Guest Conductor to assist Luis Herrera de la Fuente during his inaugural season.¹³

Despite such a busy conducting and teaching schedule, Luke's compositional output was substantial. He claims he could stay up all night composing and never tire from it. He also made good use of idle moments during opera rehearsals at the university: "I would take my score and put it up on the stage and write when I wasn't needed."¹⁴ Three visits to the MacDowell Colony in Peterborough, New Hampshire,

¹¹ Named after the seating arrangement in the small theater of the Oklahoma Theater Center.

¹² John Acord, III, "Luke Takes Interim Symphony Post," *Sunday Oklahoman*, 7 October 1973.

¹³ The Oklahoma City Symphony Orchestra was renamed the Oklahoma Symphony Orchestra in 1975. Luis Herrera de la Fuente was Music Director of the Oklahoma Symphony Orchestra 1978-88.

¹⁴ Ray Luke, interview with author, unpublished transcription of audio recording, Oklahoma City, OK, 3 February 2007.

provided solitude for writing.¹⁵ Luke felt quite honored by the Oklahoma City MacDowell Club's sponsorship of his first visit in 1965, and by the invitation from the director of the artists' colony for his subsequent visits in 1968 and 1970.¹⁶ Major works written by 1970 include Symphonies Nos. 2-4; the Bassoon Concerto, which garnered praise from the double-reed community and was recorded by Leonard Sharrow; *Second Suite for Orchestra*, which won First Prize in the 1967 Oklahoma Arts and Humanities Council Symphonic Composition Competition; and the Piano Concerto, which launched Luke's international reputation when it received the *Premier Prix* in the Queen Elisabeth of Belgium International Competition in Composition.¹⁷

Written without a commission or even performance in mind, Luke entered the Piano Concerto "on a lark" at the last minute, with only the hope of some feedback from the judges.¹⁸ The prize, which included two gold medals and a cash award of \$2000, was presented to Luke by Belgian Ambassador Walter Loridan at a ceremony in Washington, D. C. The competition performance on 26 November 1969 featured Claude-Albert Coppens, piano, performing with *l'Orchestra National de Belgique* under the direction of Michaël Gielen. For the American premiere, Dr. Harrison invited acclaimed British pianist John Ogden to perform with the Oklahoma City Symphony Orchestra. The

¹⁵ Works written at the MacDowell Colony: *Symphonic Dialogues*; Concerto for Bassoon; Concerto for Piano; *Incantation for Violoncello, Harp, and Strings*; *Introduction and Badinage*; *Symphonic Songs for Mezzo-soprano and Orchestra*; *New England Miniatures*; *Concert Overture ("Summer Music")*.

¹⁶ Bradley, "Composer, Family Build Atmosphere."

¹⁷ Established since 1951 after the initial introduction in 1937 was interrupted by the war, the Queen Elisabeth Competition is a highly regarded international venue for young professional violinists, pianists, singers, and composers. Performance categories rotate every three years; the composition category began in 1953 and has taken various formats. Currently it is biennial, and the winning composition (for violin or piano with instrumental ensemble) becomes the required piece for the final round of the next violin or piano competition. (Queen Elisabeth International Music Competition of Belgium website, accessed 25 July 2006; available from <http://www.concours-reine-elisabeth.be/en/>; Internet.)

¹⁸ Denton, "OCU Composer '1 in 50,000.'"

performance on 18 October 1970 was celebrated by the Oklahoma City arts community and warmly reviewed by the press.¹⁹

By this time, the Lukes had two children, Lisa and Jeffrey, and were happily rooted in Oklahoma City. In turn, Oklahoma City University, the Oklahoma arts community, and the press proudly adopted them as Oklahomans. “His widespread success as a conductor, teacher and composer since coming to Oklahoma City has made him a local native, as well as bringing honor to the city and state, and stimulating the cultural development of both.”²⁰ Several newspaper interviews appeared during the 1960s and 1970s, all describing him as a modest and private man who put his family first and accepted his many awards with humility.²¹ Governor Dewey Bartlett named Luke “Oklahoma Musician of the Year” in 1970 and he received the Oklahoma Governor’s Arts Award in 1979 from Governor George Nigh. When asked why a musician of his stature chose to remain in Oklahoma, he responded, “Where else could I have so much?” referring to his position at OCU (where the duties specifically did *not* include a marching band, but did include conducting opportunities and time for composition), his appointment with the Oklahoma City Symphony, and most of all, performance outlets for his music.²²

In 1978, Luke’s opera *Medea* (1978, libretto by Carveth Osterhaus after *Euripedes*) won First Prize in the Rockefeller Foundation/New England Conservatory

¹⁹ Skip Largent, “Ray Luke Concerto Worth Waiting For,” *The Oklahoma Journal*, 19 October 1970; and H. Matsaert, Consul General of Belgium, letter to Ray Luke, 27 November 1970.

²⁰ Helen Roberts, program notes from Oklahoma Symphony Orchestra program, 23/25 November 1980.

²¹ Most notably: Bradley, “Composer, Family Build Atmosphere”; Steve Dimick, “Ray Luke: Composer, Arranger, Conductor, Educator,” *Oklahoma Journal*, 27 June 1973; McCoy, “The Making of a Composer.”

²² Aline Jean Treanor, “‘Lucky Accidents’ Fill Lyric Conductor’s Life,” *Oklahoma City Advertiser*, 10 June 1965.

Competition for a new opera by an American composer. The New England Conservatory Opera Theatre presented the premiere in Boston, 3-5 May 1979, with the composer conducting. Like the Piano Concerto, Luke wrote the opera purely because it was a project he wanted to do, this time in collaboration with his friend and colleague at OCU, Carveth Osterhaus. Shortly after they completed the work, Kay Creed, also an OCU professor and Osterhaus's wife, noticed the competition announcement. Since the opera happened to meet the requirements of the competition, Luke submitted it.²³ Chosen from fifty entries and described by David Bartholomew, stage director of the New England Conservatory Opera Theater, as "a beautiful piece of musical theater," the opera received enthusiastic audience response and a seven-minute ovation.²⁴ Director David Bartholomew and New England Conservatory music director James Gardner both indicated they were quite pleased with the piece and the performance.²⁵ However, the Boston area press wrote stinging reviews that criticized the music, the libretto, and even the judges of the competition.²⁶ *Medea* received its second performance at Oklahoma City University, 20-22 November 1981, under the direction of Osterhaus and Luke.

Other major orchestral works since 1970 include *Compressions* (1972), for orchestra and electronic tape; *Tapestry* (1975), a ballet commissioned by the Oklahoma City Metropolitan Ballet Company; *Plaintes and Dirges*, for mixed chorus and orchestra (1982), commissioned by the Oklahoma Symphony Orchestra under Luis Herrera de la Fuente; *Sinfonia Concertante for Double Symphony Orchestra* (1989), premiered by

²³ Kay Creed, interview by author, unpublished transcription, Edmond, OK, 27 July 2000.

²⁴ "Medea Slated for Boston," *Sun Chronicle* (Attleboro, MA), 18 April 1979.

²⁵ W. U. McCoy, "Boston Pros, Crowd Love Luke's Opera," *Saturday Oklahoman and Times*, 5 May 1979.

²⁶ Ellen Pfeiffer, "Opera Contest Winner 'Medea' Loser in Premiere," *Boston Herald*, 4 May 1979; and Richard Dyer, "Medea Full of Good Intentions Never Realized," *Boston Globe*, 5 May 1979.

Herrera de la Fuente and the *Orquesta Sinfonica de Mineria* at the Mineria Festival in Mexico City, 23 August 1992; two one-act operas, *Drowne's Wooden Image* (1993) and *Mrs. Bullfrog* (1994), after stories by Nathaniel Hawthorne; and Concerto for Trumpet and Orchestra (2000), premiered by the composer's son Jeffrey Luke, with the Oklahoma City University Symphony Orchestra under the direction of Mark Edward Parker on 21 February 2006. To date, Luke's numbered catalog totals eighty-three compositions for orchestra, band, chorus, chamber ensembles, solo piano, and theatre, including twenty-seven commissions. (See appendix B for a complete list of works.)

Luke continues to receive recognition from the community and the university he served for so many years. Governor George Nigh proclaimed 17 October 1986 "Ray Luke Day in Oklahoma" and Governor David Walters did likewise on 11 April 1991. This second proclamation coincided with Oklahoma City University's presentation of "Two Retrospective Concerts of Music by Ray Luke," which he described as "perhaps the highest honor that can come to a composer."²⁷ OCU awarded him an Honorary Doctorate in 1997, and in 2007, he received his 46th consecutive annual ASCAP Award for his contributions to serious music.²⁸

Luke currently resides in Oklahoma City with his wife Faye. He still composes a little, but mostly enjoys spending time with his family. His most recent compositions

²⁷ Program notes from Ray Luke Retrospective and World Premiere, Oklahoma City University, 29-30 April 1991.

²⁸ The American Society of Composers, Authors and Publishers Special Awards are provided, in addition to royalties, to members of ASCAP "whose works have a unique prestige value for which adequate compensation would not otherwise be received." Determinations are made by an independent panel of distinguished musicians and are based primarily on the number of recent performances of a composer's works. (*ASCAP Special Awards*, American Society of Composers, Authors and Publishers, New York, NY, n.d., informational brochure.)

include pieces dedicated to his children and five grandchildren. “I was very fortunate. I’ve had a good life [and] I’ve really had luck. I have two of the greatest kids you ever saw—good families. . . . That is a big part of my life.”²⁹

²⁹ Luke, interview, 3 February 2007.

CHAPTER 2

MOVEMENT I: Allegro Moderato

When asked about how he reacted to the commission for a flute piece, Luke responded:

I had never considered one. I wouldn't have liked to have composed a concerto at that point, but that sounded good to me. . . . I didn't make it easy for the flute! . . . I thought it was a wonderful instrument—a wonderful range, and good staccatos and legatos and all kinds of things . . . and you were up to it! . . . So, it's nice that it's for a good person, and nice that I didn't have to hope that someday somebody would play it, because you were looking for that.¹

It is his only composition bearing the title “Sonata,” but according to Luke, the only neo-classical trait is the pattern of fast-slow-fast movements.² However, as will be discussed in chapter 5, the last movement is almost a rondo. It would be a stretch to try to describe the opening movement as sonata form. The atonal language precludes the necessary tonal relationships, and the pitch centers do not interact and resolve in a way to create a modern version of the sonata drama. The thematic material also defies traditional statement and development. “Themes” are generally textural and motivic, rather than melodic. They move quickly in and out and around each other, sometimes intermingling, and sometimes evolving into new material. Each thematic idea is revisited, but without exact repetition. These constantly shifting themes compel the

¹ Ray Luke, interview by author, unpublished transcription of audio recording, Oklahoma City, OK, 3 February 2007.

² Ibid.

listener to follow along. Therefore, only in the sense that sonata form is a type of narrative might one consider the first movement in sonata form.

Luke quickly acclimates the listener to his free, atonal environment. Against this backdrop, the music has the liberty to go anywhere, yet the composer crafts the motives and arrival pitches in such a way as to convince the listener that the next note is always the right one. Repeated contour patterns, frequency of intervals 1 and 11, manipulation of the five main thematic materials, and carefully prepared cadences assist the listener's comprehension of Luke's language and the music.³

In casual conversations with performers and others familiar with the work, some wondered if the opening flurries of notes form the genetic material of the movement, a set of pitches of some sort on which the rest of the movement is based. When questioned about this, Dr. Luke laughed heartily, "No! It's just—Hellooo!" (with his fingers dancing in the air).⁴ Yet, the opening figures do present the chromatic pitch language and the frequent melodic use of interval-class 1, both of which are integral to the first two movements and portions of the third movement. Additionally, an important contour pattern that recurs in the first and second movements appears in the opening flute gesture.

A survey of the frequency of pitch occurrence in several sections of the piece shows that all twelve pitch classes are in constant use, but without regard to any row or smaller set organization. A pitch class sometimes acquires temporary importance through frequency of use, rhythmic placement, or length. Some short phrases omit one or

³ Interval 1 equals a semi-tone; interval 11 equals a major seventh or any enharmonically spelled equivalent. All enharmonic spellings and compound distances of intervals 1 and 11 constitute "interval-class 1"; "interval-class 2" consists of intervals 2 and 10 (whole-tones and minor sevenths) in the same manner, etc.

⁴ Luke, interview, 3 February 2007.

two pitch classes, but the choice of which ones are omitted does not appear significant to the overall design.

An example of the frequent use of interval-class 1 is shown in figure 2.1: twice as many occurrences as of interval-class 2, the next most frequently used interval-class. Figure 2.2 shows that small intervals are used more often than large ones. (Also see examples 2.1 and 2.2, p. 20.) This sample typifies the intervallic content of the melodic lines throughout the movement, with the exception of the final measures in which the relative number of occurrences of interval-classes 3-6 increases slightly.

Figure 2.1 Melodic interval-class use in Luke Sonata for Flute and Piano, i (mm. 1-5)

Interval-class	1	2	3	4	5	6
Number of instances	33	17	12	10	4	0

Figure 2.2 Unordered melodic intervals in Luke Sonata for Flute and Piano, i (mm. 1-5)

Interval	1	2	3	4	5	6	7	8	9	10	11
Number of instances	26	15	11	5	2	0	2	5	1	2	7

“Tiny Little Themes”

With this free and dissonant language, Luke develops five main types of musical material, identified below as materials A-E, which are woven together and artfully varied

to create this movement. Luke speaks of using “tiny little themes” that change and draw the listener along.⁵ (See examples 2.1-2.5, materials A-E.)

Example 2.1: Luke Sonata for Flute and Piano, i (m. 1)

Material A:

Allegro Moderato (♩ = 104)

f *lunga*

Example 2.2: Luke Sonata for Flute and Piano, i (mm. 2-5)

Material B:

f *lunga*

⁵ Ibid.

Example 2.3: Luke Sonata for Flute and Piano, i (mm. 6-8)

Material C:

[Note: Throughout this paper, when an excerpt is taken from the middle of a line and the clefs are missing, the top line (flute) is always treble clef, and the piano is assumed to be grand staff unless otherwise indicated.]

Example 2.4: Luke Sonata for Flute and Piano, i (mm. 28-31)

Material D (lyrical):

Example 2.5: Luke Sonata for Flute and Piano, i (m. 35)

Material E (cadenza):

The movement progresses quickly and seamlessly from one type of material to another. Figure 2.3 (p. 23) shows the order of presentation of the five different materials and the overall formal structure of the movement in four main sections plus a coda. Textural changes and significant types of material signal the beginnings of the main sections. Sections II and III begin with developmental manipulation of materials B and C, and section IV begins with a transposed repetition of material C.

The opening fanfare of material A (see example 2.1, p. 20) is the “Hello” that gets everything started. Although only one measure long, motives from this material impact the entire movement. The grace-note patterns return to close the first section in mm. 15-17, both as grace notes and also as quintuplet and sextuplet groups accompanied by an expanded version of the piano gesture of m. 1. (See example 2.6.)

Example 2.6: Luke Sonata for Flute and Piano, i (mm. 15-17)

Closing of section I is based on motives from material A (m. 1).

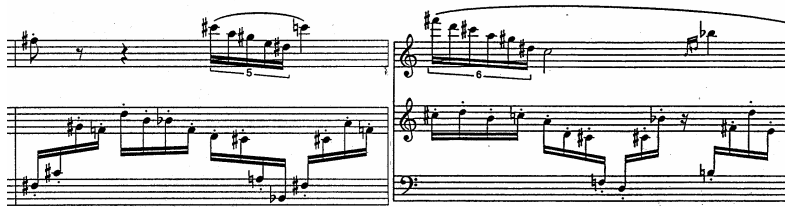
The musical score for Example 2.6 consists of two systems of music for Flute and Piano. The top system covers measures 15 and 16. In measure 15, the flute has a grace-note pattern (G4, A4, B4) followed by a quintuplet of eighth notes (C5, B4, A4, G4, F#4). The piano has a continuous eighth-note accompaniment. In measure 16, the flute has a sextuplet of eighth notes (G4, A4, B4, C5, B4, A4) followed by a quarter note (G4). The piano continues its accompaniment. The bottom system shows measure 17. The flute has a grace-note pattern (G4, A4, B4) followed by a sextuplet of eighth notes (C5, B4, A4, G4, F#4, E4). The piano has a continuous eighth-note accompaniment.

Figure 2.3 Order of thematic material in Luke Sonata for Flute and Piano, i

<u>Section</u>	<u>Measures</u>	<u>A</u>	<u>B</u>	<u>C</u>	<u>D</u>	<u>E</u>
I	1	Intro (Hello!)				
	2-5		First appearance			
	6-8			First statement		
	9-14		More lyrical; some sustained pitches as temporary goals			
	15-17	Closing				
II	18-25			Piano solo based on 2-note motive		
	26-27		Bridge			
	28-31				First appearance	
	32-42					First appearance
III	43-48		Manipulation of B	and C		
	49-56				Second appearance	
IV	57-59			Second statement, P4 higher; only slight variation		
	60-61			Piano solo		
	62-63				Flute solo	
	64-70					Second appearance
Coda	71-84	Combines	material from	A, B, and C		

The quintuplet/sextuplet groupings in mm. 15-17 later become sweeping gestures in the coda, beginning at m. 75. The piano part at m. 75 is the same as mm. 15-16, transposed a whole tone higher. (See example 2.7.) The grace notes also reappear as ascending and descending patterns in material E (see example 2.5, p. 21); the previously mentioned sweeping figures in the coda grow out of this figure as well.

Example 2.7: Luke Sonata for Flute and Piano, i (mm. 75-76)



The contour segment created by the last three notes of the opening grace-note pattern is used again later in this movement and with particular significance in the second movement (see chapter 3). Luke uses too much variety in his writing for the contour of the entire grace-note group to be tracked successfully to other spots in the piece, but the pattern of the last three notes, contour segment <021>, occurs repeatedly, both in its original form and in inversion <201>.⁶ These contour segments consistently appear at the end of a figure and land on a strong beat. In two instances, the figure is embedded within other notes, but the three pitches that create the contour are emphasized through

⁶ A contour segment shows the relative shape of a group of pitches, without the exact intervals. “0” is the lowest pitch, “1” is the next lowest, etc.

rhythm or register. The original intervallic pattern of whole tone, semitone is maintained frequently, but not always. (See examples 2.8-2.11.)

Example 2.8: Luke Sonata for Flute and Piano, i (m. 1, flute)

Last three notes of the opening pattern (D, E, D-sharp) present <021>.



Example 2.9: Luke Sonata for Flute and Piano, i (mm. 15-16, flute)

Last three notes of each figure are <021>, <021>, and <201>.



Example 2.10: Luke Sonata for Flute and Piano, i (mm. 17-18)

The quintuplet contains a non-contiguous <021> (F-sharp, G-sharp, F) that can be emphasized if the performer rhythmically groups the figure 2 + 3; the final three notes in the piano are <201>.



Example 2.11: Luke Sonata for Flute and Piano, i (mm. 23-24)

The up-stem quarter notes (G-flat, B-flat, A-flat) are another non-contiguous example of <021>.



Following the opening fanfare, the movement truly commences with material B. Pungent bi-chords punctuate the jagged, ascending flute lines. (See example 2.2, p. 20.) This material functions as major thematic material here at the beginning and as transitional material later in the movement. Each phrase climbs persistently upward, doubling back every few notes before rising again. Luke speaks of the freedom he enjoys by using his ear rather than a compositional device to take the line where he wants it to go:

The source of pitches comes from going forward. In that case, it's got this growing of the line and going back and growing some more. . . . But having that freedom really tickles me to death. Because I can go a half step up, a minor third up, and down a half step, then up a major third, up a third, and down, up, up. I can take that thing where I want to take it. No laws. No laws, except flute—and piano.⁷

The irregular patterns of articulation add to the jaunty effect and the off-beat entrances, first on the eighth division and later on sixteenth subdivisions, propel the music forward and create a feeling of urgency. Rhythmic energy is a hallmark of Luke's music. While the initial presentation in mm. 2-5 changes meter every measure, the movement later settles into common time with only occasional meter changes.

⁷ Luke, interview, 3 February 2007.

The bi-chords, usually two tertian triads, but occasionally quartal and mixed-interval chords, demarcate the flute's phrases and complete the palette of pitches without thickening the texture too much at the beginning of the piece. Individually, these chords consist of the interval-classes least used in the linear motion (interval-classes 5 and 6), but when stacked together, they typically contain one or more intervals from interval-class 1 between a note of the top chord and a note of the bottom chord. Frequently, this interval occurs between the roots of the two chords. (See example 2.2, p. 20: E, F, and F-sharp in m. 2; D, E-flat, and E in m. 3.) A study of the first twelve chords in the movement (mm. 3-9) reveals no relationship or pattern to the choice of chords. The linear order of the roots of the chords does not form a pattern; the qualities (major, minor, etc.) occur in random order; and the relationship of the two chord roots in the vertical sonorities does not appear to have significance. A set analysis of each bi-chord reveals that only two are the same pitch-class set and two are complement sets.⁸ Aurally, the significant pitch is the soprano note, which works with the flute line to create direction toward pitch goals. All this supports Luke's statement that he simply looks for certain sonorities and writes what he hears, without regard to patterns derived from an original set or row.⁹

The next brief theme, material C (mm. 6-8; see example 2.3, p. 21), emerges naturally from the first statement of material B, both interrupting and transforming B into

⁸ Measure 6, chord 2, and m. 8, chord 4 (excluding the flute pitch), are set class 5-16 (Allen Forte's list, Joseph Straus, *Introduction to Post-Tonal Theory*, 3d ed. [Upper Saddle River, NJ: Pearson Prentice Hall, 2005], 261-64). Measure 8, chord 3 (including the flute pitch), and the chord in m. 9 are set class 6-Z49. To be consistent, only one of these textures should be used in comparing the chords; therefore, only two chords in the sample (when either texture is chosen) are from the same set. The first two chords of m. 7 are complement sets.

⁹ Luke, interview, 3 February 2007.

a more legato and sustained texture at m. 9. This three-measure segment repeats a perfect fourth higher in mm. 57-59 with only slight variation, and again interrupts the theme in progress, material D (see discussion below). Luke so rarely uses exact repetition that the nearly intact transposition of these three measures is particularly noteworthy.

Additionally, this theme contains a significant accented two-note motive in m. 6 that becomes the basis for the piano solo in mm. 18-25 and is used many times in piano figures elsewhere, including the final chord. (See example 2.12.)

Example 2.12: Luke Sonata for Flute and Piano, i (mm. 6, 24-25, 60-61, and 84)

Original two-note motive from material C and examples of development.

M. 6:

Mm. 24-25:

The image displays three musical excerpts. The first excerpt, labeled 'M. 6:', shows a piano (p) and mezzo-forte (mf) dynamic. The second excerpt, labeled 'Mm. 24-25:', shows a piano solo with various dynamics. The third excerpt, labeled 'M. 84:', shows a piano solo with a forte (ff) dynamic.

Mm. 60-61:

M. 84:

The image displays two musical excerpts. The first excerpt, labeled 'Mm. 60-61:', shows a piano (p) and piano-piano (pp) dynamic. The second excerpt, labeled 'M. 84:', shows a piano solo with a forte (ff) dynamic.

[Piano, both staves begin in treble clef.]

The developmental section at mm. 43-48 (section III; see figure 2.3, p. 21) ends with an interesting manipulation of material C. Rhythmic and contour similarities between mm. 47-48 and mm. 8 and 7 (in that order) create an aurally recognizable phrase without reliance on literal repetition. (See example 2.13.)

Example 2.13: Luke Sonata for Flute and Piano, i (mm. 7-8 and 47-48)

Rhythmic and contour similarities between mm. 8 and 47, and mm. 7 and 48.

Mm. 7-8:



Mm. 47-48:



The lyrical theme, material D (see example 2.4, p. 21), appears before both cadenza sections (material E). First presented as a brief two-voice counterpoint between flute and piano (mm. 28-31), the flowing lines provide a moment of restful contrast to the

intensity of the movement. Contrast is another of Luke's prime techniques for engaging the listener. In the second presentation (mm. 49-56), a staccato piano pattern similar to the piano part of material E accompanies the flute. Against this atonal backdrop, the flute part at this point is less chromatic than anywhere else in the movement. The recapitulation of material C interrupts this tranquil section. Following a brief piano solo in the rhythmic, staccato style of material C (mm. 60-61), the flute plays the lyrical theme once more alone. Texture, pitch, slower rhythmic patterns, and singing lines clearly distinguish this thematic material without ever employing repetition. The most closely related gestures can be seen in mm. 29-30 and 62-63. (See example 2.14.)

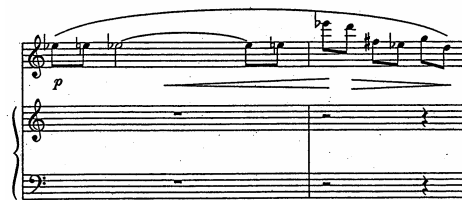
Example 2.14: Luke Sonata for Flute and Piano, i (mm. 29-30 and 62-63)

Examples of lyrical material D.

Mm. 29-30:



Mm. 62-63:



A flute cadenza over a pointillistic piano pattern completes the list of musical materials. (Material E; see example 2.5, p. 21.) The pianist repeats the boxed measure, similar to material A (m. 1 and mm. 15-17) with more erratic rhythms and asymmetric meters, until the flutist has completed the phrase. This section is aleatoric to the degree that the piano and flute parts will line up slightly differently with each performance. The

performers may choose to increase or decrease the number of repetitions of the piano pattern before and after each flute gesture, and thereby control the pace of the section. Partially influenced by his interest in the work of Witold Lutoslawski, Luke refers to this style of writing as “the motion of points,” meaning that the musical events take place sequentially in non-metered time.¹⁰ He first used this technique in *Compressions for Orchestra* (1972) and continued to use it in several other compositions, including *Plaintes and Dirges* (1982) and *Sinfonia Concertante for Double Symphony Orchestra* (1989).¹¹

As soon as each theme is presented, it interacts with all previously presented material. Rather than creating chaos, this interconnection provides the movement with an organic coherence.

Points of Arrival

The atonal sonority and lack of sustained pitch centers might cause one to expect unrelenting dissonance; however, Luke’s regard for the listener ensures that the dissonance moves forward to a logical point of arrival, even if that arrival is only temporary. The subtle placement of the same pitch class in close proximity to the arrival note prepares the listener for the resolution.

For example, in the opening of the Sonata, the main pitches of the first gesture are D-sharp and C, which leaves the statement open-ended. But in the second gesture, they are both G-sharp (A-flat). This tiny repetition of pitch provides just enough emphasis to

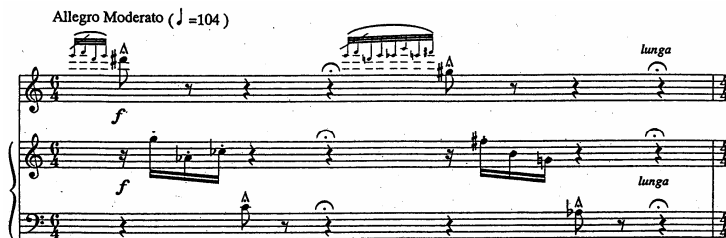
¹⁰ Witold Lutoslawski, Polish composer (1913-1994), known for his use of aleatoric techniques. Luke, interview, 3 February 2007.

¹¹ Ray Luke, interview by author, audio recording, Oklahoma City, OK, 22 March 2007.

create a momentary arrival, especially when the previous gesture serves as an antecedent.
(See example 2.15.)

Example 2.15: Luke Sonata for Flute and Piano, i (m. 1)

Flute D-sharp to piano C in the first gesture is unresolved; flute G-sharp to piano A-flat in the second gesture creates a brief arrival point.



Another such instance is the arrival of the octave G on the downbeat of m. 26. One might expect the whole note G in m. 25 to be the landing point because of its length, but it sounds ambiguous because the previous pitches do not lead to it. Rather, the whole note G sets up the bass G in m. 26 as a point of arrival, and G assumes importance as a focal pitch in the following measures. (See example 2.16.)

Example 2.16: Luke Sonata for Flute and Piano, i (mm. 24-26)

Pitches in m. 24 do not prepare G as an arrival point in m. 25, but in turn, the bass G in m. 26 is heard as the goal.



The resolution of an interval 1 or 11 to a unison or octave strengthens the arrival of the goal pitch. This is seen in m. 31 where the set-up pitch F-sharp₄ in the piano part creates an interval 11 with the flute E-sharp₅ and then resolves to an F-sharp octave. The goal pitch is frequently reinforced by the first note of the next phrase, or at least by the inclusion of the goal pitch in a subsequent chord. (See example 2.17.)

Example 2.17: Luke Sonata for Flute and Piano, i (mm. 31-32)

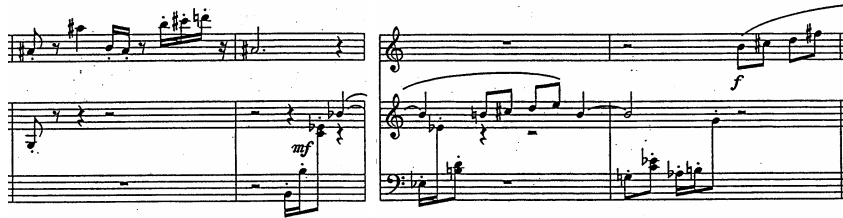
Piano F-sharp and flute E-sharp create interval 11 before resolving to an octave; G-flat in the next chord reinforces the arrival pitch.



Another method involves a pitch that has gained importance through repetition slipping by semitone to the real pitch goal of the phrase. When this pitch slides upward, it has the effect of a leading-tone resolution. In mm. 48-51, the A-sharp is repeated, yet the true goal of the phrase is the B at the end of m. 50. The next phrase also begins on B. Additionally, the B is set up by several staccato sixteenth-note Bs in mm. 48-49. These do not gain prominence because they are overshadowed by the longer and more strategically placed A-sharps (B-flats), but when the B that is the goal arrives, the ear has been prepared. (See example 2.18.)

Example 2.18: Luke Sonata for Flute and Piano, i (mm. 48-51)

Repeated A-sharps (B-flat) in mm. 48-49 resolve to B at the end of m. 50; short Bs in mm. 49-50 prepare the ear for the arrival of B as a goal; the next phrase also begins on B.



In one instance, the omission of a pitch sets up the goal. At the end of the movement, the bass note of the final chord, C, is last heard in the flute eight measures before the end (m. 77). The remaining flute part includes all other pitches, and while the C occurs a few times in short durations in the piano during those measures, its absence in the flute is notable. In these final measures, G gains strength as the highest pitch of the ascending flute gestures, and the movement ends with a sustained G₆ in the flute that becomes the fifth of the final C split-third chord. While earlier composers often employed a prolonged dominant pedal at the end of a movement, no such dominant-tonic relationship is implied here. The atonal sonority of the movement, still working in the background, cannot be so quickly washed away. However, it is interesting to note that the pitches B and G precede that last occurrence of C in m. 77—*ti-sol-do* in C. (See example 2.19.)

Example 2.19: Luke Sonata for Flute and Piano, i (mm. 76-84)

B and G precede the final appearance of C in the flute (m. 77); G is emphasized to the end of the movement and functions as the fifth of the final chord.



Although the movement lacks traditional tonal centers or prolonged pitch centers, an interesting conflict exists between the pitches D-sharp (E-flat) and E. These two pitches jockey for position in several places. The first instance of this conflict appears in the opening gesture in which the grace-note group contains two Es but ends on D-sharp. In section I, the pitch E gains importance through rhythmic placement and contour until its dominance seems assured in mm. 15-16, only to be replaced by E-flat in m. 17. (See example 2.6, p. 22.) Both presentations of the lyrical theme (material D) include play between the two pitches, and a wonderfully ambiguous spot occurs at the end of the second cadenza (material E, m. 69). The half note D-sharp in m. 69 sounds like a

perfectly logical arrival point because of its length and unison with the lowest pitch of the piano pattern. However, when the pitch slides up to E, the listener hears the E as the resolution of the phrase as if E were the goal all along. With both pitches ongoing in the piano pattern, the last pitch sounded by the flute prevails as the goal of the line. (See example 2.20.) Finally, the last chord of the movement contains both pitches in the form of the two-note motive from material C as the third of the chord. (See example 2.19, p. 35.)

Example 2.20: Luke Sonata for Flute and Piano, i (mm. 68-70)

Flute D-sharp (on the last line of the example) sounds as if it is the arrival, but is replaced by E. Both D-sharp and E are ongoing in the piano pattern.

The musical score for Example 2.20 consists of three systems, each with a Flute staff and a Piano staff. The first system shows a long note in the flute staff with a slur and a 'b2' marking, and a piano accompaniment. The second system shows a 'slower than tempo cad.' marking and a piano accompaniment. The third system shows a '(in tempo)' marking and a piano accompaniment. The piano accompaniment features a complex rhythmic pattern with various accidentals and dynamics like 'sub. mf'.

While the complexity of this movement cannot be fully absorbed on the first hearing, Luke's craftsmanship in the manipulation of thematic materials and derivative motives provides a balance of familiarity and surprise for the listener. The engaging rhythmic vitality, unusual textures and sonorities, and exhilarating ending create an exciting introduction to the Sonata that sets the stage for the dark and powerful second movement.

CHAPTER 3

MOVEMENT II: Cadenza and Adagio

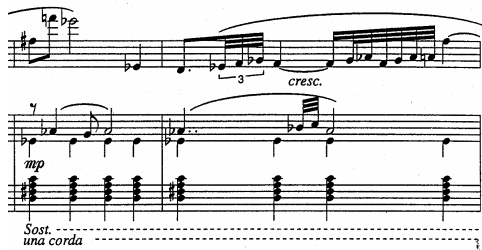
The second movement carries the listener on a journey through diverse textures and sonorities. Haunting and reflective, the opening flute cadenza provides an opportunity for the flutist to explore tone color and pacing with long lines that move through the entire range of the instrument. The end of the cadenza fades into the pulsating chords that accompany the flute line in much of the Adagio. As if on a quest, probing melodic lines reach for resolution, but the goal of each phrase is only temporary. A brief pointillistic and imitative section abruptly interrupts at one point and serves as a diversion, but the original idea quickly returns. Later, the tempo quickens slightly and the pulsating rhythm doubles in preparation for a duo cadenza for flute and piano. The movement ends much like it began with sustained flute tones, this time accompanied by a pointillistic texture in the piano. Many paths are explored, but when the final destination is reached, the movement has progressed only one step from the opening pitch D to the final pitch E.

Similarities to the opening movement include the free atonal pitch language and the use of polychords, the frequent occurrence of interval-class 1, the methods by which pitch goals are prepared, and the <021> contour segment at cadences. As in the first movement, Luke's aural image directs the pitches, which often follow a jagged line

of small intervals. While the movement is through-composed, the motivic gestures bind it together.

Tertian bi-chords accompany the flowing flute line and sometimes include extended tertian sonorities, such as seventh chords. (See example 3.1.) The flute line also contains bi-chords and extended harmonies as arpeggiated grace notes and in a notable extended melodic figure that leads into the coda. (See below, examples 3.7, p. 43, and 3.10, p. 46.) Quartal and split-third chords are used sparingly with specific textures and are discussed in more detail below.

Example 3.1: Luke Sonata for Flute and Piano, ii (mm. 48-49)



Contour segments <021> and <201> point to pitch goals in the opening solo flute cadenza and indicate cadential points near the ends of sections in the Adagio.

Occasionally, this motive also emphasizes phrase beginnings. While the intervals of the gesture vary, the strongest cadences are approached by semitone. The opening Ds of the flute cadenza receive emphasis through length, repetition, and the circling effect of the contour segment. (See example 3.2.)

Example 3.2: Luke Sonata for Flute and Piano, ii (mm. 1-5, solo flute)

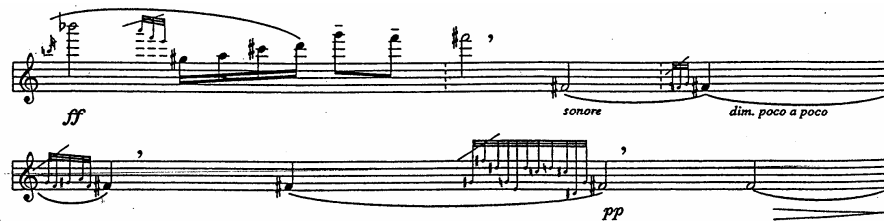
Grace notes into the third D and eighth notes into the fifth D (m. 4) form <201>.



The only other pitches in the movement that receive emphasis to this same degree are the F-sharp at the end of the cadenza (mm. 21-22) and the E at the conclusion of the movement (mm. 70-75). The final emergence of F-sharp as the objective of the flute cadenza and bridge to the Adagio is prepared by two previous appearances of the pitch in mm. 11 and 19 (as G-flat₆). Both instances of G-flat acquire significance as the highest pitch reached thus far, but neither acts as an arrival point. Only after the F-sharp₆ (m. 21) is encircled by the contour segment <201> and followed by repeated low F-sharps does the meaning become clear. The listener then hears F-sharp as the logical landing point. (See example 3.3.)

Example 3.3: Luke Sonata for Flute and Piano, ii (mm. 20-22, solo flute)

G, F, F-sharp form segment <201>; subsequent low F-sharps reinforce the pitch goal.



The final E is emphasized similarly. These three pitches, D, F-sharp, and E, compose-out (to use Joseph Straus's term) the contour segment <021> over the span of the movement. (See figure 3.1.)¹²

Figure 3.1: Composed-out contour segment <021> in Luke Sonata for Flute and Piano, ii

Cadenza	Adagio
Mm. 1-22	Mm. 23-75
D-----F-sharp	F-sharp-----E

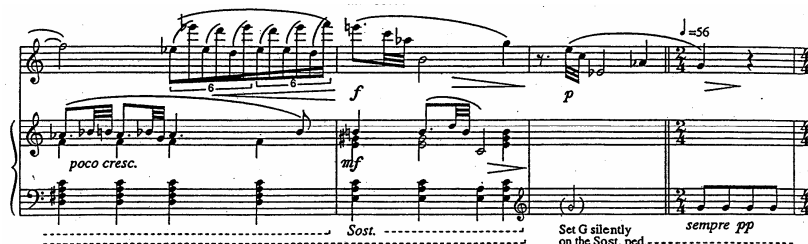
Example 3.4 illustrates occurrences of the contour segment in the Adagio. The pitch E emerges from the sextuplets in m. 50 as the resolution of the <021> segment and the main pitches of m. 51 (E, B, G) form <201>. The G in m. 51 also functions as an axis between the flute's high and low pitches of that measure, E and B.¹³ The contour segment <021> resolution into m. 53 confirms G as the goal of the phrase and the piano assumes the pitch in an ostinato. Luke's sparing use of the emergence technique as a gesture is also heard in mm. 9-10 of the opening cadenza as an expanding wedge from A to the octave E-flats. (See example 3.5.) The imprecise use of this technique, in which some pitches are omitted, is consistent with his process of writing aurally and not by formula.

¹² Joseph Straus, *Introduction to Post-Tonal Theory*, 3d ed. (Upper Saddle River, NJ: Pearson Prentice Hall, 2005), 103.

¹³ Axis of symmetry: a mid-point around which other notes are placed. Pitches can expand away from or contract toward this point.

Example 3.4: Luke Sonata for Flute and Piano, ii (mm. 50-53)

Flute: <021> into downbeats of mm. 51 and 53. Main pitches of m. 51 outline <201>. G in m. 51 is an axis point between E and B.



Example 3.5: Luke Sonata for Flute and Piano, ii (mm. 9-10, solo flute)

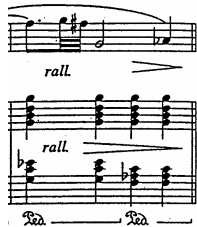
Expanding wedge from A to E-flat octave. All chromatic pitches of the upper line of the wedge are present; many pitches of the lower line are missing. The D, E, E-flat into m. 10 is <021>; the E exceeds the range of the wedge.



As in the first movement, Luke's resolution of interval 11 to an octave is used effectively. In m. 62, the flute F-sharp resolves to G to form a consonance with the G chord in the piano, but then the lower piano chord shifts to F minor and necessitates the flute's move to A-flat to form a consonance with the new chord. However, haziness persists with the ongoing G chord in the treble. (See example 3.6.)

Example 3.6: Luke Sonata for Flute and Piano, ii (m. 62)

Interval 11 resolutions: piano G and flute F-sharp resolve to G octave on beat 2; piano A-flat and flute G resolve to A-flat octave on beat 4; ongoing G chord in piano R.H. creates hazy coloration.

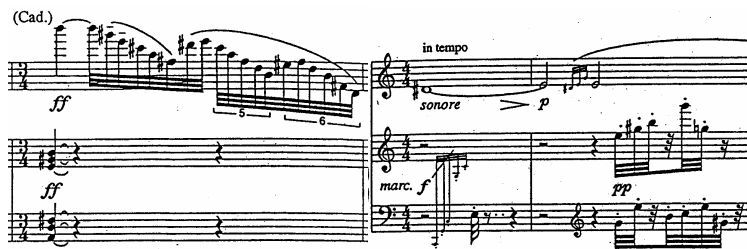


[First tied pitch in flute is F-sharp.]

Another example of an interval 11 resolution occurs in mm. 69-70. This episode is similar to the one in m. 69 of the first movement and involves the same pitches (see example 2.20, p. 36). The flute's D-sharp arrival in m. 69 is prepared by the single D-sharp in the otherwise extended tertian sonority of m. 68, but the E in the piano (m. 69) urges the flute's movement on to E for a resolution. (See example 3.7.)

Example 3.7: Luke Sonata for Flute and Piano, ii (mm. 68-70)

Flute D-sharp (mid-way in thirty-second passage) is significant as a “non-chord tone” and prepares the low D-sharp in m. 69 as a point of arrival. The piano E, following the grace notes, urges the flute on to E.



Octave and unison consonances between the flute and piano occur more frequently than in the first movement, as do phrases or smaller gestures which begin and end on the same pitch. Repeated pitches appear more frequently in this movement, particularly in the piano part, where the rhythmic repetition creates a pedal-tone background. (See example 3.8.)

Example 3.8: Luke Sonata for Flute and Piano, ii (mm. 57-58)



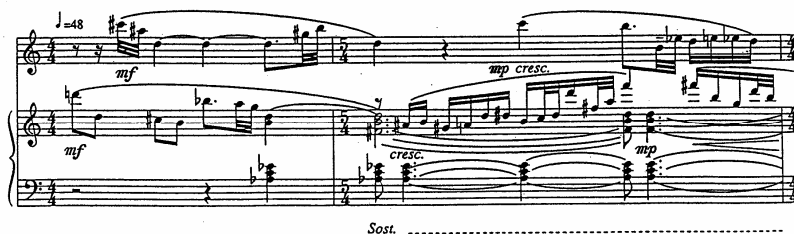
Similarities between the two movements contribute to the success of the Sonata as a whole, but Luke is also interested in creating contrasts to keep the listener actively involved.¹⁴ The most obvious differences between the second movement and the outer two movements are the slow tempo, the improvisatory-like rhythmic figures, and the cadenza passages. Rhythmic notation in this movement is complex and includes many patterns of thirty-second notes, quintuple and sextuple groupings, and a special notation for an accelerando within the beat in which the single beam becomes three. (See below, m. 9 and m. 32 in examples 3.10 and 3.11, p. 46.) The opening flute cadenza has no time signature.

¹⁴ Ray Luke, interview by author, unpublished transcription of audio recording, Oklahoma City, OK, 3 February 2007.

A sweeping rhythmic motive of two thirty-second notes leading to the next beat permeates the movement. Pitches of this motive usually proceed in one direction and often span the interval 11. Measures 45-46 contain many examples of this motive, including versions in various intervals and directions. (See example 3.9.)

Example 3.9: Luke Sonata for Flute and Piano, ii (mm. 45-46)

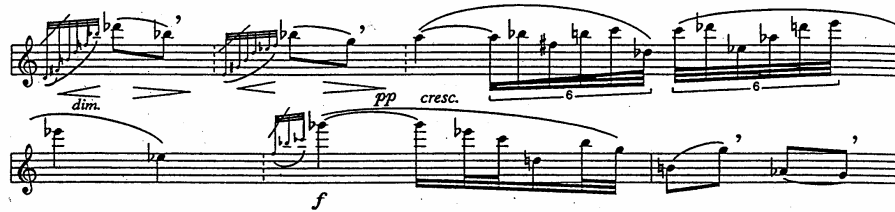
Examples of the sweeping thirty-second rhythmic motive: flute, first 3 notes (spans interval 11); across bar-line into m. 46 (changing direction); into last sixteenth group (changing direction). Piano: m. 45 into beat 4 (spans interval 10); in succession in m. 46, beat 3; across bar-line to m. 47 (final G-sharp not shown).



Another motive consists of successive pairs of slurred, rhythmically even notes—usually eighth or quarter notes in small intervals. The following excerpts show several examples of this motive, plus the previously mentioned polychord grace notes in the flute (m. 7), and a strummed effect in the piano created by staccato grace notes in quartal arpeggios (mm. 36-37). (See examples 3.10 and 3.11.)

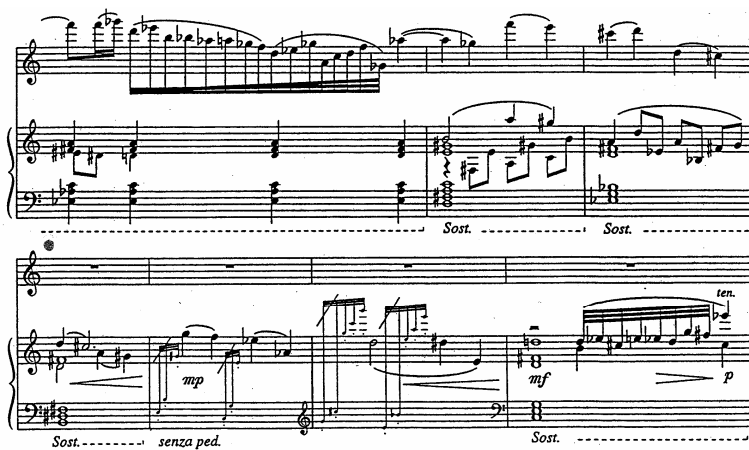
Example 3.10: Luke Sonata for Flute and Piano, ii (mm. 7-12, solo flute)

Two-note motive in eighth notes and bi-chord grace-notes.



Example 3.11: Luke Sonata for Flute and Piano, ii (mm. 32-38)

More two-note motives (quarter notes) and strumming piano grace-notes.



Textures or events that occur infrequently often hold particular significance. The quartal harmony of the strumming texture appears exclusively in mm. 36-37 and in mm. 40-41. The one other instance of a strummed chord is the C major chord in m. 69 that accompanies the previously discussed resolution of D-sharp into E, the destination pitch of the movement. (See example 3.8, p. 44.) The sudden simplicity of the harmony is

striking and the choice of C major is interesting, considering the inference of C major at the end of the previous movement.

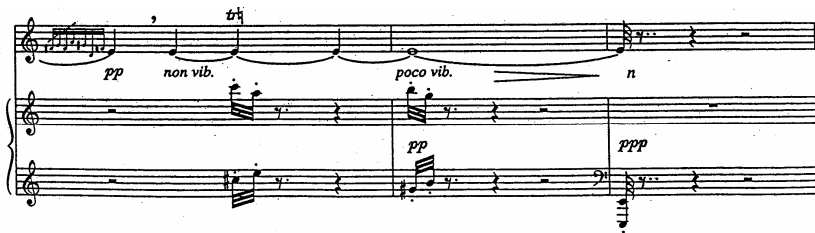
A brief and surprising imitative passage utilizing pairs of sixteenth notes appears in mm. 42-44. Thirty-second notes appear in two-note groups at the end of the movement (mm. 73-74), reminiscent of the accented two-note motive of the first movement. (See example 3.12.) This pointillistic texture and rhythmic pattern is coupled with split-third triads in both instances.

Example 3.12: Luke Sonata for Flute and Piano, ii (mm. 43 and 73-75)

Two-note motive in sixteenth notes; split-third chord in piano (A, C/C-sharp, E), m. 43.

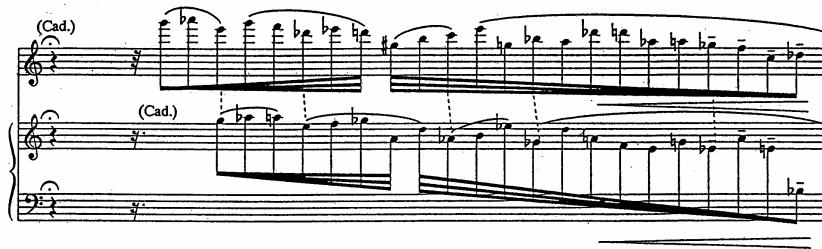


Split-third chords in piano in two-note motive, similar to the first movement motive, mm. 73-75.



The double cadenza, one of the Sonata's most spectacular moments, requires a pianist with "incredible radar"¹⁵ to follow two notes behind the flutist, stay with the tempo fluctuations, and insure a unison landing at the end. Eleanor Duncan Armstrong commented, "The composer has taken a little bit of a risk by writing something like that. . . . I think his implication here invites the performers to have much more spontaneity about it."¹⁶ (See example 3.13.)

Example 3.13: Luke Sonata for Flute and Piano, ii (m. 63)



Once again, motivic manipulation and artfully prepared points of arrival guide the listener through the musical landscape. This profound and beautiful movement, full of lush dissonances and soaring lines, provides the needed contrast to the energetic outer movements.

¹⁵ Eleanor Duncan Armstrong, interview by author, Nashville, TN, 12 August 2004.

¹⁶ Ibid.

CHAPTER 4

MOVEMENT III: Allegro

Driving rhythms, ternary form, and diatonicism combine to make the toccata-like final movement the most accessible of the three. Precision is the main challenge to the performers of this movement. The length of the flute's staccato notes must exactly match those of the piano, and the rhythmic accuracy of the interlocked parts must be absolute. The lyrical middle section provides contrast to the perpetual motion of the outer sections, yet not a feeling of rest or ease. This undercurrent of tension eventually erupts, and the driving rhythmic patterns return for an energetic and brilliant finish to the Sonata, which Luke imagined as the final piece of a solo recital.¹

Formal Considerations

Division of the movement into the formal sections shown in figure 4.1 (p. 50) requires careful consideration since few of these sections are clearly defined. While the beginnings of the large sections (A-B-A¹) are easily discerned, the subsections either merge with each other or are connected by transitions that use material from both sections being bridged. Changes in pitch, rhythm, texture, articulation, and tessitura do not take place simultaneously. All of these elements must be considered, as well as the layout of

¹ Ray Luke, private conversation with author during preparation for the premiere, 1999.

parallel passages, in order to determine where the subsections lie. Because of the fast tempo, the listener might not even be aware of the subsections, especially within section A.

Figure 4.1 Outline of the formal structure of Luke Sonata for Flute and Piano, iii

A:	intro	a	b	c	interlude	a ¹	b ¹	c ¹
measures:	1	11	19	37	50	61	72	85
B:	bridge 1		d	e	f	bridge 2		
	93		99	123	145	162		
A ¹ :	intro ¹	a ²	b ²	c ²	a ³	b ³	coda	
	167	177	185	203	213	221	232	

Section B (m. 93) begins with noticeable changes of rhythm and texture, and the opening measures of the movement, although varied, are easily recognizable as they return in m. 167 to mark the beginning of A¹. Less apparent are the exact starting points of the four renditions of subsection a. A close examination of the seemingly random piano pattern reveals that mm. 11, 61, 177, and 213 are identical. Given Luke's avoidance of exact repetition, this discovery is significant. A substantial rhythmic cadence of a sustained pitch, a rest, or both precedes each of these measures and indicates

the beginning of a new section at these four locations, even though the flute line varies.

(See example 4.1.) The distinct chromatic material of mm. 1-10, repeated with variation before m. 177 but not before mm. 61 or 213, serves as an introduction to section A and its recapitulation.

Example 4.1: Luke Sonata for Flute and Piano, iii (mm. 9-13 and 58-62)

Comparison of the beginnings of subsections a and a¹ (mm. 11 and 61).

Mm. 9-13:



Mm. 58-62:



Similarly, the transition from subsections a to b (mm. 18-19) is obscured by the ongoing accompaniment pattern, but the rhythmic and articulation changes in the flute part at m. 19 are significant enough to designate this a new section. The variation of subsection b³ as it approaches the coda is farther removed from its original presentation than is the treatment of a³ as compared with the original a. This lack of similarity in the

treatment of the two sections confirms that b is independent. (See discussion of the different versions of subsection b below, examples 4.15 and 4.16, pp. 61-62.)

Between the various b and c subsections, transitional material concludes one section and prepares the next. The rhythmic pattern and repeated D-A fifths at m. 37 mark a clearly audible starting point for subsection c (paralleled at m. 203 for c²), and the melody begins in the next measure. (See example 4.2.)

Example 4.2: Luke Sonata for Flute and Piano, iii (mm. 34-38)

The rest and eighth notes in m. 36 set up an arrival point in m. 37 (subsection c) that is reinforced by the D-A fifths.



The elimination of six measures that would have fit between mm. 84-85 shortens the distance between b¹ and c¹. This transition is abrupt because the introductory measure is omitted. (See example 4.3.) Within a few measures, all versions of subsection c move into a high tessitura for both instruments.

Example 4.3: Luke Sonata for Flute and Piano, iii (mm. 82-86)

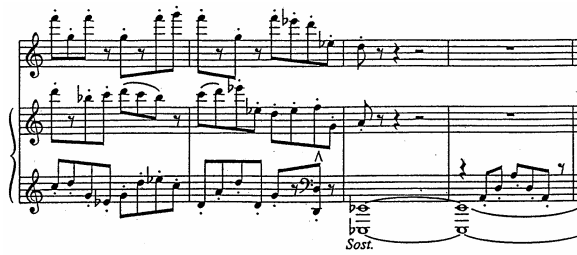
The melody of c^1 begins abruptly in m. 85.



The term “interlude” is reserved for transitional material distinct from the passages surrounding it. The interlude beginning at m. 50 contains a sudden change to chromaticism and legato lines, and the pitch patterns and rhythmic figures foreshadow section B. With a more developed interlude passage, the movement would be in rondo form: A B A¹ B¹ (or C) A² coda (with B replacing the current “interlude” and B¹/C replacing the current B).

The sudden entrance of a sustained bass octave marks the beginning of section B, effectively silencing the high chatter of the previous section (c^1). (See example 4.4.) While the rhythmic activity is slower, a successful performance depends on the steadiness of the *alla breve* tempo through section B. The chromatic pitch material and melodic lines are loosely related to the introduction and the interlude.

Example 4.4: Luke Sonata for Flute and Piano, iii (mm. 91-94)



Changes in textures and rhythmic values clearly define the three subsections of B. (See examples 4.5-4.7.) Brief transitional areas at the beginning and end of B (mm. 93-98 and mm. 162-66) serve as links between the main sections of the movement. (See figure 4.1, p. 50.) The sustained E-flat octave of m. 98 resolving to E at subsection d recalls the interaction of these two pitches in the previous movements.

Example 4.5: Luke Sonata for Flute and Piano, iii (mm. 97-102)

Subsection d, m. 99. E-flat to E resolution in bass octaves.



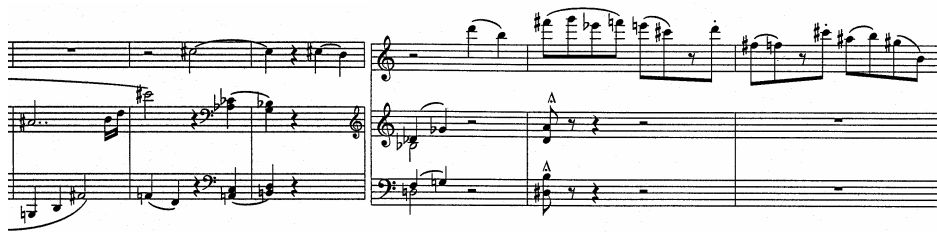
Example 4.6: Luke Sonata for Flute and Piano, iii (mm. 120-26)

Subsection e, m. 123.



Example 4.7: Luke Sonata for Flute and Piano, iii (mm. 141-46)

Subsection f, m. 145.



Unity through Pitch and Gesture

Quartal and mixed-interval chords punctuate the atonal chromaticism of the introduction, interlude, and section B, unifying this movement with the previous two through a common pitch language. Semitones and fourths dominate the melodic lines of section B. The pitch-class region for the rest of the piece is the Phrygian mode on D. The focal pitch D allows the piece to end brilliantly on D₇ (the highest note in the practical range of the flute) accompanied, appropriately, with a Phrygian cadence.²

² It is possible to play as high as F-sharp₇; however, notes above D₇ are considered part of an “extended range” that is not expected to be part of every professional flutist’s vocabulary. Phrygian cadence: the bass and soprano move outward in whole steps—soprano 7-1 and bass 2-1; usually references a iv₆-V half cadence in tonal music.

Following the chromatic opening, the pitches in the piano dwindle to only three in m. 6. These three pitches—D, E-flat, and A—form the basis of the piano part throughout section A. The flute part is also reduced to only three pitches at the beginning of subsection a (m. 11). Starting with C, D, and E-flat, pitches are added in the flute part until all the pitches of the Phrygian mode on D are in use. This addition of pitches takes place gradually over the course of subsections a and b, with the pitch A appearing very near the end of subsection b (m. 27). Throughout these two subsections, the remaining pitches of the Phrygian collection gradually enter the piano part as well, but D, E-flat, and A remain prominent.

The scrambled patterns of the piano part in section A often fall in fourths and fifths, producing an overall quartal sound that relates to the harmonic usage in section B and earlier movements. As a fifth-series, the diatonic mode works well with quartal harmony if the avoidance of functional (or even non-functional) tertian sonority is desired.³ The continual sound of the single diatonic pitch collection, unchanged throughout all subsections of A, and the droning of D in the bass create a mildly hypnotic effect. However, the pressing rhythmic patterns, motivic variations, and changing textures provide a counterbalance that keeps the movement moving ahead.

As in earlier movements, musical gestures reappear to unify this movement and connect it to the rest of the Sonata. Various ascending lines, reminiscent of the first movement, occur in the introduction, interlude, section B, and at the conclusion of the more static section A. The movement opens with an explosive line of non-adjacent

³ For the 2-flat collection (D Phrygian), the notes of the scale arranged in a series of perfect fifths are E-flat, B-flat, F, C, G, D, A.

chromatic notes tethered to a low G. (See example 4.8.) Twisting, ascending lines are heard in subsection d (example 4.9), and again as the final statement of the piece, sweeping upward to the flute's high D (example 4.10).

Example 4.8: Luke Sonata for Flute and Piano, iii (mm. 1-3)

Three examples of jagged, ascending lines as unifying gestures.



Example 4.9: Luke Sonata for Flute and Piano, iii (mm. 99-102)



Example 4.10: Luke Sonata for Flute and Piano, iii (mm. 248-49)



As tension builds in the coda, rising lines of non-adjacent notes drive toward the end of the movement. (See examples 4.11 and 4.12.)

Example 4.11: Luke Sonata for Flute and Piano, iii (mm. 232-38)⁴

In both examples, longer notes D, E-flat, F, etc. form the ascending line.



Example 4.12: Luke Sonata for Flute and Piano, iii (mm. 240-43)



⁴ Ray Luke, interview by author, audio recording, Oklahoma City, OK, 22 March 2007. The correction of E-flat in the flute, m. 237, was confirmed.

A falling two-note motive, found at the apex of the opening chromatic passage (see example 4.8, p. 57, m. 3, beat 3), appears numerous times throughout the movement in many interval sizes and rhythmic values. Examples include the transition from e into f (mm. 142-45) and an expansion into a three- or four-note gesture in mm. 24-27. (See examples 4.13 and 4.14.) This two-note motive also combines with the climbing motion in mm. 240-43 (example 4.12, p. 58) and at the end of the piece (example 4.10, p. 57).

Example 4.13: Luke Sonata for Flute and Piano, iii (mm. 142-45)

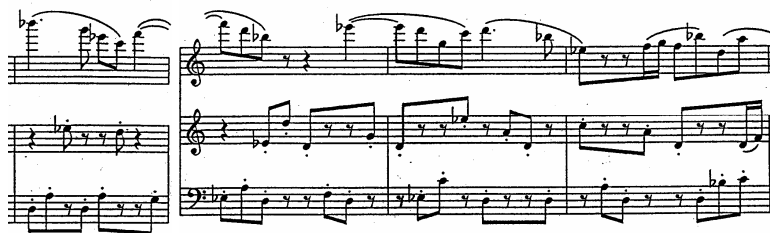
Descending two-note motive.



[Piano, m. 142, both staves begin in treble clef.]

Example 4.14: Luke Sonata for Flute and Piano, iii (mm. 24-27)

The two-note motive expanded to descending three- and four-note gestures.



The familiar <021> contour segment is found again at the top of the opening chromatic passage (see example 4.8, p. 57, m. 3: pitches F-sharp, A-flat, G) and at the opening of subsection a¹ (see example 4.1, p. 51, mm. 11-12: pitches C, E-flat, D). Although not by conscious design, the <021> segment manifests itself over the entire Sonata as the final pitches of the movements: C-E-D.⁵

Variation and the “Come-Along”

Luke’s often-mentioned goal is to keep the listener engaged—for the music to invite the listener to “come along” as the piece progresses.⁶ Throughout the movement, transformation continually takes place. He avoids static moments and exact repeats. Even though subsections a, b, and c return multiple times, each repetition is different. This balance of familiarity and variety work together to keep the listener attentive but not overwhelmed by too much new material. New pitches, rhythms, or textures gradually transform the existing material, while still allowing the continuation of familiar patterns. The modification of the original material happens incrementally, but so quickly that the listener might not be aware of how much the music has changed until the original material reappears.

A comparison of the first five measures of subsections b, b¹, and b² shows that the contour and rhythm remain much the same, but that individual pitches are changed, especially in the flute part. Subsection b¹ contains more variation than b² and begins a

⁵ Ibid. Luke confirmed that this outlining of the contour segment and the structural one in the second movement (see p. 41) were not planned, but indicated that they were logical outcomes of the way in which he was composing.

⁶ Ray Luke, interview by author, unpublished transcription of audio recording, Oklahoma City, OK, 3 February 2007.

semitone lower, although the passage is not actually transposed. The piano parts of b and b^2 remain mostly the same (a few differences occur later, beyond what is shown in the example), but again, subsection b^1 contains more variation. (See example 4.15.) The amount and type of variation in subsections a and c follow a similar pattern.

Example 4.15: Luke Sonata for Flute and Piano, iii (mm. 19-23, 72-76, and 185-89)

Comparison of b , b^1 , and b^2 .

Mm. 19-23:



Mm. 72-76:



Mm. 185-89:



A more radical approach is taken in b^3 , immediately preceding the coda. The flute rhythm and articulation differ so much from the original b that only a vague outline of the melody remains, yet it is quite recognizable. The piano part also contains some added slurs. (See example 4.16.)

Example 4.16: Luke Sonata for Flute and Piano, iii (mm. 221-25)

Subsection b^3 is quite different from b .



A comparison of the introduction with the recapitulation in m. 167 shows a rhythmic delay of the flute entrance, achieved by leaving out the first two notes, and the rearrangement of some pitches to create downward gestures rather than upward ones. (See example 4.17.) Relationships can also be seen in non-parallel passages. The descending line of fourths and half steps in the interlude is mirrored and rhythmically augmented in subsection d . (See example 4.18.) This relationship between the two sections points to the quasi-rondo nature of the movement previously mentioned.

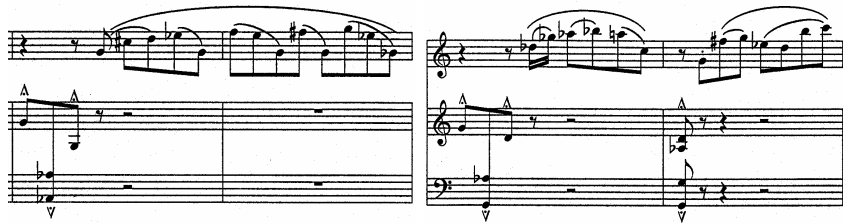
Example 4.17: Luke Sonata for Flute and Piano, iii (mm. 1-4 and 167-70)

Comparison of intro and intro¹.

Intro, mm. 1-4:



Intro¹, mm. 167-70:



Example 4.18: Luke Sonata for Flute and Piano, iii (mm. 50 and 99-100)

Inversion and augmentation of the interlude in subsection d.

Interlude, m. 50:



Subsection d, mm. 99-100:



[Piano, m. 50, both staves are treble clef; m. 99 is grand staff.]

Texture also plays a role in drawing the listener along. In general, the texture thickens as section A progresses. Beginning with the flute and piano lines in alternation (mm. 5-9), then interlocked (mm. 16-18), and followed by a lyrical flute line pitted against the staccato piano accompaniment (mm. 20-23), the section ends in a three-part texture (mm. 43-46). (See example 4.19.)

Example 4.19: Luke Sonata for Flute and Piano, iii (mm. 5-9, 16-18, 20-23 and 43-46)

Various textures in Section A.

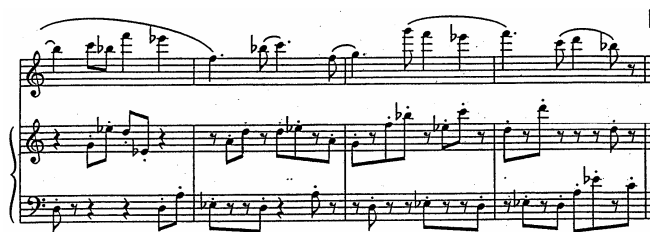
Flute and piano in alternation, mm. 5-9:



Flute and piano interlocked, mm. 16-18:



Lyrical flute and staccato piano, mm. 20-23:



Three-part texture, mm. 43-46:



Whereas section A consists of melody and accompaniment with both instruments playing most of the time, section B contains contrapuntal lines and includes a lengthy piano solo (subsection d). Luke's scoring never compromises the projection of the solo instrument. This aspect of his writing was greatly appreciated by the flutists who performed the Sonata,⁷ as well as other instrumentalists such as bassoonist Betty Johnson, to whom the Bassoon Concerto was dedicated.⁸

Rhythmic Energy

The fast tempo and perpetual motion obviously contribute to the appeal of this movement. With only basic note values used in a standard meter (*alla breve*, with the exception of m. 33, which is in three-four meter), it still presents many challenges for both performers. Neither the pitch nor rhythm of the piano part in section A forms a repeating pattern, so there is no opportunity for the pianist to settle into a groove. The flutist must fit precisely into this constantly changing landscape.

⁷ Valerie Watts, interview by author, unpublished transcription of audio recording, Norman, OK, 25 January 2007; and Eleanor Duncan Armstrong, interview by author, Nashville, TN, unpublished transcription of audio recording, 12 August 2004.

⁸ Don Jaeger, "A New Bassoon Concerto and Other Items of Interest," *School Musician, Director and Teacher*, 42 (April 1971): 12-13.

Luke frequently disguises the meter through accent patterns and note groupings. For example, from m. 16 to m. 22, the strong beat actually occurs on the second beat of the measure. The placement of the beginning of the phrase on beat 2 in m. 16 and again in m. 19 causes the accent pattern of the entire section to shift. This shifted-accent pattern is maintained through placement of higher pitches on some second beats and eighth-note approaches to beat 2, with less active quarter-note approaches to beat 1. The greater energy of the eighth-note approach emphasizes the next beat. Beat 2 of m. 22 combines with all of m. 23 to create a three-beat measure that restores the traditional weight and emphasis to the downbeat in m. 24. The eighth rest and high B-flat at m. 24 assure the realignment of the accent pattern. (See example 4.20, below.) Rhythmic displacement also occurs at the beat-division (quarter note) level. Measures 24-26 contain repeated rhythmic patterns equivalent to three quarter notes (dotted-quarter, eighth, quarter) with an extra quarter beat inserted as a rest in m. 25 that moves the pattern over. (Also example 4.20.)

A similar shift happens in mm. 151-53 where the motive in the piano part enters a quarter beat earlier in m. 152 than it did in m. 151. The early entrance of the motive and the addition of one extra eighth note to the pattern, coupled with the rest on division-beat two of m. 153, create a tricky entrance for the flute and a sense of uncertain terrain for the listener. (See example 4.21.)

Example 4.20: Luke Sonata for Flute and Piano, iii (mm. 15-28)

Phrase beginnings and rhythmic gestures cause the accent to shift to beat 2 in mm. 16-22. The quarter rest in m. 25 causes a disturbance in the rhythmic pattern.



Example 4.21: Luke Sonata for Flute and Piano, iii (mm. 151-54)

Piano motive shifts earlier in m. 152.



Sudden interruptions in the rhythmic activity often signal upcoming section changes. The movement's singular three-four measure (m. 33, not illustrated) leads to

subsection c, and whole notes break the eighth-note motion in the measure before the interlude (m. 49, see example 4.22).

Example 4.22: Luke Sonata for Flute and Piano, iii (mm. 48-52)



Well-placed silences effectively create expectation. Increasingly longer rests at the end of subsection d prepare the listener for the quiet solo flute entrance at subsection e (example 4.23), and the dramatic two measures of silence that precede the final gesture build anticipation at the end of the Sonata.

Example 4.23: Luke Sonata for Flute and Piano, iii (mm. 113-23)

Rests precede flute entrance at subsection e, m. 123.

Forward motion is created in traditional ways: quick notes moving into main beats and lyrical figures of dotted-quarter and dotted-half notes. The intensity of section A increases as the seemingly random eighth rests in the piano accompaniment are gradually replaced with a steady stream of eighth notes. Sixteenth notes appear for the first time in the coda, and a swoop of sixteenth notes to B-flat₆ in m. 237 prepares the final drive to the end. (See example 4.24.)

Example 4.24: Luke Sonata for Flute and Piano, iii (mm. 237-38)



In mm. 240-42, the insertion of an eighth rest into the constant eighth pattern creates a composite rhythm pattern of quarter and six eighth notes that emphasizes the downbeats and builds intensity. The persistent eighth-note pattern returns briefly before the sudden silence in mm. 245-46. Staccato eighth notes solidly punctuate the final statement on the quarter beats, the only occurrence in the movement of this rhythm, drawing the descending piano line to a halt as the flute ascends in flourishes to the high D. (See example 4.25.)

Example 4.25: Luke Sonata for Flute and Piano, iii (mm. 248-49)



Luke emphasized that this driving movement should just be played straight through without nuance.⁹ A wild ride for the performers and audience alike, it provides an exhilarating conclusion to the Sonata.

⁹ Luke, interview, 3 February 2007.

CHAPTER 5

CONCLUSION

Ray Luke's music deserves a much wider audience and greater recognition. As the analysis of his Sonata for Flute and Piano clearly shows, his music is formally well-crafted, idiomatic for the instruments, and full of engaging thematic variation and intriguing sonorities. Luke has been successful in achieving his desire to captivate listeners without catering to less educated audiences or adopting compositional trends. His music is uniquely his own, a result of his broad musical experiences and his own inner voice.

Luke notes that it has been his great fortune to have had conductors such as Guy Fraser Harrison and Luis Herrera de la Fuente lead performances of his orchestral compositions when most orchestras cling to traditional repertoire. However, his conversation frequently turns to the plight of the American composer and the difficulty of presenting new works outside academia.¹ We are reminded that many fine composers reach only a small segment of society, and that our duty as performers, scholars, educators, and listeners includes seeking out works by these composers and insuring the future of new music.

¹ Ray Luke, interview by author, unpublished transcription of audio recording, Oklahoma City, OK, 3 February 2007. Also see Paul Hume, "Top Belgian Honors to American Composers—Americans Win First and Second Prizes in International Competition—Gold Medals in Queen Elizabeth Contest Won by Luke and Korte," *The Washington Post*, 22 March 1970; and Joan Harvison, "Music That May Never Be Heard," *Oklahoma's Orbit*, 4 October 1970.

While some people would like to place the blame on the composers themselves for alienating audiences, Luke is proof that an artist can be faithful to his or her own language without abandoning the listener. Luke's successes at both the local and international levels prove that one can speak everywhere with the same authentic voice. Writing music that "will cause a person to listen" lies at the heart of his craft.² "You can't bore a listener. You can't make him like it, but you can't bore him."³

Every note of the Sonata for Flute and Piano serves this goal. The three distinct movements stand in contrast to one another, yet share traits that bind them together as a complete work. Tempo and rhythmic motion, types of thematic materials, form, and texture create the individual character of each movement. Shared pitch sonorities unify the three movements, while the diatonic sections of the third movement also set it apart. Small motivic gestures work within each movement and across the Sonata to provide a sense of familiarity without overt repetition. Tiny variations in melodic lines, rhythmic figures, articulations, texture, and pitch levels prevent exact duplication within a single movement. Luke's gift is in knowing exactly how much new information is required to keep the listener engaged but not oversaturated. The result is a composition that deserves a distinguished place in the modern repertoire for flute and piano—a rewarding challenge for the performers and audience alike.

² Rick Rogers, "Ray Luke—Making His Mark on 20th-Century Music," *Sunday Oklahoman*, 22 January 1989.

³ Luke, interview, 3 February 2007.

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Oklahoma Flute Society: Flute Music by Oklahoma Composers Concert. Westminster Presbyterian Church, Oklahoma City, 12 August 2001. Sonata for Flute and Piano. Amy Zuback, flute; Samuel Magrill, piano. Oklahoma Flute Society archive.

Owens, Parthena. Faculty Flute Recital with Peggy Payne, piano. Oklahoma City University School of Music, 22 October 2000. Sonata for Flute and Piano.

Zuback, Amy. D.M.A. Flute Recital with Digby Bell, piano. University of Oklahoma School of Music, 29 August 1999. Sonata for Flute and Piano.

Musical Scores

Luke, Ray E. *Concerto for Bassoon and Orchestra*. Piano reduction. New York: Oxford University Press, Inc., 1971.

_____. *Concerto for Piano and Orchestra*. Arrangement for Two Pianos. New York and London: Oxford University Press, Inc., 1982.

_____. 1993. *Four Scenes for Eight Flutes*. Ray Luke, personal archive.

_____. *Sonata for Flute and Piano*. Oklahoma City, OK: Ray E. Luke, 1999.

_____. 1965. *Two Odes for Mezzo Soprano, Flute and Piano*. Archives and Special Collections, Dulaney-Browne Library, Oklahoma City University.

_____. 1958. *Woodwind Quintet*. Archives and Special Collections, Dulaney-Browne Library, Oklahoma City University.

APPENDIX A

A PERFORMER'S GUIDE TO THE SONATA

Three flutists, Eleanor Duncan Armstrong, Parthena Owens, and Valerie Watts, graciously shared their insights and suggestions about performing the Luke Sonata for Flute and Piano and also allowed me access to their personally annotated scores.¹ This guide is a compilation of their comments and my own suggestions.

All agree that the work is a true collaboration for flute and piano, requiring a sensitive and skilled pianist, and that although a “stretch for the flute,” (V.W.) it is idiomatic and “shows off the flute well in its best form.” (P.O.) Prior to rehearsal, the flutist must thoroughly study the score, and performers went to various lengths in notating piano cues or pasting portions of the score into their flute parts. Rehearsal with the complete score is recommended for the early stages. A practical solution to the problem of reading some of the very small grace-note figures was to enlarge those sections by photocopier.

¹ Eleanor Duncan Armstrong, interview by author, unpublished transcription of audio recording, Nashville, TN, 12 August 2004; Parthena Owens, interview by author, unpublished transcription of audio recording, Oklahoma City, OK, 15 February 2007; Valerie Watts, interview by author, unpublished transcription of audio recording, Norman, OK, 25 January 2007. For reading ease, direct quotes have been identified with the person's initials.

Movement I

Harmonic fingerings can be used for the grace notes in the opening measure and for the sextuplet and grace-note figures in mm. 15 and 17. A trill fingering is possible for the high A in m. 59 (A-flat plus first trill key). Technical passages become more manageable through various groupings of notes. Although breathing is not a particular issue in this movement, some places for extra breaths include m. 14 and 74, following the first note in each measure, and m. 55, after the G-sharp.

The cadenzas at mm. 35 and 68 simply take a bit of experimentation. The pacing works itself out and the only small issue might be in subtly cueing the pianist to exit the pattern at the end. “The flute doesn’t sound ‘pretty’ in the first movement” (V.W.) and the Sonata invites the use of a wide variety of timbres and dynamics. Ultra-legato playing in the few lyrical sections of this movement is desirable, especially in mm. 52-55 where the piano part is just the opposite, extremely staccato. For performers with a C-foot flute, the low B in m. 68 may be taken up an octave.

Movement II

Variety of color is also essential to this movement and particularly effective where repeated pitches are sustained for lengths of time, as at the end of the opening cadenza, mm. 21-22. Most of the phrases in the cadenza are quite natural lengths for breath, except the passage in mm. 14-16. Some performers did this in one breath; others breathed after the first C-sharp of m. 16. Another location to breathe could be after the C-sharp in the middle of m. 15 (at the *sub.* marking) to allow the acceleration of the trill to continue unbroken. To keep the sustained C-sharp at the end of the trill quiet, yet up to

pitch, a diffuse fingering can be used (A, plus the first trill key) that allows the player to blow more air without getting louder.²

The pulsating motion of the Adagio begins right with the piano entrance in m. 23. The tempo established by the first two beats must be scrupulously maintained through the sustained notes, as if the pulsing were ongoing. Throughout this section of the movement, the flute plays with freedom over the steadiness of the piano. Measure 50 requires careful pacing by the flutist through the accelerating sextuplets while the pianist maintains the pulsing quarters. While the grace-note indication is “as fast as possible,” some liberty can be taken to allow notes to speak with good quality. One performer suggested a slight *ritard* at the end of m. 67 in the approach to the high B.

The phrase beginning at m. 29 might pose a breathing problem, and some performers chose to take an extra breath after one of the dotted quarter notes in m. 30 or after the downbeat of m. 31. The dynamics can naturally follow the contour of the melodic lines. Based on the piano accompaniment, the unmarked entrance at m. 56 should be *piano*. For the “harmonic” E in m. 71, the addition of the second trill key produces a veiled effect. The double cadenza in m. 63 surprised everyone by falling right into place, a credit to our wonderful pianists!

² Robert Dick, *Tone Development Through Interpretation*, rev. ed. (New York: Multiple Breath Music Company, 1986): 28.

Movement III

The final movement requires absolute rhythmic and stylistic precision. Slow practice in rehearsal, as well as experimentation with articulation vowels and syllables, will help the flutist find the best match for the staccato notes of the piano. When practicing slowly, the feeling of two beats per measure should be preserved so the natural flow of the piece is not restrained when the speed is increased. Maintenance of the tempo is extremely important at m. 93, where the eighth-note motion stops. Intensity must also be sustained through phrases that include rests (for example, mm. 115-22, 142-44, and 245-46) where “the silence is as visceral as the tone.” (E.D.A.)

Reactions to the absence of dynamic markings other than the initial *forte* ranged from “it just cooks along” (P.O.), requiring little more than intuitive phrasing, to the addition of copious editorial markings. Nuance decisions should be made with consideration to the overall texture and the tessitura of both instruments.

A trill fingering can be used for the high E-flat in m. 236 (D plus first trill key). Some performers chose to use harmonic fingerings in the run at m. 237 (for E-flat, F, and G), and all opted for the high D at the end.

All of the flutists appreciated the liberties entrusted to them by the composer and felt his intent was clear: “I felt like I really understood what he was wanting, which is a wonderful feeling for a performer. . . . You feel like you can bring the piece to life that way.” (V.W.) “It is not a comfortable work, you know? It is bristly. . . . You can’t just decide you are going to tune out. He won’t let you.” (E.D.A.) “It definitely shows the

darker side of life and raises questions that we can't answer as a performer or a listener.”

(V.W.)

Errata

Movement I:

m. 24 (piano)—second to last sixteenth note is D-natural

Movement II:

m. 19 (flute)—last quarter note is G-natural

m. 29 (flute)—second group of thirty-second notes is slurred

Movement III:

m. 193 (piano)—first note in L.H. is E-flat

m. 212 (piano)—missing eighth rest should follow low D

m. 237 (flute)—fifth sixteenth note is E-flat

These corrections confirmed with the composer, 22 March 2007.

APPENDIX B

RAY E. LUKE: ANNOTATED CHRONOLOGY OF WORKS

*Commissioned works

+Award-winning works

Publishers:

Carl Fischer, Inc. (CF)

FLP Publishing Company (FLP)

Glencove Press (GP)

Ludwig Music Publishers (LMP)

Oxford University Press, NY (OUP)

All works available from the composer. Ray E. Luke's complete works are housed in the Archives and Special Collections of the Dulaney-Browne Library at Oklahoma City University, Oklahoma City, OK.

Ten Dramatic Film Scores for *Royal Canadian Mounted Police* by Crawley Films, Ltd., Ottawa, Canada, CBC and BBC, co-producers, 1959-60.

Year Opus

	1	<i>Passacaglia for Orchestra</i> (destroyed)
	2	<i>Motet</i> (destroyed)
	3	Unnamed for Band (destroyed)
	4	Woodwind Quartet movement (destroyed)
1957	5	<i>Two Miniatures</i> 2(P),1(EH),2,2 / 2 / 2,1,0 / Timp+1 / Strings ¹ Premiered by the Eastman-Rochester Orchestra, Howard Hanson, conductor, 12 August 1957.

¹ Orchestration legend for winds: Flute, Oboe, Clarinet, Bassoon / Horn / Trumpet, Trombone, Tuba; P=Piccolo, EH=English Horn, B=Bass Clarinet or Bass Trombone (as appropriate), CB=Contrabassoon; doubles listed in parentheses.

- 6 *Lament for Horn and String Quartet*
Premiered by the Eastman School Ensemble, 1957.
- 1958 7 *Suite for Orchestra* (OUP rental)
P+2,2,2,2 / 4 / 3,3,1 / Timp+2 / Harp / Strings
Premiered by the Eastman-Rochester Orchestra, Howard Hanson,
conductor, 15 April 1958.
Duration: 10:00.
- 8 (Lost)
- 9 *Woodwind Quintet*
Premiered by a student ensemble at Eastman, 1958.
Duration: 9:13
- 10 *Epilogue for Orchestra*
2,2,2,2 / 4 / 2,3,1 / Timp+Bells / Harp / Strings
Premiered by the Eastman-Rochester Orchestra, Frederick Fennell,
conductor, 12 April 1958.
Duration: 6:00.
- 1959 11 *Prelude and March* (LMP © 1969)
Concert band
Premiered by the Paris, Texas, High School Band, Floyd Weger,
conductor, 1959.
Publication contains full and condensed scores.
Duration: 4:20.
- 12 *Symphony No. 1*
P+2,2+EH,2+B,2+CB / 4 / 3,3,1 / Timp+2 / Harp / Strings
“Submitted in partial fulfillment of the requirements of the degree
Doctor of Philosophy, Department of Theory, Thesis Director, Bernard
Rogers, Eastman School of Music of the University of Rochester, May
1960.”
Premiered by the Eastman-Rochester Orchestra, Howard Hanson,
conductor, 26 March 1959.
Duration: 21:00.
- 13 *Scherzo for Chamber Orchestra (from Symphony No. 1)*
P+1,2(EH),2,2 / 2 / 2,1,0 / Timp+1 / Harp / Strings
Duration: 5:26

- 1960 14 *Antiphonale and Toccata*
 Concert band
 Premiered by the East Texas State University Band, Ray E. Luke,
 conductor, 1960.
 Also in condensed score.
 Duration: 6:21
- 15 *Create in Me a Clean Heart, Oh God (Psalm 51)*
 SATB and concert band
 Premiered by the East Texas State University Chorale and Band, Ray
 E. Luke, conductor, 1960.
 Also in condensed score.
 Duration: 3:54
- 1961 16 *Symphony No. 2 (OUP rental)*
 P+2,2+ EH,2+B,2+CB / 4 / 3,3,1 / Timp+2 / Harp / Strings
 Premiered 6 January 1963 by the Oklahoma City Symphony
 Orchestra, Guy Fraser Harrison, conductor. (Radio series broadcast
 20 January 1963.)
 Recorded by The Louisville Orchestra, Robert Whitney, conductor
 (Louisville Recordings, 1963, LP-LOU 634). Out of print.
 Duration: 16:00.
- 1962 17 *Suite for Twelve Orchestral Woodwinds*
 P+2,2+EH,2+B,2+CB
 Premiered by the East Texas State University Ensemble, Donald
 Black, conductor, 1962.
- 1963 18 *Symphony No. 3 (OUP rental)*
 P+2,2(EH),2+B,2 / 4 / 3,3,1 / Timp+2 / Piano / Harp / Strings
 Premiered 23 February 1964 by the Oklahoma City Symphony
 Orchestra, Guy Fraser Harrison, conductor. (Radio series broadcast
 1 March 1964.)
 Duration: 19:00.
- 1964 19 * *Five Miniatures* (FLP © 1982)
 Piano
 Commissioned by Oklahoma Music Teachers Association/Music
 Teachers National Association.
 Premiered by Ernestine Scott, Norman, OK, 21 February 1965.
 Duration: 6:45

- 1965 20 * *Symphonic Dialogues for Violin, Oboe, and Orchestra* (OUP rental)
 Solo Violin, Solo Oboe, P+1, EH, 1+B, 1 / Timp / Perc / Piano / Harp / Strings
 "To Norman and Catherine Paulu."
 Commissioned by Catherine Paulu for the Oklahoma City Symphony Orchestra as a birthday present to Norman Paulu.
 Premiered 28 March 1965 by the Oklahoma City Symphony Orchestra, Guy Fraser Harrison, conductor, Norman Paulu, violin and Catherine Paulu, oboe.
 Composed at the MacDowell Colony, 17-27 January 1965.
 Also in reduction for violin, oboe, and piano.
 Duration: 14:00.
- 21 * *Concerto for Bassoon and Orchestra* (OUP rental)
 Solo Bassoon, 2, 2, 2+B, 1 / 4 / 3, 3, 1 / Timp+1 / Harp / Strings
 "Commissioned by the Oklahoma City Symphony Society, Guy Fraser Harrison, Music Director, for Betty Johnson, bassoonist."
 Composed at the MacDowell Colony, completed 15 January 1965.
 Premiered 23 March 1965 by Betty Johnson, bassoon, with the Oklahoma City Symphony Orchestra, Guy Fraser Harrison, conductor.
 Recorded on *Leonard Sharrow Plays Works for Bassoon*, Crystal Chamber Orchestra, Ernest Gold, conductor (Crystal Records, 1977, LP-S-852). Out of print.
 Also in reduction for bassoon and piano (OUP © 1971 out of print).
 Duration: 19:00.
- 22 *Two Odes*
 Text from the Confucian Odes (8th Century, B. C.)
 Mezzo-soprano, Flute, and Piano
 For the Oklahoma City MacDowell Club.
 Premiered by a student ensemble at Oklahoma City University, 1965.
- 1966 23 * *String Quartet No. 1*
 "Commissioned by and dedicated to the Lyric Quartet."
 Premiered by the Lyric Quartet at Jewel Box Theater, Oklahoma City Chamber Series, 19 December 1966. Also performed by the Lyric Quartet at Carnegie Recital Hall, 1966.
- 24 * *Dedication Anthem*
 Text from the Episcopal Hymnal: "Only Begotten Word of God"
 SATB, Children's Choir, Unison Choir, Organ
 Commissioned by St. John's Episcopal Church, Oklahoma City, OK.
 Premiered 30 October 1966 by St. John's Episcopal Church choir, Archie Brown, director.

- 1967 25 * *Fanfare for Orchestral Winds and Percussion*
 P+1,2,2,2 / 4 / 3,3,1 / Timp+2
 “Commissioned by Guy Fraser Harrison and the Oklahoma City
 Symphony for the opening concert in Civic Center Music Hall
 [Oklahoma City].”
 Premiered 23 January 1967 by the Oklahoma City Symphony
 Orchestra, Guy Fraser Harrison, conductor.
 Duration: 2:30.
- 26 + *Second Suite for Orchestra*
 P+2,2+EH,2+B,2+CB / 4 / 3,3,1 / Timp+2 / Harp / Piano / Strings
 First Prize, Oklahoma Arts and Humanities Council Symphonic
 Composition Competition, 1967.
 Premiered 12 November 1967 by the Oklahoma City Symphony
 Orchestra, Guy Fraser Harrison, conductor.
 Duration: 13:00.
- 1968 27 + *Concerto for Piano and Orchestra* (OUP rental)
 Solo Piano, P+2,2+EH,2+B,2+CB / 4 / 3,3,1 / Timp+2 / Harp / Strings
 Premier Prix, Queen Elisabeth International Competition in
 Composition, Brussels, Belgium, 26 November 1969.
 Performed for the competition by Claude-Albert Coppens, piano, with
 l’Orchestra National de Belgique, Michaël Gielen, conductor.
 American premiere: 18 October 1970 by John Ogdon, piano, with the
 Oklahoma City Symphony Orchestra, Guy Fraser Harrison, conductor.
 Also arranged for two pianos (OUP © 1982).
 Composed at the MacDowell Colony.
 Duration: 20:00.
- 28 * *Incantation for Violoncello, Harp, and Strings*
 (Harp optional)
 Commissioned by and dedicated to Paul Maxwell.
 Premiered 12 January 1969 by the Oklahoma City Symphony
 Orchestra, Guy Fraser Harrison, conductor, Robert Marsh, cello, Patti
 Lieb, harp.
 Composed at the MacDowell Colony, 7 July 1968.
 Duration: 8:30.

- 29 * *Introduction and Badinage*
 Concert band
 Commissioned and premiered by the Shenandoah (Virginia)
 Conservatory Wind Ensemble, Paul Nobel, conductor, New Orleans,
 1970.
 Composed at the MacDowell Colony, 15 July 1968.
 Duration: 8:00
- 30 *Symphonic Songs for Mezzo-soprano and Orchestra*
 ("New Hampshire Songs")
 Text from "A Bad Girl's Book of Animals" by Wong May
 P+2,2,2+B,2 / 4 / 2 Perc / Piano / Harp / Strings
 Composed at the MacDowell Colony, completed 25 July 1968.
 Premiered 21 February 1974 by the Oklahoma City Symphony
 Orchestra, Ray E. Luke, conductor, Kay Creed, mezzo-soprano.
 Also in reduction for voice and piano, prepared for performance at
 HED Academy, Yehud, Israel, 1994.
 Duration: 12:00
- 31 *New England Miniatures*
 Concert band
 Premiered by the UCLA Wind Ensemble, Clarence Sawhill,
 conductor, Los Angeles, 1969.
 Composed at the MacDowell Colony, 6 August 1968.
 Duration: 12:00.
- 1970 32 * *Symphony No. 4* (OUP rental)
 P+2,2+EH,2+B,2 / 4 / 3,3,1 / Timp+2 / Piano / Harp / Strings
 "Respectfully dedicated to Guy Fraser Harrison."
 Commissioned by Guy Fraser Harrison and the Oklahoma City
 Symphony Orchestra.
 Premiered 30 March 1970 by the Oklahoma City Symphony
 Orchestra, Guy Fraser Harrison, conductor.
 Duration: 20:00.
- 33 * *Four Dialogues* (CF © 1975 out of print)
 Organ and one percussionist
 Commissioned by the Holtcamp Organ Company.
 Premiered by Wilma Jensen, organ, and K. Dean Walker, percussion,
 Oklahoma City, 15 November 1970.
 Duration: 11:50

- 34 *Concert Overture* (“Summer Music”)
 P+2,2+EH,2+B,2 / 4 / 3,2,1 / Timp+2 / Piano / Harp / Strings
 Premiered on 17 March 1975 by the Oklahoma City Symphony
 Orchestra, Ray Luke, conductor.
 Composed at the MacDowell Colony, 12 July 1970.
- 1971 35 *Intrada and Rondo* (LMP © 1971)
 Concert band
 Premiered by the Oklahoma City University Band, Ray E. Luke,
 conductor, 1972.
 Duration: 4:00
- 1972 36 * *Compressions*
 2(P),2,2(B),2 / 4 / 3,3,1 / Timp+2 / Piano / Harp / Tape / Strings
 “Composed for the Oklahoma City Symphony Orchestra and
 respectfully dedicated to Guy Fraser Harrison.”
 Commissioned by Guy Fraser Harrison.
 Premiered 9 January 1973 by the Oklahoma City Symphony
 Orchestra, Guy Fraser Harrison, conductor.
 Duration: 17:00.
- 1973 37 * *Compressions 2*
 3(P),2+EH,2+B,2+CB / 4 / 3,3,1 / Timp+2 / Piano / Harp / Strings
 “Commissioned by Texas Christian University for the [university’s]
 Centennial Year, 1973.”
 Premiered 9 November 1973 at Texas Christian University by the
 Forth Worth Symphony, John Giordano, conductor.
 Duration: 8:30.
- 38 *Sonics and Metrics* (LMP © 1973)
 Concert band
 Premiered by the Oklahoma City University Band, Ray E. Luke,
 conductor.
 Publication contains full and condensed scores.
 Duration: 5:00.
- 1974 39 * *Trio for Flute, Clarinet, and Piano*
 Commissioned by Oklahoma Music Teachers Association/Music
 Teachers National Association.
 Premiered by Eleanor Duncan, flute, Robert Phillips, clarinet, and
 Robert Laughlin, piano, Norman, OK, 17 February 1974.
 Duration: 4:00

- 1975 40 * *Tapestry*: Ballet in One Act
 1(P),2,0,1 / 1 / 1,B,0 / Glock / Harpsichord / Portative Organ / Harp /
 Strings 2-2-2-0
 Scenario by Lee Head; choreography by Conrad Ludlow
 “Commissioned by the Oklahoma City Metropolitan Ballet Company,
 Conrad Ludlow, Artistic Director.”
 Premiered 8 May 1975 by the Oklahoma City Metropolitan Ballet
 Company.
 “The entire production made possible by Mr. and Mrs. Rex Stuckey.”
 Duration: 30:00.
- 1976 41 * *Design for Band*
 Concert band
 Commissioned and premiered by the Bammel (Houston) Middle
 School Band, Fred Schroeder, conductor, San Antonio, Texas, 1976.
 Duration: 3:58
- 1978 42 + *Medea*: Opera in Two Acts
 Libretto by Carveth Osterhaus after *Euripedes*.
 Sop, Mezzo, Ten, Bar, Bass-Baritone, Chorus (SSAA)
 3(P),2,2+B,2 / 4 / 3,3,1 / Timp+2 / Piano / Harp / Strings
 First Prize, Rockefeller Foundation/New England Conservatory
 Competition for a new opera by an American composer, 1978.
 Premiered 3-5 May 1979 by the New England Conservatory Opera
 Theatre, Boston, Ray Luke, conductor.
 Also in piano reduction.
 Duration: 2 hours.
- 1979 43 *Epitaphs for Twelve Mixed Voices*
 Texts from *Rubáiyát* (Omar Khayyám), *Richard III* (Shakespeare), and
 The Hollow Man (T. S. Eliot)
 SSS AAA TTT BBB (a cappella)
 Composed for the Oklahoma City University Madrigal Singers.
 Premiered 30 April 1979 by the OCU Madrigal Singers, Archie
 Brown, conductor.
 Duration: 7:11
- 44 * *Septet for Winds and Strings*
 Flute, Oboe, English Horn, Bassoon, Violin, Viola, Violoncello
 Commissioned and premiered by the Oklahoma City Chamber Players,
 1979.
 Duration: 11:34

- 1980 45 *Four Foibles for Mixed Chorus*
 Texts by Stephen Crane, William Congreve and John Gay.
 SATB (a cappella)
 Composed for and premiered by the Oklahoma City University
 Chamber Choir, Steve Coker, conductor, 1980.
 Duration: 6:47
- 1981 46 * *(The Official) Oklahoma Diamond Jubilee March*
 Concert Band
 Commissioned by the Oklahoma Diamond Jubilee Commission.
 Printed by the OCU Press (facsimile of manuscript) © 1981 Ray Luke.
- 1982 47 * *Plaintes and Dirges*
 Texts selected from English poetry of the 12th, 13th and 14th centuries
 Mixed chorus and orchestra
 SSSS AAAA TTTT BBBB
 3(P),2,2+B,3(CB) / 4 / 3,3,1 / Timp+7 / Piano / Harp / Strings 24-8-8-6
 Commissioned and premiered 18 March 1984 by the Oklahoma
 Symphony Orchestra, Luis Herrera de la Fuente, conductor, Dennis
 Shrock and Bruce White, choral directors.
 Also in reduction for chorus and two pianos.
 Duration: 21:45
- 1985 48 *Praise Him with a Song* (GP © 1985)
 Text Biblical
 SATB and keyboard
 Duration: 2:22
- 49 *See the Crown of Thorns* (GP © 1985)
 Text by the composer
 SATB and keyboard
 Duration: 3:00
- 50 *Make a Joyful Noise* (GP © 1985)
 Text Biblical
 SATB and organ or piano (or both)
 Duration: 2:45
- 51 *Sing Praise* (GP © 1985)
 Text Biblical
 SATB and keyboard
 Optional brass: 3 trumpets, 2 trombones
 Optional soprano descant
 Duration: 2:30

- 52 *The Lord Is My Light* (GP © 1985)
 Text Biblical
 Two-part choir and keyboard
 Optional brass: 3 trumpets, 2 trombones
 Duration: 2:20
- 53 *Seven Responses* (GP © 1985)
 Various texts
 SATB and rehearsal keyboard
 Duration: 3:00

Choral works, opus 49-54, premiered by the Nichols Hills United Methodist Church Choir, Steve Coker, conductor, Oklahoma City, 1986.

- 1986 54 *Suite for Trumpet Alone*
 Premiered by Jeffrey Luke, Oklahoma City University, 25 January 1986.
- 1987 55 *The World is Still My Parish* (withdrawn)
- 1988 56 * *Suite for Oboe, Bassoon, and Piano*
 Commissioned by Barry Kroeker.
 Premiered by Barry Kroeker, Daryl Durran, and Steven Smith, Pennsylvania State University, 1988.
 Duration: 15:45.
- 57 * *Quartz Mountain for Symphony Orchestra*
 Text by Mary Gordon Taft
 P+2,2,2+B,3 / 4 / 4,3,1 / Timp+3 / Strings / Unison Voices
 Commissioned by the Oklahoma Summer Arts Institute through a grant from the Harris Foundation, in memory of Margaret Harris Long, for the Tenth Anniversary of the Oklahoma Summer Arts Institute at Quartz Mountain.
 Premiered by the Oklahoma Summer Arts Institute Orchestra, Akira Endo, conductor, 1988.
 Duration: 13:00.

- 58 *Compressions 3*
 Brass quintet
 “For Jeff [Luke] and Friends”
 Premiered by the New England Conservatory Honors Quintet, Boston, 1988.
 Recorded by The Atlantic Brass Quintet, *Fanfares and Passages* (Mark Custom Recording Service, Inc., 2002, 4247-MCD).
 Duration: 5:30.
- 59 * *Symphonic Dialogues II*
 Text from *The Rubáiyát of Omar Khayyám*, trans. Edward Fitzgerald.
 Soprano, Violin, Oboe, Solo Harpsichord and Strings
 “Commissioned by the Village Bach Festival [Cass City, Michigan], Don Th. Jaeger, Music Director.”
 “In Memoriam Catherine Dufford Paulu and to commemorate the Tenth Anniversary of the Festival.”
 Premiered 27 November 1988 by the Village Bach Festival Orchestra, A. Clyde Roller, conductor, Penelope Jensen, soprano, Norman Paulu, violin, Don Jaeger, oboe, Catherine McMichael, harpsichord.
 Also in vocal/piano reduction, mvts. 2 and 4.
 Duration: 17:00.
- 1989 60 *Sinfonia Concertante for Double Symphony Orchestra*
 4(P),4(EH),4,4 / 8 / 6,6,1 / Timp+8 / Piano / 2 Harps / Strings 28-12-12-12 minimum
 Dedicated to Luis Herrera de la Fuente
 Premiered at the Minería Festival, Mexico City, 23 August 1992 by *Orquesta Sinfónica de Minería*, Luis Herrera de la Fuente, conductor.
 Duration: 19:00.
- 1990 61 * *Fanfare for Brass Quintet and Orchestra*
 Brass Quintet, 2(P),2,2,2 / Timp+3 / Harp / Strings
 “Commissioned by the Midland-Odessa [Texas] Symphony Orchestra, Don Th. Jaeger, Music Director, for the Lone Star Brass.”
 Premiered in Dallas on 30 September 1990 by the Midland-Odessa Symphony Orchestra and the Lone Star Brass, Don Th. Jaeger, conductor.
 Duration: 4:30.

- 62 * *Third Suite for Orchestra*
 2(P),2,2,2 / 4 / 3,3,1 / Timp+3 / Piano / Harp / Strings
 “Commissioned by Tulsa [Oklahoma] Philharmonic, Bernard Rubenstein, Music Director, for the 1990-91 season opening concert 13 September 1990.”
 Duration: 15:30.
- 1991 63 * *Cantata Concertante*
 Text from “An Essay on Man” by Alexander Pope (1688-1744)
 Women’s Chorus, Semi-Chorus, Mixed Chorus
 Woodwind Quartet, Brass Quintet, String Quartet and Symphony Orchestra
 Orchestra: 2,2,2,2 / 4 / 2,3,1 / Timp+2 / Harp / Strings
 Commissioned by Oklahoma City University.
 Premiered 30 April 1991 by Oklahoma City University on the second of two retrospective concerts of Luke’s works, Steve Coker, conductor.
 Also in piano reduction.
- 1993 64 *Four Scenes for Eight Flutes*
 6C, Alto, Bass
 Premiered by the Oklahoma City University Flute Ensemble, Parthena Owens, director, 24 April 1997.
- 65 *Drowne’s Wooden Image: A Mystic Opera in One Act*
 Libretto by the composer after a short story by Nathaniel Hawthorne.
 Sop, Ten, Bar, Bass, SSAATTBB and mimes
 2(P),2,2,2 / 4 / 2,3,1 / Timp+2 / Electric Keyboard / Piano / Harp / Strings
 Also in piano reduction.
 Premiered by the Oklahoma Opera and Musical Theater Company at Oklahoma City University, 10 November 1995.
 Duration: 27:00.
- 66 *Contrasts for Bassoon and Piano* (FLP © 1996)
 “For Betty Johnson”
 Premiered by Elizabeth (Betty) Johnson, bassoon, and Lisa Bergman, piano, Seattle, 6 January 1994.
 Recorded on *Bassoonist Arthur Grossman*, Peter Mack, piano (Crystal Records, 2001, CD-840).

- 1994 67 *Splinters from Old Wood*
 Two trumpets
 Premiered by the HED Academy, Yehud, Israel, 1994.
- 68 *Wood from Old Splinters*
 Two vibraphones
 Premiered by the HED Academy, Yehud, Israel, 1994.
 Duration: 7:00.
- 69 *Mrs. Bullfrog: A Comic Opera in One Act*
 Libretto by the composer after a short story by Nathaniel Hawthorne
 Sop (or mezzo-sop), Bar, Ten
 2(P),2,2,2 / 4 / 2,3,1 / 2 Perc / Electric Keyboard / Piano / Harp /
 Strings
 Premiered by the Oklahoma Opera and Musical Theater Company at
 Oklahoma City University, 10 November 1995.
 Also in piano reduction.
 Duration: 22:00.
- 1995 70 *Can You Count the Stars?*
 Text by Johann Hey (1789-1854), trans. H. W. Dulken
 Women's chorus (SSA or SAA) and bells
 "For the Children of Oklahoma City"
 Memorial for child victims of the bombing of the Murrah Federal
 Building in Oklahoma City, 19 April 1995.
- 1998 71 * *Celebration*
 Text from the United Methodist Hymnal
 SATB, 3 Trumpets, 3 Trombones, Organ
 Commissioned by Nichols Hills United Methodist Church, Oklahoma
 City, Oklahoma, for the Fiftieth Anniversary of the church.
 Premiered 1 November 1998 by Nichols Hills Church Chancel Choir,
 Stephen Coker, director.
- 1999 72 * *Sonata for Flute and Piano*
 Commissioned by Amy Zuback and the Oklahoma Flute Society.
 Dedicated to and premiered by Amy Zuback, flute, with Digby Bell,
 piano, University of Oklahoma, 29 August 1999.
- 73 *Three Piano Pieces for Young Players*

- 2000 74 *Concerto for Trumpet and Orchestra*
 Solo Trumpet, P+2,2+EH,3+B,3+CB / 4 / 3,3,1 / Timp+3 / Piano /
 Harp / Strings
 Premiered 21 February 2006 at Oklahoma City University by Jeffrey
 Luke, trumpet, and the OCU Symphony Orchestra, Mark Edward
 Parker, conductor.
- 75 *Toccata for Piano*
- 2001 76 *Flourish*
 Brass quintet
 Recorded by The Atlantic Brass Quintet, *5 Chairs* (Tempe, AZ:
 Summit Records, 2004, DCD 396).
- 77 *Three Dances for Kim* (Choreographic CD)
- 78 *Bum-Di-Di-Bum for Jason* (Choreographic CD)
- 2002 79 *New England Miniatures* (Revised)
 Concert Band
 Premiered by the Oklahoma City University Symphonic Band,
 Matthew Mailman, conductor, 19 November 2002.
- 2004 80 *Flourish and Hyper-Excursions*
 Clarinet, Percussion, and Piano (marimba, vibraphone,
 glockenspiel, mark tree)
 “Dedicated to Lisa (Luke) Mayfield, Christmas, 2006.”
- 81 *Gershwin Revisted*
 Percussion and Organ
- 2006 82 * *The Oklahoman, A Concert March*
 Concert Band
 Commissioned by *The Oklahoman*, the state newspaper since 1907, for
 the celebration of the Oklahoma Centennial, 2007.
 Premiered by the University of Oklahoma Wind Symphony, Norman,
 OK, 20 November 2006.
 Also performed by the Oklahoma City University Symphonic Band,
 Matthew Mailman, Conductor, 9 February 2007.
- 2007 83 *Jessie’s Turn* (Choreographic CD)

Compiled from the scores, composer’s notes, programs, newspaper articles, publisher
 correspondence, and interviews with the composer.

APPENDIX C

RAY E. LUKE: COMPOSITIONS BY GENRE

*Commissioned works

+Award-winning works

Orchestra

- | | | |
|------|-------|--|
| 1957 | op. 5 | <i>Two Miniatures</i> |
| 1958 | 7 | <i>Suite for Orchestra</i> |
| 1958 | 10 | <i>Epilogue for Orchestra</i> |
| 1959 | 12 | <i>Symphony No. 1</i> |
| 1959 | 13 | <i>Scherzo for Chamber Orchestra (from Symphony No. 1)</i> |
| 1961 | 16 | <i>Symphony No. 2</i> |
| 1962 | 17 | <i>Suite for Twelve Orchestral Woodwinds</i> |
| 1963 | 18 | <i>Symphony No. 3</i> |
| 1967 | 25 | * <i>Fanfare for Orchestral Winds and Percussion</i> |
| 1967 | 26 | + <i>Second Suite for Orchestra</i> |
| 1968 | 30 | <i>Symphonic Songs for Mezzo-soprano and Orchestra</i> ("New Hampshire Songs") |
| 1970 | 32 | * <i>Symphony No. 4</i> |
| 1970 | 34 | <i>Concert Overture</i> ("Summer Music") |
| 1972 | 36 | * <i>Compressions</i> |
| 1973 | 37 | * <i>Compressions 2</i> |
| 1975 | 40 | * <i>Tapestry: Ballet in One Act</i> |
| 1982 | 47 | * <i>Plaintes and Dirges</i> (mixed chorus and orchestra) |
| 1988 | 57 | * <i>Quartz Mountain for Symphony Orchestra</i> (orchestra and voices) |
| 1989 | 60 | <i>Sinfonia Concertante for Double Symphony Orchestra</i> |
| 1990 | 61 | * <i>Fanfare for Brass Quintet and Orchestra</i> |
| 1990 | 62 | * <i>Third Suite for Orchestra</i> |
| 1991 | 63 | * <i>Cantata Concertante</i> (choruses, ensembles and orchestra) |

Concerti and Concerto-type works

- | | | |
|------|----|--|
| 1965 | 20 | * <i>Symphonic Dialogues for Violin, Oboe, and Orchestra</i> |
| 1965 | 21 | * <i>Concerto for Bassoon and Orchestra</i> |

- | | | |
|------|----|---|
| 1968 | 27 | + <i>Concerto for Piano and Orchestra</i> |
| 1968 | 28 | * <i>Incantation for Violoncello, Harp, and Strings</i> |
| 1988 | 59 | * <i>Symphonic Dialogues II</i> (soprano, violin, oboe, solo harpsichord and strings) |
| 2000 | 74 | <i>Concerto for Trumpet and Orchestra</i> |

Opera

- | | | |
|------|----|---|
| 1978 | 42 | + <i>Medea: Opera in Two Acts</i> |
| 1993 | 65 | <i>Drowne's Wooden Image: A Mystic Opera in One Act</i> |
| 1994 | 69 | <i>Mrs. Bullfrog: A Comic Opera in One Act</i> |

Chamber Music and Solo Instrument

- | | | |
|------|----|--|
| 1957 | 6 | <i>Lament for Horn and String Quartet</i> |
| 1958 | 9 | <i>Woodwind Quintet</i> |
| 1964 | 19 | * <i>Five Miniatures</i> (piano) |
| 1965 | 22 | <i>Two Odes</i> (mezzo-soprano, flute, and piano) |
| 1966 | 23 | * <i>String Quartet No. 1</i> |
| 1970 | 33 | * <i>Four Dialogues</i> (organ and percussion) |
| 1974 | 39 | * <i>Trio for Flute, Clarinet, and Piano</i> |
| 1979 | 44 | * <i>Septet for Winds and Strings</i> |
| 1986 | 54 | <i>Suite for Trumpet Alone</i> |
| 1988 | 56 | * <i>Suite for Oboe, Bassoon, and Piano</i> |
| 1988 | 58 | <i>Compressions 3</i> (brass quintet) |
| 1993 | 64 | <i>Four Scenes for Eight Flutes</i> |
| 1993 | 66 | <i>Contrasts for Bassoon and Piano</i> |
| 1994 | 67 | <i>Splinters from Old Wood</i> (two trumpets) |
| 1994 | 68 | <i>Wood from Old Splinters</i> (two vibraphones) |
| 1999 | 72 | * <i>Sonata for Flute and Piano</i> |
| 1999 | 73 | <i>Three Piano Pieces for Young Players</i> |
| 2000 | 75 | <i>Toccata for Piano</i> |
| 2001 | 76 | <i>Flourish</i> (brass quintet) |
| 2004 | 80 | <i>Flourish and Hyper-Excursions</i> (clarinet, percussion, and piano) |
| 2004 | 81 | <i>Gershwin Revisited</i> (percussion and organ) |

Choral Music

1960	15	<i>Create in Me a Clean Heart, Oh God</i> (Psalm 51) (SATB and concert band)
1966	24	* <i>Dedication Anthem</i> (choir, children's choir, unison choir)
1979	43	<i>Epitaphs for Twelve Mixed Voices</i> (SATB a cappella)
1980	45	<i>Four Foibles for Mixed Chorus</i>
1982	47	* <i>Plaintes and Dirges</i> (mixed chorus and orchestra)
1985	48	<i>Praise Him with a Song</i> (SATB and keyboard)
1985	49	<i>See the Crown of Thorns</i> (SATB and keyboard)
1985	50	<i>Make a Joyful Noise</i> (SATB and keyboard)
1985	51	<i>Sing Praise</i> (SATB and keyboard, opt. brass)
1985	52	<i>The Lord Is My Light</i> (2-part choir and keyboard, opt. brass)
1985	53	<i>Seven Responses</i> (SATB and rehearsal keyboard)
1991	63	* <i>Cantata Concertante</i> (choruses, ensembles and orchestra)
1995	70	<i>Can You Count the Stars?</i> (women's chorus and bells)
1998	71	* <i>Celebration</i> (mixed choir, brass sextet, organ)

Concert Band

1959	11	<i>Prelude and March</i>
1960	14	<i>Antiphonale and Toccata</i>
1960	15	<i>Create in Me a Clean Heart, Oh God</i> (Psalm 51) (SATB and concert band)
1968	29	* <i>Introduction and Badinage</i>
1968	31	<i>New England Miniatures</i>
1971	35	<i>Intrada and Rondo</i>
1973	38	<i>Sonics and Metrics</i>
1976	41	* <i>Design for Band</i>
1981	46	* <i>(The Official) Oklahoma Diamond Jubilee March</i>
2002	79	<i>New England Miniatures (Revised)</i>
2006	82	* <i>The Oklahoman, A Concert March</i>

APPENDIX D

RAY E. LUKE: DISCOGRAPHY

Compressions 3

Fanfares and Passages. The Atlantic Brass Quintet. Mark Custom Recording Service, Inc., 2002. 4247-MCD.

Concerto for Bassoon

Leonard Sharrow Plays Works for Bassoon. Crystal Chamber Orchestra, Ernest Gold, conductor. Crystal Records, 1977. LP-S-852. Out of print.

Contrasts for Bassoon and Piano

Bassoonist Arthur Grossman. With Peter Mack, piano. Crystal Records, 1993. CD-840.

Flourish

5 Chairs. The Atlantic Brass Quintet. Tempe, AZ: Summit Records, 2004. DCD 396.

Symphony No. 2

Louisville Orchestra, Robert Whitney, conductor. Louisville Recordings, 1963. LP-LOU 634. Out of print.