The Life and Selected Piano Works of David Burge

Mary Chung

University of Southern Mississippi

Follow this and additional works at: https://aquila.usm.edu/dissertations

Part of the Composition Commons, Musicology Commons, Music Pedagogy Commons, and the Music Performance Commons

Recommended Citation
https://aquila.usm.edu/dissertations/655

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact Joshua.Cromwell@usm.edu.
THE LIFE AND SELECTED PIANO WORKS OF DAVID BURGE

by

Mary Chung

Abstract of a Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

August 2011
ABSTRACT

THE LIFE AND SELECTED PIANO WORKS OF DAVID BURGE

by Mary Chung

August 2011

Although David Burge is recognized as one of the most important American pianists dedicated to contemporary music in the twentieth century, little is known about his contributions as a pedagogue, lecturer, writer, novelist, and, especially, as a composer. This biographical study focuses on three of his piano compositions: Second Sonata, Eclipse II, and Go-Hyang. Each work represents one of three distinct compositional periods: the first reflects the influence of Prokofiev and features characteristics of the neoclassicism; the second marks a turn to experimentalism, atonality, and serialism; and the final indicates the return to a more traditional style that makes use of more tonal and consonant sonorities and frequently include references to foreign cultures. During his last compositional period, Burge wrote a novel that has ties to Go-Hyang and shows a strong connection to South Korea.
THE LIFE AND SELECTED PIANO WORKS OF DAVID BURGE

by

Mary Chung

A Dissertation
Submitted to the Graduate School
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved:

Lois Leventhal
Director

Elizabeth Moak

Edward Hafer

Joseph Brubeloe

Susan A. Siltanen
Dean of the Graduate School

August 2011
ACKNOWLEDGMENTS

I would like to express my heartfelt appreciation to Dr. Edward Hafer for his extraordinary guidance, encouragement, and support during the absence of my major professor. Without his help I could not have finished this document.

I would like to thank Dr. Elizabeth Moak, my major professor, who has been a wonderful teacher and mentor for many years. My appreciation is also extended to my committee members, Dr. Joseph Brumbeloe and Dr. Lois Leventhal, and my former committee member, Dr. Dana Ragsdale, for their continuous support and help during my study at USM.

I am also indebted to Dr. and Mrs. David Burge for graciously sharing his music, CDs, and information, and for inviting me into their home. I will be forever grateful for the opportunity to meet such an outstanding musician and person as Dr. Burge.

Most of all, I cannot thank enough my husband, Carlos, my family, and my American parents for their unconditional love, support, and patience throughout my studies.
# TABLE OF CONTENTS

**ABSTRACT** .................................................................................................................. ii

**ACKNOWLEDGMENTS** ................................................................................................. iii

**LIST OF EXAMPLES** ................................................................................................... v

**INTRODUCTION** ........................................................................................................... viii

**CHAPTER**

I. **THE LIFE OF DAVID BURGE** ................................................................................ 1
   - David Burge's Formative Years and Education
   - Burge the Performer
   - Burge the Conductor
   - Burge the Writer
   - Burge the Educator
   - Burge the Composer

II. **FIRST PERIOD - SECOND PIANO SONATA** ...................................................... 13
    - Analysis of the Work

III. **SECOND PERIOD - ECLIPSE II** ................................................................. 26

IV. **THIRD PERIOD – GO-HYANG** ....................................................................... 38
    - *Go-Hyang* (1994)
    - Pedagogical Considerations
    - Conclusion

**APPENDIXES** ............................................................................................................ 57

**BIBLIOGRAPHY** ....................................................................................................... 67
LIST OF EXAMPLES

Example

1. Form of the first movement. .......................................................... 15
2. Second Sonata, Mvmt. I, mm. 1-5 .................................................. 16
3. Second Sonata, Mvmt. III, mm. 56-64 .......................................... 16
4. Prokofiev’s Sarcasms, mm. 1-11 .................................................... 17
5. Prokofiev’s Piano Sonata No. 7, Mvmt. III, mm. 1-5 ................. 17
6. Second Sonata, Mvmt. I, mm. 45-51 ........................................... 18
7. Second Sonata, Mvmt.I, mm.120-22 ........................................... 18
8. Second Sonata, Mvmt. I, mm. 39-41 ........................................... 19
9. Second Sonata, Mvmt.I, mm. 57 .................................................... 19
10. Second Sonata, Mvmt.I, mm. 75-79 ............................................ 20
11. Second Sonata, Mvmt.I, mm. 96-109 .......................................... 20
12. Second Sonata, Mvmt. I, mm. 141-143 ...................................... 21
13. Second Sonata, Mvmt. I, mm. 144-150 ...................................... 21
14. Form of the second movement. .................................................. 21
15. Second Sonata, Mvmt. II, mm. 1-15 ........................................... 22
16. Second Sonata, Mvmt. II, mm. 55-62 .......................................... 23
17. Second Sonata, Mvmt. II, mm. 128-133 .................................... 23
18. Second Sonata, Mvmt. III, senza misura .................................. 24
19. Second Sonata, Mvmt. III, mm. 1-22 ....................................... 25
20. Eclipse I, mm. 1-8 ....................................................................... 29
21. Eclipse II, first line of p. 1 ......................................................... 30
22.  *Eclipse II*, third line of p. 2 ................................................................. 31
23.  *Eclipse II*, fourth line of p.1. ................................................................. 31
24.  *Eclipse II*, Section A3 .............................................................................. 33
25.  *Eclipse II*, Section A1 .............................................................................. 33
26.  *Eclipse II*, Section B4 .............................................................................. 34
27.  *Eclipse II*, Section C1 .............................................................................. 35
28.  *Eclipse II*, Section C2 (metric modulation) ............................................ 35
29.  *Eclipse II*, Section C4 .............................................................................. 36
30.  *Sources IV*, p. 1 ..................................................................................... 36
32.  Coda, p. 2 fourth line (recurring pitch-classes) ........................................... 37
33.  *Go-Hyang*, Mvmt. I, Inyon, mm. 8-20 ....................................................... 43
34.  *Go-Hyang*, Mvmt. I, Inyon, mm. 34-39 ..................................................... 44
38.  Popular tune (Anonymous), *Saetaryong* .................................................. 47
41.  *Go-Hyang*, Mvmt. IV, *Chang-gu*, mm. 1-3 ............................................ 50
42.  *Go-Hyang*, Mvmt. IV, *Chang-gu*, mm. 16-20. ....................................... 50
44.  *Go-Hyang*, Mvmt V, *Mudang* mm. 17-20 ............................................. 52
45. Go-Hyang, Mvmt. VI, Go-Hyang, m. 1 ................................................. 53
46. Go-Hyang, Mvmt. VI, Go-Hyang, m. 1 ................................................. 53
47. Go-Hyang, Mvmt. VI, Go-Hyang, mm. 2-8 ......................................... 54
48. Go-Hyang, Mvmt. VI, Go-Hyang, mm. 9-17 ......................................... 54
INTRODUCTION

The purpose of this document is to examine the life and representative works of David Burge, a renowned pianist, composer, writer, and pedagogue. After briefly introducing his three, self-defined compositional periods, I will analyze a selected piano piece from each era. A discussion of his career shall shed light on his musical legacy, influence, and how his diverse musical experiences have factored prominently in his compositions.

The document unfolds in a series of chapters chronicling Burge's life and works. Chapter I considers his career from his earliest studies to his days as a concert pianist and teacher. The remaining chapters represent each of his three compositional periods. Chapter II examines his first period, and the representative work to be discussed is his Second Sonata. Chapter III examines his second period and introduces his piano work, Eclipse II. Finally, Chapter IV considers his third and final compositional era, as represented in his work Go-Hyang. It is my hope that this essay will provide new insights into the music and career of a significant, twentieth-century pianist, composer, and pedagogue whose contributions have been left largely undocumented.
CHAPTER I

THE LIFE OF DAVID BURGE

David Burge’s Formative Years and Education

Pianist David Russell Burge was born in Evanston, Illinois in 1930. His parents were Russell Burge from South Dakota and Silvia Swensen, an immigrant of Norwegian descent who grew up in Minnesota. He was the oldest of four children.¹ He studied piano with Harriette Kisch, one of the faculty members in the Northwestern University Preparatory Department from age seven until he graduated at fifteen.² Although he studied violin for a couple of years, piano remained his principal instrument. He also received instruction in fundamental music theory and composition.

Burge felt that the excellent music program at Evanston High School contributed significantly to his musical growth. He often performed as a soloist, singing and acting in his school musicals. Because of his outstanding talent as a pianist, he was chosen to perform as the only soloist on a program of 600 fellow students at graduation.

In 1947, Burge began his degree in piano at Northwestern University, where he studied with Gui Lambarts. He received a Bachelor of Music degree in 1951 and a Master of Music in Piano Performance a year later. Although piano was his main focus, Burge developed strong interests in other areas as well. He often sang and acted in musicals and wrote music for the theater department.

¹Unless otherwise noted, the details of Burge’s biography were drawn from his personal letter to Mary Chung, February 17, 2009.
During his junior year at Northwestern, he accepted a position to teach piano in the preparatory department, where he himself had studied.

Only two weeks after graduating with his master’s degree, Burge enlisted in the Army. During his two years of service (1952-1954), he was on active duty in Korea during the Korean War, at which time he injured his left hand. In 1953, he gave his first concert in Seoul, though, his left hand was not functioning the way it used to. Burge tried rehabilitation, but eventually discovered that some of the muscles were permanently damaged.

Burge sought opportunities to overcome the problem with his hand. He began work on the Doctor of Musical Arts degree in Piano Performance at the Eastman School of Music in Rochester, New York, and in 1956 became one of the earliest recipients of the degree in the United States. Following his graduation, he received a Fulbright fellowship to study with pianist Pietro Scarpini in Florence, Italy, where he learned an enormous amount of new piano literature since Scarpini required him to prepare new works for his bi-weekly lessons. The demands of this experience allowed Burge to focus solely on his piano studies without distraction. When he returned from Italy, his remarkable career as a musician started to blossom.

---


4"Scarpini was a leading figure in Italy, Germany, England, and for a brief period, in the United States, known for performing works such as Bach’s *Art of the Fugue* and *Goldberg Variations*, Beethoven’s *Diabelli Variations*, and Scriabin’s late works. He gained prominence for championing the works of Busoni and Schoenberg’s *Pierrot Lunaire*.”

Burge the Performer

The *New York Times* hailed Burge as “one of America’s important pianists.” Marilyn Nonken called him “a pioneer of new music performance in the United States,” and many reviews and articles lauded him as one of the best interpreters of contemporary music, a virtuoso capable of impeccable renditions of the modern repertoire he championed. Between 1948 and 2001, Burge had an extraordinary career as a concert pianist, performing more than a thousand solo concerts across the United States, Europe, Asia, and Australia. He performed frequently at prestigious concert venues in the United States after his Carnegie Hall debut in 1961. Burge also appeared as soloist with The Rochester Philharmonic Orchestra, Boulder Orchestra, Evanston Symphony Orchestra, Fox River Valley Symphony, Racine Symphony, Walla Walla Symphony, Cornell Symphony Orchestra, Oklahoma City Symphony Orchestra, Orchestra Simfonica a Pilarmonic de Stat, and the Bangkok Symphony Orchestra.

Burge’s performing career started to take off after completing his doctorate at Eastman. He gained significant recognition as a performer and actively

---


9 Burge has organized his life and career into many binders containing information and documents of his experiences.
promoted new music\textsuperscript{10} by launching a series of annual American concert tours in 1959.\textsuperscript{11} Even though he continued to perform standard repertoire by Mozart, Beethoven, Schumann, Debussy, and others, Burge included music by living composers on many of the programs; and he later performed entire concerts of new music. He always performed from memory and internalized the music no matter how difficult the music was or how long it took him to memorize the piece.

Burge’s reputation as one of the leading pianists of the twentieth century grew out of a five-decade career of performing contemporary music. He premiered major works by prominent composers such as Luciano Berio, Ernst Krenek, George Crumb, Karl-Heinz Stockhausen, William Albright, Donald Martino, Vincent Persichetti, David Diamond, Charles Wuorinen, Ann Silsbee, and others with whom he had shared friendships and personal interactions. Many of the composers not only dedicated pieces to Burge, but they also collaborated with him in the compositional process. Burge recorded contemporary music, especially in the 1960s and 1970s when recording companies were still interested in new music and many pianists remained uninterested in this rich repertoire. He recorded for Nonesuch, Candide, Vox, Musical Heritage Society, Advance, and CRI; and he received a Grammy nomination for his performance of George Crumb’s \textit{Makrokosmos} in 1975.

\textsuperscript{10}He developed his life-long fascination with new music during his studies at Northwestern University where he encountered works by Hindemith, Ibert, Poulenc, and Ives, composers whose works had been unfamiliar to him.

Burge’s notable performance career includes annual nationwide and a few worldwide tours. His annual national concert tours consisted of around forty engagements as soloist or collaborative artist, guest lecturer, or featured composer for a university, music organization, or music festival. Additionally, Burge was invited to perform and lecture in Europe, Asia, and Australia. In 1974, he toured Romania and Poland with George Crumb as a guest of the United States Department of State.

Burge collaborated with many artists, including violinists Warren von Bronkhorst, Andor Toth, and Wilfred Biel, flutist Bonita Boyd, and singers Jan Degaetani and Aksel Schiøtz. Schiøtz, a Danish tenor, was considered one of Europe’s leading Lieder singers of the post-World War II era. Burge’s collaboration with Schiøtz led to an extended tour in Denmark in 1964. Among all collaborations, he recalled “the most exciting joint recital of my long lifetime” with most renowned singers in twentieth century-music, soprano Bethany Beardslee and mezzo-soprano Cathy Berberian. Working exclusively on twentieth-century music, Burge recalled not only their amazing artistry, but also their extremely meticulous attention to dynamics, rhythms, and tone quality. He remembered reaching perfection in term of accuracy and interpretation. 

---

12 Burge, personal notes.
13 Nonken, 27.
14 Ibid.
Burge the Conductor

Burge had his first opportunity to lead an ensemble while he taught at Whitman College from 1957 to 1962. After his appointment as a professor of piano at the University of Colorado in 1965, he received an invitation to become the fourth director of the Boulder Philharmonic Orchestra. He described the group as “a splendid collection of music-loving amateurs that was willing to work on pieces ranging from Bach and Brahms to Eakin and Effinger.” Burge worked as a full-time conductor with a small stipend to lead a group of amateurs that later became a professional group. During his dedicated seven years with this ensemble, he developed a successful concert series and educational outreach activities. He included standard orchestral repertoire, promoted the performance of new works, and initiated a program to commission new works for the orchestra, including his own works. Through his diligence, the small audience increased to more than a thousand attendees per concert. During his career, he also guest conducted the Denver Symphony, the Walla Walla Symphony, and orchestral ensembles where he had taught. These experiences with orchestral musicians gave him the opportunity to learn orchestral repertoire and to improve his own musicianship for performance and composition.

\[15\] Burge, his personal notes.
\[16\] Ibid.
\[17\] Burge, interview, November 20, 2010.
\[18\] Ibid.
Burge the Writer

In 1974, Burge was asked by his friends Tom Darter and Jim Aiken to write a monthly column for their new music magazine, *Contemporary Keyboard*.\(^{19}\) He used this opportunity to write primarily about piano music by twentieth-century composers, and in 1977, he received the *American Society of Composers, Authors and Publishers-Deems Taylor Award*. For fifteen years Burge wrote journals for Tom Darter and his successors at what is now called *Keyboard Magazine*. By the end of his tenure, he had written several hundred columns about the most important new music for piano. His essays were so popular that the eminent jazz pianist Billy Taylor once told him that “Every kid in the country reads your column in *Keyboard*…. That's where they learn about music.”\(^{20}\)

His many years of committed solo performances, recordings, collaborations and writings culminated in his book, *Twentieth-Century Piano Music*, a compilation of personal reflections about the works that he most appreciated; and it was one of the first books to focus exclusively on twentieth-century piano literature.\(^{21}\) Burge discussed four periods covering 1900 to 1990, providing general historical background, major composers of each period, and a brief discussion and analysis of the main works by each composer. Burge’s text has become a standard resource for pianists. The newest edition of this book, published in 2004, has also been translated into Korean.

\(^{19}\)Burge, December 19, 2008.

\(^{20}\)Ibid.

After he retired from teaching in 1993, he moved to San Diego and continued writing for the *San Diego Union Tribune*.\(^{22}\) He has also contributed articles, reviews, and journals to *Keyboard, Clavier, Piano Quarterly, Perspectives of New Music*, and several newspapers.\(^{23}\)

**Burge the Educator**

Burge’s long career in academia started in 1949 when he became a faculty member at the Preparatory Department of Northwestern University when he was only a junior undergraduate piano major. He remained there for three years until he received his master’s degree and enlisted in the army in 1952, teaching between 25 to 30 students ranging in age from seven to their early teens.

In 1957, Burge earned a position at Whitman College in Washington State, a small liberal arts school. While he was there, he taught standard piano music and new music which he himself was learning every year. In addition to his demanding teaching and performance schedule, Burge also coordinated a series of concerts for students and the community.\(^{24}\)

In 1962, he went on to teach at the University of Colorado and remained there until 1975. The period in Colorado was the busiest time of his life as a musician. As his performance career continued to expand throughout the United

---


\(^{24}\)Burge, personal notes.
States and other countries, he became a sought-after lecturer of twentieth-century music. In 1966, Burge launched and directed a Contemporary Music Festival at the University of Colorado which attracted national and international attention. Each year he hosted prominent composers and new-music groups from all over the world. For two weeks, composers, performers, students, and audiences attended concerts and lectures where they could gather to study and discuss new trends of music with people who shared similar interests. The festival benefited many music students, professional musicians, and the community and provided Burge with many opportunities to interact with composers and musicians who shared his interest in new music. Also during this time, Burge was awarded a Faculty Fellowship, Faculty Research Lectureship from the university, and the Governor’s Award for Arts and Humanities in Colorado.

In 1975, Burge became a professor of piano and chairman of the piano department at the Eastman School of Music where he encountered students from all over the world. He taught a two-semester survey of piano music; the second semester was devoted exclusively to contemporary music. Burge shared his personal experiences, analyses, and performance practices that he had learned from the composers with whom he worked.

For over three decades he taught and lectured at numerous institutions including the University of California at Davis, the University of Pennsylvania,

\[\text{\textsuperscript{25}}\text{Nonken, 30.}\]

\[\text{\textsuperscript{26}}\text{Burge, personal notes.}\]
Peabody Conservatory, Chautauqua Institution in New York, Minnesota State University Moorhead, Munkerup (Denmark), the University of Stockholm (Sweden), the University of Gothenburg (Sweden), The Banff Centre (Canada), Auckland (New Zealand), and Seoul (Korea). Burge also was an active adjudicator for several important competitions including the Washington International Piano Competition. Additionally, he received another Governor’s Award from Arkansas and an honorary doctorate from Bucknell University for his dedicated efforts to promote contemporary music.

Burge the Composer

Burge was encouraged to compose from his teenager years at the Northwestern University Preparatory Department. He wrote pieces of considerable size for piano as well chamber music that were performed on annual concerts at the preparatory school.

Aside from his theory courses and a composition seminar by Howard Hanson at Eastman, Burge did not formally study composition, though he became increasingly interested in composing as his performance career flourished in 1960. Some of his music is published, but most of his work remains unpublished because Burge was not interested in doing so.

Beginning in 1970, Burge served as National Chairman of the American Society of University Composers. For four years, he was able to establish and maintain contacts with hundreds of composers from across the country. Under

---

27 Burge, personal notes.

28 Ibid.
his leadership, membership tripled to nearly five hundred, and the group’s activities and publications grew every year.

There are few sources of comments or reviews of Burge’s compositions. According to Holzaepfel, who wrote Burge’s brief biography in the *New Grove Dictionary of Music and Musicians*, “Burge moves easily and effectively between several twentieth-century styles.”

His output of more than 100 works spans various media, including works for piano, orchestra, voice, chamber music, ballet, and theater.

Burge has divided his compositions into three periods. His first period (1947-1962) designates compositions that were heavily influenced by neoclassicism, romanticism, and impressionism. His second period was characterized by his fascination with new trends in contemporary music. This period came about partly because of close friendships with Crumb, Berio, Krenek, Albright, and many others. Burge gave up composing in 1970 due to the hectic schedule of teaching, performing, conducting, writing articles, composing, raising horses, and having a family. He began composing again in 1982 with a new approach. His third period was less concerned with style and structure and more concerned with emotional expression particularly in his song cycles.

---


30 Burge, e-mail to Mary Chung.

31 Nonken, 27.

32 Ibid., 28.
In the following three chapters, I will define each of his compositional periods and present representative works. I will also provide a brief analysis of selected piano works from each period: his Second Sonata, *Eclipse II*, and *Go-Hyang*. I have chosen these pieces because they are among Burge’s personal favorite and most performed piano works.
CHAPTER II

FIRST PERIOD - SECOND PIANO SONATA

David Burge's self-identified first compositional period spans from 1947, when he wrote a cello and piano duo as a teenager, to 1962, when he joined the faculty of the University of Colorado. In these fifteen years, he earned three degrees, fought as a soldier in the Korean War, studied abroad, and received his first academic position. He also launched an active performance career with an annual concert tour in 1961.

During this period, Burge composed nearly forty compositions for a variety of instruments and ensembles: solo piano, chamber groups including duos, wind quintet, string quartet, works for brass and percussion, voice and piano, a cappella choir, orchestra, concertos, and incidental music for theater and opera. Many of his works were influenced by Impressionism’s use of non-functional harmonies and planing; romanticism’s lyricism and broad harmonic palate; and neoclassicism’s use of classical forms, thematic organization, fugal and canonic writing, and sporadic use of quotations. More than half of the compositions from this period include strings and/or voice. Burge saw these early pieces as personal studies to help him work through compositional problems and to provide repertoire for himself and for friends with whom he collaborated frequently.33

The pieces written in the course of his first compositional period have several common characteristics. They are tonal works in traditional genres and

33David Burge, letter to Mary Chung, February 17, 2009.
forms, such as multi-movement sonatas with energetic, rhythmic writing. As his works grew in complexity, they moved toward an increasingly atonal and experimental language toward the end of the period.

During this period, Burge wrote three theatrical works and a chamber opera called *Intervals* (1961). The first composition was for a production of *Blood Wedding* (1951) based on the script of Federico Garcia Lorca and produced by Claudia Webster of the Northwestern Theater faculty. Burge was invited to write music “…wherever it seemed appropriate,” so he wrote incidental music and a few songs to accompany the play. *Blood Wedding* was performed five times as part of the university’s centennial celebration. A year later, he wrote *The Infernal Machine* (1952) for voice and tape; and in 1961, he wrote *Popoff*, a musical comedy from which *Natalia’s Lament* and *Natalia’s Waltz* are commonly excerpted as concert pieces.

Burge wrote eight solo piano works in his first period including four piano sonatas (1948, 1958, 1959, 1962), his *Katherine Suite* (1952), *Improvisations* (1953), *Six Piano Pieces* (1958), and *Sonatina* (1958). The Second Sonata—Burge’s favorite—has been performed and recorded three times by Latvian pianist Herman Godes, by American pianist, David Watkins, and Burge himself. It was written shortly after Burge’s intensive training as a Fulbright scholar in Italy (1958) and dedicated to his teacher, Pietro Scarpini.

---

He composed the Second Sonata ten years after his first, a one-movement tonal work with a predominantly homophonic texture. His second sonata, written at age twenty-eight, is the work of a more inventive and mature composer. It is longer than the first and includes more chromaticism and explores increasingly more intricate rhythms and complex formal structures. Three years after its composition, Herman Godes performed it at Town Hall in New York.\(^{37}\)

The Second Sonata (1958) was composed the year Burge received his appointment as a professor at Whitman College, Washington. Based on feedback from his colleague, Mary Jane Cory, he used the last few notes of the piece to compose an introduction that he originally did not plan.\(^{38}\)

Analysis of the Work

I. *Adagio Doloroso – Allegro Con Fuoco – Adagio – Vivace*

<table>
<thead>
<tr>
<th>mm. 1-38</th>
<th>mm. 39-71</th>
<th>mm. 72-103</th>
<th>mm. 104-134</th>
<th>mm. 140-151</th>
<th>mm. 152-165</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Exposition</td>
<td>Development</td>
<td>Recapitulation</td>
<td>Return of Introduction</td>
<td>Coda</td>
</tr>
</tbody>
</table>

*Example 1.* Form of the first movement.

The first movement is written in a modified sonata form. Just as in Beethoven’s Sonata, op.81a (“Les Adieux”) and op. 13 (“Pathétique”), Burge begins the piece with a long, slow introduction. The opening, marked *Adagio doloroso*, is characterized by great dissonance, a low Eb pedal point, and a prominent descending line (Example 2) derived from the final measures of the

---


\(^{38}\)Burge, personal notes.
third movement in diminution (Example 3). By adding this introduction, Burge gives the piece a cyclical character that unifies the structure.

Example 2. Second Sonata, Mvmt. I, mm. 1-5.

Example 3. Second Sonata, Mvmt. III, mm. 56-64.

The Adagio doloroso opening features non-functional harmony and unusual scales. Although there is no clear tonality, the slow introduction is polarized between the pitch centers of Eb, Bb, and a return to Eb. The chromatic Allegro contains only small sections of stable harmony.

The rhythms of the Allegro con fuoco are reminiscent, according to the composer himself, of Prokofiev (Examples 4 and 5). In particular, one can
observe Burge’s similarities in his use of motor rhythms, unusual groupings, accents, polyrhythms, and meter changes.

Example 4. Prokofiev’s Sarcasms, mm. 1-11.

Example 5. Prokofiev’s Piano Sonata No. 7, Mvmt. III, mm. 1-5.
Rhythmic ostinati are also used throughout Burge’s Second Sonata. Motoric rhythms are found in the steady eighth notes in the right hand, which accompany the angular melody in the left hand (Examples 6 and 7).


Example 7. Second Sonata, Mvmt. I, mm. 120-122.

Some unusual groupings are evident in this section, starting at m. 39. For example, mm. 39 and 41 are grouped as a hyper measure (3+3+3+2+3+2) with the eighth notes displaced by an eighth rest in subsequent measures (Example 8). Overlapping motives of unusual rhythmic patterns contribute to the perception
of frequent meter changes and eventually lead to unconventional time signatures such as 3/4+1/8.

![Example 8](image.png)

**Example 8.** Second Sonata, Mvmt. I, mm. 39-41.

The scalar figures in the transition to the B section (mm. 52-62) are derived from incomplete chromatic scales as found in m. 57 (Example 9). These scales are used throughout the sonata, particularly in contrasting material between refrains in the second movement.

![Example 9](image.png)

**Example 9.** Second Sonata, Mvmt. I, mm. 57.

Burge also varies the musical character of the themes. While the angular first theme maintains rhythmic intensity, the B section, starting in m. 72, is characterized by a slower, more lyrical theme. This section features a steady eighth-note ostinato in the left hand that revolves around a new pitch center, outlining an F# minor triad (Example 10).
Example 10. Second Sonata, Mvmt. I, mm. 75-79.

The return to the A section in m. 107 is preceded by a long pedal tone and false entries in mm. 98 and 100 (Example 11). Burge uses the same pedal tone (b) to introduce the codetta a few measures before the return of the slow introductory material. The codetta, characterized by unconventional scales, ends with strong quarter-note chords in contrasting ranges (Example 12).

II. Allegro Scherzoso

The second movement is in rondo form (ABACADA). Rhythmic displacement and frequent meter changes are shared characteristics between the first and second movements; the second, however, is more toccata-like with more virtuosic passagework, scalar figures, and glissandi. The following scheme presents the form of the movement:

<table>
<thead>
<tr>
<th>m. 1</th>
<th>m. 39</th>
<th>m. 74</th>
<th>m. 102</th>
<th>m. 124</th>
<th>m. 138</th>
<th>m. 157</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>A’</td>
<td>C</td>
<td>A’’</td>
<td>D</td>
<td>A’’</td>
</tr>
</tbody>
</table>

*Example 14. Form of the second movement.*

Sections A have their main motif centered on a persistently repeated C exchanged between left and right hands; however, the refrains vary in length,
range, and key. The first few measures of the movement suggest the key of C major, though extensive chromaticism weakens the sense of a clear tonic (Example 15).

![Example 15. Second Sonata, Mvmt. II, mm. 1-15.](image)

In this movement, Burge frequently writes major chords in one hand and minor in the other, as in m. 48 where the upper major third of an f#-minor chord is sustained while the right hand plays the melody in F# major. Section A is more rhythmically and tonally stable, contrasting with a very scalar and chromatic B section. Section C, starting in m. 102, develops the harmonic sequences that first appeared in m. 40; and it features repeated eighth notes (g#), the use of the high range of the keyboard, and fast scalar and glissandi figures. Section D is marked by a series of parallel four or five-note chords in a steady eighth-note rhythm. These chromatic non-functional chord progressions clash harmonically between the right and left hands, forming diatonic and/or chromatic clusters (Examples 16 and 17).

Example 17. Second Sonata, Mvmt. II, mm. 128-133.

III. Andante Espressivo E Cantabile (Variazioni Su “La Lauzeta” Canzona Del Trovatore Di Provenza Bernart De Ventadorn)

The third movement is a set of variations on Bernart de Ventadorn’s melody *Can vei la lauzeta mover*. The theme is presented by the right hand with
arpeggiated chords in stile brisé in the left hand. Variation I (mm. 12-23) introduces three-part imitative counterpoint embellishing the tune. Variation II (mm. 24-36) uses the high range of the piano and features the melody in octaves and tenths in the right hand. Burge presents the theme in minor with much more dissonances and chromaticism. The senza misura section starting in m. 37 contains the third variation in augmentation, accompanied by irregular, but constant, eighth-note pizzicati (Example 18). The fourth variation, based on contrary-motion counterpoint, is the most distorted form of the tune; the melody is almost unrecognizable. This variation precedes the brief return of the A section of the first movement and ends with the four-note descending line recalling the introduction to the first movement and giving unity to the three-movement work (Example 19).

CHAPTER III
SECOND PERIOD - ECLIPSE II

Burge defines the 1960s as his second or avant-garde period, a time when he sought inspiration in many new trends of the day: “There was an excitement and passion about new music that was often parochial, sometimes perversely doctrinaire, other times wonderfully crazy, and almost always stimulating. People had vastly differing ideas concerning what was good or bad and what was permissible and what was not.”

New ideas emerged as composers began to explore untraditional instrumental and vocal techniques, new notations, methods of tuning, and approaches to composition. Performances began to involve more chance operations, indeterminacy, and even the combination of pre-recorded and electronic sounds.

This period marks Burge’s first foray into serialism, modified 12-tone music, and gestural compositions featuring tone clusters, elements of chance, spatial notation, and extended techniques. His interest in avant-garde techniques began in 1962 when he met George Crumb, his colleague at the University of Colorado. Crumb became a close friend and introduced him to some of the rapidly-changing musical trends of the time. Burge sought a new concept of sound by exploring the works of up-and-coming composers. His music shifted from a somewhat tonal to an ultramodern idiom, reflecting the influence of

---

39 Nonken, 27.
40 Burge, Twentieth-Century Piano Music, 196.
Crumb, Berio, Stockhausen, Cage, and others with whom he frequently interacted.

In spite of his demanding performance schedule, Burge continued to compose at least one work every year. During his second period he composed four pieces for solo piano, seven works for chamber ensembles, one composition for voice, a piano concerto, a concerto for musical saw, and one theatrical work, entitled *Twone in Sunshine* (1969). Burge often composed pieces that called for staged elements, such as *Twone in Sunshine*, *Source III*, “…that no one knew,” and *A Song of Sixpence*. He also composed pieces in series, such as *Eclipse I* (1963) and *Eclipse II* (1966), both for solo piano; *Sources I* (1964) for flute and piano; *Sources II* (1965) for violin, piano, and celesta; *Sources III* (1967) for clarinet and percussion; and *Sources IV* (1969) for solo piano.

*Twone in Sunshine* was written in Denmark while he was on leave from the University of Colorado. Originally conceived for actors, dancers, a chorus, jazz combo, strings, piano, and tape, the work was later adapted into concert pieces included in his Second String Quartet (1969) and *Sources IV*.

*Sources III*, a serial work for clarinet and percussion, is performed in an auditorium illuminated only by candles. The performers blow out the candles one by one until there is complete darkness, reminiscent of Joseph Haydn’s Symphony No. 45 (*Farewell*).\(^{42}\)

\(^{42}\)Nonken, 28.
“...that no one knew,” for violin and orchestra, was written in memory of a five-year-old boy who died in an automobile accident. Burge used a theme from his Improvisation (1953) for piano as the theme of the lullaby played offstage by the principal oboist at the end of the piece. At the premiere, both listeners and performers experienced the work “not as a concert piece but [as] theater.”

A Song of Sixpence, a seven-minute composition for voice and piano dedicated to singer Jennifer Hills, features contrasting musical gestures from both pianist and singer, violent bursts of tone clusters on the piano, and high notes in the vocal part. Burge includes a part for a small handbell and calls for some prepared strings on the piano, while the singer moves around the stage and interacts with the audience in speech, song, and Sprechstimme.

Aeolian Music for piano, clarinet, flute, violin, cello, and tape accompaniment, is a pointillistic, serial piece that contains several extended techniques (chromatic clusters, glissandi, striking the soundboard, rubbing fingernails across the strings, spoken text by the instrumentalists, etc.) and aleatoric sections.

Although Eclipse I was composed only three years before writing Eclipse II, Burge’s writing was less experimental (Example 20).

---

43 Nonken, 28.
44 David Burge, personal notes.
45 Ibid.
46 Ibid.

Burge recorded *Eclipse II*, one of his favorite and most performed piano compositions, shortly after its composition.\(^{48}\) Originally composed as a short “intermission piece” for a large theater work that was never completed, *Eclipse II* was adapted and performed as a solo concert piece.\(^{49}\) *Eclipse II* is written in short, fast and slow gestures displaying characteristics of pointillism. These small gestures combine with silence to allow Burge to explore particular sounds or effects. The work was specifically influenced by a live performance of

---

\(^{48}\)David Burge, letter to Mary Chung, September 10, 2008. Burge included this piece on a 1966 the recording entitled “*David Burge Plays New Music*” by Advance Recordings. In this particular LP, he also recorded works by four young, now well-known American composers: George Crumb, Charles Wuorinen, Salvatore Martirano, and George Rochberg. David Burge, LP, “*David Burge Plays New Music*,” Advance Recordings. FGR.

\(^{49}\)David Burge, interview, November 21, 2010.
Stockhausen’s *Klavierstück XI*,\(^{50}\) in particular by the composer’s non-traditional description of piano sound in terms of electronics – “machinery, apparatus, and circuitry.”\(^{51}\) Stockhausen captured this impression by altering extreme tempi, using complex rhythms, and sometimes inserting unexpected repetitions. This can be observed in *Eclipse II* where sections have specific metronome markings; but the extensive use of grace-note passages, notated *il presto possibile*, gives the performer the freedom to distort time (Example 21). By controlling the decay of sound and the presence of silence, Stockhausen manipulated the perceived length of sounds. Burge uses a similar effect in the last section of the piece, where he calls for silent keys, a practice in which the pianist depresses keys to resonate in sympathy with the sounding strings, during which time is suspended by the absence of rhythm. Additionally, the use of meticulous indications and tightly-controlled, wide dynamic ranges was an important element in Stockhausen’s music (Example 22).

\[
\begin{align*}
<F & G\# & B & C\# & E & D & Bb & G & F\# & Eb & A & C> \\
<5 & 8 & b & 1 & 4 & 2 & a & 7 & 6 & 3 & 9 & 0>
\end{align*}
\]


---

\(^{50}\) David Burge, interview, November 21, 2010.

The dynamics serve an important purpose in Burge’s music as well, especially in very fast passages or in passages with intricate rhythms, where sudden dynamic contrasts usually mark the beginning of a new row or the completion of the aggregate (Example 23).

a) \(<G\# C C\# F\# B D D\# G A\# E F A>\)
b) \(<G\# C\# B Eb Bb F C F\# D G E A>\)
c) \(<G\# F\# D\# E C B G F Db>\)

Burge’s pencil markings on the manuscript divide the piece into three main sections (ABC), each in 4 parts: A1 A2 A3 A4 | B1 B2 B3 B4 | C1 C2 C3 C4

[Coda]52

Although the work seems to be mostly improvisatory, the music borrows principles of serialism; however, Burge does not strictly adhere to the rules of twelve-tone music, and there are few recurrent rows or forms of the prime of a particular row. While not strictly serial, the piece does consistently cycle through the 12-tone aggregate. The hexachords [5 8 b 1 4 2] and [a 7 6 3 9 0] recur throughout the first gesture and are also the supersets that contain the final gesture of the piece, [5 8 b 1 2 ] and [a 7 9 3 0] (Example 21 and 32).

Burge uses a complex rhythmic notation with no time signature except for a suggested 3/4 at the beginning of section B4. When learning the piece, one may consider writing out the resultant rhythm in order to obtain a faithful performance or interpretation of this new rhythmic language. A copy of the manuscript shows Burge’s pencil markings where parts can be read as 3/4 and 4/4 bars. Even though he did not use bar lines, Burge does not preclude organized meter and strict rhythm. With clear metronome markings and tempo-change indications (like rit., poco accel.), the performer should be able to convey every musical gesture correctly with accurate rhythm.

In Twentieth-Century Piano Music, Burge discusses some of the challenges of learning Stockhausen’s piano music and why his pieces frequently

52 The label Coda is not Burge’s marking.
intimidate pianists.\textsuperscript{53} He suggests that every pianist should first organize lines that seem “rhythmically irrational” into a resultant rhythm – beamed at a quarter-note beat and then fit the notes into this rhythm. The following pencil markings on \textit{Eclipse II} are an example of this technique and serve the same purpose (Example 24).

\textit{Example 24. Eclipse II, Section A3.}

In the first section, A1, at quarter note = 60, the performer might perceive a slow tempo, but the piece starts with a rapid gesture marked \textit{il presto possibile} (Example 25). The tempo increases slightly in A2 (quarter note = 90) with a gesture similar to the beginning, however Burge specifically indicates \textit{non presto}. The high range and the alternation of four fast and slow gestures are notable characteristics of this section.

\textit{Example 25. Eclipse II, Section A1.}

\textsuperscript{53}Burge, \textit{Twentieth-Century Piano Music}, 147.
Section B begins with a steady tempo, marked at quarter note = 84. Every beat is more easily identifiable in this section, but the challenge is the juxtaposition of uneven rhythmic values: 10, 7, 3, 5, etc. There are more tempo changes than in the previous section, quarter note = 84 to 94, and then the tempo decreases slightly from quarter note = 80 to 69. In section B4, which serves as a transition to C, one finds in parentheses the only time signature notated in the piece (3/4) (Example 26). The music moves temporarily to a section where the pulse is clear to the listener. The time signature and suggestion of barlines (notated as dotted lines) foreshadow the strong rhythmic characteristics of the new section.

*Example 26. Eclipse II, Section B4.*

In section C, Burge introduces new elements to the piece. First, the music becomes consistently more polyphonic, exploring the polymeters of 4 against 3 and 5 against 2, but it is also more rhythmically stable with clear downbeats (Example 27). In the middle of this section, Burge uses metric modulation (end of section C2) to suddenly, but very briefly, introduce a tempo increase from 60 to 75. Section C3, also marked by a metric modulation, is the climax of the piece. The sixteenth note of a quintuplet becomes the sixteenth note of the quarter note, thus increasing the tempo (Example 28). While the piece rises to its
dynamic apex, Burge gradually thins the texture, preparing for the return of the first set of gestures.

Example 27. Eclipse II, Section C1.

Example 28. Eclipse II, Section C2 (metric modulation).

The work returns briefly to the initial tempo (quarter note = 60) at the closing section (Coda) of the piece, the fast passage work of C4 (Example 29). Burge uses spatial notation at the beginning of this section. For approximately 10 to 12 seconds, the performer should play the notes determined by the composer, however, the rhythm and duration are left to the discretion of the performer. Spatial notation is also found in other pieces by Burge, particularly in Sources IV (1969). In this piece, every inch on the paper corresponds to one second, and the exact rhythm is determined by the pianist (Example 30). In the final section of Eclipse II, he also uses of two extended piano techniques. The first, “silent keys,” consists of depressing quietly one or more keys, in this case D$^1$ and Eb$^1$, in order to free the strings of the respective notes to vibrate in sympathy to the
frequencies of the notes that follow (Example 31). The second is *col pugno*, a very hard attack on the notes (or cluster) accented with one’s fist.

*Example 29. Eclipse II, Section C4.*

*Example 30. Sources IV, p. 1.*

*Example 31. Eclipse II, Coda p. 2, third line (spatial notation).*
Example 32 below shows the recurrence of the set used at the beginning of the piece, starting on \( F^5 \). The remaining notes are from the same pitch-class at the beginning of the opening gesture (A1), in a similar order, with the omission of 4 (E) and 6 (F#), which in this case precedes the \( F^5 \). When notated as integers, Section A1 read: \(<5 \ 8 \ b \ 1 \ 4 \ 2 \ a \ 7 \ 6 \ 3 \ 9 \ 0> \ | \ <5 \ b \ 8 \ 4 \ 2 \ 1 \ 7 \ a \ 3 \ 6 \ 9 \ 0> \ | \ <1 \ 5 \ 4 \ 2 \ 8 \ 11>\), and the end of the piece: \(<5 \ 8 \ b \ 1 \ 2 \ a \ 7 \ (3 \ 9) \ 0>\). Also, interesting to notice is the dotted line connecting the only three notes notated mezzo forte on the last line (Bb F C), which forms the ascending fifths movement (+7, +7).

Example 32. Coda, p. 2 fourth line (recurring pitch-classes).

*Eclipse II* (1966) for piano is an extremely challenging work that features fast passagework, intricate rhythmic notation, and great dynamic contrasts.
CHAPTER IV

THIRD PERIOD – GO-HYANG

David Burge’s third period, beginning in 1984, returns to a more conservative style—what the composer refers to as his “neo-romantic/modern period.” He continues to write for a variety of instruments but now with a new emphasis on the “beauty and expression” of events, nature, and emotion. His musical language from this period borrows folk elements of foreign cultures and jazz, as one can observe in several song cycles, more audience-friendly forms of atonal music, and ballets. Compared to his earlier avant-garde style, Burge’s rhythmic figurations become less complex, the melodic lines become more lyrical, and he adopts a mature, post-tonal harmonic language that is non-functional but much more consonant than in his earlier works.

During this time, he retired from a long career as an educator, lecturer, and performer and became composer-in-residence for the San Diego Ballet Company for eight years. He produced a dozen ballets using a variety of instrumentation, including: The Dark Journey (1995), Liana’s Song (1995), Luna Lunera (1996), Moku (1998), Dance of Love and Laughter (1998), Loteria (1998), (later revised and expanded), The Thousand Paper Cranes (2001), When Love Prevails (2002), Rainbows: A Ragtime Ballet (2003), and several others which were later adapted or used as concert pieces.

---

54 David Burge, email to Mary Chung, July 21, 2008.
Burge also explored his interest in foreign cultures and languages, as evidenced by numerous works that have foreign titles. He frequently quotes folk tunes and draws upon popular music, foreign literature, and musical exoticism to reinforce the connections to particular countries. One such example is *Go-Hyang* for piano, a piece that will be examined in more detail later in this chapter. In it he quotes *Saetaryong*, a well-known Korean folk tune, and Chang-gu, a description of the most popular traditional Korean percussion instrument. He also invokes a Mexican mariachi band in the first movement of *Loteria*, “La Campana,” one of the productions for the San Diego Ballet company written for a small ensemble for flute, piccolo, trumpet, piano and voice. Even though the instrumentation is different from a mariachi band, the style strongly resembles Mexican popular music. *Moku* (Island), written for three percussion instruments, portrays Hawaiian culture and *Dibujos* (Drawings) for violin and piano suggests Latin culture.

Burge’s Five Folksongs was arranged in five languages (French, English, Norwegian, English, and Russian). His song cycle, *La Noche del Huerto*, based on the text by Spanish poet Federico Garcia Lorca, was set in Spanish. The song *Gloria del disteso mezzogiorno* was set in Italian, *Yawn Shim* (Loving Heart) in Korean, and *Ehyah Acher Ehyeh* in Hebrew. Furthermore, he sets English lyrics in his cycles *Life Begins at 40* and *Songs of Love and Sorrow*, a work that also requires theatrical movements for the singer.

---

59 Nonken, 28.
His compositional language appropriates elements of both classical music and jazz. In particular, Burge developed the jazz style in his vocal works. One such work, *Life Begins at Forty* (1998), is a song cycle for actress/singer and piano written in memory of his sister, Susan, who enjoyed singing. The twenty-minute work was premiered and performed many times by Burge’s friend, Rolly Fanton. Its rhythms and harmonies suggest the influences of jazz or Broadway musicals in a virtuosic setting that even employs Sprechstimme.

Burge wrote many works in this last period including seven for solo piano and one for four hands. The representative piano works include *Liana’s Song*, a ballet in six parts for piano four hands written for the San Diego Ballet Company and one of few works published in this period, and 24 Preludes, inspired by Chopin and performed by several pianists, and Three Piano Pieces. Among these compositions, Burge referred to *Go-Hyang* as one of his beloved works due to his strong feelings toward Korea and Koreans.

*Go-Hyang* (1994)

Burge recalled his time as a soldier in the Korean War as one of the most significant periods of his life. In 1993, he went back to Korea as a guest lecturer and was inspired not only to write *Go-Hyang*, his only published piano solo work of third period, but also to write an autobiography disguised as a novel, entitled *Vanishing Spring*.

---

60 Burge, personal notes in his CD.
Go-Hyang (Korean for “ancestral home”), one of the most widely known of Burge’s works, was written for Han Young Hae, his former student at the Eastman School of Music, and dedicated to the memory of her mother Lee Kwan Ok and her aunt, Kim Sun Ok. Vanishing Spring and Go-Hyang were written only a few years apart after the composer’s first visit since the war. Go-Hyang is essentially a musical reminiscence of war similar to that in his novel.

Go-Hyang was premiered by Han Young Hae and has been performed more than a dozen times in Korea and the United States. American pianist Kent Lyman toured Korea with this piece as a part of his program; a few Korean pianists performed in Korea; and Vera Rathje, a Korean-born Julliard graduate, recorded it for her CD, Piano Landscapes: West to East. It is mentioned in the Directory of New Music and Instructional Materials and Regina Yeh’s Collection of Piano Music from the Far East for Pedagogy and Performance. Yeh’s collection contains works from China, Japan, Korea, and Taiwan followed by a

---

64 Burge, Vanishing Spring (San Diego: Creative Fusion, 1999).
65 In his novel Vanishing Spring, Kim Sun Ok was in charge of an orphanage. Burge mentioned to me that Kim Sun Ok directed the Buk Han San Orphanage, a place that he secretly visited and where he taught piano lessons during his time as a soldier in Korea. She was one the most dear persons he met in Korea.
67 Piano Landscapes: West to East, H.Vera Karl Rathje, Legend Classics, 2006, CD.
description and rank of difficulty. Burge was the only western composer mentioned in her catalog of Korean music. *Go-Hyang* is classified as an advanced piece for its technical challenges.

Because this piece was written mainly for Korean students, the titles of the movements are written in Korean and make reference to specific elements of Korean culture including religious rituals, musical instruments, landscapes, and folk songs.\(^7\)

*Go-Hyang* is written in six movements to be performed without pause:

I. Inyon – Fate

II. Jaejalgawrim – Children’s Chatter

III. Mokrohjujom – Old Inn

IV. Chang-gu – Korean Drum

V. Mudang – Shaman

VI. Go-Hyang – Ancestral Home

The first movement, *Inyon* (Fate [Karma]) is marked “very slowly; hypnotically” and is based on the G# natural minor scale. The simple melodies revolve around the tonic chord and end on g# in every phrase. Descending thirds, both major (D# – B) and minor (B – G#), are very prominent throughout this movement. Imitative writing, a thin texture and with a repeated low G#, representing a gong, set the mood for the rest of the work (Example 33). The dynamics range from mp (only 3 beats in the entire movement) to ppppp. In order

\(^7\)Burge, letter to Mary Chung, February 17, 2009.
to obtain such a soft dynamic, the una corda pedal is to remain depressed throughout the movement to create an ethereal effect.


Before starting the second movement, Burge calls for the performer to depress certain keys silently (in this case F1 – E2) and hold the sostenuto pedal throughout the following movement (Example 34). This extended technique will affect not only the timbral quality, but will also create an ethereal sound throughout the movement.

The second movement, entitled Jaejalgwrim (Children’s Chatter), is intended to be played “As fast as possible.” Perhaps this lively and energetic movement refers to Burge’s experience working with children at the Korean orphanage or kids in the streets while he served as a soldier in the Korean War. There were approximately 100 orphanages in Seoul and he was involved in many of them not only helping the orphans, but also teaching music lessons to some of the more musically talented children.71 The thin texture consists mostly of a single line in a relatively narrow range. Unmeasured chords marked sforzando punctuate the soft movement and ring through the range held in the sostenuto pedal (Example 35).

---

Because the lack of time signature could obscure the pulse, Burge clearly indicated a group of constant eighth notes and accents to facilitate performance and the listener's sense of stability. The interval of a perfect fourth features prominently as the movement approaches a climax marked by a higher range, louder dynamics, and accents (Example 36). The end of the movement is marked \textit{ad libitum decrescendo al niente}, perhaps suggesting a fading memory of the indistinct murmuring of children (Example 37).
According to Burge, *Mokrohjujom* was an actual place south of Seoul where people gathered to drink, talk, and sing folk songs. *Mokrohjujom* (Old Inn), the third and longest movement, is divided into recurrent moderate and fast sections containing partial quotations of the traditional Korean folk song, *Saetaryong* (Song of the Birds) (Example 38).
The Korean folksongs and their styles have been gathered from five regions. *Saetaryong* originated in the southern part of Korea and is one of the most popular folk songs in the country. Southern style is characterized by “a dramatic and rough vocal style, heavy vibrato on the note a fourth below the tonic, a drooping note just above the tonic, and a habit of delaying a strong arrival on the tonic.” Although Burge does not imitate the specific characteristics faithfully, it is clear that he refers this vocal style in his music (Example 39).

---

**Example 38.** Popular tune (Anonymous), *Saetaryong*.


The beginning of the movement contains small fragments of this song separated by C# minor and G# major chords. In m. 14, Burge highlights the quotations from the popular tune by using an eighth note figuration to develop the main theme. At m. 29, he writes the melody in diminution. The section starting at m. 36 contains the melodic gestures of the beginning and the end of the

---

movement. It also precedes an exact but incomplete quotation of the song from mm. 39 to 48, interrupted only on the second beat of m. 48 (Example 40). Above the melody the composer writes “Birds are coming” in Korean (m. 39). While he does not clearly call for the pianist to sing, he does not exclude that possibility. One of the Burge’s correspondences, he says, “If you want to sing the melody while you play, fine.”73 The passage is also marked by a dense chordal and homophonic texture that is unique in the entire piece.


73David Burge, letter to Mary Chung, February 17, 2009.
The fourth movement, *Chang-gu* (Korean Drum), is named for an hourglass drum made of two skins. The left side of the drum contains a thick skin and is struck with the hand to produce a soft and low sound; the right side has a thinner skin and is struck with a stick to produce a louder sound that can be high or low-pitched depending on the tension of the drumhead. Burge uses very economical means to depict this most popular of Korean instruments. This movement consists basically of four repetitions of the initial rhythmic pattern, one of the most characteristic rhythms of the instrument with slight variations (Example 41). Variations consist of slight rhythmic modifications, some fragmentation, and the transposition of the theme four octaves higher in the final statement. Low percussive clusters accompany in the left hand (Example 42).

The fifth movement, *Mudang* (Shaman), is marked “very fast, diabolically!” Shamanism is considered one of the oldest religions in Korea and *Mudang* plays the main role in this traditional religion. The *Mudang*, usually a woman, acts as a mediator between the spirit and the real world and holds a ritual called *kut* which brings good fortune, heals illness, repels and expels evil spirits, or guides the spirit of the dead person to a better place. Rituals vary throughout the country but are mainly related to ceremonies where the shaman invokes spirits through songs and dances or theatrical and acrobatic actions (Example 43).

---


76 Lee, 876.

Example 42. Go-Hyang, Mvmt. IV, Chang-gu, mm. 16-20. Copyright c (2002) by Henmar Press. Used by permission of C. F. Peters Corp. All Rights Reserved.
Burge’s opens the movement with fast octaves and specific accents. His opening indication “diabolically!” can be observed throughout the movement where octaves are melodically separated by the tritone, the so-called “diabolus in musica” (mm. 2-5). The fast movement certainly demands agility from the performer as its 12/16 measures call for dotted eighth note = 184-192. The main features of the work are the quick octave passagework alternating with three to five-note clusters. The dynamics range from F to FF throughout the movement with the exception of the end, which, as in other movements, phases down to a softer dynamic. Mudang ends with a scalar gesture in contrary motion, notated as grace notes before settling on an octave (Example 44).
The final movement, also titled Go-Hyang, evokes the meditative mood of the beginning but in a much more graceful fashion using a wave-like motion. Irregular patterns of eighth notes in contrary motion come to rest on quarter notes or half notes, creating a flexible, unmetered pattern that suggests calmness. There are four motives on which this movement is based; they are chromatic and contain intervals ranging from a second to a seventh (Example 45).

The complexity of these motives increases with the use of a canonic texture and intricate polyrhythms (Example 46). As in Eclipse II, Burge marks a superscript resultant rhythm based on quarter note pulses to assure an accurate performance of the passage. In this piece the resultant rhythms were actually indicated in the publication.
Before the final section of the piece, Burge recalls briefly the song *Saetaryong* before fading away with a written-out ritardando (Example 47).
Sixteenth notes in contrary motion yield to slower triplets as the music gradually becomes softer (Example 48).

Example 47. Go-Hyang, Mvmt. VI, Go-Hyang, mm. 2-8. Copyright c (2002) by Henmar Press. Used by permission of C. F. Peters Corp. All Rights Reserved.


Burge returned to Korea in 1993, forty years after the Korean War. This piece, composed in 1994, celebrates his feelings toward the people and the distant country he called home.\textsuperscript{77}

\textsuperscript{77}Burge, letter to Mary Chung, February 17, 2009.
Pedagogical Considerations

Although *Go-Hyang* is suitable for an advanced player, it is not the most technically difficult Burge has written; however there are some issues that any performer should consider before studying the work. First, the performer should understand the anatomy of the piano and how to execute new extended techniques such as the use of different pedals and how to silently press the keys to change the timbral quality of the piano. One should also consider the new notation and Burge’s sound concept when playing clusters and manipulating pedals to create an effect. Secondly, the fast passage in the second movement and fast octave passages in fourth movement require agile fingers and hands to manage them correctly. Thirdly, the programmatic element of this piece should be considered seriously. Burge relates each movement to different cultural elements and his feelings, however he tied the entire composition to a single experience.

*Go-Hyang* contains lyrical, meditative, percussive and rhythmic elements. Although Burge did not intend to write Korean music, this work does represent Korean cultural elements from his own personal perspective.

Conclusion

David Burge is a rare individual who has excelled and left a lasting legacy as a performer, composer, writer, and teacher. He performed more than a thousand concerts all over the world, promoting twentieth-century music, and he influenced generations of students and listeners through his teaching and writings over a career that lasted more than half a century. His recordings of
twentieth-century music and his daunting body of essays in magazines, journals, newspapers is a considerable reference tool for performance and research.

Burge’s compositions encompass a broad array of genres and styles. His creativity is evident in his works for chorus, orchestra, chamber ensembles, voice, piano, and incidental music. His innovative and experimental ideas capture his interest in unusual instrumentation and new concepts of sound. He assimilated a broad array of compositional styles including jazz and also wrote lyrics for some of his songs and song cycles.

Burge’s two dozens piano pieces, each reflecting general characteristics of its respective compositional period, provide a worthy and largely unknown body of repertoire for study and performance. His distinctive periods offer a variety of musical styles, including aspects of serialism, neoclassicism, neoromanticism, and the avant-garde. Burge’s piano works range in level of difficulty from intermediate-advanced to difficult; and although most of his pieces are technically challenging, each is written idiomatically for the instrument. They can be useful additions to the pedagogical and performance repertoires. Burge’s music is generally accessible to pianists and audiences. As it gains more exposure, it is my hope that it will become mainstream repertoire in the great canon of twentieth-century piano music.
<table>
<thead>
<tr>
<th>DATE</th>
<th>TYPE</th>
<th>WORK</th>
<th>INSTRUMENTATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1947</td>
<td>Duo</td>
<td><em>The Pink Elephant Suite</em></td>
<td>vc, pf</td>
</tr>
<tr>
<td>1948</td>
<td>Duo</td>
<td>Prelude</td>
<td>vl, pf</td>
</tr>
<tr>
<td>1948</td>
<td>Duo</td>
<td><em>Fantastic Dance</em></td>
<td>vl, pf</td>
</tr>
<tr>
<td>1948</td>
<td>Solo</td>
<td>First Piano Sonata</td>
<td>pf</td>
</tr>
<tr>
<td>1949</td>
<td>Vocal</td>
<td><em>Agnus Dei</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>1950</td>
<td>Chamber</td>
<td>First String Quartet</td>
<td>2 vls, va, vc</td>
</tr>
<tr>
<td>1950</td>
<td>Duo</td>
<td>Sonata</td>
<td>vl, pf</td>
</tr>
<tr>
<td>1950</td>
<td>Duo</td>
<td>Sonata</td>
<td>vl, va</td>
</tr>
<tr>
<td>1951</td>
<td>Theater</td>
<td><em>Blood Wedding</em></td>
<td>voices, pf</td>
</tr>
<tr>
<td>1951</td>
<td>Solo</td>
<td>Untitled movement</td>
<td>vl</td>
</tr>
<tr>
<td>1952</td>
<td>Choral</td>
<td><em>Lighten Our Darkness</em></td>
<td>a cappella choir</td>
</tr>
<tr>
<td>1952</td>
<td>Vocal</td>
<td><em>Pie Jesu</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>1952</td>
<td>Theater</td>
<td><em>The Infernal Machine</em></td>
<td>voices, tape</td>
</tr>
<tr>
<td>1952</td>
<td>Solo</td>
<td><em>Katherine Suite</em></td>
<td>pf</td>
</tr>
<tr>
<td>1952</td>
<td>Trio</td>
<td>Untitled</td>
<td>voice, vl, pf</td>
</tr>
<tr>
<td>1952</td>
<td>Vocal</td>
<td><em>Song</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>1952</td>
<td>Vocal</td>
<td><em>My Love</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>1953</td>
<td>Vocal</td>
<td><em>Vanishing Spring</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>1953</td>
<td>Solo</td>
<td><em>Improvisations</em></td>
<td>pf</td>
</tr>
<tr>
<td>Year</td>
<td>Type</td>
<td>Title</td>
<td>Instruments</td>
</tr>
<tr>
<td>------</td>
<td>------------</td>
<td>------------------------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>1955</td>
<td>Duo</td>
<td>Sonata</td>
<td>fl, pf</td>
</tr>
<tr>
<td>1955</td>
<td>Chamber</td>
<td>Wind Quintet</td>
<td>fl, ob, cl, bsn, hn</td>
</tr>
<tr>
<td>1956</td>
<td>Orchestra</td>
<td>Piano Concerto</td>
<td>pf, orch</td>
</tr>
<tr>
<td>1957</td>
<td>Vocal</td>
<td>Portami il Grasole</td>
<td>voice, pf</td>
</tr>
<tr>
<td>1958</td>
<td>Orchestra</td>
<td>Variations on a Well-Known Tune</td>
<td>orch</td>
</tr>
<tr>
<td>1958</td>
<td>Solo</td>
<td>Six Piano Pieces</td>
<td>pf</td>
</tr>
<tr>
<td>1958</td>
<td>Solo</td>
<td>Second Piano Sonata</td>
<td>pf</td>
</tr>
<tr>
<td>1958</td>
<td>Solo</td>
<td>Sonatina</td>
<td>pf</td>
</tr>
<tr>
<td>1959</td>
<td>Orchestra</td>
<td>Concerto for Viola &amp; Orchestra</td>
<td>va, ob, 2 hn, 6 str</td>
</tr>
<tr>
<td>1959</td>
<td>Chamber</td>
<td>Centennial Music</td>
<td>brass, perc</td>
</tr>
<tr>
<td>1959</td>
<td>Solo</td>
<td>Third Piano Sonata</td>
<td>pf</td>
</tr>
<tr>
<td>1960</td>
<td>Orchestra</td>
<td>Serenade I</td>
<td>vl, orch</td>
</tr>
<tr>
<td>1960</td>
<td>Duo</td>
<td>Sonatina</td>
<td>vl, pf</td>
</tr>
<tr>
<td>1961</td>
<td>Theater</td>
<td>Intervals (Chamber Opera)</td>
<td>voices, pf</td>
</tr>
<tr>
<td>1961</td>
<td>Theater</td>
<td>Popoff (Musical Comedy)</td>
<td>voices, pf</td>
</tr>
<tr>
<td>1961</td>
<td>Vocal</td>
<td>Natalia’s Lament (Popoff)</td>
<td>voice, pf</td>
</tr>
<tr>
<td>1961</td>
<td>Vocal</td>
<td>Natalia’s Waltz (Popoff)</td>
<td>voice, pf</td>
</tr>
<tr>
<td>1962</td>
<td>Chamber</td>
<td>Trio</td>
<td>vl, vc, pf</td>
</tr>
<tr>
<td>1962</td>
<td>Solo</td>
<td>Fourth Piano Sonata</td>
<td>pf</td>
</tr>
<tr>
<td>Year</td>
<td>Type</td>
<td>Title</td>
<td>Instruments</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>--------------------------------------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>1963</td>
<td>Solo</td>
<td><em>Eclipse I</em></td>
<td>pf</td>
</tr>
<tr>
<td>1964</td>
<td>Duo</td>
<td><em>Sources I</em></td>
<td>fl, pf</td>
</tr>
<tr>
<td>1965</td>
<td>Trio</td>
<td><em>Sources II</em></td>
<td>vl, pf, celeste</td>
</tr>
<tr>
<td>1965</td>
<td>Orchestra</td>
<td>Serenade II</td>
<td>musical saw, orch</td>
</tr>
<tr>
<td>1966</td>
<td>Solo</td>
<td>Study for two conga drums</td>
<td>perc</td>
</tr>
<tr>
<td>1966</td>
<td>Solo</td>
<td><em>Eclipse II</em></td>
<td>pf</td>
</tr>
<tr>
<td>1967</td>
<td>Chamber</td>
<td><em>Nun danket alle Gott</em></td>
<td>brass ensemble</td>
</tr>
<tr>
<td>1967</td>
<td>Chamber</td>
<td><em>Aeolian Music</em></td>
<td>vl, fl, cl, vc, pf</td>
</tr>
<tr>
<td>1967</td>
<td>Duo</td>
<td><em>Sources III</em></td>
<td>cl, perc</td>
</tr>
<tr>
<td>1967</td>
<td>Vocal</td>
<td><em>A Song of Sixpence</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>1968</td>
<td>Solo</td>
<td>Cadenza, Mozart K. 467</td>
<td>pf</td>
</tr>
<tr>
<td>1969</td>
<td>Solo</td>
<td>Variations on <em>The Ash Grove</em></td>
<td>guitar</td>
</tr>
<tr>
<td>1969</td>
<td>Orchestra</td>
<td>“…that no one knew…”</td>
<td>vl, orch</td>
</tr>
<tr>
<td>1969</td>
<td>Theater</td>
<td><em>Twone in Sunshine</em></td>
<td>Perc, jazz combo, chorus, tape, dancers, actors, str, pf</td>
</tr>
<tr>
<td>1969</td>
<td>Chamber</td>
<td>Second String Quartet (<em>Twone in Sunshine</em>)</td>
<td>2 vl, va, vc</td>
</tr>
<tr>
<td>1969</td>
<td>Solo</td>
<td><em>Sources IV</em> (Twone in Sunshine)*</td>
<td>pf</td>
</tr>
<tr>
<td>1978</td>
<td>Solo</td>
<td><em>Greensleeves Caper</em></td>
<td>pf</td>
</tr>
<tr>
<td>1979</td>
<td>Solo</td>
<td>Three Studies on <em>G.K.W.</em></td>
<td>pf</td>
</tr>
<tr>
<td>Year</td>
<td>Type</td>
<td>Title</td>
<td>Instruments</td>
</tr>
<tr>
<td>------</td>
<td>--------</td>
<td>-------------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>1980</td>
<td>Solo</td>
<td>Three Variations on Simple Gifts</td>
<td>pf</td>
</tr>
<tr>
<td>1982</td>
<td>Duo</td>
<td>Two Pieces</td>
<td>vc, pf</td>
</tr>
<tr>
<td>1985</td>
<td>Vocal</td>
<td><em>Gloria del disteso mezzogiorno</em></td>
<td>voice, vl, vc</td>
</tr>
<tr>
<td>1985</td>
<td>Solo</td>
<td><em>Soft Shoe-Shoe Rag</em></td>
<td>pf</td>
</tr>
<tr>
<td>1985</td>
<td>Solo</td>
<td><em>Zazita’s Delight</em></td>
<td>pf</td>
</tr>
<tr>
<td>1988</td>
<td>Solo</td>
<td><em>Lorca: Lament for a Spanish Poet</em></td>
<td>pf</td>
</tr>
<tr>
<td>1989</td>
<td>Solo</td>
<td><em>Cadenzas, Mozart, K. 491</em></td>
<td>pf</td>
</tr>
<tr>
<td>1989</td>
<td>Vocal</td>
<td><em>Songs of Love and Sorrow</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>1994</td>
<td>Vocal</td>
<td><em>Candytata</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>1994</td>
<td>Solo</td>
<td><em>Go-Hyang (Ancestral Home)</em></td>
<td>pf</td>
</tr>
<tr>
<td>1995</td>
<td>Dance</td>
<td><em>The Dark Journey</em></td>
<td>tape</td>
</tr>
<tr>
<td>1995</td>
<td>Duo/Dance</td>
<td><em>Liana’s Song</em></td>
<td>pf four-hands</td>
</tr>
<tr>
<td>1995</td>
<td>Solo</td>
<td><em>Three Tiny Pieces</em></td>
<td>pf</td>
</tr>
<tr>
<td>1995</td>
<td>Duo</td>
<td><em>Romance</em></td>
<td>va, marimba</td>
</tr>
<tr>
<td>1995</td>
<td>Vocal</td>
<td><em>Yawn Shim (Loving Heart)</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>1996</td>
<td>Dance</td>
<td><em>Luna Lunera</em></td>
<td>guitars, fl, tpt, perc</td>
</tr>
<tr>
<td>1996</td>
<td>Solo</td>
<td><em>Preludes</em></td>
<td>pf</td>
</tr>
<tr>
<td>1998</td>
<td>Vocal</td>
<td><em>Ehyah Acher Ehyeh</em></td>
<td>voices, pf</td>
</tr>
<tr>
<td>1998</td>
<td>Dance</td>
<td><em>Loteria</em></td>
<td>fl/pic, tpt, pf, voice</td>
</tr>
<tr>
<td>Year</td>
<td>Category</td>
<td>Composition</td>
<td>Instruments</td>
</tr>
<tr>
<td>------</td>
<td>------------------</td>
<td>-------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>1998</td>
<td>Chamber</td>
<td><em>Loteria Suite</em></td>
<td>fl/pic, tpt, pf, voice</td>
</tr>
<tr>
<td>1998</td>
<td>Chamber/Dance</td>
<td><em>Moku (Island)</em></td>
<td>3 perc</td>
</tr>
<tr>
<td>1998</td>
<td>Orchestra/Dance</td>
<td><em>Dances for Love and Laughter</em></td>
<td>pf, orch</td>
</tr>
<tr>
<td>1998</td>
<td>Vocal</td>
<td><em>Life Begins at 40</em></td>
<td>Voice, pf</td>
</tr>
<tr>
<td>1999</td>
<td>Vocal</td>
<td><em>Morning Song</em></td>
<td>Voice, pf</td>
</tr>
<tr>
<td>1999</td>
<td>Duo</td>
<td>Sonata for Violin and Piano</td>
<td>vl, pf</td>
</tr>
<tr>
<td>2001</td>
<td>Chamber/Dance</td>
<td><em>The Thousand Paper Cranes</em></td>
<td>voice, vl, fl, pf, dancers</td>
</tr>
<tr>
<td>2001</td>
<td>Duo</td>
<td><em>Kensington Capers</em></td>
<td>fl, pf</td>
</tr>
<tr>
<td>2001</td>
<td>Chamber/Dance</td>
<td><em>Kaleidoscope</em></td>
<td>vl, cl, hn, perc, pf</td>
</tr>
<tr>
<td>2002</td>
<td>Dance</td>
<td><em>Loteria (revised &amp; expanded)</em></td>
<td>fl/pic, tp, pf, voice</td>
</tr>
<tr>
<td>2002</td>
<td>Solo</td>
<td>Theme and Variations</td>
<td>guitar</td>
</tr>
<tr>
<td>2002</td>
<td>Solo/Dance</td>
<td><em>When Love Prevails</em></td>
<td>vibraphone</td>
</tr>
<tr>
<td>2003</td>
<td>Solo/Dance</td>
<td><em>Rainbows: A Ragtime Prevails</em></td>
<td>pf</td>
</tr>
<tr>
<td>2003</td>
<td>Duo</td>
<td><em>Dibujos (Sketches)</em></td>
<td>vl, pf</td>
</tr>
<tr>
<td>2003</td>
<td>Vocal</td>
<td><em>Songs of love and Sorrow (revised)</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>2004</td>
<td>Solo</td>
<td>Three Piano Pieces</td>
<td>pf</td>
</tr>
<tr>
<td>2004</td>
<td>Solo</td>
<td><em>Reminiscence</em></td>
<td>vl</td>
</tr>
<tr>
<td>2004</td>
<td>Duo</td>
<td><em>Huckleberry Lane</em></td>
<td>va, vibraphone</td>
</tr>
<tr>
<td>2004</td>
<td>Vocal</td>
<td><em>La Noche del Huerto</em></td>
<td>voice, pf</td>
</tr>
<tr>
<td>Year</td>
<td>Type</td>
<td>Title</td>
<td>Instruments</td>
</tr>
<tr>
<td>------</td>
<td>-----------</td>
<td>------------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>2005</td>
<td>Duos</td>
<td><em>Emma’s Day</em></td>
<td>vl with va, marimba, tomtoms or pf</td>
</tr>
<tr>
<td>2005</td>
<td>Vocal and/or Piano</td>
<td><em>Marisa’s Music Book</em></td>
<td>voice, pf, or both</td>
</tr>
<tr>
<td>2005</td>
<td>Vocal with trio</td>
<td><em>La Noche del Huerto</em> (arranged)</td>
<td>voice, vl, vc, pf</td>
</tr>
<tr>
<td>2005</td>
<td>Duo</td>
<td><em>Azalez: A Sonata</em></td>
<td>va, pf</td>
</tr>
<tr>
<td>2006</td>
<td>Vocal</td>
<td><em>Five Folksongs</em></td>
<td>voice, pf</td>
</tr>
</tbody>
</table>
APPENDIX B

SONG CYCLES BY DAVID BURGE

**Five Folksongs** (2006) - Arrangements for mezzo-soprano and piano. 20 min.
All songs in original languages

- “Le Roi Renaud” (French)
- “Sweet Was The Song” (English)
- “Per Spelman” (Norwegian)
- “The Lass from the Low Countree” (English)
- “Myetyelitsa” (Russian)

**La Noche del Huerto** (2005) - Five songs for mezzo-soprano and piano. 15 min.
Spanish texts by Federico Garcia Lorca

- “Cancion Otonal”
- “Deseo”
- “Yo pronuncio tu nombre”
- “Madrigal De Verano”
- “Danza”

**Life Begins at 40** (1998) - Five songs for mezzo-soprano and piano. 20 min.
English texts by the composer

- “Wonderland Blues”
- “And You Smiled”
- “Body Cantata”
- “Inside Out”
- “Loss”

**Songs of Love and Sorrow** (1998) - For soprano and piano. (Rewritten for mezzo-soprano in 2003). 35 min.
In 10 sections (6 songs, 4 piano solos) performed without pause
English texts by the composer

- “Beginning”
- “Spring Games”
- “First Love”
- “Dance of Hope and Joy”
- “Later Love”
- “Dream-Lullaby”
- “Dream Fantasy”
- “Lost Love”
- “Song: in memoriam September 15, 1989 (J. DeG.)”
- “Renewal”
APPENDIX C

SELECTED DISCOGRAPHY BY DAVID BURGE

**Avant-Garde Piano** (Candide Vox. CE 31015)

Luciano Berio: *Sequenza IV* (1966)
Luigi Dallapiccola: *Quaderno Musicale di Annalibera* (1952)
Karlheinz Stockhausen: *Klavierstück VIII*
Pierre Boulez: *Première Sonate* (1946)

**Borobudur: Prisms & Reflections** (Fleur de Son)


**Chaitkin: Summersong; Scattering Dark & Bright; Serenade** (Composers Recordings, CD 749; CRI)


**David Burge Plays New Piano Music** (Advance, FGR-3)

George Crumb: Five Pieces for Piano (1962)
Salvatore Martirano: *Cocktail Music* (1962)
George Rochberg: Twelve Bagatelles (1952)
Charles Wuorinen: *Piano Variations* (1963)

**Digital rewind** (MIT Experimental Music Studio: 25th anniversary, 1974-1999)

William Albright: *Sphaera* (1985)

**Dimensions II** (Composers Recordings, CRI SD 407)

Charles Eakin: *Frames* (1977)
Barton Mclean: *Dimensions II for piano and tape* (1974)

**Eastman American Music Series, Vol. 3** (Albany Records, TROY251)

Janice Hamer: *Two Morning Asanas* (1975-1976)

**Five chromatic dances; The dream rags** (AAG Music: A008)

William Albright: *Five Chromatic Dances* (1976)
**Gerald Bennett, Joji Yuasa, Thomas De Lio, William Albright** (Wergo, WER-2029-2)

William Albright: Sphaera (David Burge, piano)


Twelve Fantasy-Pieces after the Zodiac for Amplified Piano

*Masterpieces of 20th-century piano music, Vol. 3* (Musical Heritage Society, MHS 3874)

**Vol. 1**
Arnold Schoenberg: Suite, Op. 25 (1923)
Anton Webern: Variations for Piano, Op. 27 (1936)
Igor Stravinsky: Sonate (1924)

**Vol. 2**
Paul Hindemith: Sonata No. 2 (1936)
Bela Bartok: Sonate (1926)
Zoltan Kodaly: Seven Pieces for the Piano, Op. 11 (1918)

**Vol. 3**
Pierre Boulez: Deuxième Sonate (1948)
Ernst Krenek: Sonata No. 4, Op. 114

*Music for Quiet Listening, Vol. II* (Mercury, D121706)

Howard Hanson: *Fantasy Variations on a Theme of Youth for Piano & Orchestra*, Op. 40

*Music of George Crumb* (Composers Recordings, ACS 6008)

George Crumb: Night Music I (1976)

*Music of Robert Hall Lewis* (Composers Recordings, SD 473; CRI)

Robert Hall Lewis: *Serenades for Piano Solo* (1970)
New Piano Music  (Composers Recordings, CRI SD 345)

Joe Hudson: Reflexives for piano and tape (1952)
C. Curtis-Smith: Rhapsodies (1973)

The Electric Performer  (Capstone Records, CPS-8636 CD)

Barton McLean: Dimensions II for piano and tape (1974)

Visage; Sequenza for solo voice; Circles; Cinque Variazioni  (Candide, CE-31027)

Luciano Berio: Cinque Variazioni (1953, rev. 1966)
BIBLIOGRAPHY


_______. Sonata No. 2, Sonata No. 3, Eclipse I, Eclipse II, and Source IV. Unpublished CD.


_______. 24 Preludes. Unpublished CD.


