Interpretative analysis of fifty contemporary songs for solo voices

Muriel Ruth Maxwell

The University of Montana

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AN INTERPRETATIVE ANALYSIS OF FIFTY CONTEMPORARY SONGS
FOR SOLO VOICES

by
MURIEL MAXWELL
B. A. Pomona College, 1944

Presented in partial fulfillment of the requirements
for the degree of
Master of Music Education

MONTANA STATE UNIVERSITY
1955

Approved by:

[Signatures]

Chairman, Board of Examiners
Dean, Graduate School

Date
WHEREAS much of the information in this paper is factual and can be verified, the major portion of it is of a creative, interpretative nature. The personal pronoun has been used in order to express the creative thought as applied to the interpretation of songs.

M. M.
ACKNOWLEDGEMENTS

The author is especially indebted to Mr. Lloyd Oakland for his counsel in beginning this project and to Dean Luther Richman, Professors John Lester and James Short, and Miss Fay Buchholz for their helpful suggestions and critical reading of it.
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CHAPTER I
THE PROBLEM AND DEFINITION OF TERMS USED

I. THE PROBLEM

Statement of the problem. The purposes of this study were: (1) to develop criteria relative to the interpretation of contemporary songs; (2) to select fifty songs from the works of contemporary American composers which might be interpreted by students of singing; and (3) to compile relative information concerning each song giving the title, composer, author of poem, available keys, compass, tessitura, type of voice most suitable to performance, publisher, and a suggested interpretation.

Importance of the study. Published interpretative analyses of songs, specifically songs by contemporary American composers, are limited. Before a student may project an interpretation of any song much thought must be given to the text and to the music which it has inspired. The value of this thesis to teachers of singing and students of singing will be twofold. First, it may serve as a reference to songs which may be unknown to them, and second, it will be an interpretative analysis which it is hoped will energize the imagination of the student and encourage him to begin to further develop his own imagination. The peculiar or distinctive character of tone which a singer produces is determined to some extent by the concentrated imaginative thought of that singer and the atmosphere peculiar to
each song requires a specific attitude or mood brought to life by imagination. Through a realization of the meaning of the poem will come understanding of what the composer has intended to say, and through blending words and music the singer will enable the whole song to be understood and interpreted.

II. DEFINITION OF TERMS USED

**Compass.** The range of notes required in each song is the compass. The following system is used to indicate the pitches:

```
C — B  c — b  c1 — b1  c2 — b2  c3 — f3
```

Thus, for example, a compass of G1—f1 would mean:

A compass of D — b 1:

And a compass c 1 — d3:

In cases where the composer has indicated optional notes such notes are indicated in parenthesis. For example, the compass (a) c3—g2 (c3) is a—c3, but both a and c3 are optional notes.

**Tessitura.** This is the term which refers to the general "lie" of a vocal part. It does not take into account a few isolated notes of very high or low pitch. The tessitura can be given only approximately, since it would be nearly impossible to establish the tessitura of any vocal piece with complete accuracy. (H) or (M) or
(L) added to pitches of the tessitura indicate that it was impossible to establish the original key of the song in question and either a high copy (H), medium copy (M) or a low copy (L) was used for this listing.

**Type of Voice.** This should be considered primarily as a suggestion. Any singer who has developed a command of his instrument should theoretically be able to perform any song if it were transposed to suit his voice. When "All Voices" is listed the requirement for such transposition is taken for granted. However, this does not mean that the song is available in all transposed editions. Obviously the suggestions "Men's Voices" and "Women's Voices" are a matter of personal preference and are prompted in most instances by a consideration of the text.
CHAPTER II

REVIEW OF THE LITERATURE

Literature of sources of contemporary American Songs. Sergius Kagen, in his excellent book entitled "Music for the Voice, gives a descriptive list of concert and teaching material which would provide the singer, the teacher, the coach, or the amateur with a guide listing of as many composers of vocal solo music as seemed practicable and as many examples of each composer's work as seemed advisable to this discriminating author. Libraries, publishers, and individuals' collections were consulted by Mr. Kagen. The section consulted for this thesis was number two, "Songs: Nineteenth and Twentieth Centuries". There are a few paragraphs of explanation preceding each section, and background material for each composer. Information about each song includes the title of the song, the composer, tessitura, type of voice to which the song would be the most suitable and a few remarks as to the general type of the song1.

Madeleine Goss aptly considers thirty seven contemporary American composers ranging from Charles Ives who was born in 1874, to Lukas Foss, born in 1922, and gives a complete listing of all compositions by each composer up to the time the book was published in 1952. The publisher of each song is given for those that are in

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Also consulted were publications from publishers of music in the contemporary idiom: Carl Fischer, Incorporated; Boosey and Hawkes; G. Schirmer, Incorporated; American Music Publishers; and The New Music Society. A little less than half of the songs included were already in my repertoire. Fourteen annual program books over the period of the last five years from twelve colleges or universities of the United States were carefully perused for additional suitable material.

Literature of biographical material. In addition to the excellent source written by Madeleine Goss, the text on contemporary music by Marion Bauer was found concise and informative. This new, completely revised edition substantially includes a story of the development of music of the twentieth century and how to listen to it. The two chapters specifically applicable to the completion of this thesis were entitled, "Jazz and American Music", and "American Composers of the Nineteen Hundreds".

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CHAPTER III
THE COMPOSERS AND INTERPRETATIVE ANALYSES

Ernst Bacon. Mr. Bacon was born in 1898, and is as well acquainted with music of rural America as any composer writing today. Many of his songs are settings of American folk melodies; and he has written them into his opera, "The Tree on the Plain", for which he received an Alice M. Ditson award. His orchestral work "From These States (Gathered Along Unpaved Roads)" also has evidence of this knowledge of American folk music. He was supervisor of San Francisco and Los Angeles Federal Music Projects, was head of music departments of Converse College, Spartanburg, S. C., and later Syracuse University. He has, also, held Guggenheim and Pulitzer fellowships.

1. It's all I have to bring... (From Five Poems by Emily Dickinson); Key: B♭; Compass: c1-f2; Tessitura: d1-d2; Type: All Voices; Publisher: G. Schirmer, Inc.

Begin to sing very quietly with great warmth of tone. Allow the breath to flow through these phrases, connecting words in an extremely legato line. You must use your imagination about what it is that you have brought today. You have been in the country and have returned to your beloved, bringing a small remembrance for him to share. Perhaps it is only a loving kiss that springs from your soul, refreshed and cleansed from your walk in the meadow. Perhaps it is a small bouquet of wild flowers that you have gathered
on the way home. In any event it is a gift reflecting tender devotion, for you want to give him your heart with it and all the beautiful fields and meadows that have so filled you with inspiration and quiet warmth of feeling.

Beginning with the second sentence sing mezzo forte in the same legato line as before. This little song is free from complexity and is quite delightful in its construction. Phrase after "This" and "bees" imperceptibly, allowing the mood to continue. Observe the slight ritard in the third measure from the end and the decrescendo through the last tone. Hold out the last tone about three counts.

2. So Bashful (From Five Poems by Emily Dickinson); Key: A; Compass: C⁴–g⁴; Tessitura: f⁴–e⁴; Type: Women's Voices; Publisher: G. Schirmer.

Emily Dickinson was the model of an affectionate aunt to her niece and nephew who lived with their parents, Emily's brother and his wife, next door to the Dickinson home. One of her biographers states that Emily took great delight in them, helping in every way she could while they were growing up. I like to think this poem was inspired by a game played with the very young niece on an early autumn day. It should be sung very sweetly and gracefully. Begin with a trace of a smile and sing with a kind of confidential tone. Let your voice show the warmth that you as a mature person would feel towards a favorite child. Be certain to give each eighth rest its full value but mentally do not stop singing. Take a full relaxed breath after "—passed her —" and sing the next phrase through the word "blushing". Observe a slight hold on the word
"haunts" and spin out the connecting consonants between this word and the one following. A new thought begins with the sentence "For whom I robbed the dingle"; show this in your facial expression. Sing all the consonants in this phrase gently without accentuation of any kind. As you begin the phrase "— but I shall never tell" smile wisely and when you come to the hold on the first syllable of "never" move your head very slightly back and forth. Hold out the last word its full value without changing your tone in quality only observing a decrescendo in the final measure.

3. Adam and Eve (American Folk Song); Key: F; (also available in Low Key); Compass: d1-f2; Tessitura: f1-f2 (M); Type: All Voices; Publisher: Carl Fischer, Inc.

If you will think of this song as a delightful story to be told, and read it out loud in a spoken tone before you sing the melody, you will more nearly have an idea of the style in which it should be performed. Begin with a clear pianissimo tone, sing with a simple legato style, and, as always, pay careful attention to your enunciation. If possible sing the second sentence of the first verse in one phrase. If a breath must be taken after the word "around" breathe so that the flow of the music does not stop. Between the end of the first verse and the beginning of the second, however, should be a phrase signifying the beginning of a new thought. The accompaniment does not make a ritard in this measure so you will want to indicate this thought change in some way by a subtle change in facial expression. Simplicity is the key to beautiful and authentic interpretation of folk songs.
Guard against obvious effects of any kind for their own sake. I would sing the last verse very slightly more slowly than the rest of the song in the same clear pianissimo tone as at the beginning. Determine a difference between the two sentences and point up the last two measures on the words "— they must never part" with a slight ritard.

4. *The Lonesome Grove* (American Folk-Song); Key: C (Also available in High key); Compass: dl-e2; Tessitura: same (L); Type: Baritone, Mezzo Soprano, or Contralto; Publisher: Carl Fischer, Inc.

If you have ever heard the mournful plaintive cry of the mourning dove you would recall an accurate mood to assume for this song. It is unmistakeable in its sorrowfulness. This may be an old man speaking, one who has known the deep sorrow of losing probably the one person most dear to him. He says "There's one thing that cheers my heart, That my dear Mary's gone to rest". The final rest has obviously come to this departed one as a blessing.

The key to the interpretation of this song should be a kind of spoken simplicity, similar in kind to the folk-song previously considered. Begin softly, spinning the tone sadly but not laggingly. Sing the first sentence to your audience, and the second long one with your gaze looking very slightly upward, as if you are speaking to the mournful dove. During the accompaniment interval your thoughts will be of this dear one and the great longing you have for her, her goodness, her kindness, and her beauty no more to be seen.

Sing the last two sentences quietly, almost sweetly, and as the accompaniment finishes feel once more your lonely yearning, overshadowed with the philosophy that what has happened is for the best.
Express resignation.

Samuel Barber. Born in 1910, Barber is the nephew of the late American opera contralto Louise Homer. He was given piano lessons at the age of six and by the time he was seven he was trying to compose. At the age of fourteen he was a charter pupil of the Curtis Institute of Music in Philadelphia where he studied piano, singing and composition. He was awarded the Prix de Rome and the Pulitzer Prize in 1935. He also won a citation from the Critics' Circle, in 1947, and received a commission from the Alice M. Ditson Fund to write a ballet for performance at the Second Annual Festival of Contemporary American Music at Columbia University, in May, 1946. He has also received the New York Music Critics' Award.

The song "The Daisies" was his first published work. His choice of poets is evidence of his very fine taste — Stephen Spender, James Joyce, Emily Dickinson, James Stephens and A. E. Housman. A list of his compositions includes orchestral works, choral works, chamber music, songs, piano works, and a stage work in the form of a ballet.

5. The Daisies (James Stephens); Opus 2, Number 1; Key: F; Compass c1-f2; Tessitura: d1-d2; Type: Medium and High Voices; Publisher: G. Schirmer, Inc.

As the accompaniment begins you begin to smile a tender smile — one of reminiscence. Begin to take your breath on the first beat of the second measure, on the second beat part your lips, form the first word, and begin to sing effortlessly on the third beat. It is as if you are telling a good friend about the most wonderful thing
that has happened to you this very morning! You are in a very happy mood and carry with you still the delight, warmth and tenderness of the event. As you take your breath to begin the phrase following the first "poco ritard" move your gaze a little to one side, and as you begin the staccato phrase at the top of the next page let a smile shine through your eyes as well as on your lips. The phrase following the next little ritard is perhaps the climax of the song. Watch then that you make no ritard until the next to the last measure. There should be a starry, far-away look in your eyes as you make the decrescendo to the last measure.

6. *A Nun Takes the Veil* (Heaven-Haven) (Gerard Manley Hopkins); Opus 13, Number 1; Key: Gb; Compass: Eb1-Eb2; Tessitura: same; Type: Women's Voices; Publisher: G. Schirmer, Inc.

Begin this song with quiet dignity spinning the first phrase all the way to the first comma. Breathe imperceptibly and continue the same legato line you have established, phrasing slightly after the word "hail". Project yourself into the mood of the personality that is singing this lovely poem as she very briefly thinks of her reasons for taking the Veil. Perhaps she thinks of them for the last time as she enters this life of spiritual serenity and service. Your voice should reflect serenity throughout the first sentence.

With the forte sounding of the arpeggio introducing the next sentence lift your head very slightly and sing with conviction this long phrase to the word "come". It is as if you have asked to be where there will be no more outbursts of passionate excitement; where the upsurge of a vigorous life will be quiet at last in a safe
harbor; and where you will be out of the steady rhythm of bewildering troubles that have beset your material life. With the sounding of the two chords in the fourth measure from the end of the song you should gradually assume the same look of serenity with which you began the song. Begin the decrescendo on the word "swing" and spin the final note very softly. Stand very quietly until after the accompanist has sounded the final arpeggio.

7. Rain Has Fallen (From Three Songs set to poems from "Chamber Music" by James Joyce); Key: C (also available in E); Compass: d1-e2; Tessitura: d1-c2; Type: Baritone or Mezzo-Soprano; Publisher: G. Schirmer, Inc.

The accompaniment sets the mood from the first measure for this lovely nostalgic song. During the first two beats rest the singer should begin to interpret this song. You must feel as if you have experienced many hours of longing to be with your loved one. It is evening and as the accompaniment begins you feel loneliness welling up within you. Stand quietly and, as if you are there by your window looking up the street down which he always came to you, let this feeling come to the surface and show in your face, on your lips, in your eyes.

You are in the autumn of life and in thinking of the memories you have of your beloved it is as if his presence seems near to you. Maintain this aura of reverie to the end of the song. Your voice should be dark but clear and the final phrase should sound restrained. In this final phrase I would take a breath after "Speak" in order to give the final note its full value and expression.

8. I Hear an Army (From Three Songs set to Poems from
"Chamber Music" by James Joyce; Key: C (also available in E; Compass: b-f₂; Tessitura: e₁-c₂ (M) or (L); Type: Mezzo Soprano or Baritone; Publisher: G. Schirmer, Inc.

You speak as if out of a nightmare. Sing the opening phrase with a firm tone almost as if a throbbing inside your head is translated into a charging army and plunging horses. The beloved is perhaps one of the charioteers, arrogant in black armour, carelessly calling out the battlename and laughing into the night. Everything is out of proportion here and intensely realistic for the moment as nightmares are. And yet, as you sing "They cleave the gloom of dreams, a blinding flame, clanging, clanging upon the heart as upon an anvil—" you feel almost detached from this wild dream and can comment objectively. Your tone should be hard and bright with emphasis paid to the consonants.

It is as if the dream fades into wakefulness and the galloping of the horses ceases, and then you ask your heart "—have you no wisdom to despair?" How can this wild fancy be interpreted? The final despairing cry is the answer to it all. Let a great intensity of feeling be evident in the timbre of your voice here. I would suggest phrasing after the first "My love" and before the last word "alone". You should remain quiet, your face reflecting the question you have just asked while your accompanist plays the remaining measures.

Marion Bauer. Marion Bauer was born in Walla Walla, Washington, in 1887. Her father was a natural musician with a fine tenor voice
and Miss Bauer grew up in an atmosphere of Mozart, Beethoven, and other great masters. There were seven children in the family, Marion, the youngest, and her sister Emilie Frances, the eldest, who subsequently moved to New York City and became well known as a music critic of the Evening Mail, and editor of the Musical Leader Magazine. When she had finished school in the West, Marion went to New York in order to continue her music studies. In 1906 she made her first trip to Paris to study with Raoul Pugno, and there exchanged lessons in English for lessons in harmony with the young Nadia Boulanger. While in Paris she also studied with Campbell-Tipton and Pierre Monteux. Her first song was published in 1907 when she returned to America.

During the next four years she taught, studied, and composed, and in 1911 went to Berlin to study with Dr. Paul Ertel. A few years later, during her last visit abroad, she studied with André Gédalge, professor at the Paris Conservatory and former teacher of Ravel, Milhaud and Honegger.

After her sister's death she was asked to take the positions as editor and critic of the Musical Leader, and since that time has written five books: in collaboration with Ethel Peyser, a "History of Music" for young people, "How Music Grew" and "Music Through the Ages"; and on her own "Twentieth Century Music" and "Musical Questions and Quizzes". She is working at the present time on a book about modern harmony.

Marion Bauer taught at New York University, Juilliard School of Music, Mills College summer school, Carnegie Institute of Technology in Pittsburgh, and the Cincinnati Conservatory, and has lec-
tured annually at Chautauqua, New York. She is an active member of
the Board of the League of Composers, the American Composers' Alliance,
the Society for the Publication of American Music, and many others.
She has written a great variety of works: songs, music for the piano,
chamber music, and orchestral works. In May, 1951, Phi Beta Fraternity
of Music (of which Miss Bauer is a national honorary member) sponsored
an entire program of her works at Town Hall, New York, and a month
later she received an honorary Doctor of Music degree from New York
University.

9. **I Love the Night** (John Gould Fletcher); Key: C; Compass:
d1—a2; Tessitura: e1—f2; Type: All Voices; Publisher: G. Schirmer,
Inc.

This lovely song is a reflection on time and space. Think to
yourself of the beauty of the night and of this concept of night
slowly and lovingly wrapping the day in a protective covering of end-
less tenderness in order to hide its imperfections. Begin to sing on
this high note very softly with your voice warm and your appearance
serene. You are a happy poetic soul, singing with the ability and
deep appreciation to recognize God in nature.

In the second section of this song you are extolling the
beauty of midday. Sing the second phrase, beginning, "with thin
haze—" with a broad sweep. As the accompaniment begins after the
fermata on the bar line following this phrase your expression should
be radiant with your thoughts of the most wonderful time of all —
"midsummer dawn"; "—far off planes of light ascend and tremble to-
gether" causing waves of thrilling color to fill the sky before you,
accompanied by the delightful mingling of voices of birds awakening.
Relive the exhilaration and inspiration of that hour and thrill once more to the tremendous beauty of it as it once has filled your heart and soul and mind, blotting out all thoughts of trouble and anxiety. Retain an expression of joy and exhilaration until the ending of the accompaniment.

10. Red Man's Requiem (Emilie Frances Bauer); Key: d minor (also available in a minor); Compass: c♯1-a2 (e2); Tessitura: c♯1-e2; Type: All Voices; Publisher: A. P. Schmidt.

The atmosphere of this song is indicated clearly by its title. It begins quietly and mysteriously, the left hand of the accompaniment chanting in typical Indian style. Picture this scene as it is described: the dark pine forest and the white sands reaching to the ocean beyond. The lean, hungry wolves stealthily prowling back and forth, and the quarter moon rising red as it often does in late summer. It reminds you of a scythe dripping with blood and gore. "But", you say, "the Red Man of olden glory is known to these haunts no more". Although his camp fire has long since gone out and his bones powdered and scattered, the proud Red Man was once the unquestioned ruler of all the birds and beasts of the mountains and forest. As you ask the final question, "and where is the soul of the Red Man?" it is as if you were reiterating a question that has long been in the minds of many. Your answer is obvious, "Ask Him", that is to say, "Ask God --if you would understand."

This is a beautifully written song in the Dorian mode. It gives a distinct impression of the mysterious American Indian music. Sing in a quiet dark tone paying strict attention to clear articulation.
William Bergsma. Born in 1921, a Californian, Bergsma studied composition with Howard Hanson at the University of Southern California, attended Stanford University and Eastman School, and became a teacher of composition at the Juilliard School in 1946. In 1942 he won the Town Hall Commission, for which he wrote a symphony for chamber orchestra. The first string quartet which he wrote won for him the Bearn's Prize, Columbia University, and the Society for the Publication of American Music Award. His second string quartet was written on a commission from the Koussevitzky Foundation and in 1945 he received a grant from the National Institute of Arts and Letters. In 1946 he won a Guggenheim Fellowship.

Upon returning to California after receiving the National Institute's grant he was asked to write a twenty five minute musical score for an educational film that was being undertaken in co-operation with the Palo Alto Children's Theater. He agreed to have it ready in eight days and proceeded to work day and night to finish it in that short time. During this same year he wrote the set of songs to poems by E. E. Cummings and a chorus for the Collegiate Chorale: "Time for Sleep". He has also written other chamber music works, two ballets, additional choral works, and several orchestral scores, among them "Music on a Quiet Theme" which won the publication award in 1946 in a competition sponsored by the Arrow Press and Independent Music Publishers.

11. It May Not Always Be So (From Six Songs to poems by E. E. Cummings); Key: C; Compass: e1-a2; Tessitura: g1-g2; Type: Men's Voices; Publisher: Carl Fischer, Inc.

You are engulfed in a magnificent love. It is definitely
not a passing fancy with you but a love that has come into your heart and being to make them whole. Yet, through your wisdom and understanding and experience you say to your beloved, "It may not always be so--". Your love is far above the plain of sensual passion and its gratification; and this great love expresses itself through a longing to give the loved one what will make her happy even if she grows tired of your love and chooses another.

You say to her that if another should know the warmth and delight of her intimate presence she must tell you, in order that you may go to him and take both his hands and say to him "accept all happiness from me". Then with an intense emotional outburst you reveal that this would leave you destitute... Begin this last phrase "piano" and make an intense and rapid crescendo to the word "sing" which is spoken on the f sharp. The remaining words that are spoken should express all the desolation you feel just thinking about what this loss would mean to you. The accompanist must hold the final chord for three counts after you have spoken the word "lands".

Leonard Bernstein. One of America's most brilliant young musicians, Leonard Bernstein was born in 1918. He has realized brilliant success in three fields, that of pianist, composer, and conductor. He is a Bostonian and a graduate of Harvard and the Curtis Institute. He studied with Dr. Serge Koussevitzky at Tanglewood, the Berkshire Music Center; in 1944-1945 was assistant conductor to Artur Rodzinski of the Philharmonic-Symphony Orchestra, and in 1945 succeeded Leopold Stokowski as conductor of the New York
City Symphony. His compositions include works for symphony orchestra, ballet, songs, operas, and chamber works. In 1944 he received an award from the New York Music Critics’ Circle for his Jeremiah Symphony.

In the spring of 1946 he was the representative American conductor at the International Music Festival of Prague, a celebration honoring the Fiftieth Anniversary of the Czech Philharmonic Symphony. In 1948 he toured Europe again, conducting in Munich, Milan, Budapest, Vienna, Paris, and Holland, and the same year went to Israel and served for two months as Artistic Director of the newly formed orchestra there. He has returned many times to conduct the Israel orchestra and in 1951 when that group toured the United States, Bernstein shared the conducting with Koussevitzky. During the years 1946–1950 he was guest conductor at the Tanglewood Summer Festivals and in 1951 he retired temporarily from conducting in order that he might devote himself to composition.

His compositions so far include orchestral works, chamber music, piano and choral works, songs, and stage music.

12. I Hate Music (the title song from a cycle of Five Kid Songs for Soprano); Key: C; Compass: cl-g#2; Tessitura: e1–e2; Type: Soprano Voices; Publisher: M. Witmark and Sons.

Find an opportunity to observe a child ten years old, more than one child if possible. You will find, I am sure, that their child expressions are natural and sweet and unconstrained. Persistently avoid any trace of coyness in singing this song. You must think as if you are a child of ten years, one who has some very important observations and serious thoughts, and an aura of real dignity.
If you have not perfect pitch, as most of us do not, your accompanist should slowly and quietly play the first chord in arpeggio, release it, and you may then begin when you are ready. Do not wait more than two counts. Begin convincingly, and after you have made this first exclamation, during the one count rest, anticipate the next idea with a pleasant smile and be certain to sing quite softly, almost confidentially, "But I like to sing". Do not misinterpret the composer's directions over the next phrase to mean inaccurate or sloppily sung intervals. You can best achieve the effect he wants here by singing rhythmically, freely and in a flat, breathy tone. Emphasize "No, sir" and sing the next section as rapidly as you can with clear pronunciation. Do not ritard into "Tempo I" "Music is silly!" Follow the composer's excellent instructions for the last line, sing with the same flat breathy tone you used for the similar phrase earlier in the song. The last four notes should be sung very softly with a good ritard.

13. *I Just Found Out Today* (from "I Hate Music", a cycle of Five Kid Songs for soprano); Key: F; Compass: c1—a2; Tessitura: e♯1—e♯2; Type: Soprano Voices; Publisher: M. Witmark and Sons.

In order that you fully understand the true interpretation of these songs I cannot stress too much the importance of observing children of the age of the little girl singing this song. This particular little girl may be precocious for her age, although she is quite naturally introspective and observant and adept at relating herself and her thoughts to her surroundings.

She is quite serious as she begins to sing. Stand poised and still with your hands at your sides in a natural position. Can you
remember the time when you first began to assert yourself as a human being? How you objected to being treated as if you did not hear or understand anything...! And how you reacted to being referred to in the third person!

Few composers indicate interpretation as carefully and conscientiously as Mr. Bernstein. Consider these indications thoughtfully and you will interpret this song beautifully. Only one word of caution — avoid any trace of coyness or "cuteness" of manner or voice inflection.

14. Recipe for Plum Pudding (From "La Bonne Cuisine", four recipes for voice and piano from "La Bonne Cuisine Francaise" by Emile Dumont, the English version by Leonard Bernstein); Key: G; Compass: e1-b2; Tessitura: e1-#b2; Type: High Voices; Publisher: G. Schirmer, Inc.

Suppose that you are an excellent cook, one who makes his or her living by the execution of the many beautiful recipes in a large and fine collection. This is one of them. You are, however, much more comfortable in your kitchen than you are there in front of all those people giving them your good recipe.

Begin here with as matter of fact a tone as you possibly can — a dry tone. Mr. Bernstein says "grimly". Look grim. As you come to "Be sure they are juicy", an aside about the raisins, you forget for a moment your awkwardness and show real enthusiasm. Immediately assume the same tone and facial expression as before. You begin very gradually to work up enthusiasm once more to "—three eggs, and a lemon". Then, as if you suddenly realize that your voice has become quite loud and high pitched you pull yourself together, so to
speak, in one and a half beats rest, and finish the song in the same dry voice with which you began. Observe carefully the dynamic and tempo markings.

**Theodore Chanler.** Theodore Chanler was born in 1902 and is best known for the song literature which he has written. He was a pupil of Arthur Shepherd, Percy Goetschius, Ernest Bloch, and Nadia Boulanger and has worked for a time in the field of music criticism. He has held the Guggenheim Fellowship and also received a commission from the League of Composers for whom he wrote "Four Rhymes", sung by Dorothy Maynor. He has written a number of choral works including a mass for women's voices, and has also written chamber music and piano compositions.

15. **Grandma** (from "The Children", nine songs for medium voice to verses by Leonard Feeney); Key: C; Compass: cl-f2; Tessitura: el-e2; Type: Medium Voices (Mezzo Soprano or Baritone); Publisher: G. Schirmer, Inc.

The child is indeed fortunate who has a grandma, and doubly so if that grandma is as old-fashioned and warmly loving as this one obviously is. This grandma sits in her rocking chair knitting and almost rocking. She is probably always there when the child comes home from school. She is an especially welcome sight when a thoughtful problem has arisen during the day to trouble the child. A cookie handed down from the shelf, and her smile make everything all right. The world returns to its proper proportion once more. At times like this child and grandma share understanding and the child knows the "old" grandma was "once a little child and had a grandma, too."
The tempo of this song is quite rapid but it will facilitate the flow of the vocal line. To reiterate on interpreting songs in which the singer is a child, avoid any trace of coyness or cuteness. You are talking to adults here and are completely serious in your expression. As you sing the word "smiled", eleven measures from the end, smile sweetly to yourself and continue to smile through the remaining phrases.

16. Once Upon a Time (From "The Children", nine songs for Medium Voice to verses by Leonard Feeney); Key: F; Compass: cl-f2; Tessitura: same; Type: Medium Voices (Mezzos and Baritones); Publisher: G. Schirmer, Inc.

Your approach to this song should be similar to that of the songs from the cycle "I Hate Music" by Leonard Bernstein. Yours should be a natural and unaffected child expression.

Children oftentimes are possessed by a fixed idea of one kind or another. In this song the child has suddenly "discovered" the phrase "Once upon a time", and proceeds to repeat it over and over again followed by smatterings of all the knowledge he has absorbed up to this time. No matter that some of the facts are history and others mother goose rhymes — it is all the same in the imagination of the child.

I like to think this is a song the child sings while at play, perhaps to an imaginary playmate. Between the second and third syllables of the word "unfortunate" in the sixth measure from the end be sure to take a quick catch breath where the thirty second rest is indicated. Almost speak the last "Once upon a time", with crisp articulation and without ritard.
17. The Rose (From "The Children", nine songs for medium voice to verses by Leonard Feeney); Key: E; Compass: c 1-f#2; Tessitura: same; Type: Medium Voices (Mezzo Soprano or Baritone); Publisher: G. Schirmer, Inc.

Evidently this is an extremely precocious twelve year old with an unusually large vocabulary of words of more than two syllables of which he obviously knows the meaning. In singing this song you become this child. You have spent considerable time pondering over the roses in the garden; the miracle that has brought them into bloom in all their different and beautiful colors, and the age-old idea that the rose is the symbol of the heart or love. In your youthful wisdom you have obviously considered the whole flower; the importance of the relationship among the stem, thorn, leaves and blossom. The more you think about them and learn about them the more you realize how necessary and how beautiful all the parts other than the blossom are. You conclude, however, that important as they are, the blossom is the most remarkable.

You must sing with a flowing broad line and long phrases with only an occasional catch breath in each sentence. Your voice must be warm and sweet; and almost tender as you sing the last sentence. Make a decrescendo in the last measure. You should put on the "s" of "rose" at the same time the accompanist releases the last chord.

18. The Ship of Rio (From Four Rhymes from Peacock Pie, poems by Walter de la Mare); Key: F#; Compass: c#1-f#2; Tessitura same; Type: Medium Voices (Mezzo Soprano or Baritone); Publisher: Associated Music Publishers, Inc.

This unusual and clever sea song can be sung equally
successfully by either man or woman. The extremely fast tempo will necessitate rapid and distinct articulation, especially since the little story told is rather nonsensical. You want your audience to have no doubt about what you have said, and, believe it or not, there will always be an unimaginative someone who will take exception to the idea of a ship manned by nine and ninety jovial monkeys!

The only slackening of this hurried tempo occurs in the eighth measure from the end on the words "a-scampering skip for nuts". Your accompanist beings "a tempo" on the first count of the following measure. Follow the very excellent and specific dynamic markings very carefully throughout this song and sing with as much fun and abandon as this tempo will allow. Hold your mood until the final chord has been released.

Aaron Copland. Considered to be one of the most gifted of American contemporary composers, Copland was born in Brooklyn, New York, in 1900 of Russian immigrant parents, the youngest of five children. His older sister was his first piano teacher. At thirteen he studied with Leopold Wolfshon, and later Victor Wittgenstein and Clarence Adler. His first teacher of composition was Ruben Goldmark who was a strict conservative. Copland's early life was that of an average Brooklyn schoolboy.

In 1921 he became the first enrolled pupil at the Fontainebleau School of Music. There he became acquainted with Stravinsky, George Antheil, and Virgil Thomson, and the French "Groupe de Six". To his disappointment the composition teacher, Paul Vidal, was as conservative as Goldmark had been. Through mutual friends Copland
met Nadia Boulanger and subsequently became the first full-time American composition pupil of that now famous teacher.

Copland is the author of three books "What to Listen For in Music", "Our New Music" and "Music and Imagination". He was the first composer to receive a fellowship from the Guggenheim Memorial Foundation, was awarded the Pulitzer Prize for "Appalachian Spring" in 1945, and an Oscar by the Academy of Motion Picture Arts and Sciences for the best film-score of 1950 for his music for "The Red Pony". He has done much to encourage the writing of individual musicians in this country by means of the Copland-Sessions Concerts, Yaddo Festivals of Contemporary American Music, as a member of the executive board of the League of Composers, and as the founder and first president of the American Composers Alliance.

His list of compositions is as long and varied as any composer today can claim: a long list of orchestral works, piano works, many choral works, chamber music, numerous songs, stage works, and film works.

19. Nature, the Gentlest Mother—(From Twelve Poems by Emily Dickinson); Key Signature: E♭; Compass: bb – g2; Tessitura: e♭1–e♭2; Type: Mezzo Soprano; Publisher: Boosey and Hawkes.

This verse shows a deep poetic and philosophical understanding and love for nature. It might be a story told to a young child. In order to convey the atmosphere of this song you must know what it is to be closely in harmony with nature. Remember the last time you took a walk in the country? You had the feeling that all the sturdy trees, delicate wild flowers, singing birds, the insects and animals were all children of one great household and all were being watched
over carefully by the "gentlest mother" of all —Mother Nature.

"And when the sun goes down" she turns away just long enough "to light her lamps" returning with "infinite affection and infiniter care—", to will "silence everywhere."

The slow tempo will allow you to sing with great warmth and delight, paying strict attention to enunciation. During the introduction it is as if you are walking in the woods, listening for the birds' "conversation" which is so beautifully written into this piano part. There are a few tempo changes indicated in the score which you must conscientiously observe. The section beginning "—when all the children" must be sung within a frame of dynamics "ppp" to "mp". Let the last note fade into nothing, releasing it simultaneously with the piano part.

20. Why Do They Shut Me Out of Heaven? (From Twelve Poems by Emily Dickinson); Key Signature: C; Compass: b♭–a₂; Tessitura: c₁–f₂; Type: Mezzo Soprano; Publisher: Boosey and Hawkes.

"Why do they shut me out of Heaven—Did I sing too loud?
You ask this question of an imaginary judge. You are a little wandering soul in the space of infinity, one who has perhaps been a little outspoken and you are trying to understand why it is you cannot enter in to the door of "Heaven". When you say that you can "sing a little minor—timid as a bird" sing each word short and precisely. Avoid any trace of sentimentality or vocal effects for their own sake.

Take an audible breath before you sing the last phrase beginning, "Why do they—" and let much of it out on the first word, "Why". Hold out the last note, triple forte, fullvalue but no longer.
Hold the tension after you have finished singing until the last two measures when you let it relax in what sounds like a sigh in the accompaniment.

21. The World Feels Dusty (From Twelve Poems by Emily Dickinson); Key Signature: D; Compass: a#-f#2; Tessitura: same; Type: Mezzo Soprano; Publisher: Boosey and Hawkes.

You begin to sing out of this short introduction in a voice that should be dark as you sing through this first phrase. "We want the dew then--" is another thought. "Dew" is in this sense an indication of the dawn or morning and hence freshness, purity, and vigor. How much more needed than empty honors that only taste dry at a time when life hangs in balance; "Flags" would only irritate—anything which would signify nationality, color, or party for that matter. You say really that when you are dying the only thing that will give you rest and hope will be "a friend's hand." And then out of your fondness for your friend a little prayer that yours may be the "ministry" when his thirst comes in order that you may be the one to fetch "dews" of himself and "holy balms" to soothe and alleviate his pain and fear. Hold out this last note the full five counts, and the mood you have established until the final notes are released in the accompaniment.

As is the case with the majority of these contemporary songs, and certainly those composed by Copland, the dynamics and tempi intended are carefully noted in the score. You must, of course, execute these with accuracy.

22. Heart, We Will Forget Him (From Twelve Poems by Emily Dickinson); Key Signature: EV; Compass: bb-gb; Tessitura:
Think what has led up to this song. You have been very much absorbed in a love which has consumed your heart, mind, and soul. For some reason that person is no longer near; perhaps has married someone else. (Historians say that Emily Dickinson was very much in love with a man already married.) You are tired and still haunted by the longing and desire only he was able to satisfy completely. Futilly you sing to your heart as if you are trying to reassure it and yourself that now, tonight, both of you will forget him. You sing to your heart to hurry and forget lest before it has finished you may remember again...

Sing warmly and sweetly—you are essentially in a reverie of unrequited love in spite of the essence of your words. As is indicated in the score the phrase beginning, "When you have done--" must move forward slightly within the feeling that you must forget now, and put him out of your thoughts, you cannot allow yourself to go on like this. During the gradual ritard in the accompaniment of the two measures on the word "dim" you allow some of the tension to relax as if you still realize it is useless to try to forget. Sing quietly the next phrase, almost pleadingly, and take a slow breath before the last word. Breathe out audibly on the "h"diminishing this long held note to nothing, putting the final consonant on for at least one full count.

23. Dear March, Come in— (From Twelve Poems by Emily Dickinson); Key Signature: F#; Compass: a♯–f♯2; Tessitura: c♯1–e 2; Type: Mezzo Soprano; Publisher: Boosey and Hawkes.

This is a fanciful, exuberant song sung by an imaginative
poetic person to her favorite month of the year. It rushes enthusiastically, pell-mell, and breathlessly from the beginning nearly to the end. You will find that by accentuating the consonants, and singing the strong and unusual rhythms accurately the important words will be emphasized naturally. The tempo is relaxed in the accompaniment interlude just preceding your entrance on the words "But trifles look so trivial" and you are instructed to somewhat broaden the tempo at this point. Smile sweetly here as you would to any dear friend whom you have not seen for a year. Sing these last few phrases molto legato putting on the final consonant of the last word exactly where it is indicated.

24. When They Come Back (From Twelve Poems by Emily Dickinson); Key Signature: B♭; Compass: c₁–g₂; Tessitura: e₁–e₂; Type: Mezzo Soprano; Publisher: Boosey and Hawkes.

You are thoughtfully considering the splendor of nature, the art in the exquisite blossoms in your garden and wonder in the life of the robins there. It seems to you that May this year was so thrillingly beautiful that nothing could surpass it and you might not ever look on it again. I believe the poet is trying to say that since life and death are such a mystery and since we do not know if we will be here to enjoy the thrilling beauties of nature again next year it is conceivable that perhaps there may not be blossoms or birds to sing again next year, either. You sing the last phrase very thoughtfully and calmly beginning "If I am there—" and hold out the last tone on the word "say" making a slight crescendo in the last of the fourth measure from the end and a decrescendo in the following measure.
25. *I've Heard an Organ Talk Sometimes* (From Twelve Poems by Emily Dickinson); Key Signature: B♭; Compass: bb-f2; Tessitura: same; Type: Mezzo Soprano; Publisher: Boosey and Hawkes.

You must have the feeling that comes from listening to an accomplished and talented organist playing on a great organ in a cathedral. It is an awe-inspiring experience from which you will emerge changed in some way.

I recall many such experiences, one of the greatest of which was hearing the French organist, Marcel Dupré, in the historical old cathedral of St. Sulpice in Paris. It was a beautiful sunny Sunday morning in June. We had walked over from Notre Dame where we had attended an early mass. The beauty of the cathedral itself was inspiring to us but after we had heard the electrifying performance of Monsieur Dupré we felt as if we had been lifted up out of ourselves to a state of true exaltation. It is difficult to describe adequately, this voice of an organ, but if you have heard it — sensed it — you will never forget the experience.

When you sing this song stand naturally with your hands at your sides and sing simply and warmly. The accompaniment begins with a very legato style in the introduction, and the vocal line continues in the same manner.

26. *Going to Heaven!* (From Twelve Poems by Emily Dickinson); Key Signature: B♭; Compass: a♭-f2; Tessitura: d1-f2; Type: Mezzo Soprano; Publisher: Boosey and Hawkes.

"Going to Heaven! Going to Heaven! Going to Heaven!" You are almost childlike in your enthusiasm over this idea. It is almost as if the idea has just occurred to you with astonishing force that
this might really be within the realm of possibility, although you surely cannot say "when" or "how" it will be accomplished. You have the faith and trust that it will come about, however, "as sure as flocks go home at night—". And then you say, "Perhaps you're going, too—". You wonder if those listening have ever thought of that! All the wonderful instructions about what they must do if they should get there first must be carefully enunciated. In the last section beginning at the slower tempo on the words, "I am glad—" you remember "the two" loved ones who have gone on and your tone should be darker in color than previously and the phrases freely sung as indicated.

27. **The Chariot** (From Twelve Poems by Emily Dickinson);

Key Signature: A; Compass: b-f#2; Tessitura: c#1-e2; Type: Mezzo Soprano; Publisher: G. Schirmer, Inc.

Surely you have known someone who is like this person; vitally interested in so many important ideas and activities that he simply would not stop for Death. This is the poet's concept of what occurs when Death takes such a one in his carriage and he finds only the two of them and "Immortality" there. Beyond this, the poem surely needs no explanation.

Remain quiet during the introduction with your thoughts infinitely calm. Take a long slow breath before you begin to sing the first phrase and articulate your words carefully through the sixteenths and dotted eighths in a very legato line. In this song as in the others in this cycle, you will find adequate instructions as to tempo changes and dynamics noted by the composer. On the phrase "we passed the setting sun" try to make the crescendo indicated on
the word "we" to "passed" from a forte to fortissimo without simply blattering out the f# on "passed". You may want to phrase before singing "the setting sun" but in any event be careful to place the emphasis of the word "setting" on the first syllable. The "poco Sf" effect on the word "sun" is very effective if it is really "poco Sf".

Sing the preferred high notes on the last word "eternity" and float the last tone the full four and one half measures (including the fermata) in a clear pianissimo tone that will continue to sing in the minds of your audience long after it has ceased to sound.

Paul Creston. An American of Italian parentage, Paul Creston was born in 1906 and is unique among composers of today in that he is practically self-taught in composition. He was married in 1927 and has three sons, two of whom are living. It was not until five years after his marriage that he began to think seriously of becoming a composer. Since he could not afford a first-class teacher he determined to teach himself and with a power of intense concentration and self-discipline he managed to do so in a relatively short time, drawing chiefly from the New York libraries, lectures, and concerts.

He is the holder of a Guggenheim fellowship, a recipient of an award from the American Academy of Arts and Letters, a commission from the Alice M. Ditson Fund, and the New York Music Critics' Award in 1943. His list of compositions is long and varied and includes many orchestral works, choral works, chamber music, piano works, songs, and one ballet.

He divides his time among composing, directing radio programs, playing the organ at St. Malachy's in New York, teaching
composition, piano and organ, and his family.

28. Psalm XXIII (Opus 37); Key: A; Compass: dl-ftq2; Tessitura: dl-eb2; Type: All Voices; Publisher: G. Schirmer, Inc.

This beautiful musical setting of this favorite Psalm is one which I especially have enjoyed singing. I cannot imagine that any sincere singer would need to have these wonderful words interpreted. The tranquillity so well expressed in the piano in the first eleven measures sets the scene, so to speak. Stand quietly, hands naturally at your sides. Your thoughts should be of green pastures and still waters which may be any area of calm, pleasant circumstances where one can be quiet to the core and free to receive inspiration, truth and love from the divine source. Your whole body must reflect this kind of tranquillity as this beginning interlude is played. You begin to sing out of this mood that has been established, quietly, in a warm voice full of calm assurance. The vocal line should be very legato throughout letting the important words be emphasized only through the rhythm and melody line so perfectly written by Mr. Creston.

Your thoughts should continually dwell on peace and courage and calm assurance throughout this song, building gloriously to a climax which reaches its culmination with the word "forever". I have always preferred to sing the alternate ending because it enables one to sing a real fortissimo without hurrying the tempo in any way. You should have a deep feeling of joyous exaltation as you finish singing this last phrase. Hold this until the dimuendo begins for the accompanist in the postlude and gradually, almost imperceptibly return to the concept of tranquillity with which you began
Imagine that you have longed for a love for as long as you can remember that will satisfy the inner desires of your heart and soul. You have finally come to know such a love; one in whom your heart is no longer teased and frustrated but given freedom to love to its fullest capacity and power. This love is like the beautiful and immense sky, not without clouds, but warm and radiant as the sun, and you ask that you might soar in that sky, "cleave" those clouds, and spread your wings in its sunshine.

As this song is begun stand quietly, looking as if deep into the eyes of your loved one. Your voice should begin warmly, with great tenderness, for you are speaking to this beloved person. The music really begins to soar at the beginning of the section marked "poco piu mosso" and continues to mount higher and higher until the final phrase "and spread wings---". I have always sung this song in the key of B from a manuscript copy that I acquired before the song was published. "Diminuendo molto" does not appear on this copy over the held note of the word "sunshine" and in light of the context it seems more natural to crescendo here, releasing the final "n" into the chord which is sounded "fortissimo." Be certain to hold the tension until the accompanist releases the last chord.

Norman Dello Joio. The son of an Italian father and an
American mother, Dello Joio was born in 1913. He grew up in an atmosphere of Italian opera, Verdi becoming his first love. He rapidly learned to play the piano when still a boy and found that it came very easily to him. Composing was of much greater interest to him than becoming a concert pianist, however. His second love was baseball and at the age of nineteen he was faced with one of the greatest decisions of his life. The manager of a professional baseball club made him an attractive offer to join the team, but since he had recently heard a performance of his first serious composition, a sonata for violin and piano, and was delighted with its sound he decided on a career as a composer. Baseball has always been his chief hobby.

He was taught to play the organ by his father and later studied with Pietro Yon and Gaston Déthier. He attended All Hallow's School and New York City College, the Institute of Musical Art of that City, and was a fellow at the Juilliard Graduate School. He has been a composition pupil of Bernard Wagenaar and Paul Hindemith. He has received the Guggenheim Fellowship twice, 1943 Town Hall Composition Award, a thousand dollar grant from the American Academy of Arts and Letters in 1946, and numerous other commissions for different types of music. He is now head of the Music Department of Sarah Lawrence College.

He, too, has written many orchestral works, choral works, chamber music, piano works, stage works, and numerous songs.

30. New Born (Lenore G. Marshall); Key: F; Compass: c1-d2; Tessitura: same; Type: Medium Voices (Women); Publisher: Carl Fischer, Inc.
This is a sweet, reflective, dream-like song sung by a mother whose child is only a few hours old. She is filled with a warm sense of well being, of contented fulfillment. The child is her first born and has come to bless its mother and father in their deep love for one another. The accompaniment tenderly begins the soothing cradle-like rhythm almost as if this were a lullaby from, yet for, this new mother. Stand quietly reflecting this gentle, tranquil mood. Sing with warmth and tenderness, with a sense of deep happiness welling up within you.

During the two measure interlude after the second sentence it is as if you look up out of yourself and notice how wonderfully beautiful everything around you seems to be. As you complete the phrase ending "—yet near," it is as if you are once more engulfed in this sense of lazy well being, of warmth, and tenderness. Let the succeeding phrases flow with gentleness of movement and tone.

31. There Is a Lady Sweet and Kind (Poem by an anonymous Elizabethan); Key: F; Compass: f₁–f₂; Tessitura: c₁–d₂; Type: Medium Voice (Men); Publisher: Carl Fischer, Inc.

You might think of any number of situations in which you would sing this song; I suggest this one: try to project yourself, in your mind's eye, back to Elizabethan times. You are dressed in the costume of the period — velvet, satin, and lace — and you are out for a stroll in the village with a fellow "cavalier". It is a sunny Sunday afternoon and you have just passed two of the most beautiful ladies either of you has ever seen. You fall in "love" with the exquisite blonde one the moment your eyes meet and when she smiles at you you are lost. You follow them, singing
ever so quietly, hoping to attract a little attention.

Your voice should express suppressed excitement almost as if you are walking in a dream of love-at-first-sight. Sing with charm. You are in a very happy mood! All phrases should be molto legato. Whatever you do, do not be "hammy" when you sing this song. The situation must be entirely in your imagination and serve only to illuminate the quality of meaning and tone of your singing. After the second little ritard — the one on the last phrase, "I will love her till I die" — hold the tension until the final chord is sounded. (It may be that "she" has disappeared through the door of her cottage without so much as a backward glance only to appear briefly at the window to smile at you once more. . .)

David Diamond. Born in 1915, of Austrian-Jewish parents, David Diamond's early years were spent in Rochester, New York. By the time he was ten the family was in such straightened circumstances they were forced to go to live with relatives who owned a fruit shop in Cleveland. David had begun to set down melodies in a system of notation he had devised. In Cleveland, he studied with André de Ribaupierre and from 1927-1929 attended the Cleveland Institute of Music. At the age of fifteen he attended the Eastman School in New York on scholarship and there studied with Bernard Rogers and Effie Knauss.

He spent three years in Paris and Fontainebleau working with Nadia Boulanger much of the time. While there he met Stravinsky, Maurice Ravel, and Albert Roussell. He has been the recipient of two Guggenheim fellowships; the American Academy in
Rome fellowship; the award of the American Academy of Arts and Letters; a prize for chamber music given by the Paderewski Fund for the Encouragement of American Composers to mention only a few.

David Diamond is one of the most prolific and most often performed of American Composers today. He has composed numerous orchestral works, chamber music, piano works, choral works, stage works, film music, and many songs.

32. Be Music, Night (Kenneth Patchen); Key D; Compass: d1—a2; Tessitura: same; Type: All Voices; Publisher: Carl Fischer, Inc.

You are praying for a beloved child. Out of your sophistication or worldly wisdom and your deep devotion for this dearly loved one comes your plea. This little one is sweet, kind, innocent and pure, altogether untouched by the hates and lusts of the world, and her life has been like the warmth of the sun and the freshness of dew to your frozen and parched soul. You ask the night to "Be music" in order that her sleep may be sweet and refreshing and that she may hear only the sound of an angel choir, never knowing the agony of sleepless nights, filled with the voices of doubt and fear and uncertainty.

"Be a hand, sea" you say. Reach out to her, life, that with her hopes and aspirations she may observe good and kind teachers as they contend with vigorous human nature in the world.

"Be a voice, sky," that you may count the beauties that are her, heaven, and that you may command the stars to look into the "mirror of her loveliness". And then you ask the earth to"Be a road—", a kind of way or path that as she steps forward she may take all to "where the towns of heaven lift their breathing spires", that she may
lift all to a life of heaven-like ideals. And finally, you say, O
God, surround her and give her life a divine power that it will come
through all its storms and trials, maintain its spirit of faithful
love, trust, and devotion to the ideals counselled in the stories of
childhood — stories of chivalry, honesty, truthfulness, fairness, and
kindness and so on — in order that she may be led into Thy singularly
marvelous house.

33. Even Though The World Keeps Changing (From "Sonnets to
Orpheus", poem by Rainer Maria Rilke, translation by M. D. Herter
Norton); Key: A; Compass: c♯1-a2; Tessitura: c♯1-e2; Type:
Medium and High Voices; Publisher: Carl Fischer, Inc.

This is a song full of hope. It is on the age-old theme of
love triumphing over death which is the essence of the Orpheus story.
Nothing in this world is static, things do change, but through ex­
perience and constant rejection or acceptance comes essentially a
refined wisdom to the "age-old". We cannot always understand the
sufferings of the world; nor have we ever really learned how to love;
and surely we do not fully understand what occurs in death. Over all
the changing and passing still remains the inspiration of Orpheus'
song of love and faith.

As with every new song you sing let each new thought arise
from your inner understanding and feelings. Song should always have
a kind of sweeping flow and this, of course, is no exception. From
the beginning note of the introduction you begin to interpret by
thinking about the beautiful idea this song expresses — do not
allow the accompaniment to ritard even a little before you begin the
first phrase, "Even though the world——". Let your whole being re-
flect the dignity of the thoughts you express and your voice the warmth of them.

Charles Tomlinson Griffes. Considered one of America's outstanding composers Griffes lived from 1884 to 1920 and wrote twenty-eight songs set to English and German texts. His early intent was to become a concert pianist but upon exposure to the school of French impressionism he decided on a career as a composer. He is described as being a shy, reticent person, sincere, modest, eagerly interested in his own and other's experiments, and with a student's love of work, without regard for public opinion.

In addition to his many beautiful songs he has written pieces for piano, orchestral pieces, a string quartet based on American Indian themes, and two ballets.

34. Thy Dark Eyes to Mine (Fiona MacLeod); Key: A\b;
Compass: e\b1-a\b2; Tessitura: e\b1-e\b2; Type: Sopranos and Tenors;
Publisher: G. Schirmer, Inc. (Parts and score for full orchestra can be obtained from the publishers.)

You have been with your beloved all day; a day filled with harmony and contented happiness and a sense of well being just being together. You have just returned from watching the sunset together, and as this little introduction begins, feel this wonderful contentment flowing through you. In your imagination you have turned to look at this one so dear by your side and as your eyes meet it is as if your souls embrace.

Sing with the utmost simplicity and quiet dignity. This is to you a feeling which surpasses any bliss heaven could possibly
hold and were you there, you say, "If that called me to thee--", "all of the soul of - (you) - would leap afar--". Sing only a slight crescendo on the phrase, "I would leap--", about mezzo piano to piano, and then return to piano for the word "afar"; take only a catch breath and continue the last phrase pianissimo, standing quietly and letting the accompaniment fade into nothingness.

Roy Harris. Roy Harris was born in a log cabin in 1898, in Lincoln County, Oklahoma, on Lincoln's birthday. He is of Scotch, Irish, and Welsh descent. When he was five years old the family moved to Southern California and bought a small piece of land east of Pasadena. He studied piano until he was in high school.

During the first World War he served one year in a heavy artillery division and when the war was over took a succession of odd jobs just to keep going. For two years he attended the University of California at Los Angeles. His harmony and composition teachers were Fannie Dillon, Modest Altschuler, Arthur Bliss, and mainly Arthur Farwell. His first compositions were performed by the Zoellner Quartet in Los Angeles, the Pasadena Community Chorus, and the Hollywood Bowl Orchestra. He was soon given an opportunity to work at the MacDowell Colony and then to go to Paris to study with Nadia Boulanger. He remained in France four years and won a Guggenheim fellowship while there that was extended a second year.

Upon his return to the United States he studied for a while at the Library of Congress in Washington, D. C., eventually joining his family in Southern California. Before too long a time had elapsed he had received a two thousand dollar Creative
Fellowship from the Music and Arts Association, and a commission from Koussevitzky to write a symphony. His works were soon being performed all over the country and his output was great and varied. He has to his credit a long list of orchestral works, choral works, piano and chamber works, music for band, songs, and stage works.

For the past ten years Roy Harris, and his second wife, Johana, have been active in music education. Under the Mellon Grant he was invited to become composer in residence at the Pennsylvania College for Women in 1951. He has previously served at Cornell, Music Department of Colorado University, and the Peabody College for Teachers in Tennessee. For their music education radio series, Mr. and Mrs. Harris received the highest citation award by the National Radio Education Convention held in 1944 in Chicago.

35. Fog (From "Chicago Poems" by Carl Sandburg); Key: C; Compass: d1-f2; Tessitura: d1-d2; Type: Medium Voices; Publisher: Carl Fischer, Inc.

During this extremely atmospheric introduction you stand quietly as if you are leaning up against a sea wall looking across the harbor toward the city beyond. You can see only a few lights blinking through the wet grey Fog to tell you that the city is there. You love everything about the sea including the veil of mystery Fog adds to the scene before you. Both you and your accompanist must let this music flow evenly without placing an emphasis on any of the quarter notes. There is something very soft, quiet, and restful about the Fog drifting in over a harbor. Do not make this a sad song whatever you do. It is simply a quiet one, so beautifully written that your audience should see the foggy scene before them
and certainly feel the silence and mystery it holds.

Mary Howe. Mary Carlisle was born in 1882, the daughter of an international lawyer of Scottish descent and a native Virginian of Welsh ancestry. She has lived all of her life in Washington, D. C., making frequent trips abroad. On one of these trips she studied with Richard Burmeister in Dresden. Later on she studied at the Peabody Institute of Music in Baltimore with Ernest Hutcheson and Harold Randolph. After her marriage to Bruce Howe she began to play the piano professionally and for many years gave two piano recitals with Anne Hull. They played with numerous orchestras, including the Cleveland, Baltimore, National, and Russian Symphonies.

While her family of three children were still quite young she earned a degree in composition from the Peabody Institute in Baltimore. The enervating schedule of caring for her home, husband, and children; commuting from Washington to Baltimore; and long hours of study would have discouraged a less resolute person than Mary Howe.

Her earliest compositions were written for piano and were soon followed by a long list of orchestral works, choral works, chamber music, and songs, all of which have had numerous performances.

Mrs. Howe and her three children are well known in the East for their madrigal singing, having sung at Yale, Bryn Mawr, the MacDowell Colony and at the Williamsburg Festival of old music given in the Governor's Palace in Williamsburg, Virginia. In addition she has been connected actively with many of Washington,
D. C.'s artistic and philanthropic groups.

36. **Let Us Walk in the White Snow** ("Velvet Shoes" by Elinor Wylie); Key: C; Compass: d1-g2; Tessitura: d1-e2; Type: Women's Voices; Publisher: Carl Fischer, Inc. (Orchestration (strings) available on rental from the publisher.

This is a new and interesting musical setting to Elinor Wylie's beautiful poem, "Velvet Shoes". You are like the poet in your fondness and appreciation of nature and you are singing to a congenial love with whom you have watched the gentle snowflakes fall during many happy hours. The snow is beautifully fresh and white and it forms a natural cushion for sounds making the atmosphere breathlessly quiet. Anticipate in your singing, the joy of tranquilly walking out into the snow. There will be no more sound there of footsteps than if you were walking on a deep carpet shod neatly and comfortably in velvet shoes.

The accompaniment sets the mood of a quiet and calm walking pace. You are anticipating a very pleasant experience and as you begin to sing softly, make it sound inviting. I follow the dynamic markings carefully with the exception of the phrase beginning with the words, "White as a white cow's milk, more beautiful—". This phrase, to my way of thinking, should be sung evenly with a kind of graceful, quiet tone expressing wonderment of feeling. The rhythmic structure of the phrase and the melodic line coupled with clear pronunciation are, in my opinion, sufficient emphasis for these words. Make a very slight ritard in the last phrase and let the last tone fade away leisurely.
Charles Ives. Charles Ives lived from 1874 to 1954. He was born the son of a musician, and was taught by his father basic musicianship and a respect for the classics as well as an interest in research into original means of expression. Charles Ives learned to play the piano, violin, cornet, organ, and drum, and rapidly assimilated the fundamentals of harmony and sight-reading. He was an organ student of Dudley Buck and at the age of twelve was playing in the churches of his home town. Later on he earned expenses while attending Preparatory School and Yale by playing the organ.

Upon graduation from Yale he went to New York and took a job with the Mutual Life Insurance Company. A few years later he and a friend set up their own business known as Ives and Myrick which grew into one of the best and largest insurance firms of its kind in the country. Business was to him the means to provide him with an opportunity to compose the kind of music that he wanted to write without having to conform to established standards.

He was married in 1908 and has one daughter. It is said that the ten years immediately following his marriage were the most productive of his career. Before Schoenberg and Stravinsky, Ives made discoveries of rhythm and harmony which these composers later "innovated", and it was not for many years to come that he heard of Debussy and Impressionism. His first compositions were songs, of which there are several hundred in all, and for many of them he has written the words as well as the music. In the earlier days his music was occasionally performed by groups such as Pro Musica, The League of American Composers, and New Music Society but not until 1946 did he really begin to come into his own. His "Third
Symphony", composed forty years earlier, was given its first performance and won for Ives a Pulitzer Prize. During the following year the Columbia University's Festival of Contemporary Music devoted an entire concert to his works.

His output was prodigious, considering the time a businessman of his stature had to devote to composition. To his credit is a long list of chamber music, choral works, orchestral works, songs, organ and piano compositions, and two compositions for two pianos in quarter-tones. He is described as belonging "first and last to America. He has always been a "hard-headed Yankee", quick-tempered and ready to fight for his convictions — full of humor yet with a deep sense of reverence towards the fundamental values of life."

37. Afterglow (James Fenimore Cooper, Jr.); Key Signature: C; Compass: e1–d2; Tessitura: the same; Type: All Voices; Publisher: New Music Edition Corporation Publisher, Volume 7, October, 1933, Third Edition.

This lovely little verse with its beautiful thoughts extolling the beauties of nature should be sung very quietly and slowly maintaining a constant legato line. You have just watched a glorious sunset in the quiet of the country. The willows are gently swaying in the light summer breeze. The afterglow of the sunset continues to thrill you to your innermost being. It is a time for reflection and recollection and each emotion or mood that you recall grows even lovelier in your memory because it is remembered while you are looking out on such deep true beauty. Sing with relaxed vitality and warmth in a sustained pianissimo tone throughout. Hold the

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4Goss, Madeleine, Modern Music Makers, p. 27.
final note no longer than it is indicated but hold the established mood for as many seconds as you can, as if you are "loth" to leave it.

38. Canon (Thomas Moore); Key: E; Compass: d\textsuperscript{2}–f\textsuperscript{#2}(b2); Tessitura: e\textsubscript{1}–e\textsubscript{2}; Type: All Voices; Publisher: The New Music Society, Volume 7, October, 1933, Second Edition.

This delightful canon seems an especially appropriate form for the setting of this poem. The words of the beginning phrase, "— the days are gone, when beauty bright My heart's chain wove" indicate the appropriateness of this construction in which the left hand of the accompaniment imitates the vocal line precisely one measure behind all the way, creating a kind of weaving-in-and-out effect. You state this first thought with emphasis, phrasing after "gone" and singing the next phrase through "wove".

The great charm of this song lies, at least in part, in the preciseness of its construction, therefore sing the music as it is written paying attention to the eighth notes and sixteenth notes. You are in a cheerful, joyous though reminiscent mood. Let the tone flow through these phrases with delight beginning with a bright "forte". Be always aware of the canon's progression. In the sixteenth measure from the beginning, your part, the leading part, or dux as it is called, begins its statement, and in the seventeenth measure you sing the whole measure on one note. You will notice in this measure the following voice, or comes, begins — a moving descending line. Sing softly enough that his latter statement will be predominantly heard. Continuing in the next measure, you sing the "moving part" while the comes has pro-
gressed to the one note measure, therefore your part should be importantly heard.

Your articulation should be crisp and clear throughout; certainly the words are self explanatory.

39. From "Paracelsus" (From the latter part of Scene V, Robert Browning); Key Signature: C; Compass: dl-f#2; Tessitura: same; Type: Dramatic Voices; Publisher: The New Music Society, October, 1933, Volume 7, Second Edition.)

"For God is glorified in man," you say. You have thought you knew what it was to be guided by God. You have consecrated and devoted your soul and body to this idea and, thus formed and endowed, you have failed... You stared at power with such intensity and lust that you were unable to see anything else, deceiving yourself into the confused thought that this power you sought was God's... Think of this, as the musically difficult and probably dissonant sounding introduction is played. Sing the first statement full and firm and convincingly. Phrase at the first comma and continue no less convincingly. In your execution of these songs do not deceive yourself into thinking that tones other than the ones indicated in the score will sound as well. Be accurate.

The section beginning at the "andante molto" is sung much more slowly, of course. You now confess your great error and reveal that you have learned this great lesson of life at last. You know now "what proportion love should hold with power" in man's make-up. The driving force in your expression and the tenseness from your body is replaced by a sense of inner strength and the resulting calmness of manner that has come from this newly found
wisdom. Out of your experience you know that, coming before power and along with it, must be much more love. Sing all of the last section warmly and with a vibrant, quiet tone.

40. Luck and Work (Robert Underwood Johnson); Key Signature: C; Compass: d1-e2; Tessitura: same; Type: All Voices; Publisher: New Music Edition Corporation Publisher, October, 1933, Volume 7, Third Edition.

Your articulation must be meticulous in your singing of this song. You begin quite fast as if you are pressing forward in a frantic search for this coveted "magic-four-leaved-clover". It would be impossible, in view of the succeeding harmonic structure, for the accompanist to play an arpeggio or chord of any kind from which you might hear your beginning note. Since the accompaniment does not begin until the second word of your first sentence have the accompanist play your beginning tone quietly. After it has been released wait a few seconds only and then begin with a hard, determined tone. The phrase beginning, "Another, with not half the trouble" should be begun softly, more slowly, and without the "driving" quality of the previous section. Observe the crescendo indicated towards the last of the phrase and sing through a smile of incredulity "to bear him double!!"

41. The Greatest Man (Anne Collins); Key Signature: C; Compass: e1-g2; Tessitura: e1-e2; Type: Men's Voices; Publishers: New Music Edition Corporation Publisher, October, 1933, Volume 7, Third Edition.

You are a boy who lives in a small Western or mid-Western town, a regular Tom Sawyer or Huck Finn, probably about twelve
years old, with red hair and freckles. You are at the age when, to your way of thinking, your "pa" is about the most important man in the world. When your teacher told you boys to write about some great man, you thought and thought but nobody you had ever heard about seemed to measure up to your "pa".

Mr. Ives indicates at the beginning that you should sing half boastingly and half wistfully, "not too fast or too evenly". The rhythmic pattern of dotted eighths followed by sixteenth notes is consistent throughout the song with the exception of a few measures. Sing these precisely, make a slight tenuto on the d sharp of the word "Say!" and begin the next phrase, "He can ride the wildest hoss 'n find—" a little faster than the preceding section. Take a breath after "creek" and sing "'n he can swim and fish," as before. Then change your thought decidedly, and consequently your facial expression, to interject "We ketch—". Each sentence should be sung independently with a definite stopping of the vocal line between sentences. During the quarter and eighth rests after "Dad's got 'em all beat holler,—" keep the tension going as if you are still thinking about what a wonderful pal he is. Add "seems to me" softly and thoughtfully.

42. The Innate (Words by the Composer); Key Signature: C; Compass: d71-e'2; Tessitura: same; Type: All Voices; Publisher: The New Music Society, October, 1933, Volume 7, Second Edition.

Inborn in every finite human being are "still small" voices sensing a deep truth in all of life; things that the faithful Pilgrims stand for. You admonish all within hearing
distance to "Stand out!" Do not follow the crowd like sheep trying always to keep up with your neighbor in habits and possessions; be true to yourself, your ideals, and to the finest that is within you. "Come to Him", you say. Shed your cynicisms, and lusts for power and material possessions. It is as if you believe strongly in the passage from the Bible, Matthew 6:33: "Seek ye first the kingdom of God—".

The melodic construction of this song is unusually interesting in that the hymn tune "Netleton" is used throughout in fragmentation. The last line is used in its entirety as the last line of the song. Beginning here, sing majestically, slowing down, with a decrescendo to the end.

43. The Light That is Felt (Whittier); Original Key: B; Compass: b#-c#2; Tessitura: same; Type: Medium Voices; Publisher: Mercury Music Corporation.

The words of this song are self explanatory, needing no interpretation. Avoid oversentimentality or any trace of coyness in singing this song. Begin softly and spin out connecting consonants in a legato style. Make a slight phrase before "at night" and before "Paused" and take an audible breath before the first phrase beginning "Oh, Mother—". After you have sung "said she", breathe imperceptibly and carry the next phrase through the word "light". The quality of your voice might well become light and a little breathy as you sing the words of the child here but it should in any event be a result of your inner thought and not exaggerated in any way. During the full measure rest your thought reflects inward to yourself and you begin to realize that this concept has a
parallel in your own adult life — Whittier calls us "older children—". The climax of this verse is at the peak of the crescendo beginning with the words "—then the night is day."

44. The Rainbow (Wordsworth); Key Signature: C; Compass: c1-f2; Tessitura: same; Type: Men's Voices; Publisher: New Music Edition Publisher, October, 1933, Volume 7, Third Edition.

Wordsworth's exquisite poem needs very little explanation. You always have thrilled to the great beauty in nature. The first time you saw a rainbow you were yet a child and your heart beat faster then, as it does now that you are grown to manhood. You cannot imagine life without this response to beauty. If anything should destroy it in you life would be dry and uninteresting, and you would prefer death. Sing this first section in a warm voice, forte, with great exuberance. Make the text and melodic line flow as one.

"So be it when—" is the same tempo as before but more softly sung. At the end of this phrase is a change of thought. Take a full relaxed breath as you turn your head slightly to one side and sing the succeeding phrases much more slowly and quietly. The inborn habits of response that a child exhibits, such as love of nature, most often are unchanged in the grown person. You say that your wish is for all your days to "be bound each to each by natural piety" or the worship of God in nature. Let the last tone diminish imperceptibly to the quadruple "piano" indicated.

45. When Stars are in the Quiet Skies (Bulwer-Lytton); Key: G; Compass: d1-d2 (e); Tessitura: Same; Type: All Voices; Publisher: New Music Edition Corporation Publisher, October, 1933,
Think what has led up to the expression of this song. You are a poet and you have luckily fallen in love with a divine person who understands your thoughts almost before they are expressed. The harmonious happiness your mutual love has brought is an infinite blessing to you both. Shining stars in a deep quiet sky will always remind you of his eyes and stir a longing in you. Begin this song softly, tenderly, with a warmth you can feel in your own being. As you sing, "O bend on me thy tender eyes" think of all the tranquillity this will bring to you; it is as if all thoughts other than your love are stilled and even the excitement of your love is "hushed" beneath the heaven of his own for you.

In the mystic hour of the night when "holy dreams through slumber fairest glide" you must always be together. Thoughts of your beloved are too sacred to you for the gleam of common daylight and you will always think of him as your star, your guiding star, your angel, and your dream. "The thoughts of thee too sacred are—" should be sung in a veiled pianissimo tone, one of suppressed emotion. The phrase which follows must simply express your deep devotion. Stand quietly as if in reverie until the accompaniment is completed.

Philip James. Philip James was born in 1890 and is known equally well for his conducting and composing. He is chairman of the music department of New York University. He has held an office with the American Institute of Art and Letters, and in 1946 was elected president of the Society for the Publication of American
Music. He has written many successful choral works and in 1932 won a prize in a competition sponsored by the National Broadcasting Company. In 1937 he won honorable mention in the Philharmonic-Symphony Society of New York contest for an overture he named "Bret Harte". He has also won the publication prize of the Juilliard School of Music.

46. **Uncertainty** (Mavor Moore); Key: C; Compass: cl-ab2; Tessitura: cl-g2; Type: Sopranos and Tenors; Publisher: Carl Fischer, Inc.

A considerable distance separates you from your uncertain lover — the intangible distance between two people who love each other very much but as yet are not sure enough of each other to say, "I love you". As usual the uppermost thoughts in your mind are of your beloved one. If only he will in some way answer you you may be certain. You wonder if he longs for you as you are longing, and if he thinks sometimes of the happiness of your being together. If he does think these thoughts you ask, "how may I know?" Begin to sing with a great warmth of feeling. You are almost certain that he loves you. Obviously your love would be impossible to conceal. Let your face be radiant and your eyes shining.

Is it possible that sometimes in a dream he sees your face; or does he find a need for you? How may you know? How may you know if sometime your starving soul awakens a "throbbing answer" in his own for you? You are reticent about expressing this last thought and say, "How may I know if sometime this," nearly three times before you can say it all. This is the most important thing of all for you to know, and you grow more excited in your passion
until the fortissimo outburst on the words "Dear love, to know!"
implying that if only you could know the answer to these questions
you would live or die and no longer hang in the agonized balance of
uncertainty. Your expression changed when you began this last section
from one of uncertain hesitancy to one of passionate imploring. Hold
this tension until the last triple forte chord has sounded.

Douglas Moore. Douglas Moore was born in 1893, in
Cutchoque, Long Island, New York, of pioneer American descent. His
father's ancestors arrived from England before 1640 and settled in
Southold Town on Long Island which is the oldest English-speaking
settlement of New York State. His mother is a direct descendant of
Miles Standish and John Alden. Mr. Moore is married and has two
daughters.

At the age of thirteen he went to Hotchkiss Preparatory
school and it was there he discovered he could improvise at the
piano and make up tunes. Archibald MacLeish was a classmate.
There was little opportunity for serious work in music at Hotchkiss
and it was not until his junior year at Yale that he began to study
music seriously. During the summer before his last year there he
was invited to work at the MacDowell Colony which had recently been
given a considerable endowment by one of his cousins (Mr. Moore
has been a member of the Board of Directors of the MacDowell Associa-
tion since 1926.)

The First World War coincided with Moore's graduation from
Yale and he subsequently enlisted in the Navy. He kept on writing
songs while in the service and when the war was over he took some
of his inheritance and went to Paris where he studied composition with Vincent d'Indy, and organ with Tournemire — the last of Cesar Franck's pupils. In Paris he met Stephen Vincent Benét and later set many of Benét's poems to music. One other literary figure in Moore's circle of friends is Vachel Lindsay who has also contributed poems to Moore's compositions.

Upon returning to America in 1920, Moore was married, and returned to France for another year of study. When he and his wife permanently returned to the United States, he accepted the job as Curator of Music to the Cleveland Museum of Art. While there he met many young composers who were interested in modern music, including Roger Sessions and Theodore Chanler, and at this time studied with Ernst Bloch. For a composition he wrote while at the MacDowell Colony in 1922 he received a Pulitzer Traveling Fellowship which he spent in Paris, studying with Nadia Boulanger.

Through a long friendship with Daniel Gregory Mason, head of the Music Department of Columbia University, Moore was asked to join the faculty of Columbia University in 1926, eventually becoming head of Columbia's Music Department. In addition to his compositions, this composer has been exceedingly successful as a teacher, lecturer, and executive. He has written a long list of stage works, choral works and songs, piano and organ pieces, film music, chamber music, and orchestral works.

47. Old Song (Theodore Roethke); Key: f minor; Compass: cl-f2; Tessitura: same; Type: Medium Voices (Mezzo Soprano or Baritone); Publisher: Carl Fischer, Inc.

The story is told that during the time Douglas Moore spent
in the Navy he wrote many songs for the entertainment of his shipmates. At least one of these became so well known that John Jacob Niles, the "Dean" of American Folk song collectors and singers was discovered including it in a collection of folk songs he was preparing for the publisher. When he was told it had been written by Douglas Moore he immediately got in touch with the composer to find out if it was true and subsequently received permission to include it in his collection.

This delightful song is also folk-like in character. The first phrase melody (Tonic) is immediately restated in the Dominant and again a third time, using the same words and only a slight variation of melody. The simplicity of the accompaniment contributes much to the interpretation of this lovely poem. It is the story of the love who promised to meet you under the willow tree by the river where you have always met at dusk, but she does not come. This was to be a meeting of great importance; perhaps you were running away together. You waited until long after dark but she did not come. Let your voice express your deep disappointment and sadness. Begin softly and spin out these phrases, enunciating with great care. Take only catch breaths at each comma in the first sentence. Be certain to sing the rhythm and intervals exactly throughout this song and make a lovely decrescendo on the last word to a pianissimo, holding the tone until after the accompaniment has ceased.

William Schuman. William Schuman was born on the upper West Side of New York City in 1910 and grew up in a comfortable
happy home with those advantages common to every average American youngster. When he was twelve he took up the violin in order that he might play in the school band and later on organized his own dance band. He collaborated on at least one successfully published tin pan alley song with Frank Loesser. It was his mother who finally insisted that he attend a concert at Carnegie Hall and it proved to be a turning point in his life. During the succeeding five years he became familiar with each orchestral instrument and well acquainted with the styles of all the great musicians. He began to study harmony with Max Persin, and counterpoint with Charles Haubiel and at the age of twenty three enrolled at Columbia University where some years later he received both Bachelor of Arts and Master's Degrees.

He won a Mozarteum Scholarship in 1935 and went to Salzburg to learn conducting. While there he wrote a symphony for eighteen instruments. That fall he became a member of the teaching staff in the Music Department of Sarah Lawrence College in New York.

In 1936 he was married and during the summer of that year taught at Columbia and enrolled in composition class taught by Roy Harris at Juilliard. He has received many honors including an award from the Music Critics' Circle of New York; a Guggenheim Fellowship in 1940 and 1941; a Pulitzer Prize in 1943; a fellowship from the American Academy of Arts and the National Association of American Composers and Conductors; and an appointment as "Composer in Residence" for a year at the Metropolitan Opera House. He has received much encouragement from one of America's leading composers,
Aaron Copland.

He has long been interested in music education and has written a number of works specifically for school orchestras, bands, and choral groups. In 1945 he resigned from Sarah Lawrence to accept the position as director of publications for G. Schirmer Company in New York and the following year was elected president of Juilliard School of Music.

His compositions include orchestral works, choral and chamber music, stage works and Film Music, songs, and a few piano pieces.

48. **Holiday Song** (Genevieve Taggard); Key: C; Compass: dl-f2; Tessitura: dl-e2; Type: All Voices; Publisher: G. Schirmer, Inc. (Also published for three part Women's Voices.)

This song should be sung with great abandon, almost boisterously. You are in an expansive, happy mood and feel like shouting it to the world. Do not shout! Sing these first two questions in a full mezzo forte voice sustained by clear enunciation. The first fortissimo "Lo" is sung as an outburst of this joyous abandonment you feel and the following syllables continue its expression. Observe carefully the tempo changes, indicated by the composer, and keep the strong rhythm steady and within tempo. The idea that "everyone of us has something to sing about—" is a good one. If you have fun singing this song, your audience will enjoy listening to it.

Lee Sowerby. Born in 1895 in Grand Rapids, Michigan,
Lee Sowerby lost his mother when he was four. His stepmother recognized his musical talent and arranged for him to have piano lessons at an early age. When he was eleven he decided he would like to compose and went to the library for a book on harmony. With great determination he learned the subject so well that when he went to study with a new teacher in Chicago, Calvin Lampert, the latter was so amazed he sent him on to Arthur Olaf Andersen at the American Conservatory of Music in Chicago. At the age of fifteen he began to teach himself to play the organ and with only six actual lessons in his life he has become one of the best organists in the country, with an appointment as organist to St. James' Episcopal Church in Chicago.

During the first world war he spent six months in France with his regiment, as bandleader, and as second lieutenant. In 1921 Sowerby was awarded the first fellowship offered by the American Academy in Rome, and during his three years in Rome he wrote a number of compositions. Upon returning to the United States he took a position on the faculty of the American Conservatory of Music in Chicago as teacher of theory and music history. He now heads the Department of Music there.

Awards which he has received are many and include a Pulitzer Prize in 1946, and an honorary Doctor of Music degree from the University of Rochester in 1934. He is a member of the American Institute of Arts and Letters, has received the Eastman School Publication Award, and that of the Society for the Publication of American Music.

His works include numerous orchestral works, choral
music and a variety of chamber music pieces, organ and piano works, and a few songs. He is perhaps best known for his music for the church.

49. **How Long Wilt Thou Forget Me** (Psalm XIII from "Three Psalms"); Key: A♭; Compass: A♭–e♭1; Tessitura: same; Type: Bass Voice, and organ accompaniment; Publisher: H. W. Gray Co.

You are a devout Christian who looks to God for guidance and help, not only during the time of great trouble, but every hour of every day. You have been put through many and severe trials, and it seems that your faith will at last be shaken. You are going through one of those times in life when everything seems wrong; everything you do is a tremendous effort and nothing seems to turn out quite the way you intended it.

Efforts to be helpful turn out to be harmful; intended compliments on work well done are met with misunderstanding and offense; your enemies use you spitefully and it seems that you cannot help yourself. Your heart and soul are distressed and filled with anxiety. These are the kinds of thoughts that should be going through your mind during the playing of this introduction. You have yourself under good control and say with great sincerity this first phrase, "How long wilt Thou forget me, O Lord——". You should sing the rest of this section with the same sincerity as if you are longing for an answer to this question. The last phrase, beginning "how long shall mine enemies——" should show evidence of the suppressed emotion brought on by the pressures upon you.

Follow the dynamic markings carefully and sing the next section considerably more slowly until you come to "Lest mine
enemy say—". Beginning here you become gradually more and more disquieted to the words "—rejoice at it." The beautiful accompaniment interlude immediately following this phrase seems to speak of reassurance and it is as if you say to yourself, "God always has helped me, why, therefore, am I afraid?" Your blessings are many; in thinking of them your spirit lifts, and you sing of your trust in God's mercy and your joy in his salvation. The last phrase beginning "Yea, I will praise—" is the most joyous of all. Let your voice ring resonantly with assurance and strength. Keep this look of exaltation in your eyes until the final chord has sounded through the crescendo to fortissimo, released, and time allowed for the echo to diminish before you release it.

50. O God of Light (From three "Songs of Faith and Penitence" taken from Hymns of the Russian Church, translated by John Brownlie, D. D.); Key: E; Compass: c#1-g#2; Tessitura: same; Type: Soprano Voice, and organ accompaniment; Publisher: H. W. Gray Co.

Sing quietly as you begin this great song of praise, letting the tone flow from you, as if from your inner being, to God, the source of illumination to your mind and spirit, your enlightenment. A deep religious experience is closely similar to the experience of wholly loving someone and being loved in the same way in return. You sing out of your heart and soul through a voice in harmony with the infinite, telling of your praise because of your assurance that God is near.

Regardless of any trouble which besets you or "threats" that fill you with fear your praise is undiminished for God is
near. Through wealth or poverty, day or night, in hope or fear, you will sing praises of God from your heart in tune with the infinite. You are singing to God --"Thou art near"-- lift your face slightly, reverently and let the adoration you feel show in your eyes and your expression. Follow the dynamic and tempo markings carefully, and sing a tender diminuendo on the last tone. You should feel a sense of confidence and exaltation in a unison with the infinite.
CHAPTER IV

CONCLUSIONS

To make up this study the choice of fifty songs from an original list of one hundred fifty was not difficult. Four things determined the selection: (1) The song must have been available from a publisher. (2) It was intended to include a variety of kinds of songs and, therefore, a few were eliminated because they were similar to ones already chosen for other reasons. (3) This study includes songs ranging in musical difficulty from very easy to very difficult in order that it might be valuable to a larger number. (4) Songs finally chosen were those which the background and understanding of the writer would allow her to interpret.

Young composers writing in this country since 1900 evidence a technical skill unfound in composers of previous decades. They, of course, vary greatly in style. Many, if not most, have taken the opportunities to compose, not merely for the sake of composing only ("Art for Art's Sake"), but for reasons of the service and usefulness their compositions will render to themselves and to others. Six of the eighteen composers represented studied harmony and composition with the famed French teacher Nadia Boulanger. A large number of young American composers have at some time worked with this fine teacher in Paris. It would be difficult, nearly impossible, to estimate accurately the influence this inspiring
teacher has had on contemporary music of the world and of America in particular.

In the interpretation of songs from composers of any century the singer must first of all give his careful attention to the faultless execution of what the composer has intended to say. The individual personality of the singer and his or her understanding of the text and of the style of a composer will determine to a large extent the difference among performances.
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New Music Edition Corporation Publisher. American Music Center, 250 West 57th Street, New York, N. Y.

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