THE NIGHT DANCES

AN ANALYSIS OF JULIANA HALL'S *NIGHT DANCES* (1987)

by

Lenena Holder Brezna

A Dissertation

Submitted in Partial Fulfillment of the

Requirements for the Degree of

Doctor of Musical Arts

Major: Music

The University of Memphis

August, 2016

ACKNOWLEDGEMENTS

I would like to thank Dr. Janet Page and Professor Susan Owen-Leinert for editorial assistance, words of encouragement, and helping me find the right words when they seemed to escape me during this process. Thank you, Susan Owen-Leinert, for not only being my mentor, but my friend.

The completion of my course of studies and the writing of this document would not have been possible without the support of my family. Thank you so much Todd, Zadie, and Zach Brezna for your words of encouragement, understanding, and support through all of this. A special thank you goes to Dr. Paul Conn and Dr. William Green of Lee University for their constant encouragement and dedication to the faculty at the Lee University School of Music.

I would like to thank the members of my committee: Dr. John Baur, Dr. Kenneth Kreitner and especially Professor Mark Ensley, without whom I would have never begun this journey. Finally, thank you Juliana Hall for opening yourself to my questions and always graciously answering them. Thank you for your music; it never fails to inspire!

ABSTRACT

Brezna, Lenena. DMA. The University of Memphis. August, 2016. *The Night Dances*: An Analysis of Juliana Hall's *Night Dances* (1987). Major Professor: Janet K. Page, PhD.

The subject of this dissertation is the song cycle *Night Dances* by Juliana Hall. The cycle contains six songs based on poetry by female poets: "The Crickets sang," and "A Spider sewed at Night" by Emily Dickinson, "Some Things Are Dark" by Edna St. Vincent Millay, "Song," and "Sleep, mourner, sleep!" by Emily Brontë, and "Sonnet" by Elizabeth Bishop. Chapter one is an introduction containing information about the premiere of *Night Dances* and a biography of Hall. Chapter two discusses the history of the song cycle as a genre and introduces *Night Dances*, gives reception history for the cycle, offers insight into how Hall chose the poetry, and introduces the techniques and sounds Hall used to create a cohesive cycle. Chapters three through eight provide detailed analysis for each of the six songs. Chapter nine discusses how Hall fits into the new era of song cycle composition, and explores not only the challenges of a twentieth-century composer, but how Hall has discovered self-publishing as a viable alternative for distribution of her music.

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

Juliana Hall's song cycle *Night Dances* for soprano and piano was commissioned by the Schubert Club of St. Paul, Minnesota and written for Dawn Upshaw. It was premiered at the McKnight Theater in St. Paul on December 8, 1987 by Upshaw, with pianist Margo Garrett accompanying. These songs have been recorded by several artists, and the sheet music is available at Amazon.com, Classical Vocal Reprints, and Juliana Hall Music.

Juliana Hall is best known as an American art song composer, and she has written over forty song cycles, a total of over three hundred songs. Hall's commissions include song cycles for Metropolitan Opera singer David Malis and songs and vocal chamber works for Feminine Musique, New York's Mirror Visions Ensemble, and Baltimore's Women Composers Orchestra. She has composed settings of poetry for singers across America and Europe. She has produced a cantata, a chamber opera, and several collections of children's piano music as well as instrumental works for cello, English horn, saxophone, and piano. Several of these compositions have been recorded on the Albany and Vienna Modern Master's labels. In 1989 her skill and productivity were recognized and rewarded with a Guggenheim Fellowship.[1]

This document includes nine chapters. Chapter one is an introduction and also offers a biography of Hall. Chapter two is a brief history of the song cycle, and introduces *Night Dances* and its reviews and performances. Chapters three through eight contain detailed analyses of the six songs and brief histories of the poems and the poets. Chapter nine discusses how *Night Dances* fits into the genre of song cycle, and offers a look into the life of a twenty-first century

[1] JulianaHall.com, accessed July 16, 2014, http://www.julianahall.com, 2013-2015.

composer and how self-publishing has become a viable option for distribution of new compositions.

Juliana Hall: A Biography

Born in 1958 in Huntington, West Virginia, and raised in Chesapeake, Ohio, Juliana Hall began her musical life as a pianist, and composed her first piece, a work for children's choir and piano, at age thirteen. She studied piano with Jeanne Kirstein at the Cincinnati College-Conservatory of Music as the recipient of a Van Cliburn full-tuition scholarship, and following Ms. Kirstein's death in 1980, Hall completed her bachelor's degree in piano performance at the University of Louisville as a student of pianist Lee Luvisi. Although she had not studied composition at either of these schools, composer Darrell Handel of Cincinnati heard one of her works from this undergraduate time, and encouraged her to begin composition studies.[2]

After four years in New York, where she studied piano with Seymour Lipkin and Martin Canin, Hall was admitted to the Yale School of Music in 1984 and studied piano there with Professor Boris Berman. At this time, she also began formal composition studies, first with Martin Bresnick and then with Leon Kirchner and Frederic Rzewski, earning her Master of Music degree in composition in 1987. Many of her earliest song cycles come from this Yale period, where she was fortunate to have the friendship and talents of a fellow student, soprano Karen Burlingame. Philip Greene, reporting on a concert at Yale University, stated:

> Last to be mentioned in this long article, but I think finest of all the works, we were treated to four extraordinarily beautiful Rilke Songs by Juliana Hall. With Hall at the piano accompanying soprano Karen Burlingame, the world of Arnold Schoenberg's Pierrot Lunaire was juxtaposed with the nearly-intact, then gradually distorted, Chopin E-major Prelude. These songs were intimate, melancholy, haunting. Not as adventuresome as other works on the program, they nonetheless belong as legitimate

[2] JulianaHall.com, accessed July 16, 2014, unless otherwise noted, all biographical material comes from Ms. Hall's website at http://www.julianhall.com, 2013-2015.

> modern heirs to the great tradition of German lieder ... Strong praise? Perhaps. Let other listeners, even those who thought they hated all that modern stuff, choose the works they enjoyed to listen to more.[3]

The same year Hall moved to Minneapolis to study composition at the University of Minnesota with composer Dominick Argento. A year and a half later Hall returned to Connecticut, where she has since spent her time and efforts composing. After one of the first performances of *Syllables of Velvet, Sentences of Plush,* the *Boston Globe* reported:

> Jayne West's recital Sunday afternoon in the French Library with pianist Karen Sauer featured settings by seven composers of some of America's finest poets, and the results were exceptional. Juliana Hall caught much of Emily Dickinson's humor and gentle lyricism. A bright, extended tonality and a moving, spare lyricism allowed the texts to breathe. Her first setting of "To Susan Gilbert" was the most moving music of the afternoon.[4]

Hall's music has been performed throughout North and South America, Europe, Asia, and Australia. She was also a visiting professor of composition at the Hartt School of Music in West Hartford, Connecticut. She has had several works recorded on both the Vienna Modern Masters and Albany labels, and in 2015 she was awarded a recording grant by the Sorel Organization of New York to support a recording of four of her song cycles. In 1995 her song cycle *Syllables of Velvet, Sentences of Plush* was published by Boosey & Hawkes.[5] In 2012, *Night Dances* was published by Juliana Hall Music after she became recognized as Self-Published by ASCAP. Since then, all of her music has been self-published.

---

[3] Philip Greene, *New Haven Register,* April 9, 1985, accessed July 23, 2014, from julianahall.com.

[4] Richard Dyer, "West Sings American Songs with Clarity and Power," *Boston Globe*, May 5, 1992.

[5] JulianaHall.com, accessed July 23, 2014.

CHAPTER 2

THE SONG CYCLE AND *NIGHT DANCES*

The Song Cycle

The song cycle has seen many incarnations, and had a long history, but it is Beethoven that is given credit for the modern form with his composition *An die ferne Geliebte* of 1827. No matter the musical time frame, the elements have remained the same: a musical form with three or more defined sections (songs) that may use text painting, a logical sequence of tonalities, or common motives, set to poems that have a central theme or story.

Social changes during the nineteenth century helped create the fertile ground for the song cycle as an art form to take hold. The most important change was the rise of an educated middle class that gradually replaced the aristocracy as the main patrons of the arts. The socio-economic rise of the middle class meant that these patrons were able to purchase instruments that had long been too expensive, along with the printed music needed for amateur musicians to enjoy music at home.[1] This shift produced greater awareness among composers and publishers for the need of a commercial and competitive vehicle for their product. Because of this, small-scale genres such as poems and songs tended to be published in collections. Various terms were used to mark these compilations: Reihe (series), Kranz (ring), Zyklus (cycle) or Kreis (circle). All of these terms are German because it was the German and Austrian song-writing tradition that had the most influence. The term "song cycle" at the beginning of the nineteenth century could describe a compilation, a group of songs related by a poetic topic, an emotional topic, an examination of imagery, an examination of flowers—practically anything.[2] Three ways of classifying the types

[1] Laura Tunbridge, *The Song Cycle* (New York: Cambridge University Press, 2010), 3.

[2] Tunbridge, *Song Cycle*, 3.

of song cycles became common: the topical or theme related, the external plot or cycle of poems derived from a narrative context, and the internal plot cycle.[3] The form took on a more conscious approach through the interaction with literary forms such as the *Liederspiel* (a play including songs), and the practice of setting poems from novels. In the latter case, the songs did not make sense apart from the larger work, making the cycle construction increasingly focused on internal plot and story. Thus began the age of the modern song cycle, and when professional singers began performing full cycles in public venues (the first such performance is thought to have taken place in May 1856), the form exploded.[4] Composers had always been conscious of representing poems musically, but from the 1850s, composers began exploring new ways of setting texts, which included new harmonies, new vocal and instrumental techniques, and other modes of musical representations.[5] Songs not only focused on one aspect (musical construction or poetry), but relied equally on the music and the poetry to form a cohesive thought. It is fair to say that the song cycle is more responsible for modern music than any other genre because of this experimentation. It is not only used in classical music, but in modern pop music as well: we know it as the concept album, and with Beyoncé's *Lemonade*, the song cycle music video brings the pop version of the genre into the twenty-first century. Each of Beyoncé's songs focuses on infidelity, making this a topical cycle.

[3] Ruth O. Bingham, "The Early Nineteenth-Century Song Cycle," in *The Cambridge Companion to the Lied*, ed. James Parsons (New York: Cambridge University Press, 2004): 101.

[4] Tunbridge, *Song Cycle*, 4.

[5] Bingham, "Early Nineteenth-Century Song Cycle," 104.

Night Dances

Night Dances was commissioned by the Schubert Club of St. Paul, Minnesota for Dawn Upshaw, who premiered the cycle in 1987 at the McKnight Theater in St. Paul. Reviewing a repeat performance, the following year, Michael Fleming noted:

> Upshaw was at her best Saturday in Juliana Hall's Night Dances, commissioned by the Schubert Club for the soprano's 1987 debut here. The composer responded to every nuance of these seven poems, each dealing with an aspect of the night. And the soprano, who has performed the cycle often over the past year, used all her resources to paint these contrasting scenes. In Emily Dickinson's A Spider Sewed at Night, she was light and agile. She reached the greatest dramatic heights of the recital in Some Things Are Dark (Edna St. Vincent Millay), and her natural lyricism found a home in Elizabeth Bishop's Sonnet. Pianist Margo Garrett was a variable accompanist, and at her best in the ever-changing textures of the Hall songs.[6]

> Joseph McLellan, writing in the *Washington Post*, added:
> By encore time, she [Dawn Upshaw] had given a breathtaking display of virtuosity in Night Dances, a brilliant cycle of songs ... Juliana Hall used every trick in the book—melodic and half-spoken, tonal and non-tonal—to deepen the impact of the texts dealing with night and sleep, to explore the implicit emotions in sounds that range from a whisper to a scream, with the piano supplying illustrations and comment and engaging in vivid dialogue.[7]

The texts for this cycle are poems by Emily Dickinson, Elizabeth Bishop, Emily Brontë, and Edna St. Vincent Millay. The poems all deal with the topic of night in some fashion, and the order in which Hall has placed them allows progression musically and for the listener to take a journey from dusk to dawn. The first poem in the cycle, "The Crickets sang" by Emily Dickinson, introduces the night. Its prose is light-hearted and paints a picture of the impending night; crickets, twilight, and the peace as the vastness of the darkness settles onto the landscape.

[6] Michael Fleming, *Pioneer Press Dispatch*, "Soprano Dawn Upshaw Brings Talent, Intelligence to Recital," April 10, 1989, accessed July 23, 2014, from http://www.julianahall.com.

[7] Joseph McLellan, "Uplifting Upshaw: At Library of Congress, A Glorious Recital," *Washington Post*, December 12, 1988.

While the introduction is all about the calmness of the night, the next three texts deal with the problems that night brings, and all three deal with sleep. “Some Things Are Dark” by Edna St. Vincent Millay plunges us into the nightmare and its horrors. Emily Brontë’s “Song” describes a mother trying to rock her child to sleep as a storm tosses the boat on which they are passengers. Another Emily Brontë poem, “Sleep, mourner, Sleep,” although not used in its entirety, describes the insomnia that plagues someone who has lost someone dear and the mind that refuses to let much-needed rest take over. Emily Dickinson brings us back to nature with a light-hearted view into a spider’s nocturnal habits in the poem “A Spider Sewed at Night.” Finally, Elizabeth Bishop’s poem “Sonnet” describes the “subaqueous stillness” and the liquidity of sleep, and is a perfect choice to end the cycle.

Hall’s music either mimics characters of the poetry or describes the poetry in a musical way. She does this by using rhythmic figures that both follow the natural declamation and word stress of the English language and describe actions of the characters in the poetry, and by using word painting, and Sprechstimme (see definition on page 27). Of course, each song uses these things in different ways. In “The Crickets sang,” “Some Things Are Dark,” and “Sonnet,” it is the rhythmic figures in the melody line that closely mimic the natural declamation and word stress of the English language. In “The Crickets sang,” and “A Spider sewed at Night,” Hall uses rhythm to describe the actions of the insects. In “Song” and “Sleep, mourner, Sleep!” Hall uses a broader stroke to her composition, reflecting the overall feeling of the poetry instead of close inspection of every word: a rocking motion for “Song” in both the vocal line and accompaniment; and downward sighing figures for “Sleep, mourner, Sleep!” in the vocal line. She creates cohesiveness between songs by using similar musical material and procedures:

mixing tonal with non-tonal harmonies, modal play, and the eerie sound of the tritone. These musical representations create not only the sound of each song, but the sound of the cycle.

Hall particularly stresses the use of the text's natural rhythm. She explains her process:

> My overarching desire, when setting a text to music, is to bring to life the message of that text, to breathe a sense of clarity into a musically-based form so that the meaning behind the text's author's words become completely transparent to the listener. By following a text's natural rhythm, down to the level of each syllable, I strive to make the text "speak" in as clear a manner as possible. Ideally, proper setting of textual rhythm creates a musical work in which the text can be clearly and audibly understood, and anything else I can add, such as melody, harmony, or color, serves only towards that goal of total textual transparency.[8]

Words and sentences have stressed and unstressed syllables and words that contribute to the flow of the language. This can change according to what the speaker is trying to emphasize in the sentence. Some words have stronger stress and are therefore pronounced more slowly, while others are weaker and shorter. The time it takes to say a word or sentence can be measured by musical rhythmic standards. The whole note and half note are rarely used in speech patterns and saved for emphasis of words. The quarter note can be used for one-syllable words that are stressed; words such as one, two, three, etc., and the eighth note can be used for two-syllable words such as thirteen and fourteen. The triplet is a bit trickier. Yes, three-syllable words would fit, but many times these words are subject to regional pronunciations and stress. The triplet works better with three consecutive unstressed one-syllable words within a sentence. The sixteenth note would fit four-syllable words such as motorcycle or two-syllable words in which the unstressed syllable is quickly dropped.

A stressed syllable of a word in music can be emphasized in one of two ways. Rhythmically, it might be equal, so the emphasis is placed on the stressed syllable by voice inflection and/or strength. When speaking, one would probably say the stressed syllable on a

[8] JulianaHall.com, accessed July 23, 2014

higher tone while letting the unstressed syllable tone fall, which would give strength to the stressed syllable. In music, this would be done using a higher pitch for the stressed syllable. A composer could use the same pitches for each syllable, which would put the burden of emphasizing the stressed syllable on the singer, who might sing the stressed syllable louder. Hall has done a masterful job using rhythms and note placement to mimic the English language.

Hall was kind enough to elaborate on the process she embarked upon to choose the poems for *Night Dances.*

> When I begin to write a new piece of music first I imagine an abstract image of sound or color. Before beginning this cycle, I imagined warm and dark colors with sparkles of light interspersed. This image led me to the idea of writing about night. Night has always seemed quite a mysterious time to me - much can happen. The Poets I have chosen for this cycle speak of the many events which occur at night. For instance, Emily Dickinson writes of a spider sewing at night without a light and Sylvia Plath in "The Night Dances"envisions the night dancing in leaps and spirals traveling the world forever.[9] I have always revered the way in which Poets see both truth and magic in the most ordinary of experiences. In writing NIGHT DANCES, my strongest wish was to write of the colors of night as expressed in the words of each Poet of this cycle. NIGHT DANCES was written during the months of June and July 1987. As I was choosing poems, I discovered that I felt an affinity for the poems I came across by woman poets and so the cycle became one of a woman's musical setting of women's poetry by Elizabeth Bishop, Emily Brontë, Emily Dickinson, and Edna St. Vincent Millay. I found these poems by reading an awful lot of poetry, and the poems I have set are the ones that really seemed to provide the best group of poems that gave me the deepest colors with which to work. You may notice that I mention the poem by Sylvia Plath - "The Night Dances" - and that it is no longer a part of this cycle. The text of the Plath poem speaks of "the night dancing in leaps and spirals traveling the world forever"... that is why my title for this cycle, NIGHT DANCES, does not actually refer to dances (noun) that occur at night, but rather is in the form of noun-verb ... NIGHT (noun) DANCES (verb). This understanding of the title may or may not make a difference to most people, but I think it is important to know how I imagined the title and, as a consequence, how the spirit of the piece might be more fully understood. Unfortunately, last year when I began publishing my music and requested permission from the poet's publisher to reprint her text, I was informed that the Estate of Sylvia Plath does "not currently license these rights for any of Plath's poems." So as I am unable to legally publish my setting of the Plath song, I decided to remove it.[10]

[9] Juliana Hall, e-mail message to author, September 23, 2014.

[10] Ibid.

The original ordering of NIGHT DANCES was:

1 - The Crickets sang (Emily Dickinson)

2 - The Night Dances (Sylvia Plath)

3 - Song (Emily Brontë)

4 - Sleep, mourner, sleep! (Emily Brontë)

5 - Some Things Are Dark (Edna St. Vincent Millay)

6 - A Spider sewed at Night (Emily Dickinson)

7 - Sonnet (Elizabeth Bishop)

She was then asked about collaboration with Dawn Upshaw. Admittedly, it was hoped that she would have a story of close collaboration with the singer, but this did not happen.

> Regarding collaboration, there wasn't very much; here is how the piece came to be: the Schubert Club of Saint Paul, Minnesota commissioned me to compose a song cycle for Dawn Upshaw, and sent me to go hear her sing in the summer of 1987. Both she and I were just beginning our careers, so it was very exciting to hear such a young singer sing so gloriously and with such a powerful command of her considerable technique, and hearing her definitely gave me a clear sense of what her capabilities were (basically, limitless), so although Dawn and I didn't have any back-and-forth interaction as I wrote the piece, her voice was always in my mind. Once I had completed composition, I sent the finished score to Dawn and that was that. I first heard the piece several days before the premiere, and could not find anything I would have done differently or better. Dawn sounded magnificent and her pianist, Margo Garrett, was splendid as well.[11]

Night Dances is extremely effective as a song cycle, and the combination of music and poetry takes the listener on a journey: a journey that explores every human emotion.

[11] Ibid.

CHAPTER 3

THE CRICKETS SANG

The Crickets sang
And set the Sun
And Workmen finished one by one
Their Seam the day upon.

The low Grass loaded with the Dew
The Twilight stood, as Strangers do
With Hat in Hand, polite and new
To stay as if, or go.

A Vastness, as a Neighbor, came,
A Wisdom, without face, or Name,
A Peace, as hemispheres at Home
And so the Night became.

Emily Dickinson and Her Use of Nature

The American poet Emily Dickinson was born in 1830. She lived a mostly reclusive life filled with family and faith. Her poetry was not widely published until after her death in 1886, the first collection being distributed in 1890.[1] Her use of nature in poetry was pervasive. This stemmed from her roots in Puritanism and from her belief that nature contributed to her pursuit of significance in life.[2] She is a master of using nature to not only metaphorically describe humanity, but to remind us of the fragility of life while depicting the strength and mystery of a topic. Mordecai Marcus perfectly describes these uses: "Her nature poems divide into those that are chiefly presentations of scenes appreciated for their liveliness and beauty, and those in which aspects of nature are scrutinized for keys to the meaning of the universe and human life."[3] Her

[1] "Emily Dickinson,"*Poets.org*," accessed March 9, 2015, http://www.poets.org/poetsorg/poet/emily-dickinson.

[2] Mordecai Marcus, "Cliffnotes on Emily Dickinson's Poems: Scene and Meaning," accessed on January 6, 2015, http://www.cliffnotes.com//literature/e/emily-dickinsons-poems/about-emily-dickinsons-poems>. Mr. Marcus is a respected poet and faculty member at the University of Nebraska-Lincoln.

[3] Ibid.

poetry ranges from very straightforward to highly metaphoric. This poem lies in the middle of the two extremes. It is somewhat straightforward in the sense that it lacks the mysticism seen in much of her poetry by adhering to a central theme (impending night), and metaphorical by using characters (Workman, Twilight, Vastness, and Wisdom) to achieve an almost human like effect (personification). There are Workmen finishing the day, Strangers (Twilight) with hats in hand, and a Neighbor named Vastness. Workmen can be seen from two different perspectives, the first is literal human workmen finishing their day, the other, which fits with the feel of the poetry, is the supernatural workmen in charge of all things related to the day, from the rising of the sun to its setting. This perspective is supported by the line, "A Peace, as hemispheres at Home." The hemispheres (night and day) are briefly joined at the seam (Home) after the workmen fervently sew all day for a very brief respite (Peace). Twilight's character is one of uncertainty, since he really doesn't know which hemisphere he actually belongs to. So, he hangs in the background patiently awaiting his turn. Wisdom, who nameless oversees all, invites in the night and the darkness and Vastness it brings to the story. There is definite dichotomy in the poetry between realism and the ethereal (seeming to belong to another world). Hall has captured the two sides of the poetry by creating a sound world that not only demonstrates realistic representations of the poetic characters, but also gives the listener a sense of instability by mixing tritones, perfect fourths, sevenths, and partial chromatic and whole-tone scales with tonal moments, giving the piece its other-worldly sound. In the vocal line, Hall uses the natural rhythm of the text and voice inflection to dictate musical rhythm and note placement. All of these things create the overall feeling of the poetry—Twilight and the confusion over which world he actually belongs to.

Musical Analysis

All of the elements Hall chose for the sound color of twilight are present in the first four measures (fig. 1), and are the structural core for the entire piece. Embedded in the first "chord" is a tritone F-B in the left hand and right hand, a perfect fourth from C in the left hand to F in the right hand, a perfect fourth from B-E in the right hand, and a seventh from F to E in the right hand. This is immediately followed by a seventh leap gesture. Her choice of F and C in the opening chord alludes to tonality in that the combination has a very tonal sound yet leaves the door open for a myriad of possibilities, and along with E, seem to act as anchors for the song. The chord in measure 2 reveals the perfect fourth (F-B♭), tritone (F-B), an enharmonic major sixth (G#-F), a minor sixth (G#-E), and a major seventh (B-B♭); if the E and G# in the left hand are taken up an octave, obvious tritones are created on E-B♭ and G#-D. This chord also contains two embedded tonal chords; B♭, D, F and E, G# B. Measure 3 again uses the leap gesture with the seventh E♭-D in the right hand while the left hand gives us F#, which relates to both notes in the right hand by a major and minor sixth. Of interest is the presence of the tritone (G#-D) and perfect fourth (E♭-G# and D-G) contained between the leaps in measures 1(G#-G) and 3(E♭-D). Measure 4 contains two chords stacked on each other; D, F#, (A), C, and the augmented C, E, G# chord. These intervals can be seen differently on the downbeat of the same measure. If the chord is spelled as a scale C, D, E, F#, and G#, it is an incomplete whole-tone scale.

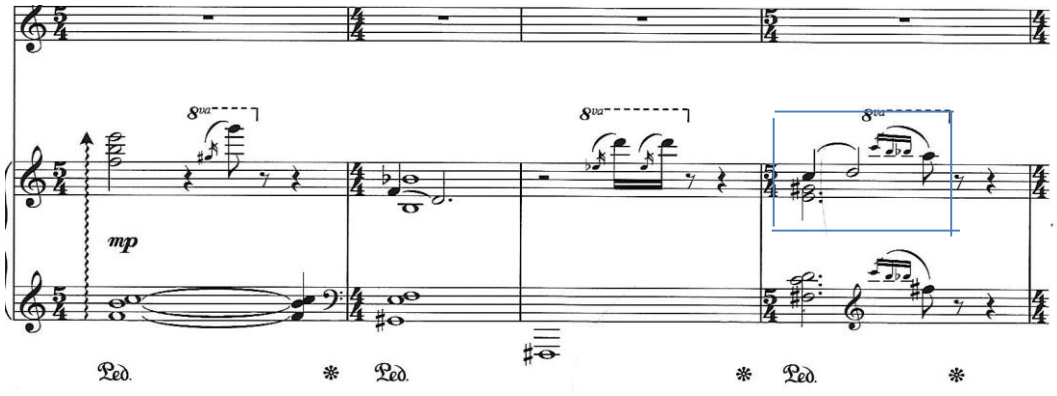

Figure 1. Juliana Hall, *Night Dances,* "The Crickets Sang," mm. 1-4. Juliana Hall Music, 1987,1-4. Poetry by Emily Dickinson.

Along with the chords in measure 2 (B♭, D, F, and E, G#, B), which contain the previously mentioned intervallic relations, the embedded tonal "chords" of measure 4 are used to foreshadow musical events to come in subsequent songs. Here, along with Hall's mix of major and minor intervals, these chords are used as a representation of the indecision of Twilight. Also present in measure 4, is a descending four-note chromatic figure notated for both hands in the accompaniment on the notes C, B, B♭, A, with F# as the last note in the left hand. This chromatic figure serves two purposes: as emotional vehicle and as transition material. Along with the chromatic figure, the mix of major, minor, augmented intervals, and the tritone describe Twilight as a character that cannot make up his mind of which world to belong. The tritone adds a sense of mystery and the ethereal, and is definitely the most important interval of the song.

The first five measures contain other elements that can be associated with musical characters of the piece: the cricket, the earth, and the narrator. Measure 1, beat 4 introduces the cricket as it jumps from place to place with the leap of a seventh from a grace note to the main note in a high register. This grace note is the perfect representation for both the jumping and chirping of the cricket. In this measure, it is a leap from G# to G and in the third measure E♭ to D. The notes may change, but the interval is a major seventh or, in their closest relation, a half

step. The exception to this is in measure 7 where the notes F# to E produce a whole step. Measure 5 (fig. 2) is also representative of the cricket in Hall's use of a tone cluster (D#, E, F, G, A♭) in the rhythm of quarter note, half note, and quarter note followed by a downward leap started in the high register. The tone cluster, in conjunction with the rhythm, is a musical illustration of the small hops a cricket would make before he launches himself through the air.

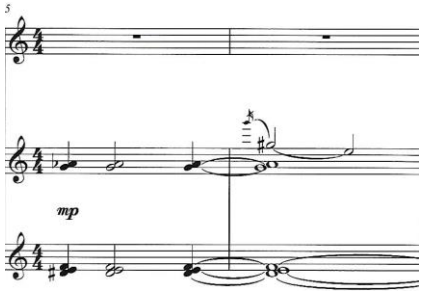

Figure 2. "The Crickets sang," mm. 5-6.

Measure 3 (see fig. 1) presents a low bass sound, a concept that is only used five times in the entire song and usually precedes a jump to the treble clef. Here, these notes could be associated with the cricket jumping as he sinks lower in preparation, and re-affirms the reason Hall chose the seventh leap, but they also establish a base or "earth" throughout the piece; the accompaniment otherwise lives in the treble clef.

The chromatic gesture in measure 4 is seen throughout the piece and appears in the vocal line as well as the accompaniment. This descending four-note figure in the accompaniment seems to represent a narrator who is laughing at the absurd notion that the characters in the poetry (Twilight, Strangers, Workmen etc.) are personified in this piece (The Twilight stood as Strangers do / With Hat in Hand polite and new / To stay as if, or go). It seems to act as a punch line to a joke, a sort of wink-wink. The descending chromatic figure is used for a different purpose in measures 17-19 (fig. 3). This time, Hall uses the four-note chromatic descending gesture in the definitive rhythm of sixteenth notes, denoting change. The gesture thus acts as a

bridge between the indefinite ethereal world, in which actions that happen in nature take on a human demeanor, and the real world.

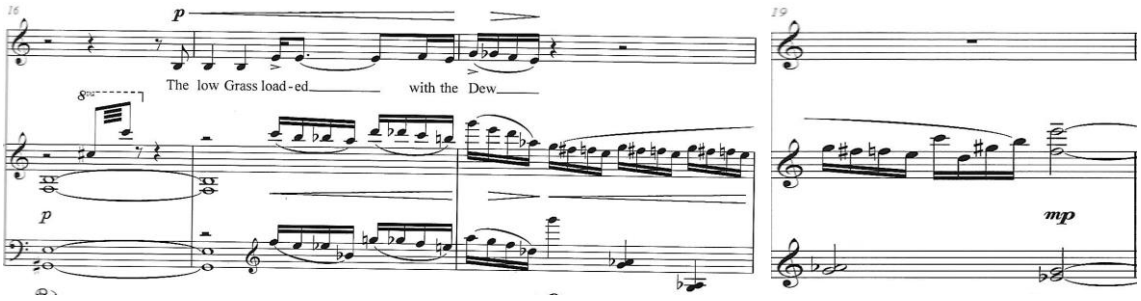

Figure 3. “The Crickets sang,” mm. 16-19.

The piano accompaniment in this piece is mostly in the mid-treble-clef register. It hovers there, sometimes going higher or lower. This could represent twilight as a metaphor. Hall’s choice to keep the accompaniment in the mid-treble-clef register seems to represent the seam that sews two hemispheres together, therefore, not only describing twilight, but grounding the whole piece musically. The visit to the higher and lower tones just reinforces uncertainty which, again, mimics twilight.

Hall uses word painting in the vocal line. In measure 8 (fig. 4a), she describes the process of the cricket’s jump with a dotted half note to show the preparation on the word “the” followed by two sixteenth notes in a downward motion to depict the jump on the word “Crickets.” In measure 11 (fig. 4a) on the words “And set the sun” she uses a descending figure. In measure 17 (fig. 4b), she dips to a low B to describe “The low Grass loaded with the dew” and uses the downward chromatic passage to show the weight added to the blades of grass by the dew. Consecutive G’s describe “The Twilight stood” in measures 20-22 (fig. 4c). Measure 29 (fig. 4d) presents the listener with the grandest word-painting example in the song. The words “A Vastness” are set with a series of glissandos filling the space of an octave and a half for the voice.

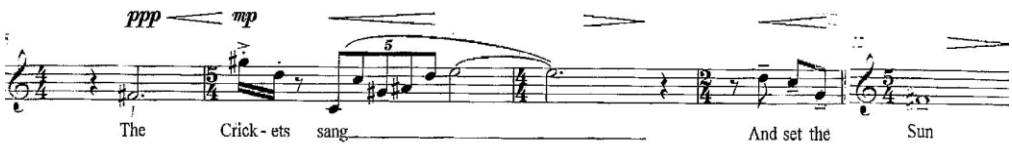

Figure 4a. “The Crickets Sang,” mm. 8-12.

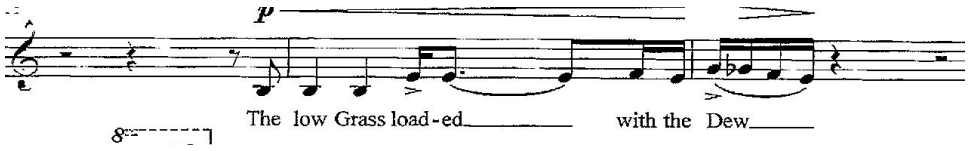

Figure 4b. “The Crickets Sang,” mm. 16-18.

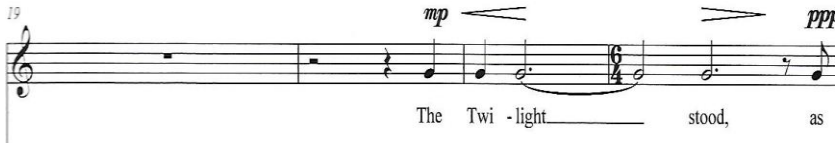

Figure 4c. “The Crickets sang,” mm. 19-22.

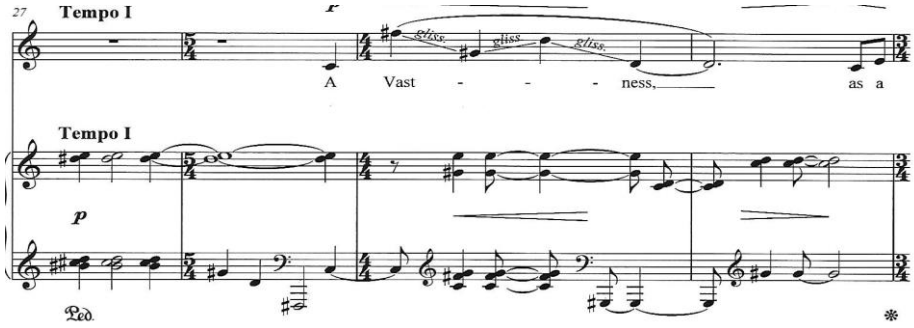

Figure 4d. “The Crickets sang,” mm. 27-30.

The final measures reprise all of the elements heard throughout the piece. The seventh leap and the low bass clef note appear in measure 37(fig. 5), which is followed by the tone cluster figures that first appeared in measure 5. The partial whole-tone scale that was first used in measure 4 reappears in measures 35-36 (fig. 5) in the vocal line and accompaniment, and also in the pick-up to measure 41 through measure 42 in the accompaniment (fig. 5). Although the interval of a tritone is present, it is again obscured by Hall’s application. In measures 39-40 (G-D♭) the interval is used as an upper leading tone resolving to C (producing a perfect fourth), and

in measure 41 (A♭-D) it is part of the whole-tone scale (A♭, B♭, C, D, E). The A♭ also produces a minor sixth with E. The A♭ in measure 41 resolves to G in measure 42, creating a C major chord (fig. 5). The most important aspect about all the above-mentioned intervals is the fact that they all lead to C, whether it be a note in the C chord, or C itself. The only thing missing is the "joke." There is no joke (descending chromatic figure) left to discuss: twilight is gone and it has been replaced by the quietness and stillness of the night…..almost. A final punch line finishes the piece with the cricket (seventh leap) hopping off into the stillness.

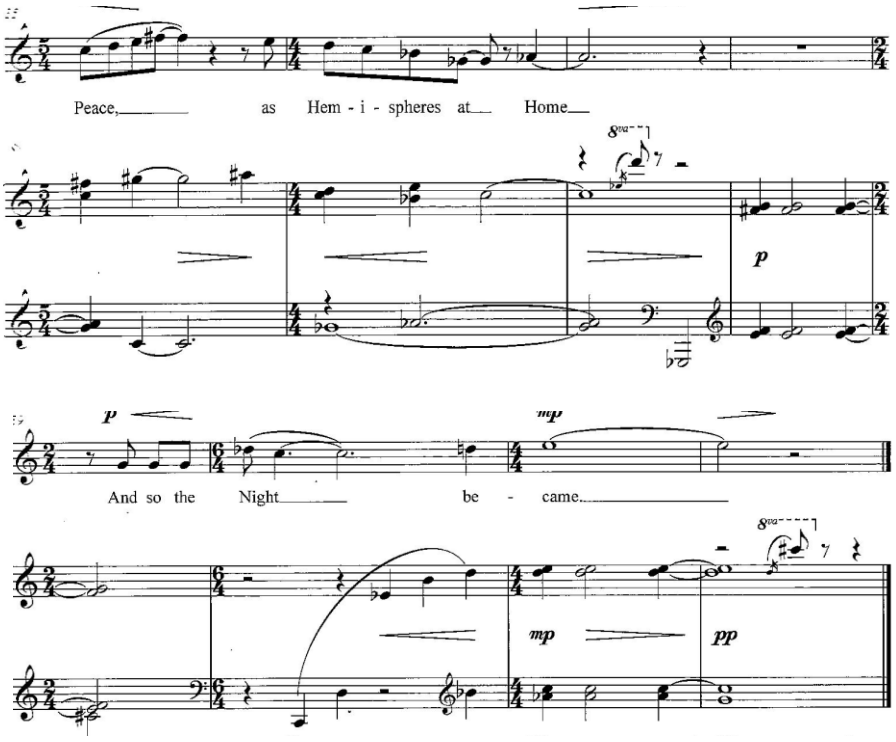

Figure 5. "The Crickets sang," mm. 35-42.

The vocal line opens with the whole-tone scale (C, D, E, F#, G#, A#) carried over from measure 4 in the accompaniment (fig. 6a). The whole-tone scale is the most prevalent musical material in the vocal line and, not counting measures 32 and 33, is the sole basis for measures 28-42. Shown below are measures 35-36 (fig. 6b). In these two measures it is evident that the accompaniment also uses the whole-tone scale.

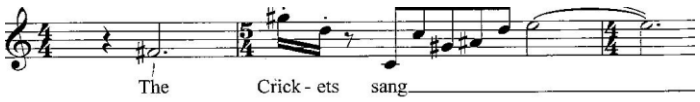

Figure 6a. “The Crickets sang,” mm. 8-9.

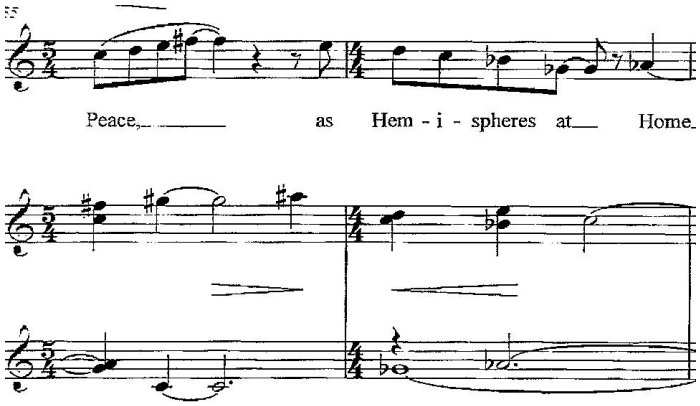

Figure 6b. “The Crickets sang,” mm. 35-36.

Hall also uses other elements from the accompaniment in the vocal line. The tritone is represented in almost every phrase, and immediately appears at the onset of the voice part (fig. 7a) on the word “Cricket” (G#-D) and again in the following six notes (G#-D and A#-E). The most apparent examples are in measure 13 (fig. 7a) on the words “And workmen finished one by one Their Seam the day upon,” and again in measures 31 and 39-40 (fig. 7b). In measures 11-15 (fig. 7a) the tritones are used as part of resolutions. Beginning in measures 11-12, the tritone is present between the notes C-F#, with the G which precedes the F# acts as a leading tone. In measures 13-15 (D-A♭), the A♭ acts as the leading tone to G. In measures 39-40 (fig. 7b) the upper note (D♭) of the tritone G-D♭ acts as a leading tone to C. The four-note descending chromatic gesture is presented in measures 18 (fig. 8a) and 25 (fig. 8b), and in inversion in measure 33 (fig. 8b).

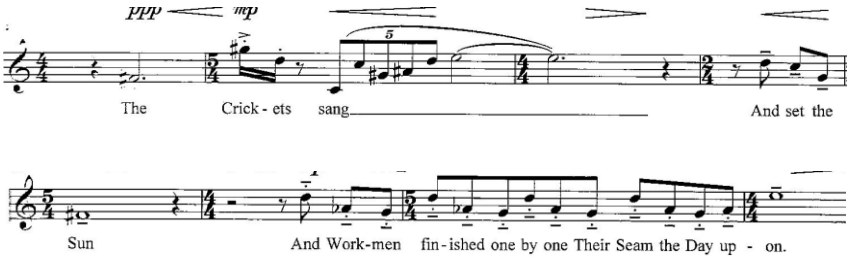

Figure 7a. "The Crickets sang," mm. 8-15.

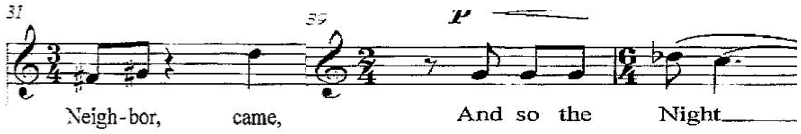

Figure 7b. "The Crickets sang," m. 31 and mm. 39-40.

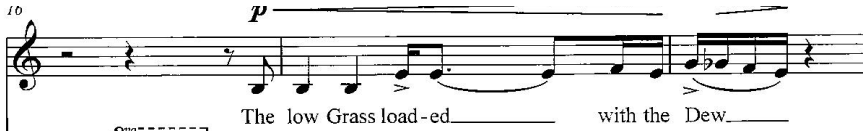

Figure 8a. "The Crickets sang," mm. 16-18.

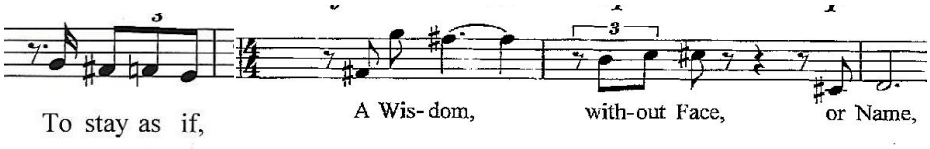

Figure 8b. "The Crickets sang," m. 25 and mm. 33-34.

Measures 20 through the downbeat of 25 present the listener with something new. The words are, "The Twilight stood, as Strangers do / With Hat in Hand polite and new." The pitches, when sounded in succession, B, C#, D, E, F, G, A♭, present a pattern of intervals alternating between a whole step and half step. This instance of an octatonic scale lends itself to the re-affirmation of the tritone which is present in measure 23 on the word "Strangers" and again leading into measure 24 on the words "in Hand" (fig. 9).

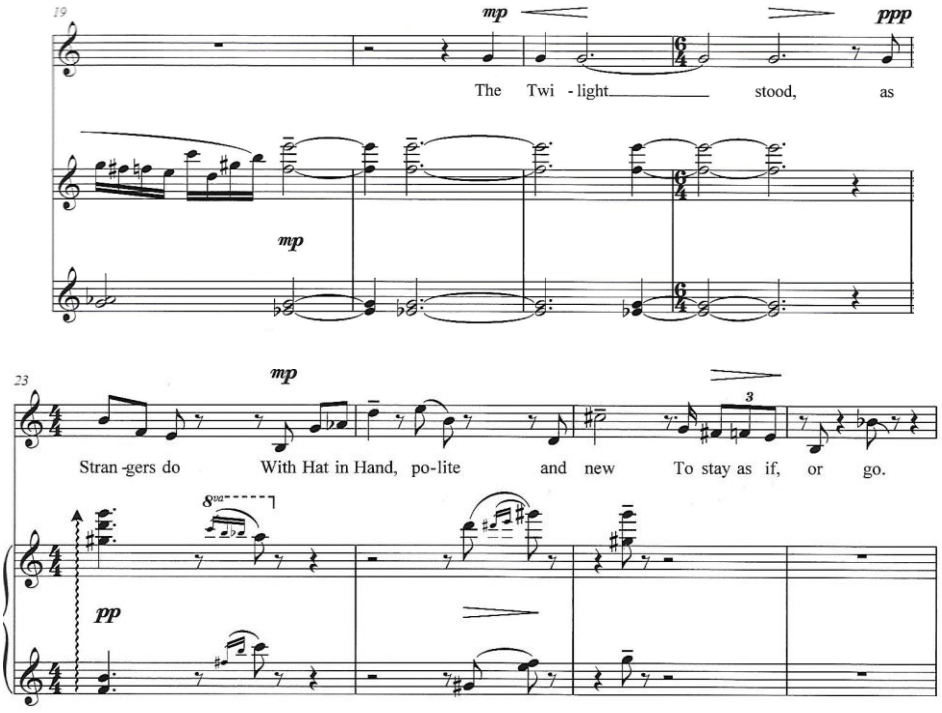

Figure 9. "The Crickets sang," mm. 19-26.

Hall follows the natural rhythm of the English language almost immediately. On the phrase "The crickets sang and set the Sun," Hall captures the rhythmic and syllabic stress of the word "Crickets" with a descending two-note figure on sixteenth notes. She uses eighth notes for "And set the," which is in keeping with spoken rhythm, and she follows with a half note on the word "Sun." She pays close attention to rhythm and stress throughout the song, and in measures 16 and 17 (fig. 10) she not only uses a higher note to emphasis word stress on the words "loaded" and "Dew," she also marks the accented syllable with a stress indicator (>). The word "Dew" is also emphasized by Hall's use of the four-note descending chromatic figure.

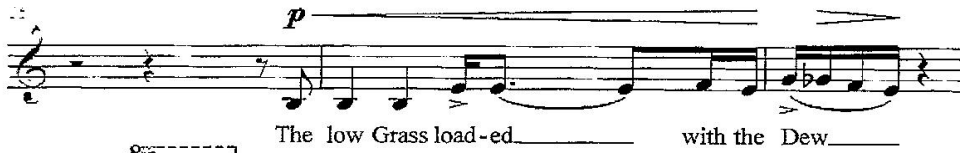

Figure 10. "The Crickets sang," mm. 16-18.

Another notable instance of musical rhythm mimicking the natural rhythm of the language is in measures 23-26 (fig. 11). Here, on the phrase "With Hat in Hand, polite and new / To stay as if, or go," Hall uses rests to further capture the essence of the English language. The most interesting application is between the words "or" and "go," which help mimic the aspect of indecision that Twilight feels. Her use of a higher tone for "go" adds to the indecision by giving the phrase a question-like feel.

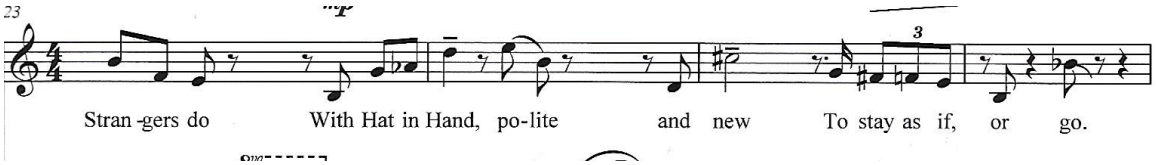

Figure 11. "The Crickets sang," mm. 23-26.

Although the piece is atonal, a recurring note, especially in the melody line and at the end of phrases, seems deliberate. E appears in almost every chord and is present at crucial moments of the solo line. Although the E's are not supported by resolutions or any preceding key center in which they belong, they seem to be a goal (figs. 12a-e). Hall said, "I compose by improvisation at the piano, so possibly certain notes (in this case E) tend to strongly pull through my subconscious to draw things together musically."[4]

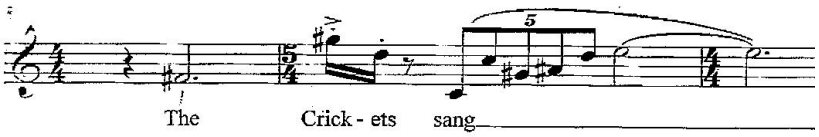

Figure 12a. "The Crickets sang," mm. 8-9.

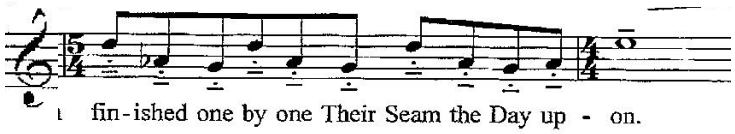

Figure 12b. "The Crickets sang," mm. 14-15.

[4] Juliana Hall, e-mail message to author, February 13, 2015.

Figure 12c. “The Crickets sang,” mm. 16-18.

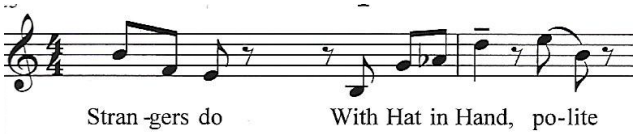

Figure 12d. “The Crickets sang,” mm. 23-24.

Figure 12e. “The Crickets sang,” mm. 39-41.

All of these elements have come together to achieve Hall’s goal of portraying the poetry. She has represented the playful humor and given the listener an overall sense of the message of the poem through the music.

CHAPTER 4

SOME THINGS ARE DARK

Some things are dark, or *think they are*.
But, in comparison to me,
All things are light enough to see
In any place, at any hour.

For I am Nightmare: where I fly,
Terror and rain stand in the sky
So thick, you could not tell them from
That blackness out of which you come.

So much for "where I fly": but when
I strike, and clutch in claw the brain
Erebus, to such brain, will seem
The thin blue dusk of pleasant dream.

Edna St. Vincent Millay

American poet Edna St. Vincent Millay, born in Rockland, Maine, in 1892, was considered one of the leading poets of her time. She was passionate about everything: love, life, beauty, injustice, justice, and every human emotion. Despite a fairly difficult childhood, she lived life to the fullest with zeal and focus. In 1940 she wrote, "My life has always gone abruptly and breath-takingly up and down, like a roller coaster!"[1] These experiences helped her to write with sensitivity, passion, and fervor. She did not favor fantasy, impressionism, or the mystical that some of her counterparts chose to include in their poetry. James Gray says:

> The theme of all her poetry is the search for the integrity of the individual spirit. The campaign to conquer and control this realm of experience is conducted always in terms of positive and rigorous conflict—the duel with death, the duel with love, the duel of mind pitted against the heart, the duel with "The spiteful and the stingy and the rude" who would steal away possession of beauty.[2]

[1] Miriam Gurko, *Restless Spirit: The Life of Edna St. Vincent Millay* (Binghamton, NY: Vail-Ballou Press, 1962), 227.

[2] James Gray, *Edna St. Vincent Millay* (Minneapolis: University of Minnesota Press, 1967), 6.

Some Things Are Dark was written sometime in the late 1940s after a prolonged illness that contributed to a long period of inactivity both physically and artistically. She also suffered nightmares during this time, and penned another poem about them, *The Rapture of My Dark Dream.* These poems were some of the last she wrote and were included in the collection *Mine the Harvest,* which was published posthumously in 1954. Millay died in 1950.[3]

Hall's music for this poem again captures the essence of the poetry: in this case, terror. The accompaniment is not quite as involved in story telling as it is in "The Crickets sang." Instead, Hall uses the accompaniment as a mood-enhancing backdrop. The vocal line does all the heavy lifting in this setting, and elements of "The Crickets sang," including the seventh leap, word painting, and rhythmic mimicking of the English language are employed. Hall introduces Sprechstimme and spoken words to add weight and emphasis (fig. 13 and 15).

Two important aspects of the vocal line are Hall's use of rhythm and rests, specifically in relation to speech patterns, and leaps from the lower register to the higher register. These elements are propelled by a tempo marking of (♩= 112), and create a sense of growing panic leading to breathlessness (fig. 13). The first page exemplifies this and is a perfect example of using the natural flow of the language to create a musical portrait of the poetry. Groups of eighth notes and sixteenth notes separated by rests reflect the flow of the spoken language, strategically creating a natural progression from phrase to phrase. Eighth notes on "Some things are dark," in combination with the spoken "or think they are" set the stage for the next two phrases. The phrases, with exception of a sixteenth note at the beginning of the second phrase, start with eighth notes followed by sixteenth notes. Hall changes things for the phrase "In any place, at any hour" to all sixteenth notes. The progression of slower giving way to faster, along with the

[3] Chris Wayan, "Some Things Are Dark," World Dream Bank, last modified April 2015, accessed July 12, 2015, http://worlddreambank.org/2/2NEW.HTM.

shortening of phrases and placement of rests, creates growing panic. The rests mimic gasps of air as terror builds, and Hall represents horror by climbing chromatically in the lower register then exploding to a high G#. This "scream" on the words "For I am Nightmare" (fig. 13) is quite a dramatic way to begin the piece, and Hall uses leaps from the lower to the higher register to help create panic throughout the piece. These leaps have various musical functions:

1. To create opportunity for word painting on the words "where I fly" (figs.13 and 15)
2. To reintroduce the leap gesture in intervals of M6, m6, and M7 (fig. 14)
3. To reintroduce the tritone (figs. 13 and 15)

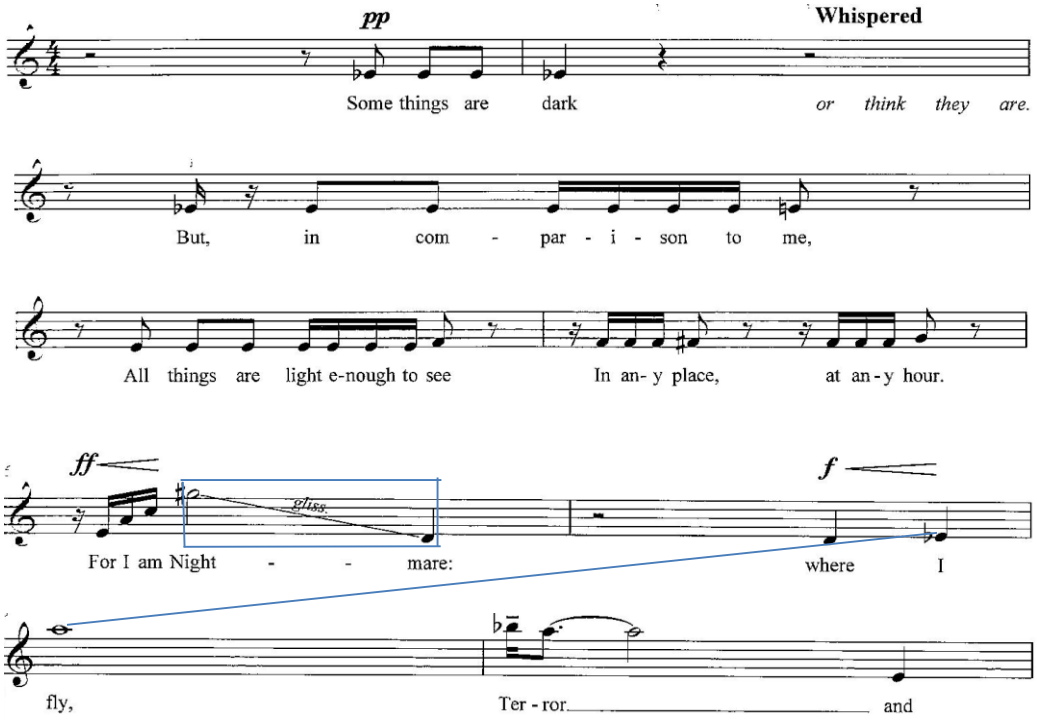

Figure 13. Juliana Hall, *Night Dances* "Some Things Are Dark," mm. 1-9. Juliana Hall Music,1987, pp. 5-8. Poetry by Edna St. Vincent Millay.

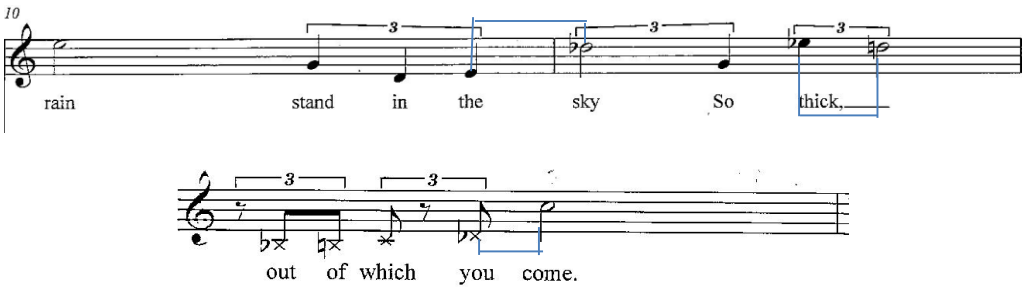

Figure 14. "Some Things Are Dark," mm. 10-11 and m. 13.

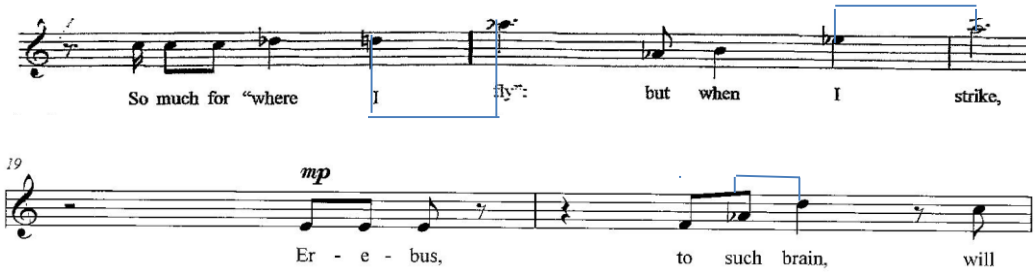

Figure 15. "Some Things Are Dark," mm. 14-16 and mm. 19-20.

Another important element is the use of spoken words and Sprechstimme. Sprechstimme, a cross between speaking and singing, was first used in 1897 by Engelbert Humperdinck in the melodrama *Königskinder*, but is most associated with Arnold Schoenberg, who used it in *Pierrot Lunaire* in 1912.[4] Hall uses whispered words for "or think they are," in measure 2 (see fig. 13) and Sprechstimme in the phrase "you could not tell them from the blackness out of which you come," in measure 12 (fig. 16). These are the only instances in the song, and emphasize a switch of mood in the poetry. It truly makes the "nightmare" seem human, a gleeful and sinister figure. The spoken excerpts highlight this change and add weight to the horror. She reinforces this with the addition of a tritone at the end of the phrase in measure 12.

[4] "Sprechgesang, Sprechstimme," Oxford Reference Online, accessed May 12, 2016, www.oxfordreference.com/view/10.1093/oi/authority.20110803100525335.

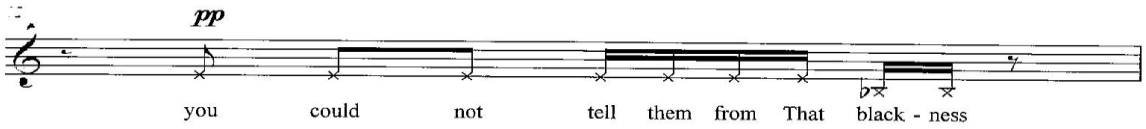

Figure 16. “Some Things are Dark,” m. 12.

Musical Analysis

In the piano accompaniment, the opening chord of A minor in the right hand and the inclusion of an E♭ in the left hand, which could indicate an A diminished chord, again emphasizes the shifting modality and tonality that was alluded to in “The Crickets sang” and is used throughout the piece. Here, it is the A minor tonal sound, and along with the oscillation between E and E♭, which creates both a perfect fourth and a tritone with A, the mix effectively creates an eerie backdrop to the vocal line. The accompaniment mirrors the vocal line’s chromatic ascent in the left hand, while the right hand continues with the A minor arpeggio. In measure 4, one could technically create an F7 chord, but the F is used as a passing tone instead and the chord remains A minor/diminished. A seventh chord could also be formed with the notes in measure 5 (fig. 17) on A, C, E♭, F#, but again, Hall keeps the A minor chord. Along with the linear sweep up to the climatic scream in measure 6, the intervals are the most important element, namely the perfect fourth/tritone combination. Along with the afore mentioned combinations of E-A, and E-A♭, a perfect fourth is created between C-F in measure 4, and a tritone is created between C-F#. The passing tones, F, F#, and G, create fervor and suspense leading to the scream on G#. All of these elements add more suspense to the action happening in the poetry and create an eerie haze over the piece.

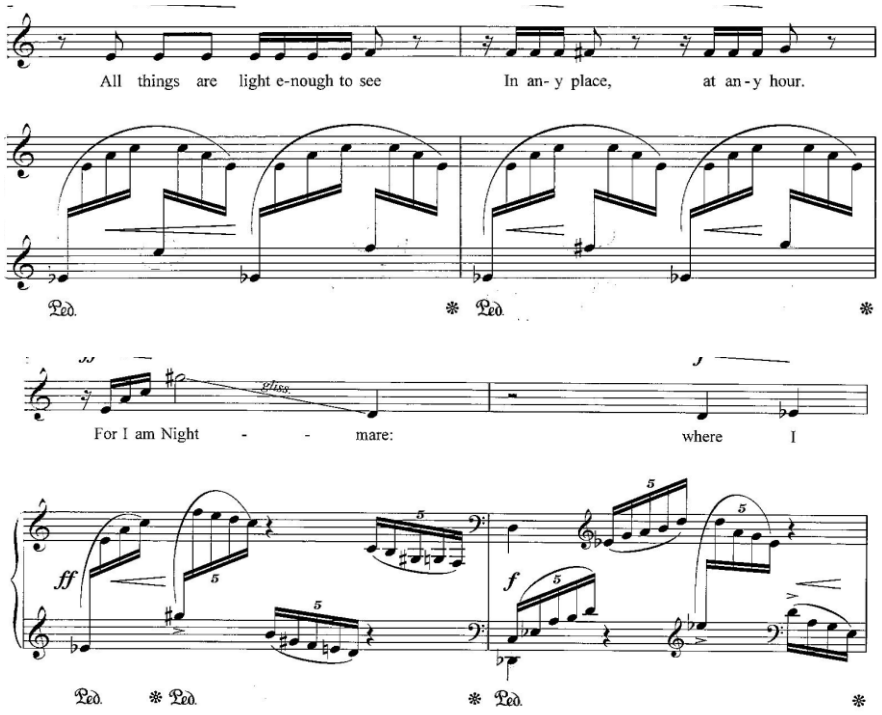

Figure 17. "Some Things Are Dark," mm. 4-7.

Hall uses the tritone in many ways, but in this song it is used to create atmosphere, and that atmosphere is fear. Before the Baroque period, the tritone had long been synonymous with evil and something to be avoided.[5] After this time, the use of the interval became widely accepted, but composers continued using the tritone to purposely describe evil characters and to create horror and suspense. The diminished seventh chord contains the tritone, and three minor intervals, which makes it the perfect chord for creating suspense and horror. Add to this a sudden sforzando, and the atmosphere is complete. While Hall's music does not specifically ask for a sforzando or contain a diminished seventh in measure 6, the fleeting sound of the diminished seventh in measure 5 combined with the linear ascent to G# in the accompaniment, and the

[5] Grove Music Online, s.v. "Tritone," by William Drabkin., Oxford Music Online, accessed March 4, 2016, http://www.oxfordmusiconline.com/suscriber/article/grove/music/28403.

explosion to G# in measure 6 by the vocalist (see fig. 13), definitely grabs the listener's attention and gives the effect of sforzando and terror.

The second and third beats of measure 6 (fig. 18) present the first visible scale in the song. Along with the A in beat 1, she adds B, C, D E, F, and G#, thus creating an A harmonic minor scale. Hall strengthens this with the arrival at A in measure 8 (fig. 18). The E♭ in measure 7 is explained by its intervallic relation with A, again, a tritone. Hall also alludes to the pentatonic (five note) scale. Although Hall never uses a true pentatonic scale, she captures the flavor and exotic sound it creates by omitting the fourth scale degree in the following examples. Halls first use of this "scale" is in measure 7 (fig. 18) on the second beat with E♭, G, A, B, and D in the accompaniment. If this is respelled as G, A, B, D, and E♭, the pentatonic becomes evident. Hall immediately follows this with D, E, F, A, and B in measure 8. One might notice a half-step in both scales (D-E♭ and E-F), which helps make the scale sound more exotic. All of these "scales" contain both the tritone (E♭-A and F-B), and perfect fourth (E-A and A-D). Measure 8 also replaces A and B in two of the passages with G# and B♭, which is in keeping with the cycle as a whole, since both of these notes can act as leading tones to members of the C chord in some fashion. The downbeat of measure 14 (fig. 19) also includes notes and intervals alluding to the pentatonic scale on the notes F, G, A, C, and D♭, which, interestingly, comes from the whole-tone scale that begins in measure 12. In measure 12 the whole-tone scale is A♭, B♭, C, D, and E, which continues through the first half of measure 13 (fig. 19). The second half of measure 13 does away with the A♭ and B♭, producing the whole-tone scale F, G A, B, D♭, which gives way to the pentatonic with the addition of C in measure 14 (F, G, A, C, D♭). Hall returns to the notes D, E, F, A and B♭ in measures 16 through 20. Nearly all of the examples of the pentatonic scale

contain the flat sixth, which is used to create the tritone with the second member of the scale. Beginning in measure17 (see fig. 21), she alternates A and B♭ focusing attention on the perfect fourth between E and A, and a tritone between E and B♭. This mixing of partial scales produces a kaleidoscopic effect and adds to the dream like quality of the song.

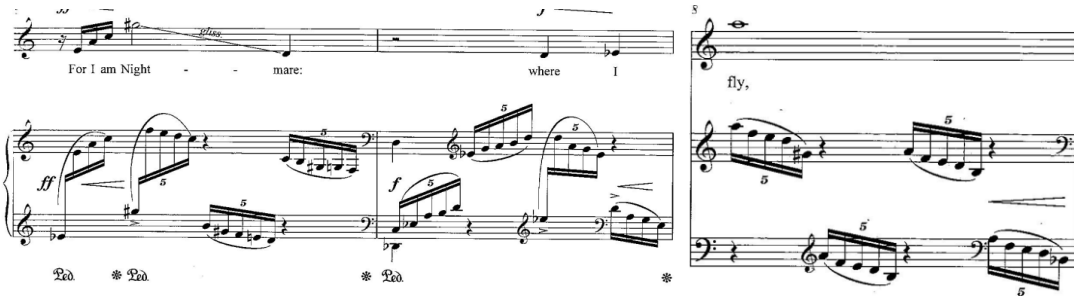

Figure 18. “Some Things Are Dark,” mm. 6-8.

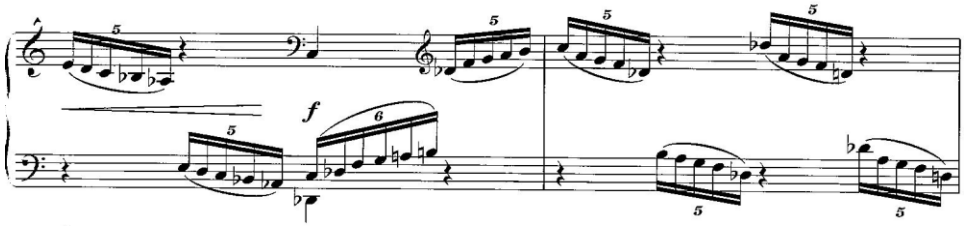

Figure 19. “Some Things Are Dark,” mm. 13-14.

The look of the piece changes in measure 9 (fig. 20). The occasional F#s and G#s are gone and Hall plays with different flat degrees. In measure 9, she uses B♭, D♭, and A♭, in measure 10 just the B♭ and D♭, and in 11 she adds an E♭ while changing the B♭ to B♮. The presence of these four flats could point to A♭ major or, more likely C Phrygian, but the absence of all four flats appearing together seems to make this an impossibility. Hall finally concedes, but waits until the very last system of the song (fig. 22). Along with notes that would be present to represent the A♭/C Phrygian key signature, the accompaniment in measure 21 gives us an octatonic scale (D, E, F, G, A♭, B♭, B, D♭). All of the scales that have been mentioned contain

the important intervals of the perfect fourth and tritone. In the A♭ scale there are perfect fourths between A♭-D♭, B♭-E♭, and C-F, and a tritone between C-F. In the octatonic scale the intervals are as follows; D-G, F-B♭, A♭-D♭ (perfect fourths), and D-A♭, E-B♭, F-B, G-D♭ (tritones). This creates an atmospheric effect that could be indicative of the approach of the nightmare's end or a description of the mingling of time between R.E.M. sleep and consciousness.

These last few measures are reminiscent of the first page: a very few notes in a repetitive pattern. The sparseness of these measures is in direct contrast with the previous busy accompaniment seen in most of the piece and seems to indicate a change of mood, which is reinforced by the vocal line's arrival on B♭ in the phrase "And clutch in claw the brain" in measure 18 (fig. 21). This change is strengthened by the music in measures 16-17 (fig. 21). Here, the notes in the accompaniment are B♭, B, D, E, F, and A, with a tritone present between B♭-E, and B-F, and a perfect fourth within B-E. E, if viewed as a passing tone, leaves both a major (B♭, D, F) and diminished chord (B, D, F), and the A creates a leading tone pushing to B♭. In measure 18, Hall uses the same five notes, but changes the A to A♭, strengthening the arrival to B♭ with the major/minor seventh chord. The E could take on three roles: a passing tone, part of a tritone created with B♭, or the leading tone of F. Hall also keeps the B♮ for a moment, creating a fully diminished seventh, but the ear is led to the cadential sound of the major/minor chord. This cadence does indeed indicate a change of mood. The mood changes to calm, reflecting the end of the dream and a sigh of relief on "Erebus to such brain, will seem The thin blue of pleasant dream" (fig. 22).

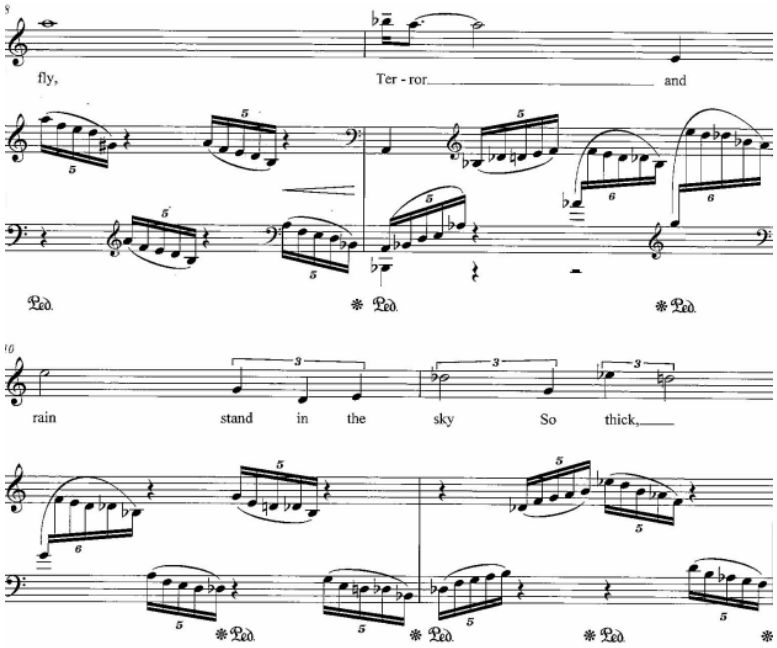

Figure 20. “Some Things Are Dark,” mm. 8-11.

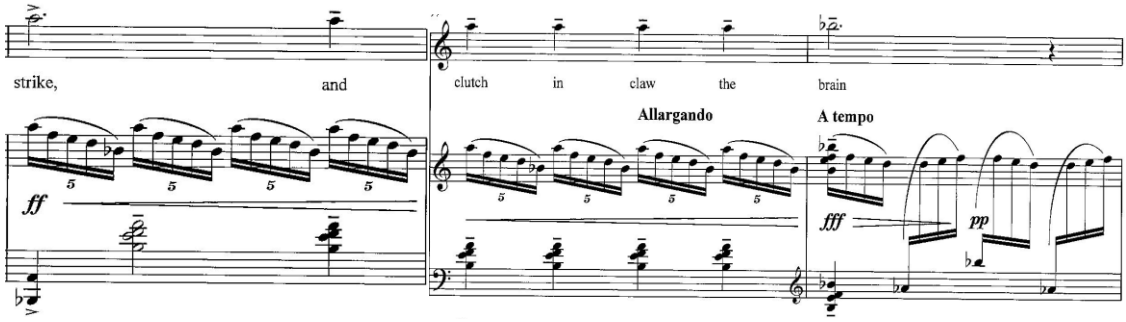

Figure 21. “Some Things Are Dark,” mm.16-18.

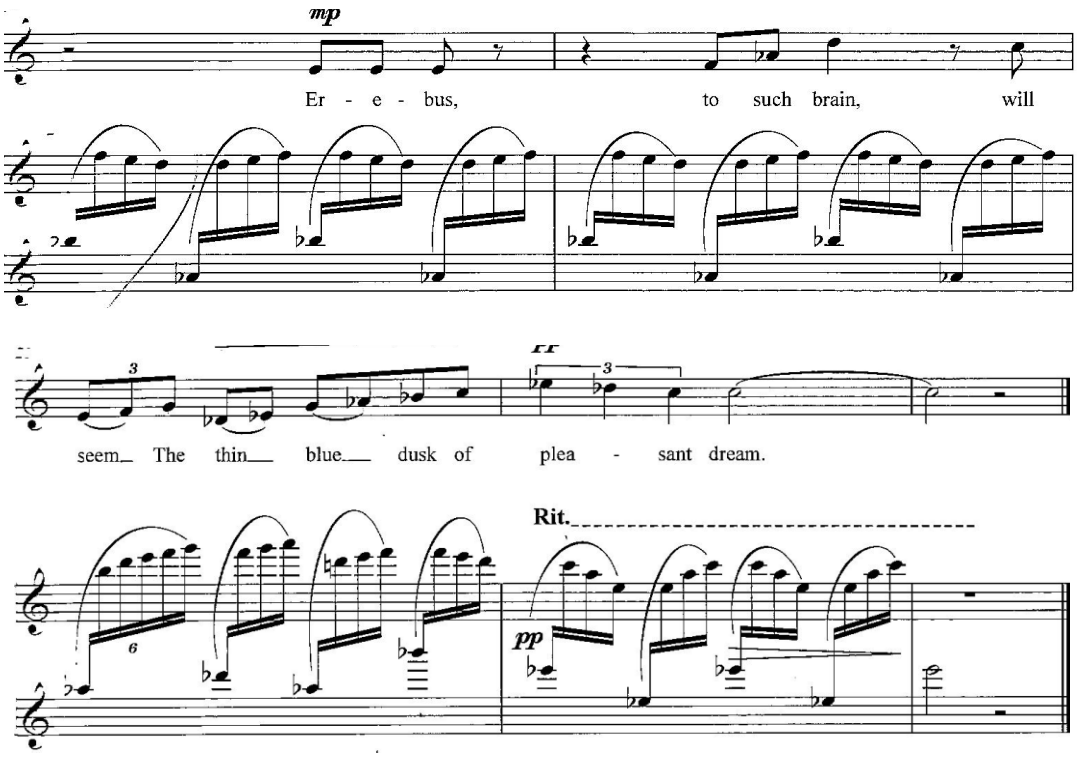

Figure 22. “Some Things Are Dark,” mm. 19-23.

CHAPTER 5

SONG

This shall be thy lullaby
Rocking on the stormy sea,
Though it roar in thunder wild,
Sleep, stilly sleep, my dark-haired child.

When our shuddering boat was crossing
Eldern's lake so rudely tossing.
Then 'twas first my nursling smiled;
Sleep, softly sleep, my fair-browed child.

Waves above thy cradle break,
Foamy tears are on thy cheek,
Yet the Ocean's self grows mild
When it bears my slumbering child.

Emily Brontë

Poet Emily Brontë was born July 30, 1818. Her novel *Wuthering Heights* is considered one of the greatest literary works of all time. While her writing was extraordinary, she did not consider herself to be so, and other than her writing, left very little behind about herself. She was not known to be remarkable by her family or by the public, and up until the success of her novel was regarded with the sympathy and understanding with which one would regard a close relative who is nervous and shy. Her shyness was sometimes regarded as rudeness by strangers. References to her pre-dating the release of *Wuthering Heights* in 1846, are in complete contrast to those after, probably because the basic material usually considered necessary for documenting historical figures is missing. There are only three surviving letters from her life span, and she did not keep a journal or diary. It seems Brönte's life story did not come to us until *Wuthering Heights*, and that this story was told only through the lives of the characters she created.[1] After the success of *Wuthering Heights* comments such as, "a shy, quiet country girl useful in the

[1] Lyn Pykett, *Emily Brontë* (Savage, MD: Barnes & Noble Books, 1989), 2.

house" and "a girl that is thankfully losing her ignorance and timidity," became "she should have been a man—a great navigator. Her powerful reason would have deduced new spheres."[2]

Emily Brontë was one of a handful of fiction authors who produced poetry also. She wrote poetry in much the same way she approached novel writing—a flood of feeling rather than acute attention to events or psychological analysis. She occasionally wrote love poetry, but more frequently poetry dealing with nature, religion or death.[3] Brontë lost her mother and two sisters in her early life and thus frequently visited the topic of death. She easily allows death and abandonment preoccupations to overwhelm the majority of her poetry dealing with children. In *Song*, one can easily see a foreshadowing of death if the poetry is taken symbolically rather than literally. Michelle Beissel summarizes this particular interpretation of the poem:

> The "stormy sea" is not far off from the turbulent lives of many of Emily's characters, and the lines "though it roar in thunder wild / Sleep stilly sleep" can certainly remind one of the stillness of death whilst life "roars" on. The second stanza "crossing of Elderns Lake" seems to indicate a crossing over into death and it is not difficult to call up images of the river Styx and a Charon bearing the now "slumbering" child.[4]

It is not known if Brontë truly saw the poetry in this way. It is also not known if Hall viewed it symbolically, but the music tends to reflect a view of the literal. The music, while highlighting moments of fear and trepidation, does not describe the melancholy or the horror a parent would feel upon losing a child. The music Hall has constructed here is a reflection of the waves as they undulate, and the lines of text are interspersed with the transitions needed to reflect a literal interpretation the poetry. Even though she uses some of the same techniques and intervals as in the first two pieces, in this song the sound world has the feel of a dream instead of

---

[2] Muriel Spark and Derek Stanford, *Emily Brontë, Her Life and Work* (New York: London House and Maxwell, 1960), 11-14.

[3] Anne Smith, ed., *The Art of Emily Brontë* (Great Britain: Vision/Barnes & Noble, 1980), 96.

[4] Michelle Patricia Beissel, "Dungeons and Dreams: The Children and Nightmares of Emily and Anne Brontë's Gondal Poetry" (Master's thesis, The University of Maine, 2001), 37-39.

horror. Yes, she uses the tritone and diminished seventh chord to portray angst and danger, but in this song the sounds are strangely calming, and the consistent, steady motion of the accompaniment almost lulls the listener into a trance. Hall's choice of 6/8 meter reinforces the steady motion, and is symbolic in two ways: it is reminiscent of both a barcarole and a berceuse since both of these song forms are traditionally in 6/8 meter, and one is associated with water (barcarole) and the other with a lullaby (berceuse).

The melodic line takes the listener on another emotional journey by closely reflecting the overall meaning of the poetry. Hall again employs word painting and a rhythmic relationship to spoken language (fig. 23), but both of these techniques are kept at a minimum, allowing Hall to tell the story in a musical sweep, rather than word-by-word or phrase-by-phrase. However, the most prevalent technique in the melody line is word painting. A downward then upward glissando covering an octave in measure 4 (fig. 24) depicts the ocean's swells on the words "Rocking on the." She describes both the waves and the gentle rise and fall of the child's chest as he breaths in and out with the downward then upward glissando in measure 34 (fig. 25) on the words "slumbering child." This measure also returns us to the gentle rocking motion of the mother heard at the beginning of the piece. For the words "crossing" and "tossing" (fig. 26), she uses only the descending glissando, thus depicting the crash of the waves. She also uses the octave glissando on the word "smiled" in measure 21 (fig. 27). The downward glissando here seems to depict emotion—a mother's sigh of relief. The music from the beginning of the piece in measure two (fig. 24), and from the end of the piece in measure 31 (fig. 28) is not only indicative of the mother's rocking, but uses almost the same melodic material. This music could be a motif representing the mother's character and then to remind the listener of her at the end.

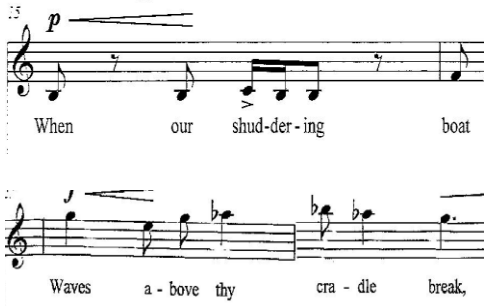

Figure 23. Juliana Hall, *Night Dances*, "Song," mm. 15 and 26-27. Juliana Hall Music, 1987, 9-13. Poetry by Emily Brontë.

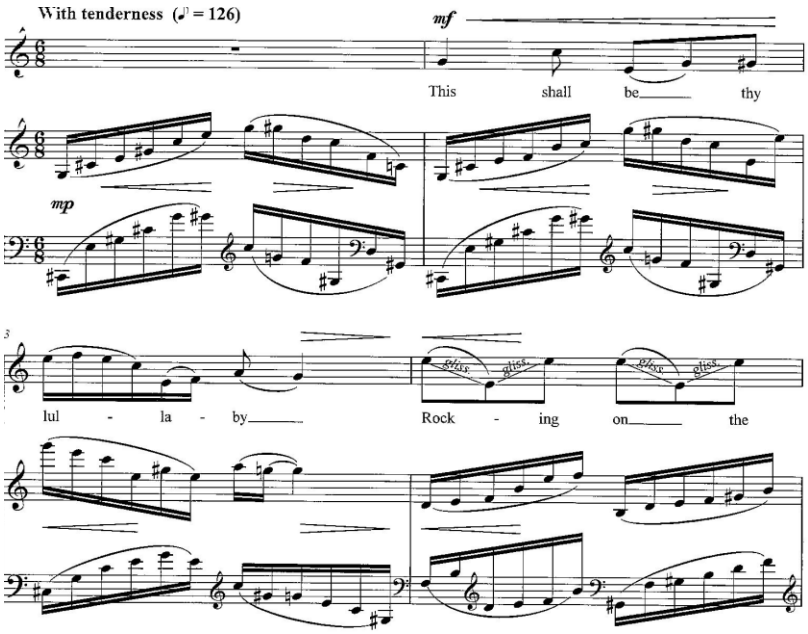

Figure 24. "Song," mm. 1-4.

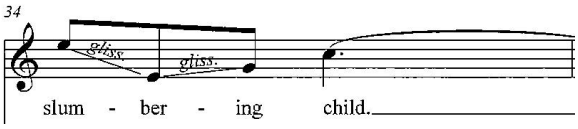

Figure 25. "Song," m. 34.

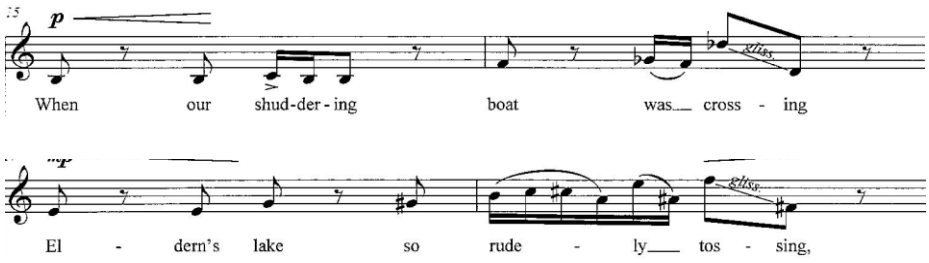

Figure 26. "Song," mm. 15-18.

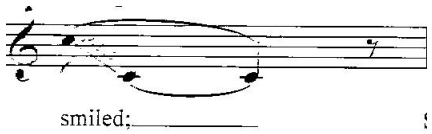

Figure 27. "Song," m. 21.

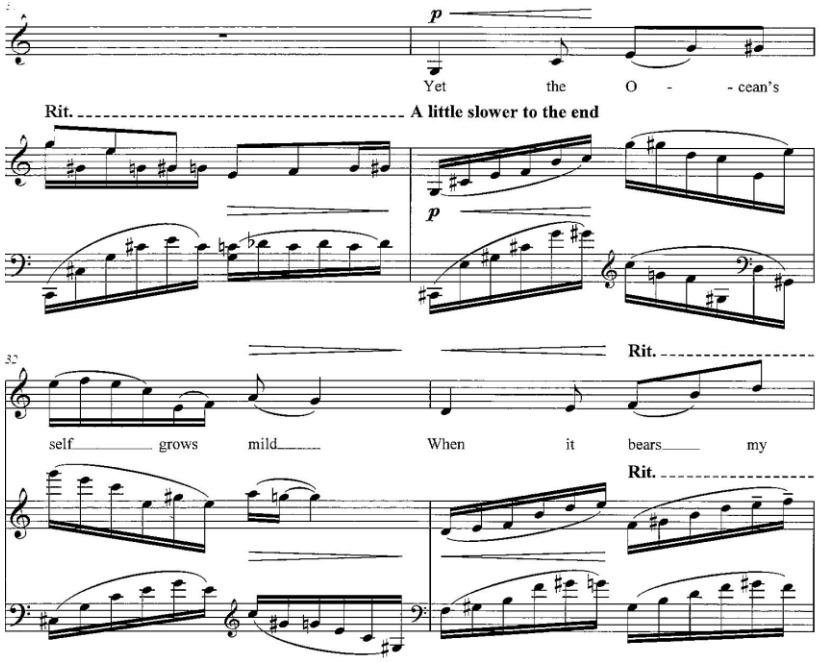

Figure 28. "Song," mm. 30-33.

Hall uses word painting in the truest sense, but also to capture the overall meaning of phrases. The first example of many is in measure 5 at the words "stormy sea, though it roar in." Here, sweeping gestures capture the tossing feel of an angry ocean, and then show the growing terror of the mother. Hall uses the same gesture on the word's "Eldern's lake so rudely tossing" (fig. 29).

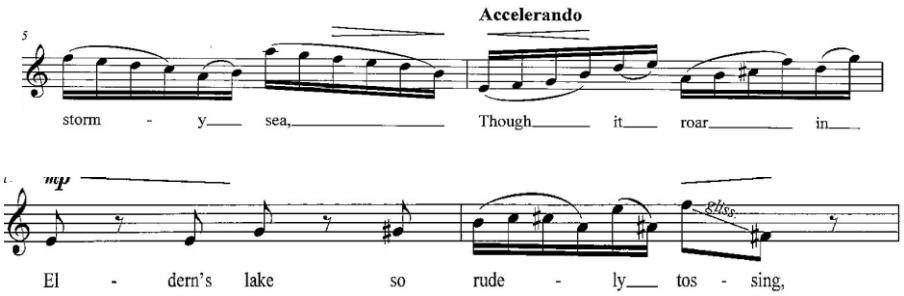

Figure 29. "Song," mm. 5-6 and 17-18.

Musical Analysis

Many of the elements heard in the previous two songs are present in this one. It is amazing how the same techniques and intervals can create pieces that sound so different and unique in their own way. The things that will be focused on are:

1. The use of the descending chromatic figure
2. The use of the whole-tone scale
3. Use of tritones contained in diminished seventh chords or standing alone
4. The use of the sharp fifth or flat sixth
5. The use of tonality, particularly C, acting as a disturbance to non-tonality

The descending chromatic passage is now an established technique in the song cycle. It is used as transitional material to reflect a switch in character or mood. Our first glimpse of this is in the vocal line of measure 7, where it is another word painting gesture used to depict the steady building of fear the mother experiences on the words "Though it roar in thunder wild" (fig. 30a). It also jars the listener from the gentle rocking and undulating feel of the music heard in measures 1-6. The passage in measures 13-15 (fig. 30b) reflects a change of mood in the poetry. This music could also be a depiction of the shuddering of the boat.

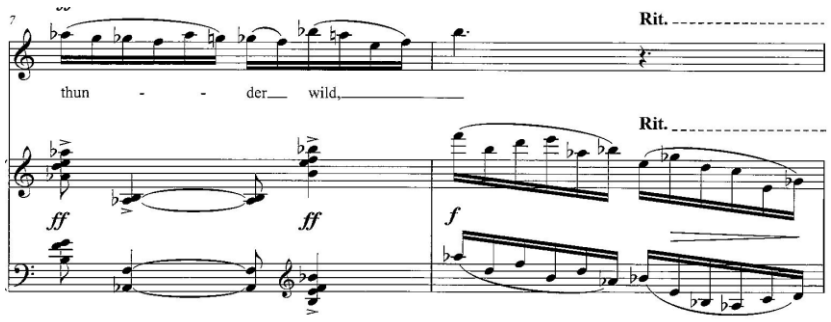

Figure 30a. “Song,” mm. 7-8.

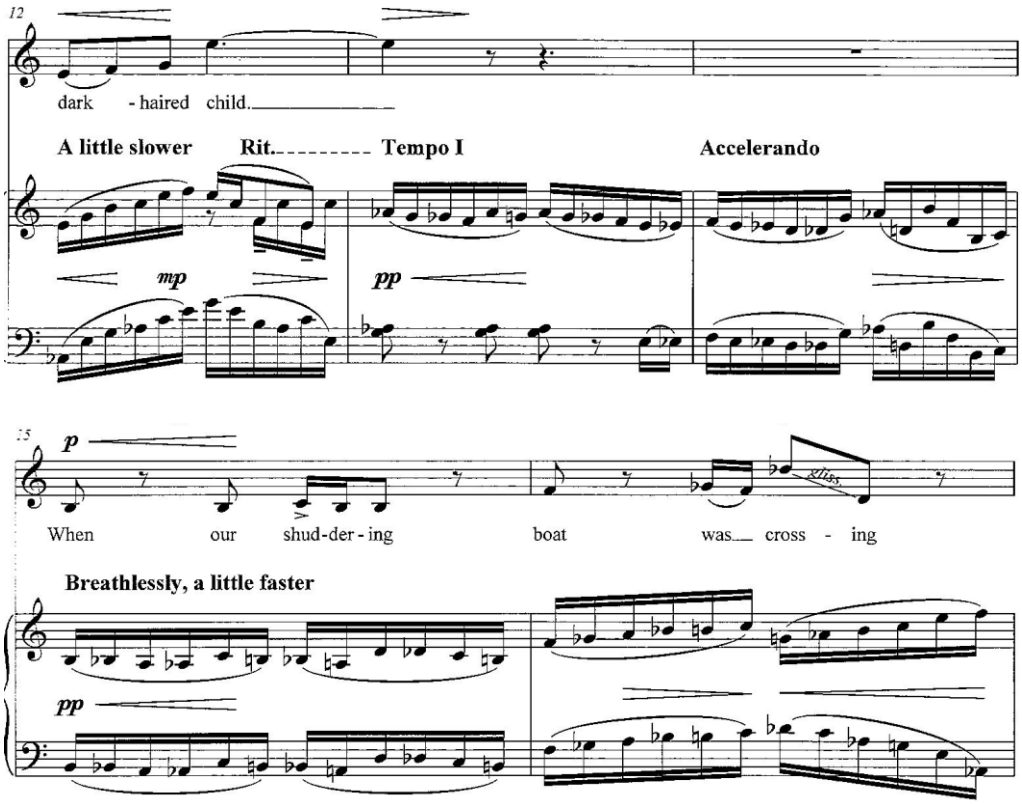

Figure 30b. “Song,” mm. 12-16.

The melodic line centers on the C major scale. This scale is interrupted in the body of the piece with an occasional C# and G# borrowed from the opening measure of the accompaniment and the previously mentioned chromatic passages, but it is the whole-tone scale that is mainly used to interrupt. In measure 9 (fig. 31), the melody line picks up the whole-tone scale from the piano accompaniment (E, G♭, A♭, B♭) and both carry it through measure 10. Hall alludes to the

whole-tone scale again in measures 26 and 27 (fig. 32) by using an A♭ and B♭ borrowed from the accompaniment in measures 24 and 25 (G, A♭, B♭, C, D, E), but this example is not as concise as in measure 9, since the G-A♭ interval disrupts this scale in its truest form.

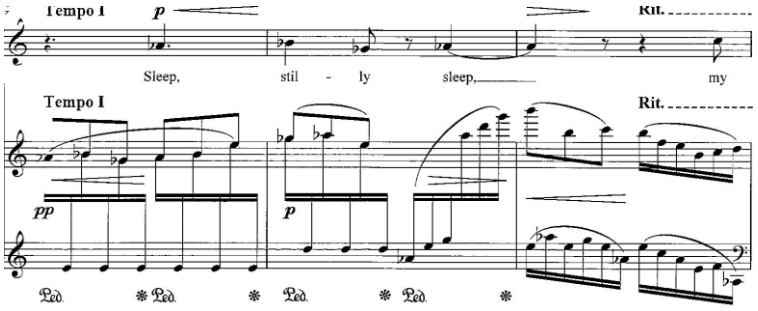

Figure 31. "Song," mm. 9-11.

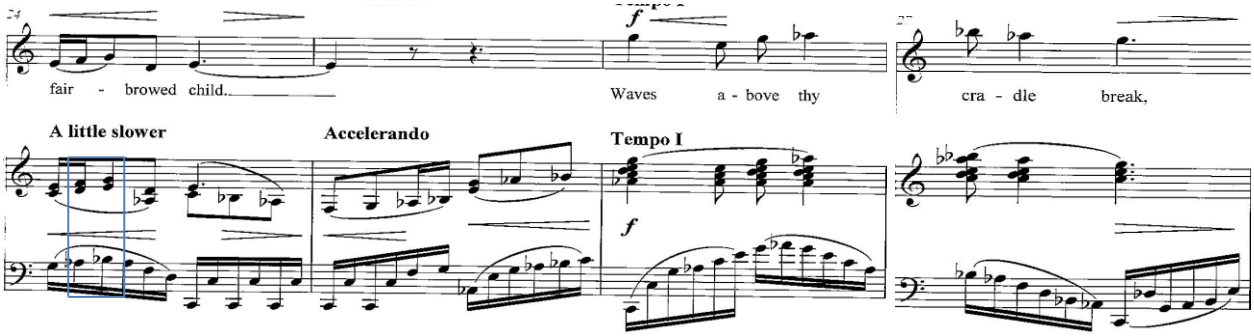

Figure 32. "Song," mm. 24-27.

The tritone is the star of "Song." Although it only appears four times in the melodic line, in measures 7, 18 (E- A#), 29 (A♭-D), and 33 (F-B), it is used numerous times in the accompaniment. Hall writes it in a variety of ways—alone, in diminished chords F (fig. 34a., m. 3), and a few times in diminished seventh chords. Measure 1 (fig. 33) begins with the tritone G-C#. This interval is used consecutively in measure 4 (fig. 34a), beginning on the pick-up to beat six with the intervals B-F, D-G#, and F-B, thus creating a diminished seventh chord on B, D, (E), F, G#. In measure 14, beginning on beat three (fig. 34b), Hall writes octaves with the tritone present in the intervallic relations between melodic notes: D♭-G, A♭-D, and B-F. In measure 33,

Hall writes the intervals within the vertical relationships between notes (fig. 35) on B-F, F-B, and G#-D.

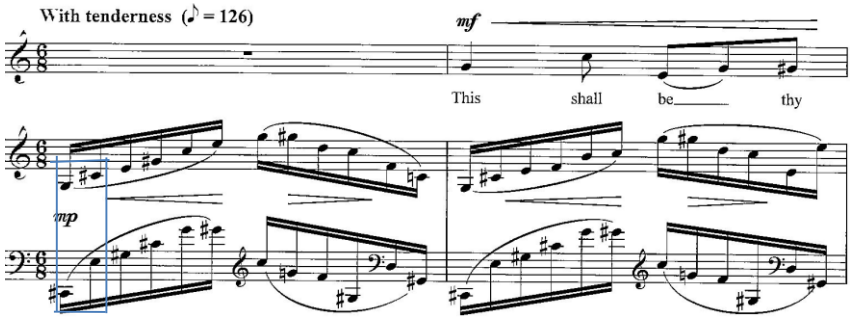

Figure 33. “Song,” mm. 1-2.

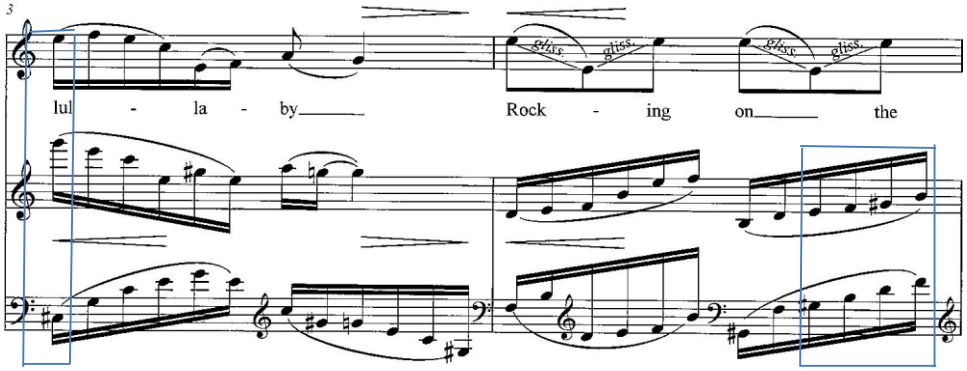

Figure 34a. “Song,” mm 3-4.

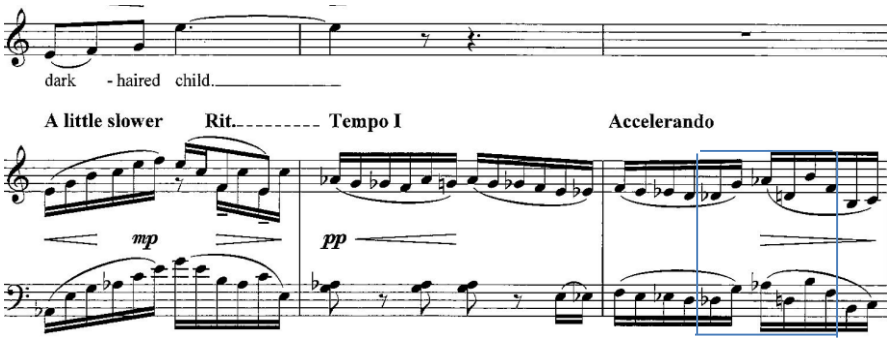

Figure 34b. “Song,” mm. 12-14.

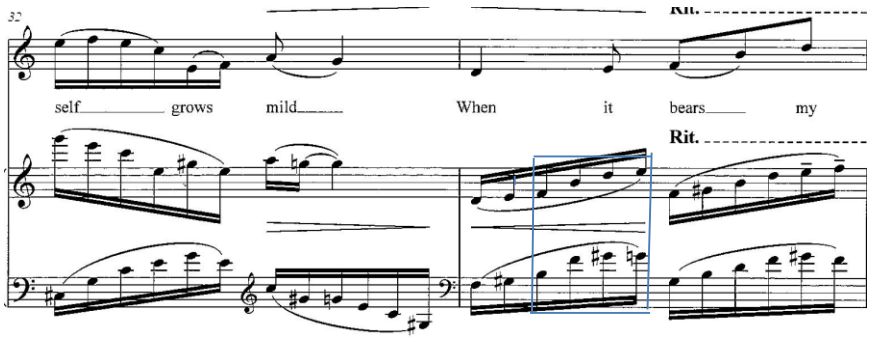

Figure 35. “Song,” mm. 32-33.

One of the most interesting sounds of this piece is the interruption of the non-tonal sound by moments of tonality. This is achieved by using consonant chords, the first being in measure 2 on beat four when Hall gives a C major chord (fig. 36a). The C# diminished chord on beat one in measure 3 (fig. 36b) leads to C major on beat two. E major is present in measure 4, then G# diminished in measure 5 (fig. 36c) leads to G major in measure 6 (fig. 36c).

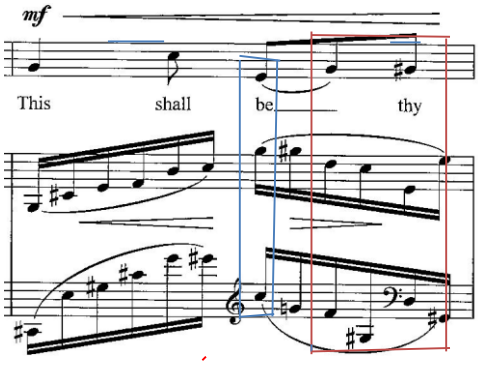

Figure 36a. “Song,” m. 2.

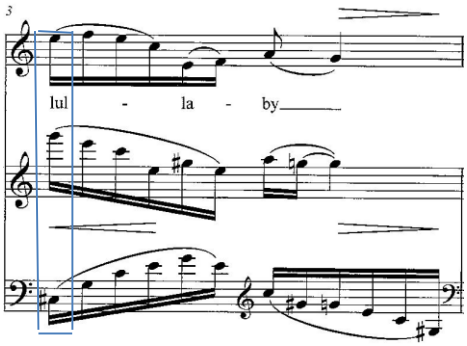

Figure 36b. “Song,” m. 3.

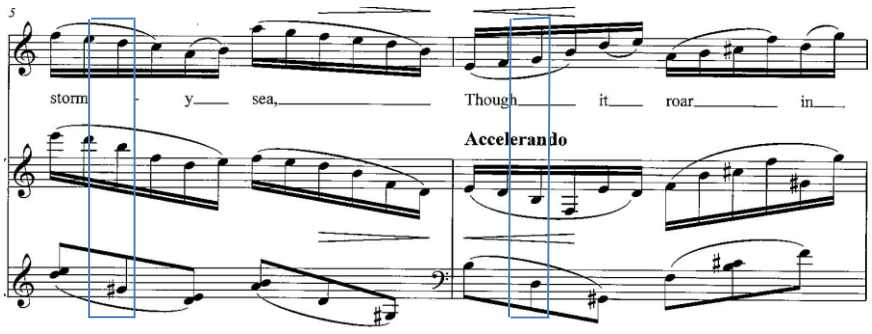

Figure 36c. “Song,” mm. 5-6.

Hall continues using tonal chords throughout the song. The most extensive example happens in measure 12. Here, it is consecutive chords set up through arpeggiation; E major, C major, C augmented, and A♭ major (fig. 37). Also present are major/minor seventh chords to set up what sounds like a leading tone that wants to resolve. In measure 2 (fig. 38a) on beats five and six it is G, (B), D, F, and E, G#, (B), D (with the B missing in both), which, if in a traditional tonal context, should resolve to C and A respectively. Of course, these chords do not resolve, but they seem to cultivate a particular sound that Hall has in mind.

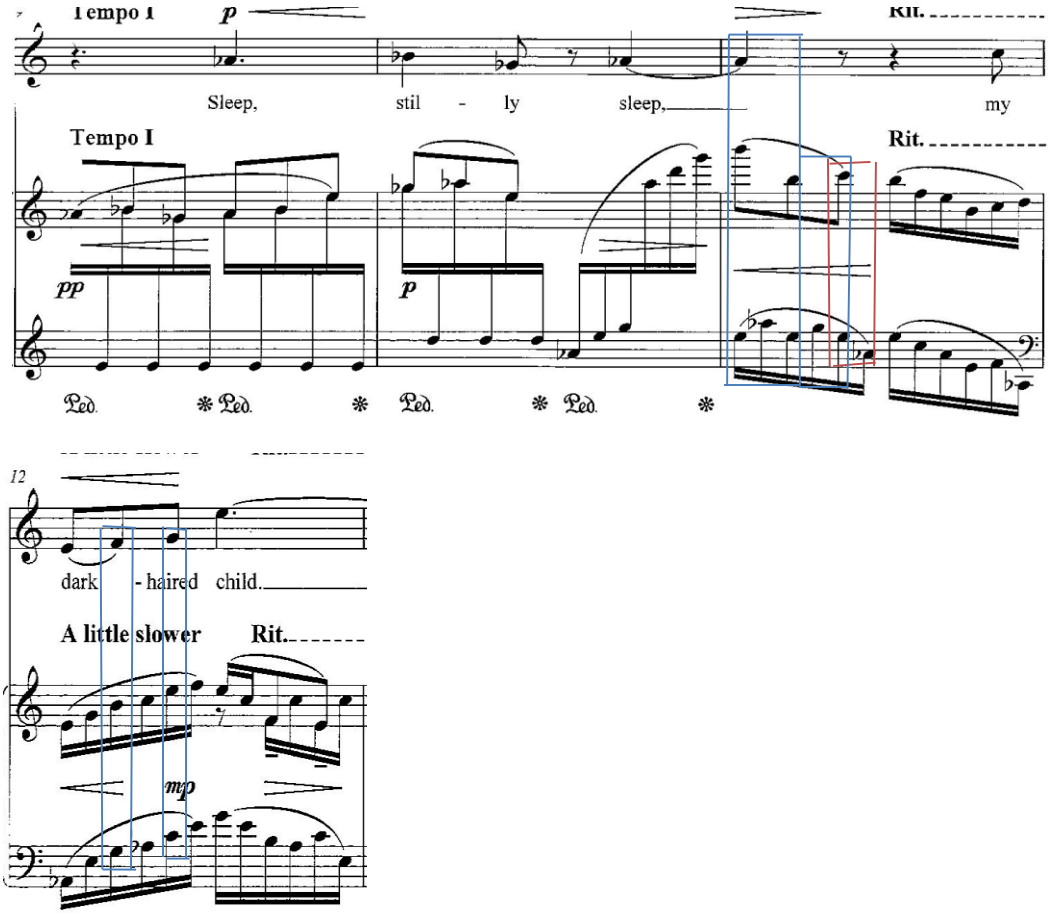

Figure 37. “Song,” mm. 9-12.

This sound starts from the beginning. The vocal line definitely centers on the C major scale with the colorings discussed before, but the recurring A♭/G# and C# in both the

accompaniment and vocal lines is noteworthy. The first measure presents a mix of C# minor, C major, and C augmented. While the C# minor chord is used a couple of times in the body of the piece, it is mainly relegated to the beginning and end. It is the C major played against the C augmented sound that Hall is concentrating on, and she focuses specifically on G# to G or G to G#, creating modal play and giving the listener an intense want of resolution back to G. Hall also writes these chords and suspensions simultaneously several times throughout the piece. The C# does not seem to have the intensity the G# has, but both definitely have the feel of a leading tone. The whole piece has a push toward the key of C major. C# resolves down to C and G# resolves to G, and it is the modal play between the two that gives this piece its sound. Measure 1 gives the blueprint (fig. 38a), but it is the last two measures that truly explain everything (fig. 38b). The left hand has C, C#, C, G#, G in measure 34, and then pairs C and E together in measure 35. The right hand oscillates between G#, G, and E with the last chord being C, E, G#, and G, so both the C major and C augmented sounds are present. The effect is other-worldly, and spooky, and sounds like a mirage looks—shimmery and hazy. This explains why Hall uses shifting chord structures in the body of the piece and mixes major/minor seven chords with non-tonal sonorities.

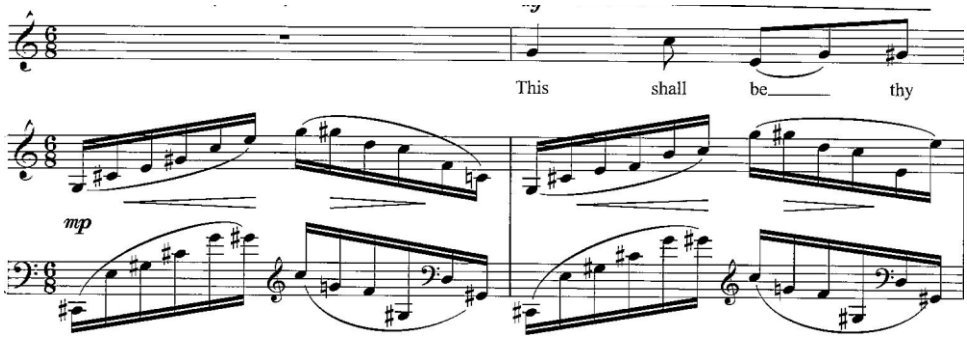

Figure 38a. “Song,” mm. 1-2.

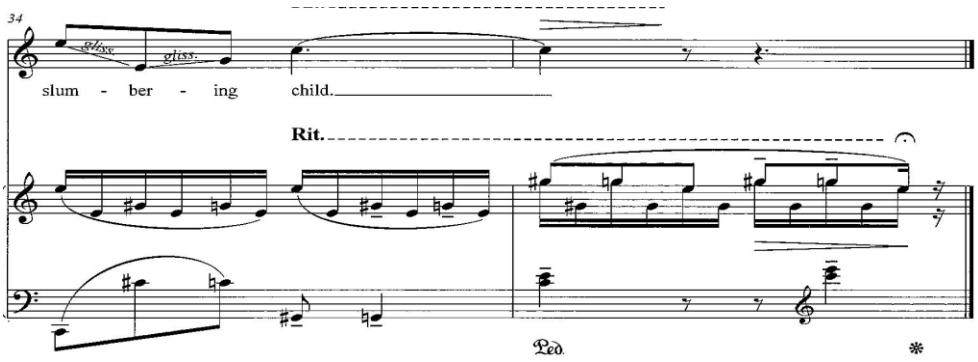

Figure 38b. “Song,” mm. 34-35.

Hall reinforces the key of C, by creating the feeling of cadence. In measure 5 (see fig. 36c) the left hand in the accompaniment contains E, G#, B, and D and has the sound of a dominant seventh chord. This time, G# is meant to lead the ear to A (G# is the leading tone and E7 is V of A). Hall stays true to the non-tonal nature of the piece by not moving to A, but instead renames the G# as A♭ and adds a B♭ in the accompaniment in measure 7 (see fig. 39). G♭ is also present, but only as part of the descending chromatic figure. Each of these accidentals could be interpreted as a leading tone or suspension leading to the apparent keys of C, but the B♭ seems to muddy the waters. In a surprising move, the B♭ becomes a leading tone to B on the downbeat of measure 8. This is derived from measure 7 (fig. 39) and the use of the tritone in the chords of the accompaniment. The F to B tritone also creates a word painting moment by adding a D and A♭ on the first beat of measure 8, thus creating the fully diminished seventh sound to finish the phrase “Though it roar in thunder wild” (fig. 39). Hall reinforces the moment by marking the dynamic level as ff. The B diminished chord contains the leading tones B and A♭, which lead the ear again to C major. Measures 9, 10, and 11 (fig. 40) also feel like a cadence leading to C major. Here, Hall uses A♭, B♭, and G♭ as leading tones that all resolve to a member of the C major chord, and in the last half of measure 12 (fig. 40) she truly arrives at C. At the end of the piece

Hall again uses G# (A♭), this time acting as a resolution to G, which is V of C, and in measure 34 she adds C# which strengthens the key of C (fig. 41) by using it as a resolution to C.

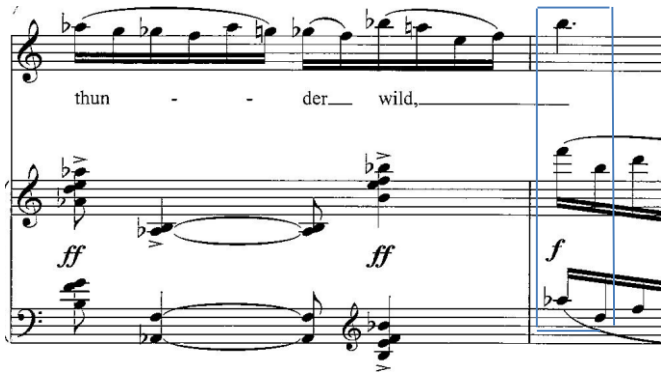

Figure 39. “Song,” mm. 7-8.

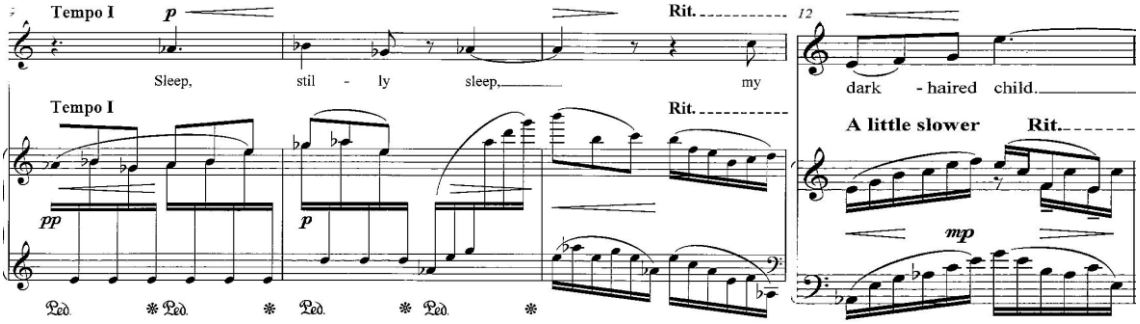

Figure 40. “Song,” mm. 9-12.

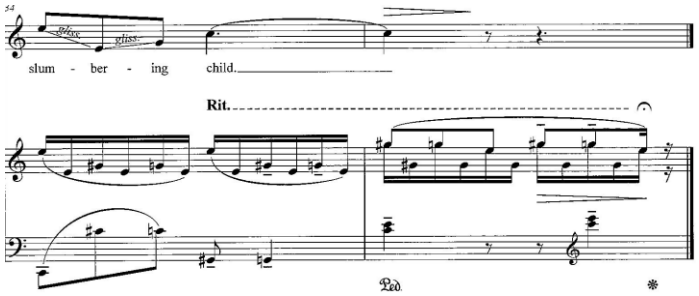

Figure 41. “Song,” mm. 34-35.

CHAPTER 6

SLEEP, MOURNER, SLEEP!

Sleep, mourner, sleep! – I cannot sleep,
My weary mind still wanders on;
Then silent weep – I cannot weep,
For eyes and tears are turned to stone.

This poem by Emily Brontë accentuates her obsession with death as a subject, and after losing two sisters and her mother at a young age, the obsession is understandable. Much of Brontë's poetry on death deals with the subject of transcendence—a means of escaping conventional limitations, either religiously or in relation to one's plight as a human.[1] A few of the poems recognize that a prolonged focus on grief is "vain to keep / This causeless grief for years,"[2] but this poem deals with it through the eyes of someone fully immersed in the act. The poetry describes a soul so tortured that the immensity of loss has drained not only tears but reasoning—a soul in dialogue with itself. Sanity is still intact, but the words allude to the loss of this not being far away. The brain or reasoning is speaking, saying "Sleep!" because of the body's need to heal itself and the mourner's need for strength. The self that teeters on the edge of insanity cannot do this because of racing thoughts. How can I live without this person? How will I make it financially? Will I be able to raise the kids on my own? Will they be able to get through this? The reasoning side then says, "Well, you have to do something to get control of this….do something…. cry….get it out!" The side that is peering over the edge realizes that the soul is bare….there is nothing left. The reader is left with the image of the tortured soul rocking

[1] Lyn Pickett, *Emily Brontë (*Savage, MD: Barnes & Noble Books, 1989), 50-52.

[2] S. L. Spanoudis, "Poems by Currer, Ellis and Acton Bell (Charlotte, Emily, and Anne Brontë)," Poets' Corner Scripting 2009, accessed August 18, 2015, http://the otherpages.org/poems/. This excerpt comes from Emily Brontë's poem entitled "Encouragement."

silently back and forth, and thus feels an enormous sense of pity for this person. This is real. This is grief.

In this chapter, the focus will not be on intervals or the building blocks of musical construction, since they are the same as the first three songs and the accompaniment here is sparse. The focus will instead turn to Hall's setting of the text as a vehicle for capturing the emotional meaning of the poetry, and how she employs the sounds that we are now very familiar with to do this.

Musical Analysis

The first thing to notice is the shape of the phrases (fig. 42). They all arc downward. This downward movement and subsequent climbs to the upper range of the voice portray the action she is looking for—wailing! The word painting is strengthened by Hall's use of rests, creating a sense of motion and emotion by mimicking the breath taken after each outcry. The lower register not only portrays the last motion of outcry, but a sense of resignation, which is strengthened by longer note values. The rests beginning in measure 5 are reminiscent of the sniffles a child might have after a long bout of crying: a sudden intake of breath in a series of two or three, and then….calm. The strategic placement of rests in the phrase, "My weary mind still," reinforces this human movement. Hall couples word painting with Sprechstimme in this song. The Sprechstimme in measures 7-9 (fig. 43) adds weight and gravity to the phrase "still wanders on," but Hall, beginning with the downward arc, adds a slight rise to a D, then falling to a G, creating word painting for the word "wander." Another instance of word painting coupled with Sprechstimme happens in measures 17-20 (fig. 44). Here, on the words "are turned to stone," Hall creates a turning figure and then emphasizes the words "to stone" by her unexpected descent by a half-step and use of the half note followed by a whole note held over the bar line for

a total of six counts. This is the longest note value of the piece, creating a sense of stillness and rigidity.

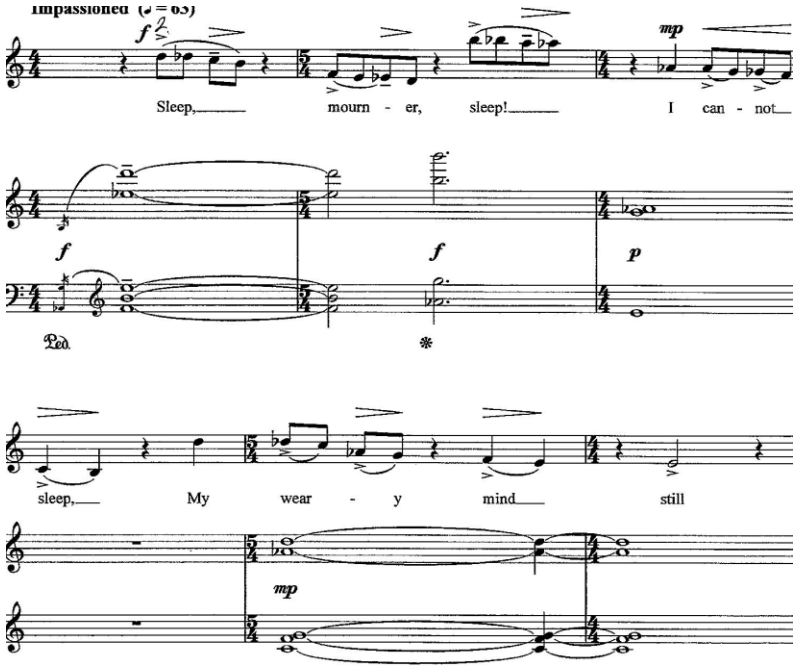

Figure 42. Juliana Hall, *Night Dances*, "Sleep, mourner, sleep!" mm. 1-6. Juliana Hall Music, 1987, 14-15. Poetry by Emily Brontë.

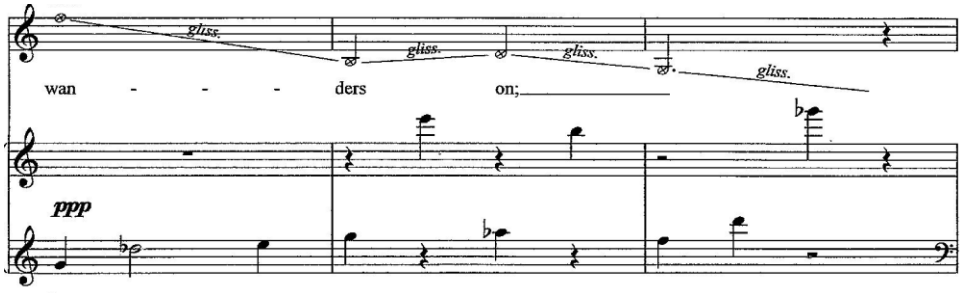

Figure 43. "Sleep, mourner, sleep!" mm. 7-9.

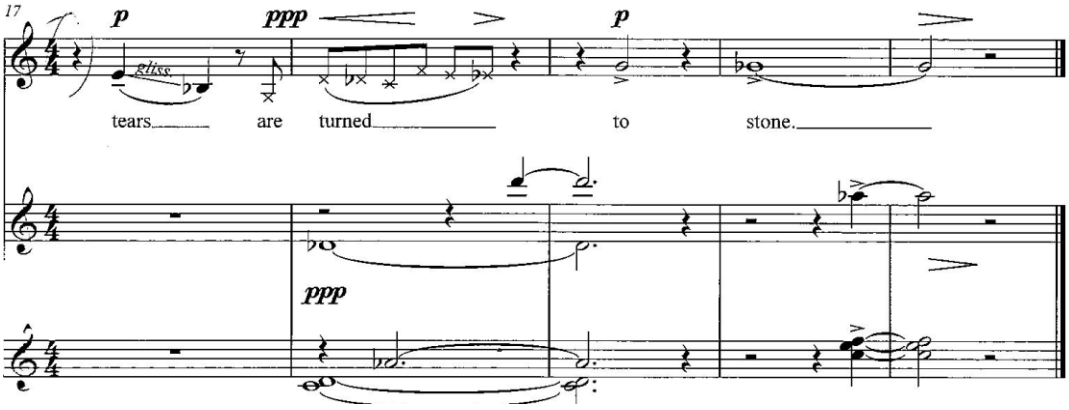

Figure 44. “Sleep, mourner, sleep!” mm. 17-21.

The music is very sparse and the vocal line carries the weight of emotion. The accompaniment is unobtrusive so that the vocal line becomes the main focus. Hall uses elements heard in the other pieces—the tritone, the perfect fourth, the seventh, and the augmented sound. Of particular interest is her use of the notes F, B, and E in the first measure of the accompaniment, since these are the exact notes Hall used in “The Crickets sang.” (fig. 45) One might notice in “Sleep, mourner, sleep!” that Hall uses a seventh (A♭, G) in the left hand and a B in the right hand as grace notes leading to the full chord in measure one (F, B, E, E♭, D). All of these notes are present in measure 2 (fig. 45) of “The Crickets sang.” The downward chromatic gesture, which was also introduced in the first song, is the basis for her sound-world here, since it is extremely appropriate for the motion of wailing. Hall anchors these downward movements by doubling the soprano’s starting note with a note in the chord of the accompaniment (fig. 45). This note is usually the top note of the chord, allowing the vocal line to fall from that point, thus mimicking the initial loudness of a wail followed by a tapering of sound. This adds strength both visually and audibly to the action of wailing.

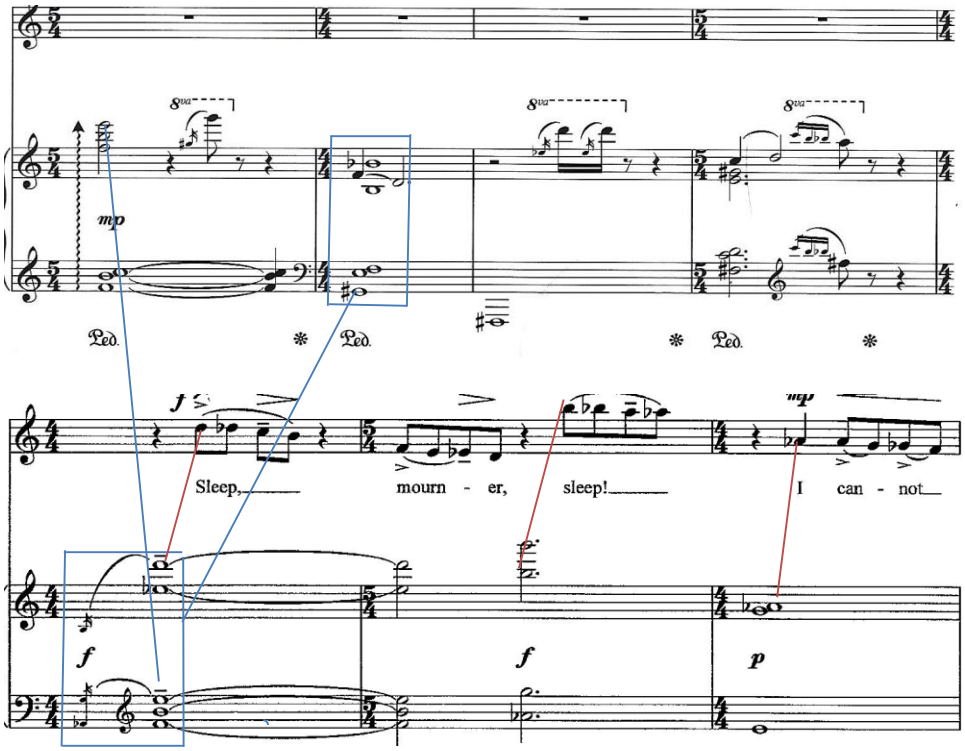

Figure 45. “The Crickets sang,” mm. 1-4 and “Sleep, mourner, sleep!” mm. 1-3.

The music in “Sleep, mourner, sleep!” is a depiction of human emotion and is the only piece in the cycle to utilize the music in this way. The music of the other songs either describes characters or helps to interpret an overall sense of the poetry, making the music a partner with the poetry. The music of this song is not a partner, it is the poetry. It invites the listener to experience the emotion with the singer by embodying the human movements associated with wailing in grief. It is truly effective!

CHAPTER 7

A SPIDER SEWED AT NIGHT

A Spider sewed at Night
Without a Light
Upon an Arc of White.

If Ruff it was of Dame
Or Shroud of Gnome
Himself himself inform.

Of Immortality
His Strategy
Was Physiognomy.

This amusing poem by Emily Dickinson brings us back to the light-heartedness with which we began. Actually, the comparisons only begin here. Hall takes us back to the beginning by using gestures and note combinations that describe the movements of the spider, just as she did for the cricket. In this piece, since the poetry is not as expansive and only focuses on the spider, Hall's music seems to mimic and describe instead of interpreting meaning or setting the mood and tone. This is not to imply that the poem does not have deeper meaning. On the contrary, some scholars see the poem as a description of the Creation, while others take it at face value—another nature poem by Dickinson that happens to focus on an insect, in this case, a spider.

Musical Analysis

Common musical devices connect this piece to the previous songs. The interval framework is the same—tritone, perfect fourth, leap of a seventh, and the augmented sound. Hall uses these intervals in new ways to present the sound world of the piece in the first few measures. In a consecutive series of tritone combinations, she describes the crawling of the arachnid by using one note for each leg movement (fig. 46). It can be noticed in the

accompaniment that rests in measures 1-6 are sparse, not wanting to stop the movement of the creature. The rests mimic the actions of a spider: crawl, pause for a split second, and then continue. The vocal line joins the accompaniment's mimicking movements with the downward glissando in measure 7 on the word "Arc" (fig. 47). The movement mimics the spider gliding downward on her small thread of web. Her movements become more involved as she becomes more active creating her web. In measures 8-14 (fig. 47), Hall does away with the single-note "crawling" by adding slurs, hops, and glissandos to describe her frantic sewing and jumping from strand to strand. Rests play an important part in portraying this picture by not only separating the movements, but by adding intensity and motion. This is created by the number of rests, some of which depict her attention to different parts of the web, as she darts here and there, sewing, moving and sewing again. Other rests highlight flying through the air as the spider creates another anchor line.

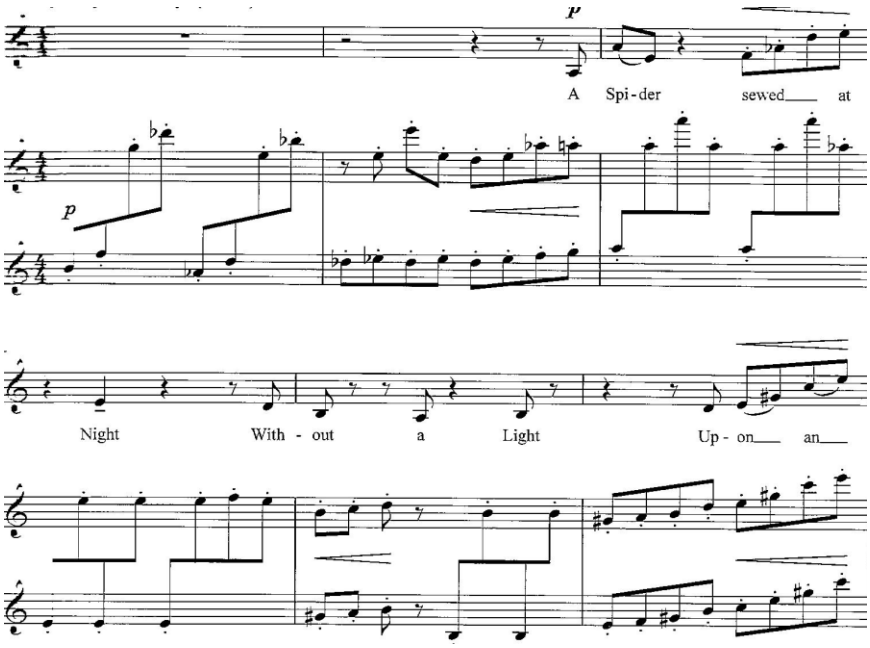

Figure 46. Juliana Hall, *Night Dances*, "A Spider sewed at Night," mm. 1-6. Juliana Hall Music, 1987, 16-17. Poetry by Emily Dickinson.

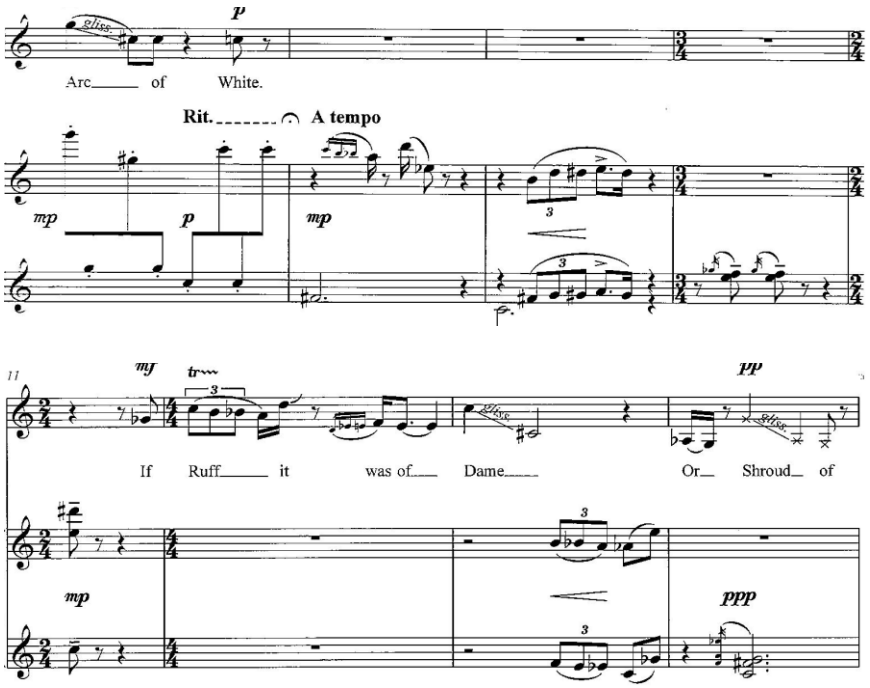

Figure 47. "A Spider sewed at Night," mm. 7-14.

A very interesting aspect of this piece is how Hall revisits notes and figures from "The Crickets Sang." These moments remind us of the cricket, but more importantly they firmly define Hall's "insect" sound. She creates three leitmotivs describing these animals, and they act in conjunction with one another to create the sound world of the insects. These are the downward chromatic figure, the seventh leap, and a tone cluster. In measures 4, 17, and 23 of "The Crickets Sang," a downward chromatic figure on C, B, B♭, and A, is heard, and in measure 4 (fig. 48a), she adds an F# in the left hand. The same notes are repeated for the downward figure in measure 8 (fig. 47b) of "A Spider sewed at Night," and again in measure 12 (fig. 48c), omitting the F#. The figure reappears in measure 13 (fig. 48c), but the pitches are different.

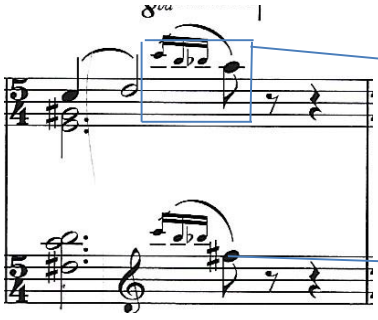

Figure 48a. "The Crickets Sang," m. 4.

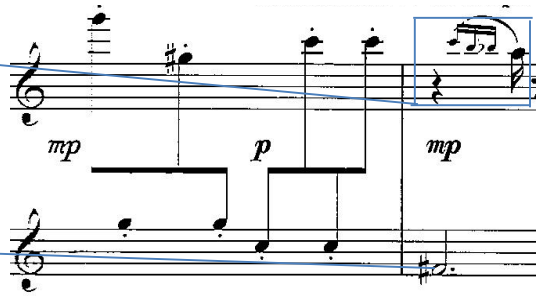

Figure 48b. "A Spider sewed at Night," mm. 7-8.

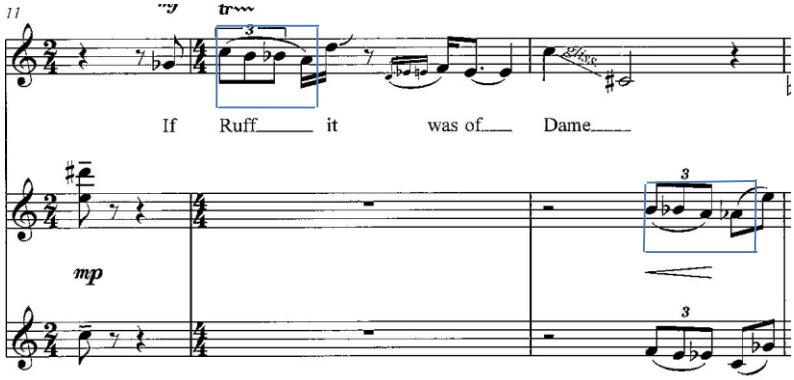

Figure 48c. "A Spider sewed at Night," mm. 11-13.

The leap of a seventh is a very important gesture in both pieces because it mimics the insect's movement. While there are a couple of downward leaps in "The Crickets Sang," most of the leaps are in an upward motion (fig. 49a), depicting the jump of the cricket. In "A Spider sewed at Night," all of the leaps are downward (fig. 49b), and in measures 13-14, they are heard in the vocal line as downward glissandos instead of the normal quick slur downward (fig. 50). This movement is indicative of the spider's longer descent to a waiting thread of web. Along with the grace-note leaps and glissandos, tone clusters also indicate movement. In "The Crickets sang" (fig. 51a), Hall uses a quarter note, a half note, and another quarter note followed by the leap of a seventh to demonstrate four hops: the first made quickly; then resting for a longer duration on the second; moving on to the third; then hurriedly launching itself off a blade of grass. The second example from "The Crickets sang" in measures 41-42 (fig. 51a) shows the

exact same pattern, but the leap is ascending. The rhythms of the tone cluster in "A Spider sewed at Night" (fig. 51b) are quicker and are preceded by an upper grace note. This shows that the animal is smaller and lighter than the cricket, and also makes quicker, smaller, and more compact movements. Hall also chooses repetitive notes to solidify the relation: E and F are seen in both examples (in red).

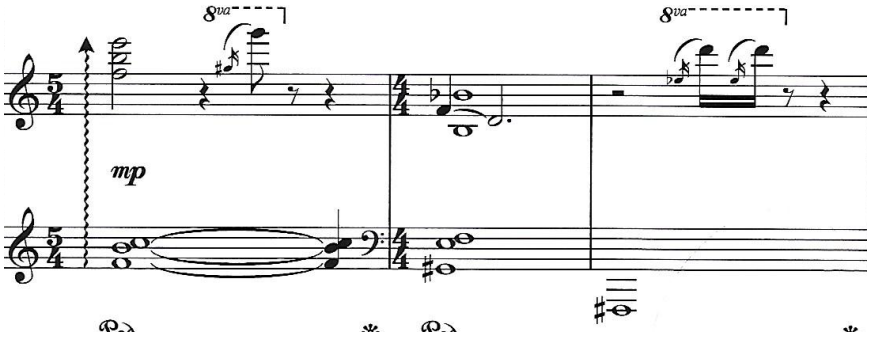

Figure 49a. "The Crickets Sang," mm. 1-3.

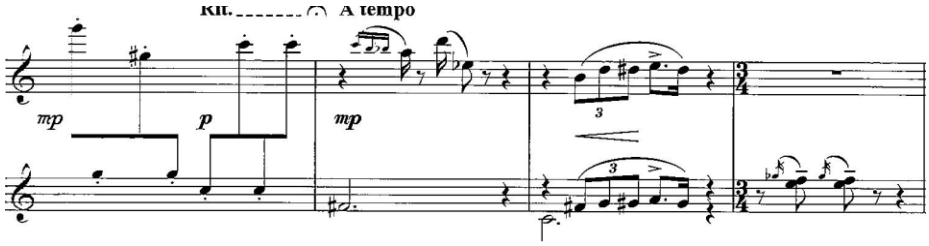

Figure 49b. "A Spider sewed at Night," mm. 7-10.

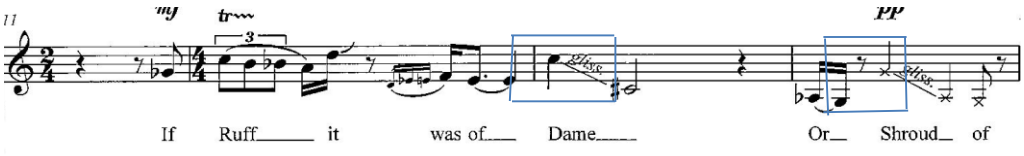

Figure 50. "A Spider sewed at Night," mm. 11-14.

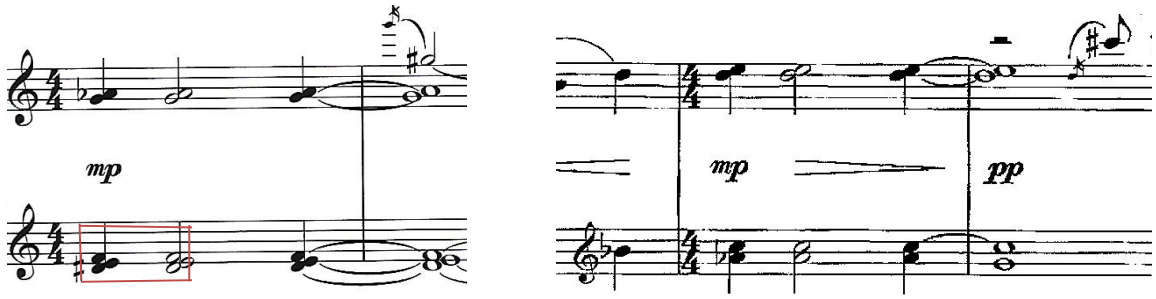

Figure 51a. “The Crickets Sang,” mm. 5-6 and 41-42.

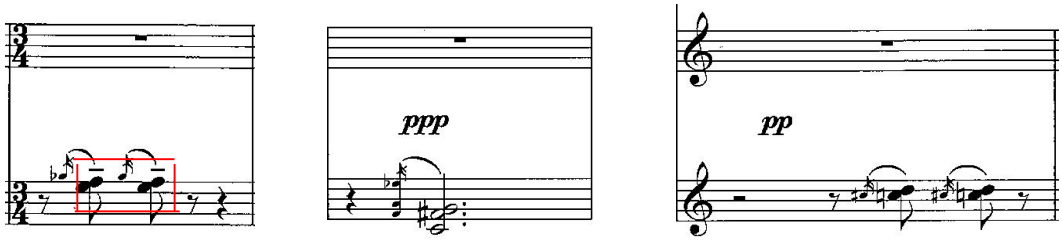

Figure 51b. “A Spider sewed at Night," mm. 10, 14, and 15.

In both of these pieces, Hall has done an excellent job of interpreting the poetry by representing the creatures realistically through her use of musical elements. “A Spider sewed at Night,” also offers comic relief in the midst of very serious texts and music. This is a testament to Hall’s thoughtful consideration of taking her listener on a true emotional journey.

CHAPTER 8

SONNET

I am in need of music that would flow
Over my fretful, feeling finger-tips,
Over my bitter-tainted, trembling lips,
With melody, deep, clear, and liquid-slow.
Oh, for the healing swaying, old and low,
Of some song sung to rest the tired dead,
A song to fall like water on my head,
And over quivering limbs, dream flushed to glow!

There is a magic made by melody:
A spell of rest, and quiet breath, and cool
Heart, that sinks through fading colors deep
To the subaqueous stillness of the sea,
And floats forever in a moon-green pool,
Held in the arms of rhythm and of sleep.

Elizabeth Bishop

This poem is by American poet Elizabeth Bishop (1911-1979). Bishop, recognized as one of America's greatest poets, received the Pulitzer Prize in poetry in 1950 and served as the national Poet Laureate in 1949-1950. Her poetry has been described as "more wryly radiant, more touching, more unaffectedly intelligent than any written in our lifetime."[1] This poem was written in 1928 when Bishop was just seventeen and seems an ointment for her wounded life. Her father passed away when she was just eight months old and her mother, not being able to handle the tragedy, soon lost her hold on reality and spent the rest of her life in an asylum. Bishop found herself tossed from her maternal grandparents to her paternal grandparents and then, finally, to her father's sister. It was this aunt who introduced her to classic literature.[2]

[1] Elizabeth Bishop, *Elizabeth Bishop Poems, Prose, and Letters*, ed. Robert Giroux and Lloyd Schwartz (New York: The Library of America, 2008). This quotation is taken from the book's sleeve and attributed to James Merrill.

[2] Cheryl Walker, *God and Elizabeth Bishop: Meditations on Religion and Poetry* (New York: Palgrave Macmillan, 2005), 4-8.

By now, we have become accustomed to the sounds of this work; the tritone, the perfect fourth, the four-note downward chromatic figure, the interval of a seventh, and the augmented sound. We are aware of certain intervals and rhythms used for bringing characters to life, chords and sounds to represent certain emotions, and Hall's use of word painting and Sprechstimme. We are also familiar with her use of accidentals such as C# and G# to act as leading tones to C. All of these elements tie one piece to the next, and create cohesiveness to the work as a whole. This song is certainly no different than the rest, and it actually solidifies another "sound" in the cycle – the ocean.

Musical Analysis

Hall begins this piece with the solo voice, unaccompanied for the entire first page. The four-note downward chromatic passage is the vehicle for the poetry (fig. 52). Also present on page one are the tritone, seventh leap, and accidentals from previous songs. The most important accidental is A♭/G#, since it is a suspension resolving to G, the fifth in the key of C. As in previous songs, C is visited several times. The first example in "Sonnet" is on the first chord of page 2, when the accompaniment joins the voice with a G major chord, then moves to C in measure 12 (fig. 53a). C is visited at least five times on the second page, most notably in measures 15-16 (fig. 53b). C is solidified in the last measure of the piece by an oscillation between C and C augmented, with the A♭ acting as a suspension to G (fig. 53c). The suspension that resolves to C is an important tool in this piece. Our first example is in measure 11 (fig. 53a in red) where F moves to E and D♭ moves to C. The G is already present. Hall uses these resolutions in measure 13, 14, 17, 19, 22, 24, 31, 36, and 39 (figs. 54a, b, c, and d).

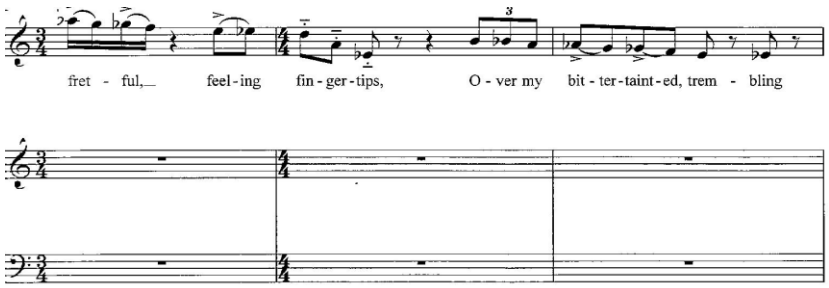

Figure 52. Juliana Hall, *Night Dances*, "Sonnet," mm. 3-5. Juliana Hall Music, 1987, 18-19. Poetry by Elizabeth Bishop.

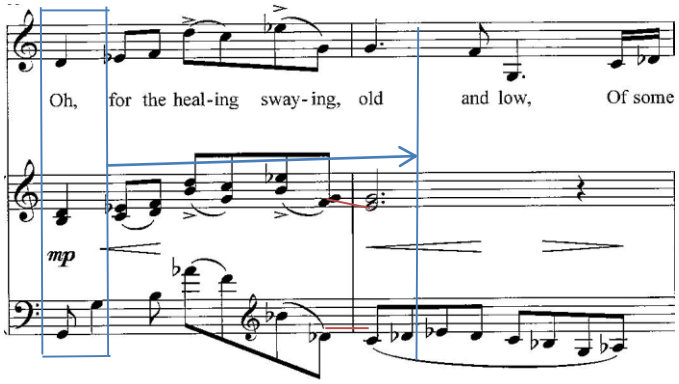

Figure 53a. "Sonnet," mm. 11-12.

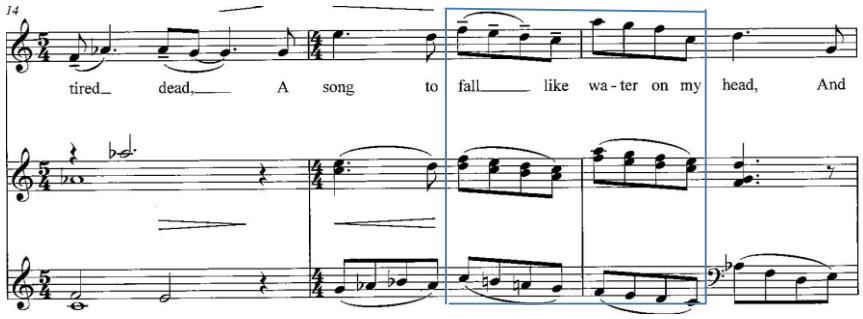

Figure 53b. "Sonnet," mm. 14-16.

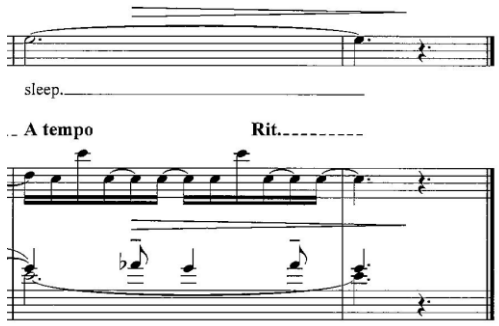

Figure 53c. “Sonnet,” mm. 39-40.

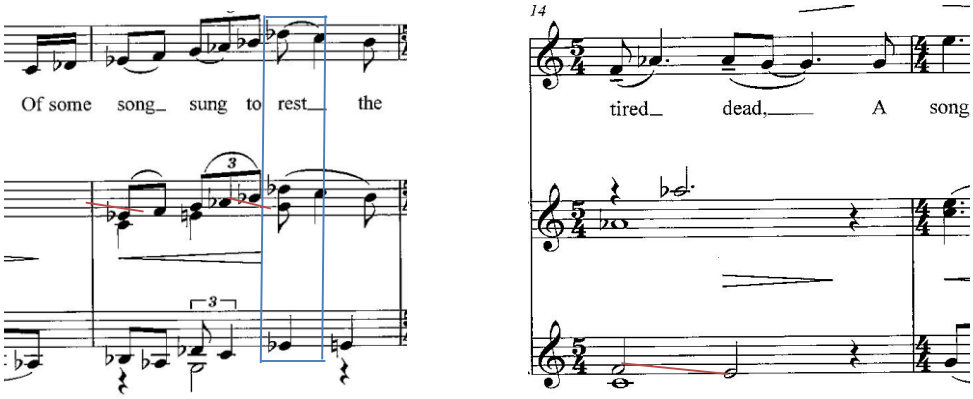

Figure 54a. “Sonnet,” mm. 13 and 14.

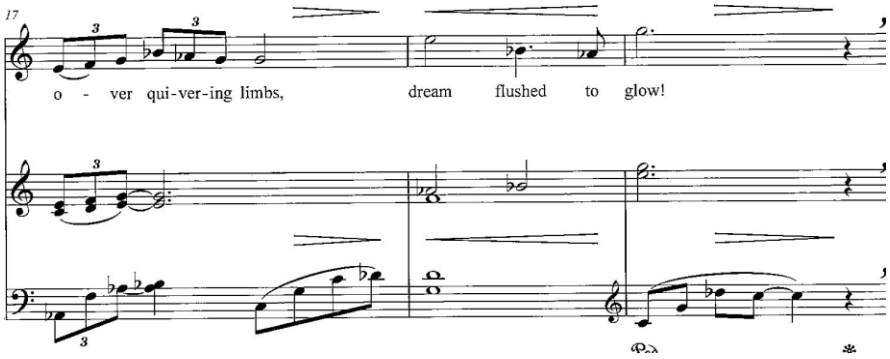

Figure 54b. “Sonnet,” mm. 17-19.

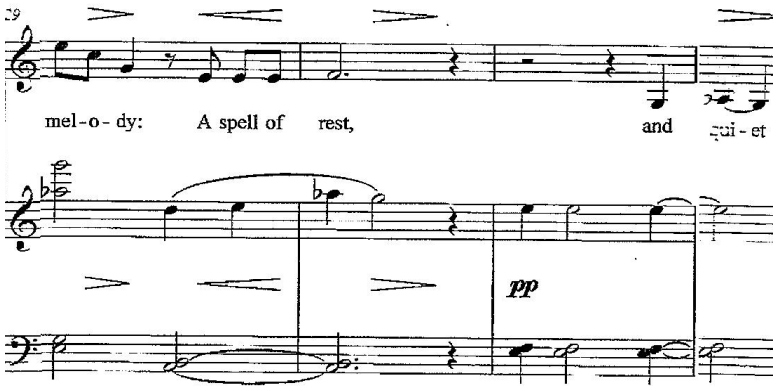

Figure 54c. “Sonnet,” mm. 20-24.

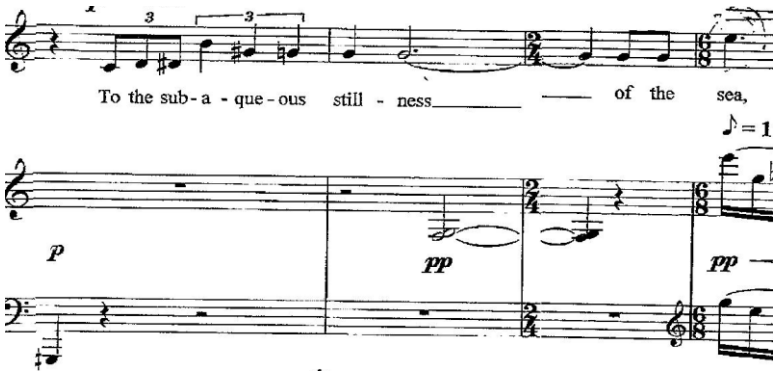

Figure 54d. “Sonnet,” mm. 31-34.

Another interesting use of accidentals is the repeated presence of what appears to be the key of A♭ major or C Phrygian. The four flats that signify these tonal centers are woven throughout this piece and the cycle in general. Hall’s use of these four flats more readily explains previously discussed suspensions and leading tones that resolve to members of the C major chord, rather than A♭. The D♭ and A♭ resolve in a Phrygian orientation by half-step down and the E♭ resolves “normally” up a half step to E. The B♭ seems out of place because it is not present in C major. However, it is present as the seventh scale degree in C natural minor, and the seventh scale degree in C Phrygian. Many times these flats are part of a tritone, and allow Hall to go in many different directions, and also explains the presence of both the octatonic, and whole-tone scale. In “Sonnet,” these scales are again fragmented. In measure 11 (fig. 55a), a partial

octatonic scale is present in the intervals B, C, D, E♭, and F, and again in measure 20 (fig. 55b) D, E F, G, and A♭. In measures 17-19 (fig. 55c), there are both partial whole-tone and octatonic scales. The whole-tone scale is present in intervals between A♭, B♭, C, D and E, and the octatonic scale is present in the intervals E, F, G, A♭ and B♭. Although these accidentals are never used to firmly place these songs in a given key, they are used as a tool for Hall to explore tonality without actually being functional. The only "key" that is obvious is C, and all of the accidentals lead to this end in some way or another.

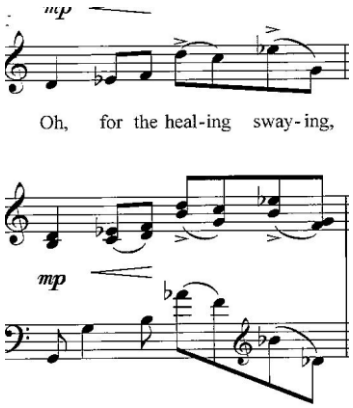

Figure 55a. "Sonnet," m 11.

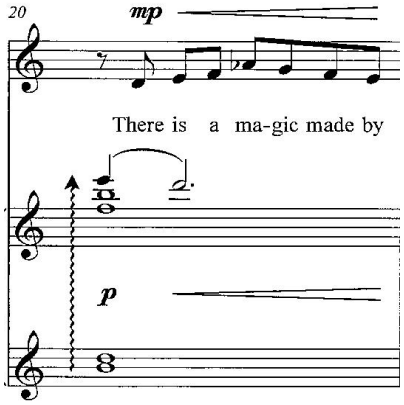

Figure 55b. "Sonnet," m. 20.

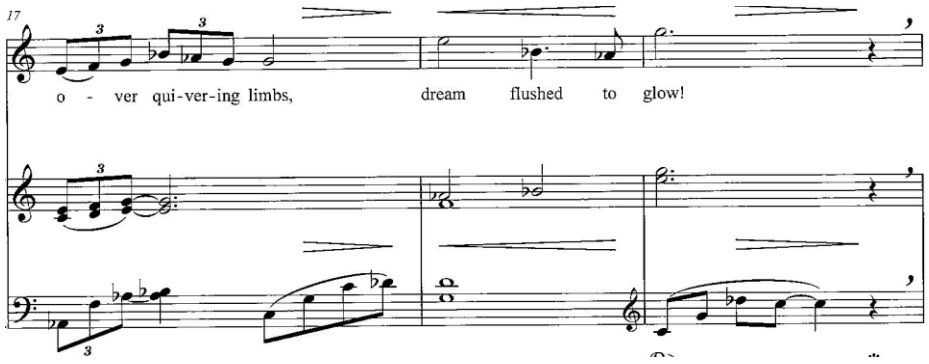

Figure 55c. "Sonnet," mm. 17-19.

Again, we see Hall's close examination of text in her use of word painting and her musical representation of a feeling or object. In measures 11-12 (fig. 56a), a downward motion is

used for the word “swaying,” which is emphasized by a slur mark, and the words “and low.” In measures 15-16 (fig. 56b), she uses descending notes falling from F and then A to represent water falling on the head. In measure 22 (fig. 57), she again uses rhythm to word paint on the words “A spell of rest.” Here, it is eighth notes giving way to a dotted half note to indicate “rest.” In measures 28 and 29 (fig. 58), descending glissandos for the words “sinks,” “fading,” and “deep” create word painting.

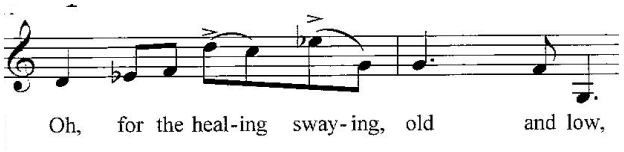

Figure 56a. “Sonnet,” mm. 11-12.

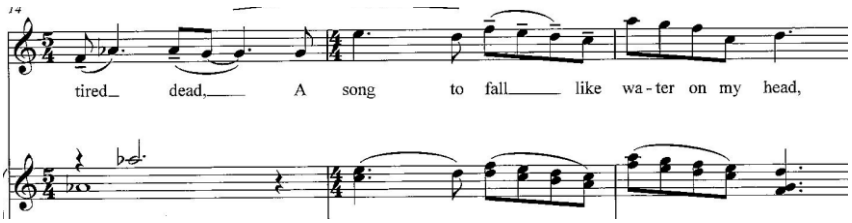

Figure 56b. “Sonnet,” mm. 14-16.

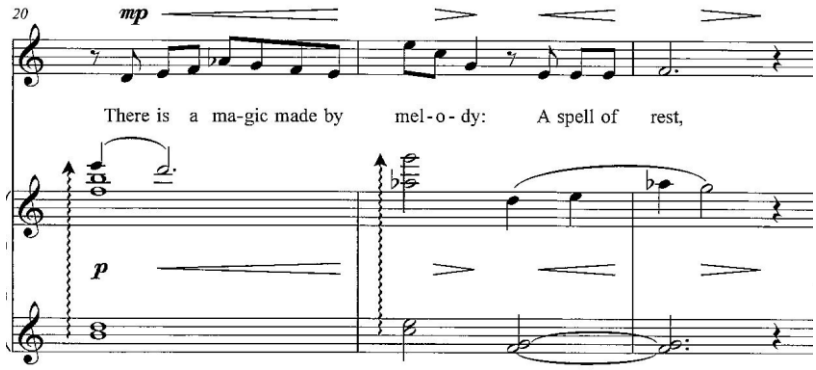

Figure 57. “Sonnet,” mm. 20-22.

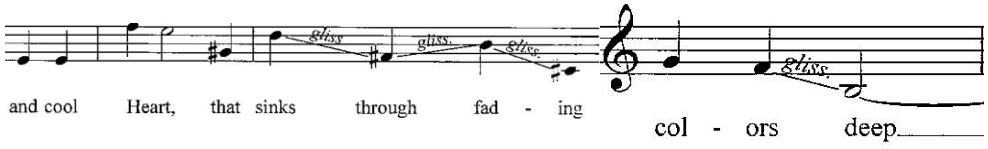

Figure 58. “Sonnet,” mm. 26-29.

The most significant example in "Sonnet" begins in measure 34 (fig. 59a) when the meter changes to 6/8 on the word "sea." This measure marks a completely new texture in the accompaniment and is very reminescent of "Song" (fig. 59b). In both pieces, Hall captures the rolling of the waves through her use of movement. She even demonstrates a wave that is at its peak being influenced by a smaller wave, thus creating an even bigger peak and then receding (fig. 59b in red). This use of texture and movement results in Hall's ocean sound, and is a wonderful example of word painting on a large scale.

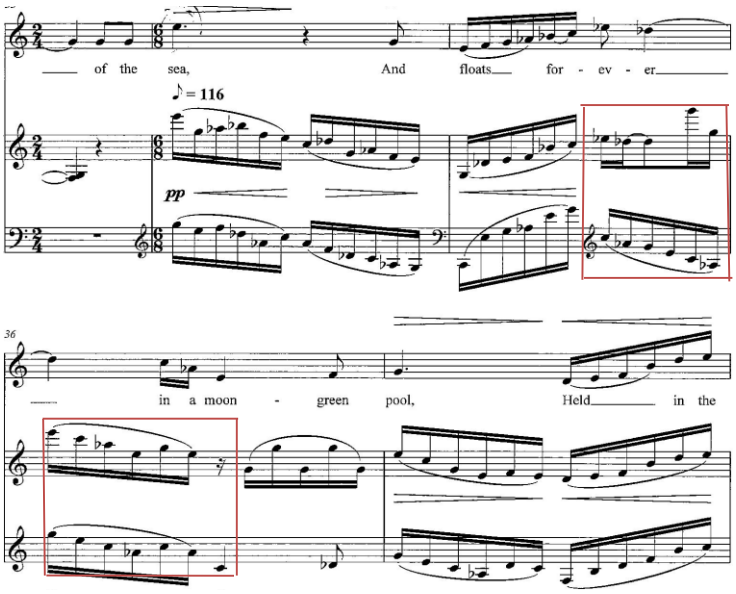

Figure 59a. "Sonnet," mm. 33-37.

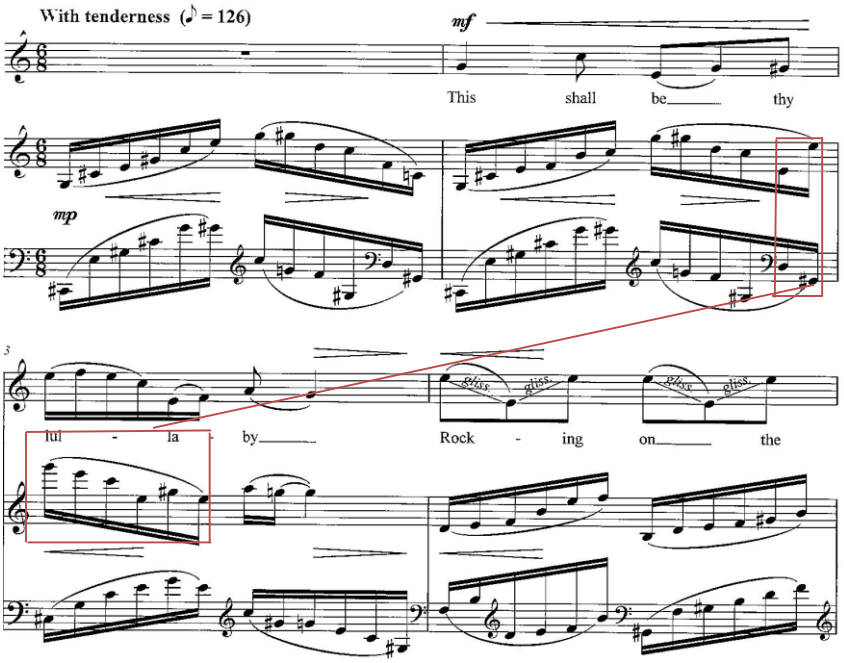

Figure 59b.“Song,” mm. 1-4.

Another similarity found in these pieces is contained in the last measure of both. Here, Hall has used the exact same notes (C, E G, G#/A♭), with almost the same pattern in both hands. The right hand’s dense texture moves in octaves while the left hand holds just a couple of notes. The difference is where Hall chooses to use the G#/A♭ against the G. In “Song,” it is in the right hand where she adds the E to almost create a melody, and in “Sonnet” she uses it in the left hand. “Song” never fully resolves to C because she keeps both the G and G#, but “Sonnet” ends on C major.

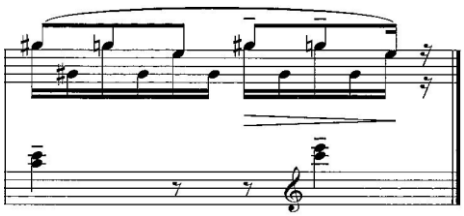

Figure 60a. “Song,” m. 35.

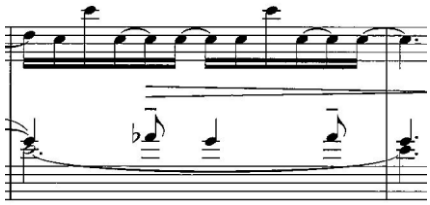

Figure 60b. “Sonnet,” mm. 39-40.

CHAPTER 9

COMPOSING *NIGHT DANCES* AND OTHER SONG CYCLES

Hall's *Night Dances* in the Context of the Song Cycle

Juliana Hall chooses the song cycle as the main vehicle for her composition talents. She has written over forty, with subjects based on poetry from different authors focusing on a common topic, or to poetry penned by a single author. *Night Dances* sets poetry by different authors focusing on the many facets of the night, and the sounds and atmosphere Hall creates reflect the musical history of the song cycle. She uses word painting in the melodic line and accompaniment, leitmotiv (Richard Wagner), Sprechstimme (Schoenberg), and different harmonic techniques, both tonal and non-tonal, to create her musical language. Of particular interest is her use of the pentatonic and whole-tone scales, bringing to mind Mahler's *Das Lied von der Erde* (1909). Also present in Mahler's song "Von der Schönheit" from *Das Lied von der Erde*, are dissonant non-chord tones such as D♭, F#, and G# used within the partial pentatonic and whole-tone scales to blur the tonal use of C (fig. 61).[1] There are no given key signatures in *Night Dances* and the music is atonal, but Hall alludes to C throughout the cycle by using the same scales and incidentals. Although Hall does not use the octatonic scale in the same manner as she does the whole-tone or pentatonic scales, she does visit the scale a few times in *Night Dances*. Present in the whole-tone and the octatonic scale is the tritone. It is prominent in early twentieth-century music, and Hall draws heavily upon the mystical sound to create her vision of night.[2]

[1] Tunbridge, *The Song Cycle*, 78.

[2] "Tritone," *The Oxford Companion to Music*, 820.

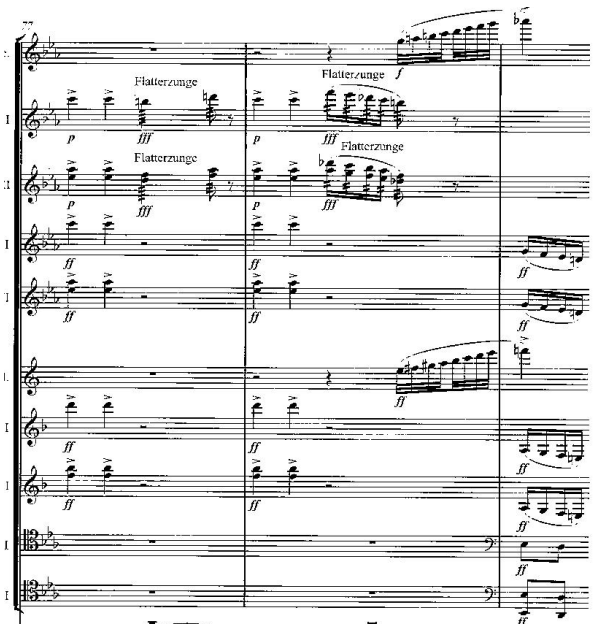

Figure 61. Gustav Mahler, *Das Lied von der Erde*, no. 4, "Von der Schönheit," mm. 77-79. Mineola, NY: Dover Publications, 1988, 73.

Hall's compositional style is definitely a product of rich heritage reflecting all the song cycle has to offer, and *Night Dances* is a fitting addition to the genre. Hall has chosen to take the best from each era of the form. Her choice of poetry is akin to the choices nineteenth-century composers would have made, in that the poems deal with nature and emotion. She shies away from the precedents of the mid-twentieth century when, after World War II, composers of song cycles seemed to choose topics dealing with history: musical, political, and personal.[3] Hall has also chosen to compose *Night Dances* more in line with the nineteenth-century model. The piano partners with the voice in telling the story of the poetry, and harmonic construction does not rely heavily on the early to mid-twentieth century's exploration of new sounds. She dismisses the extremes of this experimentation, yet includes Sprechstimme and atonality. It is this attention to the past and inclusion of the present that makes Hall's music so delightfully "new." Composers like Hall are keeping the song cycle alive and along with it, classical song and music. She is a

[3] Tunbridge, *The Song Cycle*, 153.

part of the new era of composers: composers forging a new way to be heard in the evolving world of classical music.

Women and Composition

It is no secret that there are fewer female composers throughout history than male composers. The reason has to do with gender roles and traditional perception of a woman's "place" in society. Their contributions, not only to music, have impacted the arts in a variety of ways and represent some of the most inspiring examples of art throughout history. Before the twentieth century, women's compositional efforts were usually relegated to solo or small ensemble works, mostly because of the traditional perception of gender roles. There was also the thought that women were inferior to men in many ways, and compositions by women were not of a high quality and thus were not worthy of a place in the history books.[4]

Women today have greater opportunities, and equality between the sexes has improved. However, the number of women composing classical music remains a fraction of the number of men, in spite of festivals and workshops formed specifically to support women composers. This could be attributed to the fact that classical music is not as prominent as it once was and most school-aged children are not taught music in school anymore. Children can usually tell you who Justin Bieber and Taylor Swift are, but rarely do they know anything about classical composers. Juliana Hall comments on this subject:

> I grew up in the 1960s, 1970s, and 1980s, a period during which many more women were becoming composers. Despite this, I was able to earn two music degrees from college and graduate school without studying virtually any music by composers who were women. Classes taught all the expected music by all the expected composers...white, male, and of European heritage. Much of it was beautiful and excellent music, just not by composers who were women.[5]

[4] "Women in Music," Oxford Music Online, accessed May 12, 2016, http://oxfordmusiconline.com/public/page/Women_in_music.

[5] Juliana Hall, e-mail message to author, December 10, 2015.

In 2015, the Society of Composers and Lyricists has 1,230 members with roughly 158 of them being women composers.[6] The National Association of Composers USA has 25 women out of 106 total composers on their roster.[7] Universities also see fewer females. Louisiana State University averages about 25 composition students with anywhere from 2 to 5 of those being female.[8] A university in Tennessee (anonymous) averages around 17 composition majors with an average of 5 being females. The applicant pool reflects these numbers with females averaging from 15% - 25% of the total applicant pool.[9] It stands to reason fewer women composers are being published than men. The fact is that very few publishing companies devote their roster to new talent and the majority of major companies do not accept unsolicited applications, making it very difficult for any new composer. Composers are approached only after they have produced enough material to have a catalog of music. Add to this the fact that classical music is not as marketable as its popular music counterparts, the opportunities for a new composer to have his/her music published becomes very slim indeed. It is difficult to tell if gender has any role in whether a woman's composition is published. Juliana Hall, who now self-publishes, was asked if she felt her gender had any role in her difficulties in being published. Her answer is as follows:

> It is difficult to tell whether gender has had anything to do with my experience with publishers, so I am not aware that gender has played either a positive or a negative role in the publishing aspect of my career. I do feel that publishers have probably given my scores fair consideration, but art song is a tiny niche interest area within the already tiny world of classical music, which means, to begin with, there exists a relatively very

---

[6] "Member Directory," Society of Composers and Lyricists, accessed January 13, 2016, http://www.thescl.com/memberdirectory.

[7] "Member Information," National Association of Composers/USA, accessed January 10, 2016, http://nacusa.us/.

[8] Dinos Constantinides, e-mail message to author, December 16, 2015. Dr. Constantinides is head of Composition/Theory at Louisiana State University.

[9] These numbers were compiled using information given by Louisiana State University and an anonymous university.

> limited number of potential customers. Several publishers mentioned that they believed my songs to be of very high quality, but stated that they were not sure how they would be able to market my songs.[10]

When asked about how Hall's publication in 1995 of *Syllables of Velvet, Sentences of Plush* came about, a representative of Boosey & Hawkes speculated that they must have published her song based on the fact that she was a student of Dominick Argento.[11] Of course, this does not prove that there was bias based on gender, but probably reflects the advantage of having some sort of connection to an established composer. Ms. Hall feels her gender has given her opportunities that she might not have had if she had been male. She states:

> Now, regarding "positive" discrimination, there have been quite a few performers who have sought out songs by women composers. It is possible, of course, these performers may have chosen to perform my songs anyway, but being a woman provided an "open door" to being considered by these particular performers. Likewise, there have been festivals of women's music and recordings of women's music, presentations about my music (because I'm a woman) and articles about my music (because I'm a woman), all of which would not have been possible had I been a male composer.[12]

With the climate as it is today in the classical music world, it seems nearly impossible for a composer of any gender to have his or her music published by a traditional publishing company. This is why self-publishing and websites such as YouTube and SoundCloud have become popular. In other words, the way music is distributed is changing. SoundCloud is a global online audio distribution platform with nearly 175 million monthly visitors and about twelve hours of audio uploaded every minute.[13] YouTube is a global online video distribution site with more than 800 million viewers a month and three hundred hours of new videos

---

[10] Ibid.

[11] E-mail message to author, November 17, 2015.

[12] Ibid.

[13] "SoundCloud," DMR Directory of Social Network, App and Digital Stats, accessed May 5, 2016, https://expandedramblings.com.

uploaded every minute.[14] With this many visitors, the chance of being heard multiplies greatly, but this only works if your site is visited, so good-old-fashioned hard work and self-promotion become keys for these tools to be successful. Hall shares great advice about just this thing. She says:

> My teachers gave me some additional advice: "Send copies of your music to performers you know in the hope that they will do them rather than going directly to publishers." I took my teachers' advice. Even though only a single work had been published by a traditional publishing company as of four years ago, more than 100 singers and instrumentalists had already performed my music in twenty-five countries on six continents just because one performer shared my music with another performer, who in turn shared it with another performer, who in turn.....well, you get the picture, round and round it went. This convinced me that I should heed their advice and continue to go straight to the performers.[15]

After her success with performers, and after years of submitting her work to publishers and turned away, Hall then made the decision to self-publish. With the help of her computer-savvy and artistically talented husband, she has been successfully publishing her music for two years now. She describes her success:

> My music is now sold through a dozen or so distributors, large and small, general and niche, online and brick-and-mortar. I receive orders almost weekly, and in my first year as a "self-publisher" I have made twenty times as much in sales as I've made in royalties from Boosey & Hawkes in the nineteen years since *Syllables of Velvet, Sentences of Plush* was published. In just eighteen months I have been able to distribute hundreds of scores of my beautifully printed music directly to musicians who seem to be glad to receive them. For me, that's a lot of musicians who, in the past, would probably never have come to know me or my music.[16]

Hall gives great advice about the process, like being sure to register as a publishing member with ASCAP in order to collect both composer and publisher royalties and where to go

---

[14] "YouTube," *Wikipedia*, accessed December 30, 2015, https://en.wikipedia.org/wiki/YouTube, last updated December 27, 2015.

[15] Juliana Hall, "My Journey from Composer to Publisher," *Journal of the International Alliance for Women in Music* 21, no. 1 (2015): 23-27.

[16] Ibid.

to register new compositions with the U.S. International Standard Music Number agency.[17] She was asked to share advice for young composers both male and female. She says:

> (1) remember always! – that whatever music you write will occupy a place (hopefully) somewhere "out there" in the greater world; this means that you are providing a "service" and you have a duty to create something that will reach another human being. Your job is not self-glorification or self-gratification.....your job is to give, to give something of value that will touch, move, heal, soothe, inspire, or otherwise affect another human being's life in a meaningful way FOR THEM.
>
> (2) never plan to rely on your music to provide you a living–it may, and if it does, that is great!.....but you will most probably be making much of your income from teaching, writing articles or books, playing concerts, administering arts-related organizations, and, yes, working at a "day job." In the United States classical music is no longer the great musical unifying factor it was in the days of the early and mid-20th century, during which time orchestral and opera performances routinely sold out, and people actually DID listen to it on radio. The U.S. is a "market-driven" economy and, thus, what we term "art" or "art music" provides meager returns for a very great investment of time, effort, and tuition; this is an unfortunate truth, but a truth that must be acknowledged. Once you come to terms with it, you are then free to enjoy it for its inherent artistic qualities
>
> (3) play at least one instrument (believe it or not, I've actually heard of "composers" who don't play anything but who "later" became interested in music)–playing an instrument and/or singing teaches you what it is like to study and pursue musical performance, which hopefully leads to my next recommendation...
>
> (4) perform music, as a soloist, as a recital partner, as an orchestral player, as an opera singer.....whatever is possible, whenever is possible - do it, because you learn a LOT from working with other musicians (especially those of very high quality)
>
> (5) to share your music, pursue performers–they are the ones who will show you what you have written (the good, the bad, and the ugly)...that's where you learn, and that is also where you gain your reputation for it. Performers sharing their own musical interests most effectively moves your music along from one performer to another, and hopefully to another and another. Publishers' choices are driven not so much by art

[17] Ibid. This article contains step-by-step instructions on how to self-publish and is a wonderful tool for young composers.

> as by business, and the same is true for presenters.....what you want is to reach for those persons who can help you ARTISTICALLY
>
> (6) learn the history and traditions of the classical music world; many, many young performers today, who want to "re-imagine" opera or "re-construct" the sonata, don't make the effort to listen widely, to study widely, even to actually attend concerts of Beethoven symphonies, Mozart operas, Schumann piano music, Bach cantatas, etc.; these young musicians want to incorporate pop, funk, world music, heavy metal, and other genres of music in a mixture of analog and digitized sounds in order to create something new, but their music is often without much of the technical rigor of the aforementioned composers and, due to structural weakness, will not last the test of time...if you want to create a completely new "type" of music, that may work.....but if you wish to add your own voice to the world of classical music, it will not.....know where you come from, artistically speaking.[18]
>
> She was asked to give advice for young female composers.
>
> As far as suggestions for composers who are specifically women, I think the only thing I could say is to act, work, and achieve as if you are not a woman.....as if you are a man, in other words. Only by working and behaving professionally, and expecting ALL musicians to see you AS A PERSON apart from gender, will your work be regarded solely on its merits.....and that is the goal, professionally speaking, for any composer.[19]

Juliana Hall will most definitely be added to the history books as a very fine song composer, right along with Schubert, Wolf, Schoenberg, and her mentor Dominick Argento. She represents diligence of study to the historical applications of traditional song and song cycle by incorporating every aspect of her predecessor's innovations. She also represents the future—a future bright with new sounds and experiences, and the future looks very bright indeed.

[18] Juliana Hall, e-mail message to author, December 10, 2015.

[19] Ibid.

BIBLIOGRAPHY

Beissel, Michelle Patricia, "Dungeons and Dreams: The Children and Nightmares of Emily and Anne Brontë's Gondal Poetry." Master's thesis, University of Maine, 2001.

Bingham, Ruth O., "The Early Nineteenth Century Song Cycle." In *The Cambridge Companion to the Lied*, edited by James Parsons, 101-104. New York: Cambridge University Press, 2004.

Dyer, Richard. "West Sings American Songs with Clarity and Power." *Boston Globe*, May 5, 1992.

Fleming, Michael. "Soprano Dawn Upshaw Brings Talent, Intelligence to Recital." *Pioneer Press Dispatch*, April 10, 1989. Accessed July 23, 2014, http://www.julianahall.com.

Giroux, Robert, and Lloyd Schwartz, eds. *Elizabeth Bishop: Poems, Prose, and Letters*. New York: The Library of America, 2008.

Gray, James. *Edna St. Vincent Millay.* Minneapolis: University of Minnesota Press, 1967.

Greene, Phillip. Concert review. *New Haven Register,* April 9, 1985.

Gurko, Miriam. *Restless Spirit: The Life of Edna St. Vincent Millay.* Binghamton, NY: Vail-Ballou Press, 1962.

Hall, Juliana. "My Journey from Composer to Publisher." *Journal of the International Alliance for Women in Music* 21, no. 1 (2015): 23-27. Accessed November 10, 2015, www.julianahall.com.

JulianaHall.com. Accessed July 23, 2014, http://www.julianahall.com.

Marcus, Mordecai. "Cliffnotes on Emily Dickinson's Poems: Scene and Meaning." Accessed January 6, 2015, http://www.cliffnotes.com//literature/e/emily-dickinsons-poems/about-emily-dickinsons-poems>.

McLellan, Joseph. "Uplifting Upshaw: At Library of Congress, A Glorious Recital." *Washington Post*, December 12, 1988.

"Member Directory." Society of Composers and Lyricists. Accessed January 13, 2016, http://www.thescl.com/memberdirectory.

"Member Information." National Association of Composers/USA. Accessed January 10, 2016, http://nacusa.us/.

Poets.org. "Emily Dickinson." Accessed March 9, 2016, http://www.poets.org/poetsorg/poet/emily-dickinson.

Pronunciationtips.com. 2015. “Pronunciation Tips- A Guide to Better Speaking- Rhythm.” Last modified October 2014. Accessed June 2, 2015, http://www.pronunciationtips.com/rhythm.htm.

Pykett, Lynn. *Emily Brontë.* Savage, MD: Barnes & Noble Books, 1989.

Smith, Ann, ed. *The Art of Emily Brontë.* Great Britain: Vision/Barnes & Noble, 1980.

“SoundCloud.” DMR Directoy of Social Network, App and Digital Stats. Accessed May 5, 2016, https://expandedramblings.com.

Spanoudis, S. L. “Poems by Currer, Ellis and Acton Bell (Charlotte, Emily and Anne Brontë).” Poets’ Corner Scripting 2009. Accessed August 18, 2015, http://the otherpages.org/poems/.

Spark, Muriel, and Derek Stanford. *Emily Brontë: Her Life and Work.* New York: London House and Maxwell, 1960.

Tunbridge, Laura. *The Song Cycle*. New York: Cambridge University Press, 2004.

Walker, Cheryl. *God and Elizabeth Bishop: Meditations on Religion and Poetry.* New York: Palgrave Macmillan, 2005.

Wayan, Chris. “Some Things Are Dark.” World Dream Bank. Last modified April 2015. Accessed July 12, 2015. http://worlddreambank.org/2/2NEW.HTM.

APPENDIX A

Individual Songs or Song Cycles

Soprano

A NORTHEAST STORM
for Soprano and Piano
(on a letter by Emily Dickinson)

BELLS AND GRASS
5 songs for Soprano and Oboe
(on poems by Walter de la Mare)

1 - Echo
2 - Gone
3 - Why?
4 - Coals
5 - Rain

CHRISTMAS EVE
Setting for Soprano and Organ
(of the poem by Christina Rossetti)

HOW DO I LOVE THEE?
5 songs for Soprano and Piano
(on poems by Elizabeth Barrett Browning)

1 - Unlike are we, unlike, O princely Heart!
2 - How do I love thee? Let me count the ways.
3 - Pardon, oh, pardon, that my soul should make
4 - Say over again, and yet once over again
5 - I thank all who have loved me in their hearts

IN REVERENCE
5 songs for Soprano and Piano
(on poems by Emily Dickinson)

1 - It is an honorable Thought
2 - Lightly stepped a yellow star
3 - Prayer is the little implement
4 - Papa above!
5 - The grave my little cottage is

LOVESTARS
5 Songs for Soprano, Cello, and Piano
(on poems by e.e. cummings)

1 - love is the every only god
2 - if the Lovestar grows most big
3 - here's a little mouse
4 - home means that
5 - being to timelessness as it's to time,

NIGHT DANCES
6 songs for Soprano and Piano
(on poems by Elizabeth Bishop, Emily Brontë, Emily Dickinson, and Edna St. Vincent Millay)

1 - The Crickets sang *(Emily Dickinson)*
2 - Some Things Are Dark *(Edna St. Vincent Millay)*
3 - Song *(Emily Brontë)*
4 - Sleep, mourner, sleep! *(Emily Brontë)*
5 - A Spider sewed at Night *(Emily Dickinson)*
6 - Sonnet *(Elizabeth Bishop)*

PARADISE
7 songs for Soprano and Piano
(on poems by Emily Dickinson)

1 - I sing to use the Waiting
2 - I've heard an Organ talk, sometimes
3 - Why do they shut Me out of Heaven?
4 - At least - to pray - is left - is left
5 - Teach Him - When He makes the names
6 - What is - "Paradise"
7 - Tie the Strings to my Life, My Lord

PROPRIETY
5 songs for Soprano and Piano
(on poems by Marianne Moore)

1 - Mercifully
2 - Carnegie Hall: Rescued
3 - Dream
4 - Propriety
5 - Melchior Vulpius

SYLLABLES OF VELVET, SENTENCES OF PLUSH
7 songs for Soprano and Piano
(on letters of Emily Dickinson)

1 - To Eudocia C. Flynt
2 - To T.W. Higginson
3 - To Emily Fowler (Ford)
4 - To Samuel Bowles the younger
5 - To Eugenia Hall
6 - To Susan Gilbert (Dickinson)
7 - To Susan Gilbert (Dickinson*)*

THE BELLS
Setting for Soprano and Piano
(of the poem by Edgar Allan Poe)

The Bells

THE WALRUS AND THE CARPENTER
Setting for Soprano, Oboe, Clarinet, and Bassoon
(on a poem by Lewis Carroll)

UPON THIS SUMMER'S DAY
8 songs for Soprano and Piano
(on poems by Emily Dickinson)

1 - Whose are the little beds, I asked
2 - Bloom - is Result - to meet a Flower
3 - I tend my flowers for thee
4 - Perhaps you'd like to buy a flower,
5 - The Daisy follows soft the Sun
6 - God made a little Gentian
7 - Apparently with no surprise
8 - When Roses cease to bloom, Sir,

WEDDING SONGS
3 songs for Soprano and Piano
(on scriptural passages from the Bible)

1 - Arise, My Love
2 - Continue Ye In My Love
3 - Entreat Me Not To Leave Thee

Mezzo-Soprano

DREAMS IN WAR TIME
7 songs for Mezzo and Piano
(on poems by Amy Lowell)

1 - I wandered through a house of many rooms
2 - I dug a grave under an oak-tree
3 - I gambled with a silver money
4 - I painted the leaves of bushes red
5 - I followed a procession of singing girls
6 - I wished to post a letter
7 - I had made a kite

LETTERS FROM EDNA
8 songs for Mezzo and Piano
(on letters of Edna St. Vincent Millay)

1 - To Mr. Ficke and Mr. Bynner *(excerpt)*
2 - To Arthur Davison Ficke *(excerpt)*
3 - To Anne Gardner Lynch *(excerpt)*
4 - To Harriet Monroe
5 - To Norma Millay *(excerpt)*
6 - To Arthur Davison Ficke
7 - To Arthur Davison Ficke
8 - To Mother *(excerpts)*

LORELEI
Setting for Mezzo, Horn and Piano
(on a poem by Sylvia Plath)

ONE ART
4 songs for Mezzo and Cello
(on poems by Elizabeth Bishop)

1 - Imber Nocturnus
2 - A Word with You
3 - One Art
4 - The Wave

Counter Tenor

O MISTRESS MINE
12 songs for Countertenor and Piano
(on texts from plays by William Shakespeare)

1 - Lawn as white as driven snow
2 - O happy fair!
3 - If love make me forsworn
4 - Who is Silvia?
5 - O, mistress mine
6 - If music be the food of love
7 - Take, o take those lips away
8 - Tell me where is Fancy bred
9 - Come away, come away, death
10 - This is a very scurvy tune to sing
11 - Blow, blow, thou winter wind
12 - Fear no more the heat o' th' sun

PEACOCK PIE
20 songs for Tenor and Piano
(on poems by Walter de la Mare)

1 - The Horseman
2 - The Bandog
3 - The Sea Boy
4 - Jim Jay
5 - Cake and Sack
6 - The Huntsman
7 - Tired Tim
8 - The Dunce
9 - Poor Henry
10 - The Quartette
11 - Full Moon
12 - Summer Evening
13 - Five Eyes
14 - The Ruin
15 - All But Blind
16 - Will Ever?
17 - The Penny Owing
18 - The Horseman
19 - The Song of the Mad Prince
20 - The Song of 'Finis'

THE HOLY SONNETS OF JOHN DONNE
9 songs for Tenor and Piano
(on sonnets by John Donne)

1 - Oh my blacke Soule!
2 - Batter my heart
3 - O might those sighes and teares
4 - Oh, to vex me
5 - What if this present
6 - Since she whom I lov'd
7 - At the round earths imagin'd corners
8 - Thou hast made me
9 - Death be not proud

THE POET'S CALENDAR
12 songs for Tenor and Piano
(on poems by Henry Wadsworth Longfellow)

1 - January
2 - February
3 - March
4 - April
5 - May
6 - June
7 - July
8 - August
9 - September
10 - October
11 - November
12 - December

Baritone

DEATH'S ECHO
5 songs for Baritone and Piano
(on poems by W. H. Auden)

1 - As I Walked Out One Evening
2 - If I Could Tell You
3 - Death's Echo
4 - No Time
5 - Lullaby

JULIE-JANE
5 songs for Baritone and Piano
(on poems by Thomas Hardy)

1 - The Ballad Singer
2 - Julie Jane
3 - The Fiddler
4 - To Carrey Clavel
5 - Rose Ann

LOVE'S PILGRIMAGE
5 songs for Baritone and Piano
(on sonnets by William Shakespeare)

1 - Shall I compare thee to a summer's day?
2 - Why didst thou promise such a beauteous day
3 - Weary with toil, I haste me to my bed,
4 - When to the sessions of sweet silent thought
5 - Since brass, nor stone, nor earth, nor boundless sea,

WINTER WINDOWS
7 songs for Baritone and Piano
(on poems by Walter de la Mare, Henry Wadsworth Longfellow, Edna St. Vincent Millay, and Percy Bysshe Shelley)

1 - Winter Night *(Edna St. Vincent Millay)*
2 - The Snowflake *(Walter de la Mare)*
3 - A Song *(Percy Bysshe Shelley)*
4 - The Snow-Man *(Walter de la Mare)*
5 - Lully *(Walter de la Mare)*
6 - Winter Evening *(Walter de la Mare)*
7 - Woods in Winter *(Henry Wadsworth Longfellow)*

Bass

THE POETS
5 songs for Bass and Piano
(on poems by Henry Wadsworth Longfellow)

1 - The Poets
2 - Chaucer
3 - Shakespeare
4 - Milton
5 - Keats

APPENDIX B

Songs for Multiple Voices

FABLES FOR A PRINCE
6 songs for Soprano, Mezzo, Tenor, Baritone, and Piano
(on fables of La Fontaine, translated by Marianne Moore)

1 - To His Royal Highness the Dauphin
2 - The Fox and the Crow
3 - The Hen that Laid the Golden Eggs
4 - The Horse and the Ass
5 - The Physicians
6 - Epilogue

MUSIC LIKE A CURVE OF GOLD
2 songs for Soprano, Mezzo, and Piano
(on poems by Sara Teasdale)

1 - Barter
2 - A Prayer

ROOSTERS
Setting for Soprano, Mezzo, and Piano
(on the poem by Elizabeth Bishop)

SEEKER OF TRUTH
14 songs for Soprano, Mezzo, Tenor, Alto, and Baritone Saxophones (one player), Cellist, and Child Pianist
(on poems by e.e. cummings)

1 - everybody happy?
2 - plant Magic dust
3 - why
4 - everything exCept:
5 - n
6 - old age sticks
7 - seeker of truth
8 - what Got him was Noth
9 - a total stranger one black day
10 - you no
11 - who are you, little i
12 - jack's white horse (up)
13 - now is a ship
14 - If you can't eat you got to

APPENDIX C

Instrumental Works

Cello

CRUCIFIXUS
Piece for Cello and Piano
(based on the story of the Passion from the Gospels of Luke, Mark, and Matthew)

The Gospels of Luke, Mark, and Matthew from the Bible

DING DONG BELL
8 epitaphs for Cello Solo
(based on epitaphs by Walter de la Mare)

1 - Here Lies Old Bones
2 - Timothy Blackstone
3 - John Virgin
4 - Fanny Meadows
5 - Ned Vaughn
6 - J.T.
7 - Tom Head
8 - O.A.

THE BALLAD OF BARNABY
Piece for Cello Solo
(based on a poem by W. H. Auden)

THE DREAM OF THE ROOD
Piece for Cello and Piano
(based on an anonymous 7th-century Anglo-Saxon poem)

English Horn

A CERTAIN TUNE
5 songs for Solo English Horn
(based on poems by Sara Teasdale)

1 - Beautiful, Proud Sea
2 - The Tune
3 - Lines
4 - Grace Before Sleep
5 - There Will Be Rest

RILKE SONG
Piece for English Horn and Piano
(based on a sonnet by Rainer Maria Rilke)

Piano

Young Intermediate Student

ANNE'S MOTHER GOOSE

5 pieces for Piano Solo
(based on Mother Goose rhymes)

1 - Hot Boiled Beans
2 - Sulky Sue
3 - Swan
4 - Three Straws
5 - Little Pussy

NORTH-WEST PASSAGE
3 pieces for Piano Solo
(based on poems by Henry Wadsworth Longfellow)

1 - Good-night
2 - Shadow March
3 - In Port

Intermediate Piano Student

SAMMY'S MOTHER GOOSE
20 pieces for Piano Solo
(based on Mother Goose rhymes)

1 - Old Mother Goose
2 - Miss Muffet
3 - Jack
4 - Wee Willie Winkie
5 - Goosey, Goosey, Gander
6 - See-Saw
7 - Little Tom Tucker
8 - Humpty Dumpty
9 - Dance to Your Daddie
10 - Jack and Jill
11 - T'other Little Tune
12 - Pussy-Cat and Queen
13 - Little Jack Horner

14 - The Cat and the Fiddle
15 - The Tarts
16 - The Flying Pig
17 - Rain
18 - Hush-A-Bye
19 - To Market
20 - Old King Cole

Advanced Piano Student

ALAS, ALACK!
5 pieces for Piano Solo
(based on poems by Walter de la Mare)

1 - Alas, Alack!
2 - The Bees' Song
3 - The Ride-by-Nights
4 - Some One
5 - The Song of Soldiers

PAUL REVERE'S RIDE
Piece for Piano Solo
(based on a poem by Henry Wadsworth Longfellow)

SUITE CREATURES
5 pieces for Piano Solo
(based on mythological creatures)

1 - Dragon of India and Ethiopia
2 - Basilisk
3 - Manticore
4 - Sea Serpent
5 - Thunderbird

Professional Pianist

EVENING SUN
for Piano Solo

TWO-BIT VARIATIONS
Variations for Piano Solo
(based on the theme of "Shave and a Haircut, Two Bits")

Saxophone

ORPHEUS SINGING
5 songs for Alto Saxophone and Piano
(based on sonnets by Rainer Maria Rilke)

1 - Dance
2 - Orpheus Singing
3 - Rider
4 - Song
5 – Machine