

‘IF MUSIC AND SWEET POETRY AGREE’

The marriage of two art-forms, with particular emphasis on speech rhythm & inflection, dramatic intensity & musical coherence.

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Submitted in partial fulfilment of the requirements for the degree of

Doctor of Philosophy (Music)

Tasmanian College of the Arts – Conservatorium of Music

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1st July 2015

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Abstract

This applied research project has focussed on the sequence of compositional challenges faced when setting verse to music, its principal output a folio of settings of verse spanning thirteen centuries. For the sake of general accessibility, the texts selected were predominantly in English, with two sets in translation from the original Japanese and one in Latin. The works included in the folio are: a choral canzonet; a duet; four complete song cycles and extracts from a fifth; a cantata for solo voices, choir and chamber ensemble; and a piece for two solo voices and orchestra. To provide a broader compositional context, excerpts from two of the other works completed during the project are included in the folio: from a piano sonata, and from a new realisation of the Latin medieval church opera, *The Play of Daniel*. Three other instrumental pieces completed during the project are omitted from the folio.

Experience as a singer, choral conductor, opera production and stage manager and long-time music and opera critic has inevitably informed my creative practice. In this Exegesis I identify some composers whose approaches to word-setting have consciously and no doubt unconsciously influenced my personal approach over the years, and consider ways in which specific works of several of them might have influenced some aspects of the pieces in the folio. In the core of the exegesis I consider two key works in the folio, documenting in varying detail the procedures employed in text selection and analysis, and subsequently in musical synthesis. But the overall creative process depends on unconscious art as much as conscious craft; in this contextualising document I consider the verse itself and the evanescent clouds of ideas and emotions that evidently drove the various poets, my personal responses, and the musical processes by which I set out to communicate these ideas and emotions to performers and audiences, balancing craft and art with the aim of illuminating the verse.

Acknowledgements

Thanks are due to Dr Maria Grenfell, primary supervisor, fellow composer, for encouragement and open-minded colloquium while I was working up the Folio; and to supervisor Dr Anne-Marie Forbes for encouraging me to realise the project, and for ploughing through drafts of the exegesis. Naturally, the project increased the workload of my wife, Aina Dambitis, to whom I say, as ever, *'Paldies, mana miġa!'*

Brian Paine earned my gratitude fifty years ago for introducing me to the work of Hobart poet Clive Sansom, and again more recently for giving me a copy of Sansom's book about St Francis of Assisi which Paine had produced, and for lending me two books Sansom bequeathed to him, the books which Sansom had harvested for all his basic source material on the Saint; the outcome was my *The Sun of Umbria*.

I am grateful to Hollis Zelinsky for permission to set poems from her sonnet sequence *Indra's Net*, to Arlindo Correia for his documenting aspects of Edna St Vincent Millay's life and work, to Ancient Greek scholar Kay Hayes for advice on the life and times of Sappho, to Helen Thomson for inviting me to write for her fledgling choir, and to Robert Stonestreet who asked me for a piece for low French horn.

I am grateful to the Very Reverend Richard Humphrey, Dean of St David's Cathedral Hobart for his commission to prepare a new performing edition of the Play of Daniel, and to Philippa Moyes, musical director of the première season in 2012.

Thanks also to former Librarian, David Harvey, and other Conservatorium staff, and the hundred or so performers who have turned some of these blueprints into music.

I am particularly grateful for encouragement over the years from conductors Patrick Thomas and Brian Chatterton. Peter Platt got me started, and Jorge Mester, David Kram, Gerald Krug, Timothy Sexton, Melville Waters, William Hennessy, Dobbs Franks, Vladimir Martinka and Gary Wain have also helped keep my spirits up.

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Preface

The title 'If Music and Sweet Poetry Agree' is from a sonnet by Richard Barnfield in William Jaggard's *The Passionate Pilgrim* (London, 1599).¹ The sub-title, 'The marriage of two art-forms, with particular emphasis on speech rhythm & inflection, dramatic intensity & musical coherence' has a corollary: in setting words to music, developing any accompaniment is part of the process. The project began in February 2012; some work was in progress. The outcome was about five hours of music, for from one to fifty or more performers, a two-volume folio of compositions (80%), and this exegesis (20%). The folio contains about two-thirds of that music: two pieces for voices and orchestra; five for voice(s) and one or more instrument(s), and excerpts from three more; and excerpts from one instrumental piece. The majority of the folio was written *de novo*; some represents a near-total rewriting of earlier work.

The largest-scale work in the folio is a long concert piece for soprano, baritone and orchestra, a rescored and substantially revised derivation from a pre-existing, full-scale opera based on Shakespeare's *The Tempest*;² part of it, ballet music in the opera, was requested in 2012 by the Hobart Conservatorium for the Tasmanian Discovery Orchestra. Three other Elizabethan pieces are a song-cycle for baritone, cor anglais and piano, settings of eight poems by Walter

¹ Richard Barnfield, 'If Music and Sweet Poetry Agree', originally in *The Passionate Pilgrim* (London: Jaggard, 1599), <http://www.poemhunter.com/poem/to-his-friend-master-r-l-in-praise-of-music-and/> (accessed 1 June 2013).

² Ralph Middenway, *The Enchanted Island* (Alexandria VA: Alexander St Press, 2014) [http://search.alexanderstreet.com/shmu/search?searchstring=middenway&f%5B0%5D=&ff%5Bss%5D%5B%5D=music-performing-arts&ff%5Bss%5D%5B%5D=format_facet%3AAudio&ff%5Bss%5D%5B%5D=format_facet%3AVideo&ff%5Bss%5D%5B%5D=format_facet%3AText&ff%5Bss%5D%5B%5D=format_facet%3ARelated+Web+resources](http://search.alexanderstreet.com/shmu/search?searchstring=middenway&f%5B0%5D=&ff%5Bss%5D%5B%5D=music-performing-arts&ff%5Bss%5D%5B%5D=format_facet%3AAudio&ff%5Bss%5D%5B%5D=format_facet%3AVideo&ff%5Bss%5D%5B%5D=format_facet%3AText&ff%5Bss%5D%5B%5D=format_facet%3ARelated+Web+resources;); derived from *The Tempest*, opera in two acts, libretto selected and adapted by composer from playscript by William Shakespeare. (Sydney: Australia Music Centre, 2008).

Raleigh;³ a duet for ‘young woman and young man’, with piano, of a series of pastoral verses by Christopher Marlowe with sequential responses by Walter Raleigh;⁴ and one of three simple canzonets for novice choir and guitar.⁵

The longest piece was ‘applied’ rather than ‘pure’ composition—that is, a piece where composition techniques are applied to flesh out an existing musical idea, in this case a new realisation of the mediæval ‘church opera’ *Ludus Danielis* (the *Play of Daniel*), represented in the folio by four excerpts.⁶ A third large-scale piece is a cantata for soprano, tenor, baritone, choir and small orchestra, settings of eleven poems about St Francis of Assisi, by Tasmanian Clive Sansom.⁷

There are two complete song-cycles for soprano: one with viola and piano, settings of eight poems by Edna St Vincent Millay;⁸ the other with cello and piano, using five linked sonnets by

³ Middenway, *What is Our Life?*, settings of eight poems by Walter Raleigh, (posthumously known as ‘Raleigh’). <http://www.poemhunter.com/sir-walter-raleigh/> (accessed 8 January 2013). ‘Raleigh’ is the spelling he used himself throughout his life—see Matthew Lyons blog <https://mathewlyons.wordpress.com/2012/02/20/whats-in-a-name-walter-raleigh-vs-walter-raleigh/> (accessed 1 May 2015). (Alexandria VA: Alexander St Press, 2013).

⁴ Middenway, *The Shepherd & the Nymph*, setting of poems by Christopher Marlowe, ‘The Passionate Shepherd to His Love’, and Walter Raleigh, ‘The Nymph’s Reply to the Shepherd’, <http://www.rjgeib.com/thoughts/shepherd/shepherd.html> (accessed 8 January 2013), <http://www.poemhunter.com/sir-walter-raleigh/> (accessed 8 January 2013). (Alexandria VA: Alexander St Press, 2013).

⁵ Middenway, ‘If music and sweet poetry agree’ from *The Passionate Pilgrim*, , http://en.wikisource.org/wiki/The_Passionate_Pilgrim, VIII (accessed 1 June 2013), (Alexandria VA: Alexander St Press, 2013).

⁶ *Juventus* (Young Men) of *Cathédrale de Saint-Pierre*, Beauvais (1230); Ralph Middenway, *Ludus Danielis*, new performing edition (Alexandria VA: Alexander St Press, 2012).

⁷ Middenway, *The Sun of Umbria*, settings of eleven poems from Clive Sansom, *Francis of Assisi, The Sun of Umbria—his life told in verse and prose*, Hobart: Cat & Fiddle Press, 1981), i, 4, 9, 10, 16, 18, 22, 30, 84, 99, 103; Excerpt from Dante Alighieri *Paradiso*, *Canto X*, in *Francis of Assisi*, 2; (Alexandria VA: Alexander St Press, 2013). This book is not widely available.

⁸ Middenway, *Dark River*, eight poems by Edna St Vincent Millay. Online search, ‘all poems of Edna St Vincent Millay’, and ‘Sappho Crosses the Dark River into Hades’; texts confirmed through Edna St Vincent Millay Society, www.millay.org (accessed 1 April 2012), (Alexandria VA: Alexander St Press, 2013).

family friend Hollis G. Zelinsky;⁹ and excerpts from a third with piano, a Japanese ‘woman’s life and love’ (in translation).¹⁰ Another ‘Japanese’ song-cycle is for baritone and piano, settings of six poems by various writers;¹¹ and, continuing the Japanese theme, and for the sake of variety, there are excerpts from a piano sonata written using Zen æsthetic principles.¹²

It seemed unnecessary to include everything completed during the project. Two of the three Elizabethan canzonets for choir and guitar are omitted.¹³ So are most of *Ludus Danielis*, of one song-cycle and the piano sonata; and three other instrumental works, *Concertino for French Horn & Strings*, requested by the Hobart Conservatorium for Robert Stonestreet and the Jan Šedivka Camerata, *Mosaics #6 for Violin and Harp*,¹⁴ and *Mosaics #1 for Brass & Percussion*.¹⁵

Each volume of the folio contains CDs of included works. A live performance of the cantata was recorded. The one live recording of *Ludus Danielis* was flawed and it and other works are illustrated by fair quality ‘virtual’ performances, using Sibelius 7.1.3, Sibelius 7 Sounds and Garritan Personal Orchestra sound libraries. Other live performances are planned for 2015.

⁹ Middenway, *Indra’s Net*, settings of five poems (of eleven) by Hollis G. Zelinsky (obtained directly from Ms Zelinsky’s father Wilbur, 1997), (Alexandria VA: Alexander St Press, 2014).

¹⁰ Middenway, *Ishikawa—Stone River*, settings of nine poems by Kakinomoto no Hitomaro, Yamabe no Akahito and Yosami Koromoya-musumego, in *Penguin Book of Japanese Verse*, trans. Geoffrey Bownas & Anthony Thwaite (London: Penguin, 1964), 24–30, 38, 42, (Alexandria VA: Alexander St Press, 2014).

¹¹ Middenway, *Songs of Poverty*, settings of six poems, by Nakano Shigerahu, Yamanoue no Okura, Takenaka Iku, Nakahara Chuya and Tanikawa Shuntaro in *Penguin Book of Japanese Verse*, trans. Geoffrey Bownas & Anthony Thwaite (London: Penguin, 1964), 38, 214, 219, 223, 232. (Alexandria VA: Alexander St Press, 2013)

¹² Middenway, *Toyokawa—East River* (Alexandria VA: Alexander St Press, 2013).

¹³ Middenway, *The Passionate Pilgrim*, Alexander St Press, 2013.
Richard Barnfield, ‘Cherry-lipp’d Adonis’, <http://www.poemhunter.com/poem/cherry-lipped-adonis/>;
William Shakespeare? ‘Crabbed Age and Youth’, http://en.wikisource.org/wiki/The_Passionate_Pilgrim, XII (accessed 1 June 2013).

¹⁴ Middenway, *Mosaics #6 for Violin and Harp* (Alexandria VA: Alexander St Press, 2014).

¹⁵ Middenway, *Mosaics #1 for 13 Brass & 2 Percussion* (Alexandria VA: Alexander St Press, 2012).

The exegesis includes consideration of two key works. Appendices briefly introduce the other works, detail the contents of the folio, and show the English-language lyrics as set—the bulk of them are not easily available, and/or I have assembled them from a variety of sources and micro-edited them. Another provides the Latin libretto and my working translation of the *Ludus Danielis* extracts. The last summarises previous experience.

Chapter 1: Introduction

In this project, combining research-led practice and practice-led research, the exegesis documents in varying detail relevant background;¹⁶ the processes used in choosing and setting to music English lyrics, from Elizabethan to modern-day American and the Standard Southern English of a Londoner in Hobart; and the outcomes. (My original intention had been to include two pieces in German and one in French, but it seemed sensible to concentrate on English texts.) These processes include the musical realisation of speech rhythm, of dramatic intensity, and of inflection, referring not to the microtonal fluctuations of everyday speech, but to ‘declamatory inflection’. By this I mean the idealised speech, in whatever Western language, of actors playing onstage in, say, *The Tempest*, *Le Malade imaginaire* (*The Imaginary Invalid*), *Vildanden* (*The Wild Duck*), *The Crucible* or *Don’s Party*.¹⁷

As Christine Kenneally, in her *The First Word*, writes:

Overall, the variations in loudness, pitch, and length in speech that we think of as the intonation of an utterance help structure the speech signal while also contributing to its meaning. Prosody, the rise and fall of pitch and loudness, can be emotional, it can signal contrast, and can help distinguish objects in space and time. ... Prosodic meaning can be holistic, like gesture. It can signal to the listener what the speaker thinks about what he is saying—how sure he is of something, whether it makes him sad or happy. ... Prosody can also mark structural boundaries in speech. At the end of a clause or phrase, speakers

¹⁶ See also Appendix 7.

¹⁷ And in local and/or period English, or French, Norwegian (with a tonal element), ‘New English’ or Australian.

will typically lengthen the final stressed syllable, insert a pause, or produce a particular pitch movement.¹⁸

The processes also include the development of an appropriate accompaniment.

I formulated these creative processes in the mid-1950s: the consistency of their execution has improved after a sometimes uncertain start. Underlying them is my background in vocal music by such composers as Pérotin, John Dunstable, Gilles Binchois, John Taverner, Thomas Tallis, Cristobal Morales, William Byrd, Orlando Gibbons, John Dowland, Thomas Campion, Giovanni da Palestrina, Carlo Gesualdo, Claudio Monteverdi, Heinrich Schütz, Henry Purcell; and Claude Debussy, Maurice Ravel, Frederick Delius, Mátyás Seiber, Hugo Distler, Zoltan Kodály, Béla Bartók, Gustav Holst, Arnold Bax, Peter Warlock, Ralph Vaughan Williams, William Walton, Benjamin Britten, Michael Tippett, Gerald Finzi, Carl Orff, Edmund Rubbra, Jean Berger, Gian-Carlo Menotti, Wilfred Mellers, Trevor Jones, Raymond Hanson and Carlos Veerhof.

These experiences came through study at Sydney University (BA, Music and Anthropology) and externally for the University of Durham; study at the NSW Conservatorium (harmony, counterpoint, bassoon); private study (singing, composition); and through contemporaneous experience as a singer in small specialised ensembles. Other influences came through experience as teacher and as singer; and as choral conductor. Mentors were Peter Platt, Donald Peart, Vincent Sheppard, Norman Johnstone and Eric Gross; and composer, tutor, friend and neighbour Raymond Hanson. Trevor Jones sparked an interest in music of Arnhem

¹⁸ Christine Kenneally, *The First Word, The Search for the Origins of Language*, (New York: Penguin Books, 2007), 142.

Land, Bob MacLennan in music from New Guinea, Leo Schofield in music for theatre, Ishikawa Naoko and Kimi Coaldrake in Japanese music, and Zenimoto Kenji in Japanese aesthetics.¹⁹

The 1964 Adelaide Festival staged William Walton's opera *Troilus and Cressida* (London: Oxford University Press, 2003), with principals Marie Collier and Richard Lewis: thus began my fascination with opera as total theatre. Highlights, like Troilus's first aria, *Is Cressida a slave?* have remained in memory. Personal outcomes have been three operas, and one *scena*.²⁰

Raymond Hanson introduced me to Paul Hindemith's ideas, both philosophical and practical.²¹ And as Hindemith has since then influenced my philosophical approach to making music for performers and audiences, (with his 'music ... is meaningless noise unless it touches a receiving mind'),²² so three times Pulitzer Prize-winning novelist and time- and space-bending playwright Thornton Wilder has influenced my approach to straight theatre—that is, as generally understood, theatre with no music, or where what little music there is entirely subordinate to the drama—through *The Skin of Our Teeth* and *Our Town*, and thus to music theatre, epic theatre and opera.²³ On Hindemith's initiative, he and Wilder collaborated on a

¹⁹ Peter Platt, Senior Lecturer, later Professor, wide interest in European music 1200–1700; Professor Donald Peart, associate of Arnold Dolmetch, early music pioneer based in Haselmere, Surrey; Dr Vincent Sheppard, organist and conductor, Festival Singers; Norman Johnstone, organist and conductor, Oriana Singers; Associate Professor Eric Gross; Raymond Hanson, composer on teaching staff of NSW Conservatorium; Professor Trevor Jones, Monash University; Ishikawa Naoko, Music Director, High School, Toyohashi; Dr Kimi Coaldrake, Adelaide University; Professor Kenji Zenimoto, cultural historian, Matsue.

²⁰ Middenway, *The Letters of Amalie Dietrich*, libretto by Andrew Taylor (Sydney: Australian Music Centre, 1986); *Barossa*, libretto by Andrew Taylor (Sydney: Australian Music Centre, 1988); *The Tempest*, libretto from William Shakespeare (Sydney: Australian Music Centre, 2008); *Tsar Nikita and His Forty Daughters*, lyrics from Aleksandr Sergeyevich Pushkin, trans. Walter W. Arndt, in *Playboy Magazine*, December 1965, vol. 12, no. 12 (page number not available). (Sydney: Australian Music Centre, 2010.) (Alexandria VA: Alexandra St Press 2012).

²¹ As expressed in Paul Hindemith, *Craft of Musical Composition*, 2 vols (New York: Associated Music Publishers, 1937, 1942, 1945); and *A Composer's World* (Cambridge MA: Harvard University Press, 1952).

²² Hindemith, *Composer's World*, 14).

²³ 'Bending': abandoning temporal or physical order for dramatic purposes.

short opera, *The Long Christmas Dinner*, now in the wider repertoire in the USA and Europe, although hardly known in Australia. The cyclic scenario is remarkable, as are Wilder's English libretto and Hindemith's German translation: in one hour, it covers ninety years of a Midwestern family, its births, youth, loves, marriages, child-rearing, ageing, deaths; and the music grows naturally from the characters' superficially humdrum words, the emotions behind them, and their implications.²⁴ As memory and dreaming bend time and space, so can poetry and music. As *The Long Christmas Dinner* bends time, so do my *Dark River*, *Ishikawa*, *Indra's Net*, *The Enchanted Island* (like its source, *The Tempest*) and *The Letters of Amalie Dietrich*. *Indra's Net* and *The Letters of Amalie Dietrich* also bend space.

Purcell, Vaughan Williams and Walton; Debussy; Janáček and de Falla; and Holst, Ravel, Milhaud and Honegger (for their humanity, and for the integration into their work of exotic themes, rhythms, textures and/or tone-colours, such as elements of jazz) have been important influences.²⁵ Other disparate influences have included Alban Berg, Béla Bartók, Hugo Distler, and Carl Orff, whose minimalist music, simultaneously pared-down and sumptuous, is immediately accessible to the widest range of audiences, and Benjamin Britten's *A Midsummer Night's Dream*, *Peter Grimes* and *Turn of the Screw*.

In the 1960s I twice directed *The Skin of Our Teeth* with students, and *Our Town* was one of the first plays staged in the Little Theatre in Adelaide University Union House, which I had designed with architect Robert Dickson, <http://middenway.com/composer/theatre/>.

²⁴ Paul Hindemith, *The Long Christmas Dinner*—*Das lange Weihnachtsmahl*, one-act opera, libretto Thornton Wilder. (Mainz: B. Schott's Söhne; Schott Music Corp, and New York: Associated Music Publishers, 1961). German version, translation by the composer; recorded by Schott on Wergo CD WER 6676 2, direction by Marek Janowski, 2005. There is no English-language recording; an excerpt from this German recording is available at <http://www.schott-music.com/news/archive/show,2833.html> (accessed 29 June 2014).

²⁵ Ramón Pelinski, 'Musikexotismus um 1900', in *Weltkulturen und moderne Kunst, die Begegnung der europäischer Kunst und Musik im 19. und 20. Jahrhundert mit Asien, Afrika, Ozeanien, Afro- und Indo-Amerika*, Entwicklung und Leitung, Siegfried Wichmann (München: Organisationskomitee für die Spiele der XX. Olympiade, 1972), 412–413.

For twenty of the years 1965–1988 I was (sometime chief) music and opera critic, and feature writer, for the *Adelaide Advertiser*; for fifteen of them occasional production and stage manager for the Elder Conservatorium Opera Group; for seven of them a member of Adelaide University's Music Faculty, and for three of them conductor of the Adelaide University Choral Society. I also presented music history courses for Adult Education. Each occupation had an impact on my approach to music generally and to word-setting. I conducted twentieth-century music by Distler and Orff, and heard, examined (and often wrote about) a great deal of new music by composers such as my Australian near contemporaries James Penberthy (*In the Fire a Telegraph Pole*),²⁶ Peter Sculthorpe (*Rites of Passage*),²⁷ Richard Meale (*Voss*),²⁸ Nigel Butterley, Felix Werder, Colin Brumby and Malcolm Williamson. This was also the case with international near-contemporaries like Tristram Carey, Peter Maxwell Davies and Peter Tahourdin (especially during their times as composers in residence in Adelaide), Oskar Morawetz (*From the Diary of Anne Frank*),²⁹ George Crumb and the younger Edward Cowie (*Kate Kelly's Road Show*)³⁰; and Krzysztof Penderecki (*St Luke Passion*),³¹ Phillip Glass, Steve Reich, Terry Riley, Arvo Pärt and the younger John Adams (*Nixon in China*).³²

In the context of an exegesis, rather than a full-scale thesis, some brief comment may be appropriate. In general terms serialism and the mid-century avant-garde have had little

²⁶ James Penberthy, *In the Fire a Telegraph Pole*, mixed media (Sydney, Australian Music Centre, 1967).

²⁷ Peter Sculthorpe, *Rites of Passage*, music theatre (Sydney, Australian Music Centre, 1974).

²⁸ Richard Meale, *Voss*, opera, libretto David Malouf (Sydney, Australian Music Centre, 1986).

²⁹ Oskar Morawetz, *From the Diary of Anne Frank*, (Toronto, Canadian Music Centre, 1970);

Jami Rhodes, *A Performer's Guide to Oskar Morawetz's 'From the Diary of Anne Frank'*, doctoral dissertation, Louisiana State University, Baton Rouge, <http://etd.lsu.edu/docs/available/etd-05272009-222440/unrestricted/rhodesdiss.pdf> (accessed 10 May 2015).

³⁰ Edward Cowie, *Kate Kelly's Road Show*, music theatre (London, Schott & Co., 1983).

³¹ Krzysztof Penderecki, *Passio et mors Domini nostri Jesu Christi* (London, Schott & Co., 1966).

³² John Adams, *Nixon in China*, opera, libretto Alice Goodman (New York, Boosey & Hawkes, 1987).

appeal for me, and I have been interested over those years, and since then, to observe moves by a number of these composers towards a range of less confronting styles.

Although attracted by some aspects of minimalism, I have only once used minimalism of the order of Riley's *In C*³³ or Glass's 'Knee Play 1' chorus from *Einstein on the Beach*; it was in an instrumental number in the opera *Barossa*,³⁴ dating from 1988.

An individual's creativity depends on innate sensibility, training and personal experience; and the processes of choosing lyrics and setting them to music are both intuitive and rational. Documenting the latter can be relatively straightforward; not so the former and, as I have found, it can sometimes be difficult to separate them. This difficulty is perhaps most obvious in the case of Mozart. Analysing a new piece may be an entirely rational process; creating or judging one is not. In my own case, there are many places through this exegesis where I am simply unable to explain precisely why I came to adopt a particular approach or, in one case, anything much at all.³³ On tour in Texas, in 1925, Maurice Ravel spoke publicly of this aspect of his own practice:

I find a long period of conscious gestation, in general, necessary ... I come gradually to see ... the form and evolution which the ... work should have as a whole. I may ... be occupied for years without writing a single note ... after which the writing goes relatively rapidly; but there is still much time to be spent in eliminating everything ... superfluous, in order to realise ... the longed-for final clarity. Then comes the time when new conceptions must be formulated for the further composition, but they cannot be forced artificially, for they come only of their own free will, and often

³³ e.g. *Dark River* #8, chapter 4, 112

originate in some very remote perception, without manifesting themselves until long years after.³⁴

In similar existentialist vein, Thornton Wilder wrote:

[I am] convinced ... that the subconscious writes our work for us, digests ... the demands we make upon it, ceaselessly groping about for the subject's outlets, tapping all the possibilities, finding relationship between all the parts to the whole and to one another;³⁵

and, in another context, 'Nothing is more interesting than the inquiry as to how creativity acts ... propelled by passion, imposing itself, building and unbuilding'.³⁶ But, by contrast, he advised a young writer 'the craft is all', with the implied qualification, I understand: to you, at this stage of your career.³⁷

Word-setting Processes

The patterns of a language, purity of vowels, patterns of consonants, elision and stress, must influence the vocal music of native speakers. English is more obviously eclectic than, say, Italian or Swedish, its roots Anglo-Saxon, Old Norse, Norman French, Latin and Greek, with manifold borrowings from European neighbours and former colonies around the world.³⁸ Its vocabulary is immense and capable of great subtlety, its syntax flexible and conducive to vivid

³⁴ Maurice Ravel, lecture delivered under the auspices of the Rice University Lectureship in Music in the Scottish Rite Cathedral, Houston, Texas April 7, 1928 ... http://scholarship.rice.edu/bitstream/handle/1911/8425/article_RI152131.pdf?sequence=9, 141 (accessed 10 October 2014).

³⁵ Thornton Niven Wilder. In *TNW: 1939–41 Journal, October 26, 1940* (TNW Collection, Yale Collection of American Literature), quoted in Penelope Niven, *Thornton Wilder, a life*. (New York: HarperCollins, 2012), 493.

³⁶ Wilder. *TNW: The Eighth Day*, 1967, 10, in Niven, 578.

³⁷ Timothy Findley, *Inside Memory*, n.n. in Niven, 650.
See also (all of) Alban Berg, *Wozzeck Lecture* (1929).
<http://solomonsmusic.net/WozzeckLecture.htm> (accessed 4 June 2014).

³⁸ David Crystal, *The Cambridge Enclopædia of the English Language* (Cambridge: Cambridge University Press, 1995), all of it.

imagery, and its morphology relatively straightforward by comparison with, say, Latin, Italian, French, German, Russian or Latvian. English-language poets have a wide palette from which to choose, and composers looking for English lyrics are very well served.

The first question is what to set. Most vocal music is patterned to some degree, its patterns influenced by the lyrics: but some regular patterns of rhyme and scansion are not lyrical, as in Shakespeare's virtuosic word-game sonnets; and a lot of more flexible verse is notably so, like the Shakespearean lyrics of Ralph Vaughan Williams's *Serenade to Music*;³⁹ or Clive Sansom's in my *The Sun of Umbria*.⁴⁰

Some musical decisions are wholly deliberate, such as to devise and then write *Umbria* and to do so with three particular singers in mind, singers with whom I had previously worked comfortably, and who were favourably disposed to my music.

Some decisions are wholly intuitive, but make sense in retrospect: having written the Prelude of *Umbria*, why then pre-empt and overlay its beginning with a random-sounding part for tubular bells?⁴¹ On later reflection: because the town's bells feature in the lyrics; and the notes sound random, because those bells sound random.⁴² The deliberate repetition of most of the bell music at the end provides a coherent musical frame for the Prelude. Doing the same for the Postlude was intuitive: a funeral bell had been tolling through the previous number and led naturally into a reprise of the original bell music. But it made retrospective sense:

³⁹ See Chapter 3, 44.

⁴⁰ Middenway, *The Sun of Umbria*, to verse by Clive Sansom, Chapter 4, 102, and Folio, vol. 2, 79.

⁴¹ *The Sun of Umbria*. see Figure 4.31, 122.

⁴² Assisi bells (amateur on-line video): <http://www.youtube.com/watch?v=31HblpI4-JA> (accessed 8 September 2012). There are two bells in this recording from St Francis's Basilica; I used a pentatonic cluster of five.

progressively shorter bell music episodes frame the Prelude and the Postlude, and thus the whole cantata.

Some decisions are by turn deliberate and intuitive: before working up a score I consider the makeup of the forces, analyse the task, and analyse the lyrics in detail. If there is to be an accompaniment, I consider how it might contribute to the impact of the piece by way of imitative or contrasting musical devices, sometimes continuing a musical expression of the poet's mood, sometimes leading the singer, and the audience, in a new direction. I set out an empty score, consider the opening lyrics and how they might work, select a tentative initial time signature(s), mark out likely rhythmic pattern(s), and 'take dictation', allowing intuition free rein. I check my work, analyse where it has gone wrong, deliberately repair the blemishes and then take more dictation, adding instrumental and/or other vocal parts and an introduction as they make themselves known, with increasing certainty as patterns coalesce from the fog of ideas. Of particular importance is any conscious or unconscious influence of dramatic intensity on declamatory inflection and thus melodic contour.

Some vocal lines are crafted on the basis of rational analysis. *The Shepherd & the Nymph* interleaves the Arcadian pleading of Christopher Marlowe's *Passionate Shepherd to His Love*, with Walter Raleigh's *Nymph's Reply to the Shepherd*.⁴³ With no overt dramatic content, the inflection is driven by the pattern of the words. Both poems are tightly structured, with balanced scansion, strong rhyme patterns and clear sequences of ideas. In setting them, it should make sense to performers, and thus audiences, if the vocal lines, and the accompaniment, use corresponding musical patterns and sequences. And, as all twelve verses

⁴³ Footnote 4, xiii, and Appendix 6, 186.

in the long and busy duet, six by Marlowe and six by Raleigh, have their individual differences, so the use of different, balanced sequences in successive verses should help in both learning and performance. Furthermore, as the Nymph's responses turn the Shepherd's successive arguments upside down, so she more or less inverts his melodic line, making a change in alternate verses; the 'his and hers' ritornelli also vary verse by verse.

In terms of dramatic intensity, the eight poems by Edna St Vincent Millay making up *Dark River*⁴⁴ vary widely in degree and kind: all of the vocal lines emerged intuitively out of the varying patterns of declamatory inflection that shape the sound of the poetry, including occasional melismata; all were then manipulated, in places, and in varying degree, in the interest of musical coherence and forward momentum. With respect to coherence and forward momentum, in this cycle, as in all my music with voices, I expect performers to feel free to vary tempi and dynamics as their artistic judgment prompts them. In setting Clive Sansom's *Umbria* poems,⁴⁵ the individual vocal lines and top choral lines depended on the varying dynamic intensity and declamatory inflection of the words and they were then modified, intuitively and/or rationally, in the cause of musical coherence and onward momentum. But as the central character matures, so the complexity of the lyrics increases, and thus inevitably of the music, and it was intuitively clear that the lines would require more conscious management. This rational/intuitive, craft/art balance, however difficult to document objectively, is central to the overall creative process, and the idea will recur throughout the body of the Exegesis.

⁴⁴ Middenway, *Dark River*, Chapter 4, 68 and Appendix 6, 169.

⁴⁵ *The Sun of Umbria*. Chapter 4, 121 and Appendix 6, 174.

A literature search around the subject of word-setting led me to a variety of books and articles written between 1594 and 2014. In Chapter 2, Literature Review, I consider them, but focus particularly on the four I found of most immediate interest. Matthew C. Saunders, in his *Setting Texts in English to Music*, provides concise practical advice.⁴⁶ Stephen Banfield's *Sensibility and English Song—Critical Studies*, and Trevor Hold's *Parry to Finzi: Twenty English Song Composers* provide comprehensive, if sometimes contradictory assessments of their common theme.⁴⁷ Although the main thrust of Judy O. Marchman's, *Peter Warlock (1894-1930): A Contextual Analysis of His Art Songs Related to Symptoms of Mental Illness*,⁴⁸ is of only peripheral relevance to the subject of this Exegesis, some of her preliminary material is apposite.

My concerns being practical, I neither searched for universal theories about word-setting, nor set out to frame one of my own, supposing that individual differences amongst composers, and poets, some subtle, some stark, could militate against their/its validity. Philosophical approaches are a different matter: it was interesting to find an article by Klaus-Martin Bresgott about Hugo Distler,⁴⁹ and a dissertation by Jami Rhodes about Oskar Morawetz,⁵⁰ suggesting broadly similar philosophical and practical approaches to that of Hindemith.⁵¹

⁴⁶ Matthew C. Saunders, 'Setting Texts in English to Music' <http://martiandances.com/text.pdf> (accessed 8 May 2014).

⁴⁷ Stephen Banfield, *Sensibility and English Song—Critical Studies*, 2 vols. (Cambridge: Cambridge University Press, 1985). ...

Trevor Hold, *Parry to Finzi: Twenty English Song Composers*. (Woodbridge: Boydell Press, 2002).

⁴⁸ Judy O. Marchman, *Peter Warlock (1894-1930): A Contextual Analysis of his Art Songs Related to Symptoms of Mental Illness*. DMA dissertation, University of Miami, 2013. <http://scholarlyrepository.miami.edu/do/search/?q=author%3Amarchman&start=0&context=1771397> (accessed 12 Sept. 2014).

⁴⁹ Klaus-Martin Bresgott, 'Funkelnder Monolith des 20. Jahrhunderts', <http://www.kultiversum.de/Musik-Partituren/Hugo-Distler-Funkelnder-Monolith-des-20.-Jahrhun.html>? (accessed 1 May 2015).

In my creative development, scholarly assessment of other composers' works has been less important to me than studying the scores, or realising them, or listening to them while often enough having to assess them critically in live performance.⁵² For Chapter 3, Wordsetting in English (Exemplars), at first I planned to discuss pieces using English, French, German and Latin texts which I daresay have had direct and subliminal influences on my approach to word-setting; I finally settled on a dozen English-language works.

At the core of the Exegesis is Chapter 4, Wordsetting (Personal), in which I discuss in considerable detail the creative practice, the sequential chain of individual processes in selecting and setting the poems that make up the song cycle *Dark River*; and from a slightly different perspective and in less detail the different challenges and the processes used in their resolution in the cantata *The Sun of Umbria*. In Appendix 3, Wordsetting (Supplementary), I introduce the other compositions in the Folio, with minimal background material setting each piece in its singular context.

⁵⁰ Jami Rhodes, 'A Performer's Guide to Oskar Morawetz's *From the Diary of Anne Frank*', doctoral dissertation, Louisiana State University; <http://etd.lsu.edu/docs/available/etd-05272009-222440/unrestricted/rhodesdiss.pdf> (accessed 3 May 2015)

⁵¹ Page 3, and Footnote 21.

⁵² This is by no means to denigrate musicology *per se*: my new edition of the *Play of Daniel* depended heavily on detailed musicological research by others, in combination with my past performance practice (Appendix 5, 165).

Chapter 2: Literature Review

Music publishing in England came of age in 1557 when ‘Thomas Tallis and William Byrd were granted a monopoly to print music in parts’ by Elizabeth I.⁵³ Musicology followed suit when Thomas Morley succeeded them, producing such books as *Cantus, Songs and Fancies, to Three, Four, or Five Parts, Both Apt for Voices and Viols with a Brief Introduction to Musick* (1594).⁵⁴

His *A Plaine and Easie Introduction to Practicall Muficke* (1597) is, alas neither ‘*plaine*’ nor ‘*easie*’ to modern eyes—apart, perhaps, from the prefatory description of a literature review:

Taking therefore those precepts which being a childe I learned, and laying them together in order, I began to compare them with some others of the same kind, set downe by some late writers: But then I was in a worse case than before. For I founde such diversitie betwixt them, that I knew not which part said truest, or whom I might best beleue.⁵⁵

The third part of the treatise, ‘composing or setting of Songes’ might be expected to explore the relationship between words and music, but its main focus is on part-writing *per se*.

In his 1965 essay, *Words for Music: Simplicity and Complexity in the Elizabethan Air*, Edward Doughtie discussed lyrics for songs, from the particular and perhaps limited perspective of a scholar of English rather than of music. He observed, of strophic poetry,

⁵³ Tessa Murray, *Thomas Morley: Elizabethan Music Publisher* (Martlesham: Boydell & Brewer, 2014), extracts http://books.google.com.au/books?id=ZzQ3BAAQBAJ&pg=PA269&lpg=PA269&dq=Tessa+Murray,+Thomas+Morley:+Elizabethan+Music+Publisher&source=bl&ots=l-_vOH6d-&sig=1HvKncRAIji6lH5T53JEHs3nO8k&hl=en&sa=X&ei=hGInVKzvGIOD8QW_4oEQ&ved=0CCQQ6AEwAQ#v=onepage&q=Tessa%20Murray%2C%20Thomas%20Morley%3A%20Elizabethan%20Music%20Publisher&f=false (accessed 13 Sept 2014).

⁵⁴ Thomas Morley, *Cantus, Songs and Fancies, to Three, Four, or Five Parts, Both Apt for Voices and Viols with a Brief Introduction to Musick*. (London: Peter Short? 1594). Songs only reprinted (Aberdeen: John Forbes, 1682); facsimile at <https://archive.org/details/cantussongsfanci00forb> (accessed 21 September 2014).

⁵⁵ Thomas Morley, *A Plaine and Easie Introduction to Practicall Musicke*. (London: Peter Short, 1597). Facsimile at http://imslp.org/wiki/A_Plain_and_Easy_Introduction_to_Practical_Music_%28Morley,_Thomas%29 (accessed 13 Sept 2014).

A good composer can solve most of the problems of a formally difficult text by modifying or abandoning the strophic form. But to succeed as a song—that is, as a composition in which the words are not totally superfluous—a poem must have certain qualities which allow it to be at least partly intelligible when sung. ... Most critics maintain that simplicity is the major requirement for a song text, in that the primary meaning, interpretation, or emphasis of a poem must be immediately apparent to the hearer. One who is listening to a song cannot reread an unclear line ...⁵⁶

He contrasted John Donne's complexity with the simplicity of most song lyrics of the period:

The images and ideas in most of Donne's poetry are complex and interlocked, and depend on what has preceded and what follows for their meaning. In song lyrics, although the images and ideas may be related to a central theme or an obvious central conceit, they tend to be isolated from each other; they accumulate rather than develop. ... Even Donne, however, could write a stanza well-suited for singing: 'Goe, and catch a falling starre ...'⁵⁷

He concluded,

Poetry for music ... is limited in many ways in that much of its content and appeal must be on the surface; richness and density of allusion are denied it. But the formal discipline and unique effects that are possible in song have challenged poets in the past and may continue to do so.⁵⁸

In 1633, John Milton idealised Music and Sweet Poetry in combination:

⁵⁶ Edward Doughtie. *Words for Music: Simplicity and Complexity in the Elizabethan Air*, Rice Univ. Studies, 2. https://scholarship.rice.edu/bitstream/handle/1911/62882/article_RIP511_part1.pdf?sequence=1, 1, 2 (accessed 13 Sept 2014).

⁵⁷ Doughtie, 5–6. I agree, having set the poem in *Seven Songs of John Donne*, song cycle for baritone and seventeen strings (Alexandria VA: Alexander Street Press, 2012.) Doughtie's argument, however, is tenuous: for most audience members the strange allusive text of Donne's first stanza makes only limited sense without a ... mythographic gloss. John Donne, 'Goe and catche a falling starre', in Herbert J.C. Grierson, ed. *Metaphysical Lyrics & Poems of the 17th C.*, 1921, <http://www.bartleby.com/105/2.html> (accessed 8 October 2014).

⁵⁸ Doughtie, 11. In a context wider than Elizabethan, his commentary could seem out of balance. He made no mention of 'the formal discipline and unique effects that are possible in song' having challenged *composers*. Another matter again is the continuing popularity with performers and audiences of songs in other languages.

Blest pair of *Sirens*, pledges of Heav'ns joy,
Sphear-born harmonious Sisters, Voice, and Vers,
Wed your divine sounds and mixt power employ ...⁵⁹

Pursuing this analogy, in 1691, for the dedication of his friend Henry Purcell's *The Vocal and Instrumental Musick of The Prophetess*, John Dryden wrote:

Music and Poetry have ever been acknowledged Sisters, which walking hand in hand support each other; as Poetry is the harmony of Words, so Music is that of Notes ...
Both of them may excel apart, but sure they are most excellent when joined ...⁶⁰

However, in the preface to his libretto *Albion and Albanius*, Dryden had previously observed, 'it is my part to invent, and the musician's to humour that invention'.⁶¹ That such a presumption was misplaced became evident during the ensuing Baroque era, when complexity of another sort dominated music for voices. The nature of contrapuntal or florid music militates against immediate intelligibility in any language. Intelligibility was not Bach's priority in the concluding four-part fugue to the words '*Alles was Qdem hat, lobe den Herrn*' of his great double motet, *Singet dem Herrn ein neues Lied*, where '*A*-' is sung to a seventeen-note and '*Q*-' to a thirteen-note melisma.⁶² Nor was it a priority of baroque opera composers writing musical pyrotechnics for *prime donne* like Cuzzoni, or *castrati* like Farinelli.

⁵⁹ John Milton, 'At a Solemn Musick', in *The Oxford Book of English Verse, 1215–1918*, edited by Arthur Quiller-Couch. Oxford: Clarendon Press, 1957.

⁶⁰ 'Evidence that this is Dryden's work includes the fact that Henry Purcell's signature at the end is in Dryden's hand.' David Whitwell, *Essays on the Origins of Western Music, Essay Nr. 201: Dryden on Music*. http://www.whitwellessays.com/docs/DOC_1099.doc, 1–2 (accessed 10 October 2014).

⁶¹ John Dryden, *Albion and Albanius*, opera libretto (for composer Louis Grabu), 1685. <http://www.gutenberg.org/files/16402/16402-h/16402-h.htm>, 224 (accessed 10 October 2014).

⁶² Bach, Johann Sebastian. *Singet dem Herrn ein neues Lied*, motet. Bach-Gesellschaft Ausgabe, Band 39. (Leipzig: Breitkopf & Härtel, 1892.)

Since then many composers have chosen texts they value and aim to set them so audiences can also value them. Three US scholars, Randolph Johnson, David Huron and Lauren Collister, recently explored this question of intelligibility.⁶³ They tentatively concluded, *inter alia*, that words which occur frequently are more intelligible than words which do not; words containing diphthongs are not noticeably less intelligible than words without, and that

Melismas reduce intelligibility compared with syllabic settings. Intelligibility is improved when syllable stresses are aligned with musical stresses. Intelligibility is improved when the same word appears in the previous melodic phrase.⁶⁴

This article deserves comment. In my vocal music, my preoccupations have always been to choose texts worth setting, to allow the words to be heard clearly, and for the vocal line to grow out of their expressive ebb and flow. The obvious implication for me has been that melismata might best be reserved for key words in song-writing and mood-music in opera. By contrast, syllabic word-setting might be preferable in narrative songs, and narrative or dialogue in opera. This preference is evident in the folio. My practice is not unusual. In the eight songs of Robert Schumann's *Frauenliebe und Leben*, to texts by Adelbert von Chamisso,⁶⁵ there are a score of melismata. Hugo Wolf, in his three *Michelangelo Lieder*,⁶⁶ uses a total of

⁶³ Johnson, Huron and Collister, *Music and Lyrics Interactions and their Influence on Recognition of Sung Words: An Investigation of Word Frequency, Rhyme, Metric Stress, Vocal Timbre, Melisma, and Repetition Priming*, in *Empirical Musicology Review* vol. 9, No. 1, 2014.
<http://www.google.com.au/url?sa=t&rct=j&q=&esrc=s&source=web&cd=15&ved=0CEEQFjAEOAo&url=http%3A%2F%2Fmusicology.org%2Farticle%2Fdownload%2F3729%2F3631&ei=hJoTVKyNCdOyuAT534HQBw&usg=AFQjCNEVscfjArM8GsrI9V4F1PL07GXLOW&bvm=bv.75097201,d.c2E> (accessed 13 September 2014).

⁶⁴ Johnson, Huron and Collister, 18 (accessed 13 September 2014).

⁶⁵ Robert Schumann, *Frauenliebe und Leben*, song-cycle, texts Adelbert von Chamisso (Leipzig: Breitkopf & Härtel, 1885).

⁶⁶ Hugo Wolf, *Michelangelo Lieder*, (Leipzig: C.F. Peters, Ed.3155, n.d. ca.1908).

four. In Benjamin Britten's cantata *Rejoice in the Lamb*, to verse by Christopher Smart,⁶⁷ a dozen syllables are set as short melismata. And in the first quarter of Ravel's *l'Enfant et les Sortilèges*,⁶⁸ there are a dozen 'melismata' (most of them glissandi).

Writing in 1941, actor-writer V.C. Clinton-Baddeley, a close friend of poet W.B. Yeats, was sour about what he saw as the current relationship between poet and composer:

The poets have lost all touch with the technique of music, and ... the musicians have taken liberties. When the poets ceased to write deliberately for music, the musicians, at a loss for material, went poaching. They wanted words, and as no-one would write them, they took existing poetry and did what they liked with it.⁶⁹

In his concise 1959 essay, *Writing Songs*, composer Ned Rorem ranged more widely than his title suggests, but summed up the song-writing process thus:

In the end, composition is choice ... But choices are not always conscious ... A professional ... is in the happy position of not being obliged to give himself an explanation for his individual choices if their sum total seems logical.⁷⁰

Most of the items identified above struck me as eminently sensible, some less so. At this point I turned my attentions to four items which I considered in some detail: an online article by

⁶⁷ Benjamin Britten, *Rejoice in the Lamb*, Festival Cantata, verse Christopher Smart (London, Boosey & Hawkes, 1943).

⁶⁸ Ravel, *L'Enfant et les Sortilèges*, Fantaisie Lyrique, Poème de Colette, avec mise en scène à main de Raoul Gunsbourg, directeur, première représentation au Théâtre de Monte-Carlo, le 21 Mars, 1925, Maître de Ballet Balanchine. Paris: Durand et Cie., 1925. <https://archive.org/details/lenfantetlessort00pvms> (accessed 25 June 2014).

⁶⁹ V.C. Clinton-Baddeley, *Words for Music*. (Cambridge: Cambridge University Press, 1941), 10–11. Yeats, William Butler. *Collected Poems*. (London: Macmillan, 1955.)

⁷⁰ Ned Rorem, *Setting the Tone: Essays and a Diary* (New York: Coward, McCann & Geoghegan, 1983). Extracts, http://books.google.com.au/books?id=TVR5WbvjY74C&pg=PT306&lpg=PT306&dq=setting+words+to+music&source=bl&ots=i3_ORQAX3_&sig=sXATf5jIP88MQPkmDXLNRzs7TVQ&hl=en&sa=X&ei=rc0TVP-RAZTI8AWK3oHwCg&ved=0CDsQ6AEwBzGU#v=onepage&q=setting%20words%20to%20music&f=false (accessed 12 September 2014).

Matthew C. Saunders,⁷¹ two books, one by Trevor Hold,⁷² the other by Dr Stephen Banfield⁷³ and an on-line dissertation by Judy O. Marchman,⁷⁴ all of them of direct interest in the context of documenting my own creative practice.

Saunders provides a straightforward outline of his own compositional and pedagogic practice in his short 2008 admonition *Setting Text in English to Music*. I summarise his advice below.

He defines accents: metric, agogic, dynamic, and two types of melodic accent, contour and melisma. One achieves metric accents by setting strong syllables on strong beats within a bar, agogic accents by selectively lengthening them, dynamic accents by selectively emphasizing them, and contour accents by setting them to higher notes in a phrase; melismata lengthen strong syllables by setting them to several notes (thus going somewhat further than agogic accents). He advises grammatical analysis to help identify speech rhythms and inflection; accommodation of vowel modification when singing in high registers (women more so than men); care in dealing with the sound represented by 'schwa' ('ə' in the International Phonetic Alphabet), the neutrəl, undiffərentiatəd vow^əl so commən in spokən English (and in Slavic and othə Germanic languægəs); and identifies some potential difficulties in working with 'other Englishes'.⁷⁵

⁷¹ Matthew C. Saunders. *Setting Texts in English to Music*. <http://martiandances.com/text.pdf> (accessed 8 May 2014)

⁷² Trevor Hold. *Parry to Finzi: Twenty English Song Composers*. (Woodbridge: Boydell Press, 2002.)

⁷³ Stephen Banfield. *Sensibility and English Song—Critical Studies*, in 2 vol.s. (Cambridge: Cambridge University Press, 1985.)

⁷⁴ Judy O. Marchman, *Peter Warlock (1894-1930): A Contextual Analysis of his Art Songs Related to Symptoms of Mental Illness*, DMA dissertation, University of Miami, 2013. http://scholarlyrepository.miami.edu/oa_dissertations (accessed 12 Sept. 2014)

⁷⁵ Saunders, 1–6.

He advises choosing texts that are meaningful, pronounceable, musical and publishable; carefully selecting what of those texts to set; identifying their overt and covert meanings; analysing stress patterns; identifying the persona of the singer; hyphenating the lyrics carefully; and experimenting with rhythmic schemes. He suggests using smooth/awkward melodic contours for smooth/awkward texts, always provided the result is singable. And he advises taking care with any accompaniment: supporting singers by leading them to entries, and providing an appropriate musical context for the emotional ebb and flow of the voice(s).

As to the content of Saunders's article, I can only concur. His advice reflects the practice evident in each of the works discussed in the next two chapters, and it is precisely how I have always worked. As to presentation, I find his advice both concise and thorough.

I now come to the books by Hold and Banfield: it is convenient to consider them in tandem, for they cover comparable ground, albeit from somewhat different perspectives and reaching somewhat different conclusions.

Hold's book is a comprehensive assessment of the (1880–1930) output of twenty composers. In his preface, he raises the question of whether a composer should set only poems written as song lyrics, or feel free to set any poem (s)he fancies: he favours the first option.

His 'simplistic' (his word) focus is on what he calls the 'typical English Romantic Song':

... Great care and emphasis will have been placed on 'just note and accent' in the word-setting. The poem will be set syllabically, with melisma reserved for special words or for cadences. Word painting will be used discreetly: in pastel/watercolour fashion rather than oils. The vocal line will be lyrical and eminently singable, but never with *bel canto* virtuosity. The piano part will be a discreet companion to the voice—a gentleman's

gentleman—buoying it up but never intruding when the voice is in motion and coming to the fore only at preludes, interludes and codas ...⁷⁶

In terms of word-setting *per se*, Hold's prefatory observations are of limited value, applying as they do to a limited subset of vocal music: although in general terms his might be thought an accurate codification of performers' and audience's expectations of English Romantic song-writing of that period, they might be thought overly proscriptive if applied in other word-setting contexts.

Banfield's two volumes cover the period 1900–1950. He also raises the question of whether a composer should set only poems written as song lyrics, or feel free to set any poem (s)he fancies: he favours the second option.

Banfield's observations on word-setting are less proscriptive than Hold's, notably with respect to selecting verse to set. As I have long held, he argues that the whole world of poetry is open to exploration, with the implicit corollary that a living or recently dead poet's legal and moral rights must be respected. I believe a composer should only set verse where (s)he believes (s)he will not let down the poet, living or dead, even in cases where parts are omitted, or it is carefully edited to make it more singable, as in some of the pieces in the Folio. Transforming a play into an opera libretto presents an extreme example of this challenge.

In the limited context of an exegesis, rather than trying to cover the entire scope of Hold's and Banfield's analyses it is useful to focus briefly on their analyses of Philip Heseltine/Peter Warlock as song-writer. It is also appropriate: he was something of a cult figure in my student

⁷⁶ Hold, 9.

circles in the 1950s. Over the years I have explored a considerable proportion of Warlock's total output, and he remains a figure of some personal interest, as witness Chapter 3.⁷⁷

Hold writes:

... by far the most important and beneficial influence on [Warlock's] songwriting was Elizabethan and Jacobean music ... he learned to free his music from the tyranny of the bar-line and to inject new life in what was basically a diatonic idiom, both ... factors which contributed to the rhythmic vigour and sprightliness which was to characterise his mature songs ...⁷⁸

and eventually concludes,

[Warlock] imposed a limit on what he was prepared to do, yet within that limit he achieved a quality and perfection that few song-composers can equal ... Warlock, like his French counterpart Duparc, and his fellow-countryman, Thomas Campion, will hold a special place ... [for his] body of songs that is as perfect as we mortals can expect ... Constant Lambert was not exaggerating when he said [Warlock's] achievement 'entitles him to be classed with Dowland, Schubert, Mussorgsky and Debussy as one of the greatest song-writers that music has known.'⁷⁹

Although I can accept Hold's enthusiasm for some of Warlock's song output, I find much of it less successful. Banfield is also equivocal about Warlock's output, writing of the 'escape into Warlock', his 'mastery', his 'potboilers', his 'Romantic legacy of intense and chromatic harmony', the 'Delian influence', the 'van Dieren influence', his 'brilliant' 'technical craft', his use of 'cliché', and of his having virtually outlived himself by 1930, given stylistic trends at the

⁷⁷ Chapter 3, 51.

⁷⁸ Hold, 333.

⁷⁹ Hold, 372. Constant Lambert, 'Master of English Song', *Radio Times* LIX, (1 July, 1938, 12–13).

time.⁸⁰ In the figure below I outline Banfield's ingenious categorisation of Warlock's entire song output.

Figure 2.1: Warlock's output—outline of Banfield's categorisations.

Mood	romantic, melancholy or introvert				rowdy, humorous or extrovert			
Syntax	added-note/chromatic harmony, often from Delius				influence of van Dieren		modernistic	
Metre	compound, usually gigue/siciliana		duple, quadruple		triple		free, irregular	
Archaism	false relations / <i>musica ficta</i> and/or counterpoint		prominent modal element		lute-song phraseology, archaic cadences		ballett refrain clichés	pastoral subject
Vernacular	drinking song	bawdy song	folk ballad, folk song	lullaby, carol	patter tempo	march tempo	hymn tempo	children's song

On the face of it, these categorisations appear too general to be of immediate value in the context of the exegesis topic, but it is interesting that Banfield finds more to admire in the half of Warlock's output he calls 'introvert' than in the 'extrovert' songs, objecting to the arbitrary contours of many of the vocal lines.⁸¹ Like Banfield, overall I prefer the more introspective songs, such as *Sleep*,⁸² to the more extrovert settings, such as *It was a lover and his lass*, where the acrobatic contour of the entire refrain is (and sounds) contrived and awkward. To illustrate Banfield's reservations, and mine, the few bars below will suffice: in practical terms the final high G on 'spring' is absurd, in performance inevitably sounding 'sprung', or 'spreng', or 'sprəng', especially when sung by a woman.

⁸⁰ Banfield, 361–2

⁸¹ Banfield, 361–2.

⁸² Peter Warlock, *Sleep*, words John Fletcher (Oxford, Oxford University Press, 1923).

Figure 2.2: Warlock, *It was a lover and his lass*, last three bars.⁸³



It would hardly be surprising if both my positive and my negative attitudes had had some effects on the way I go about setting text. I explore two of Warlock's thoughtful ensemble pieces in Chapter 3.⁸⁴

To shed some light on the conflicting assessments by Hold and Banfield, I turned briefly to Barry Smith, organist, choral and orchestral conductor, author, musicologist and President of the Peter Warlock Society. His comprehensive, well-balanced *The Life of Peter Heseltine*, combining biography and interested consideration of his work suggests possible reasons behind any assessment of Warlock's output as highly variable in quality.⁸⁵

This aspect of his work led me directly to Judy Marchman's doctoral dissertation.⁸⁶

⁸³ Quoted in Banfield, 362

⁸⁴ page 51.

⁸⁵ Barry Smith, *The Life of Peter Heseltine*. (Oxford: Oxford University Press, 1996). His account may be summarised:

Heseltine was highly gifted and very well-read and, when rational and sober, very productive, a fine music editor, a fine writer, and charming. Smith writes with compassion and regret about Warlock's mood-swings, and his alcoholism: in his last years he was drunk so often, frequently falling-down drunk, that he was no longer able to function properly as a human being, self-evidently a prerequisite if one is to function properly as a freelance composer, writer and editor.

⁸⁶ Marchman (accessed 12 Sept. 2014). Her assessment matches Smith's, but she goes further: 'Research has suggested Warlock suffered from symptoms of manic-depression' (technically *bipolar disorder*) 'and it is likely that the symptoms of this mental illness led to Warlock's poor behavior. Additionally, these symptoms influenced

Although the main thrust of her work, like Smith's, is of only peripheral relevance to the subject of this Exegesis,⁸⁷ in her Chapter 4: Compositional Style, she conveniently summarises the analyses of Warlock's word-setting by a number of other scholars. She quotes Eric Blom:

[Warlock] 'captures the tone and feeling of the Elizabethan masters with extraordinary felicity without falling into mere archaism; in another [style], he shows melancholy nostalgic vein that shows something to the influences of Delius, but is also most intimately his own, and in a third [style] which is more crabbed and self-conscious, he obviously but not very successfully followed van Dieren.'⁸⁸

Marchman also quotes 'Warlock's friend and biographer, Gray' who saw Warlock's style as falling 'into four categories':

- '1. The music of Delius (1911 onwards).
 2. English folk-song (1913 onwards).
 3. Elizabethan and Jacobean vocal and instrumental music (1915 onwards).
 4. The music and teaching of Bernard van Dieren (1916 onwards).'
- ⁸⁹

A little later, she writes,

Copley sums up the compositional triad of Delius-Warlock-van Dieren very well when he writes, 'It is unfortunate that the music of Bernard van Dieren is so little known, since much of his music has similar harmonic opulence to Delius's, but in his case achieved through an intricacy of polyphonic device: for when Warlock is using what appears to be a Delian chordal vocabulary in a polyphonic context—as for instance in *Sleep* (1922), he is in reality following van Dieren rather than Delius, avoiding, however, the somewhat crabbed and

Warlock's productivity; the number of art songs he composed relates directly to his psychological state at the time.' Marchman, 145 (accessed 12 Sept. 2014).

⁸⁷ Marchman (accessed 12 Sept. 2014).

⁸⁸ Eric Blom. *Music in England*. London: Penguin Books, 1947, 263. In Marchman, 83 (accessed 12 Sept. 2014).

⁸⁹ Cecil Gray, in Cecil Gray, Richard Runciman Terry and Robert Nicholls, *Peter Warlock: a memoir of Philip Heseltine*, (London: Jonathon Cape, 1934) in Marchman, 83.

torturous intellectuality of the former, and, equally, the occasional rhythmic flaccidity of the latter.’⁹⁰

Perhaps Marchman’s most pertinent comment in the context of this Exegesis is her own assessment of the song *Sleep*, as

the quintessential Warlock melody ... a lyrical, legato melody line with beauty that can exist outside of the harmony. His innate ability of setting the vocal line comes from not only the poetry he chooses, but also the flawless way he rhythmically interprets the English language.⁹¹

Next I turned to music since 1945, particularly ‘avant-garde’ and ‘minimalist’ genres.

In Chapter 1: Introduction, I briefly discussed my experience as a music and opera critic and sometime music faculty member between 1968 and 1988, during which period I came into contact with a number of my contemporaries, Australian, British and American,⁹² and was able to study scores and comment on performances of some of their music in concert, including vocal music—and Peter Tahourdin was a neighbour, Tristram Carey a friend. Malcolm Williamson also comes to mind: I watched him at work with some of his children’s music, and I performed with the Adelaide Symphony Orchestra in his *The Stone Wall*.⁹³ I am aware of recent assessments of his work by colleagues Carolyn Philpott and James Humberstone;⁹⁴ but overall he has made little impression on me.

⁹⁰ I.A. Copley, *The Music of Peter Warlock. A Critical Survey*. (London: D. Dobson, 1979), in Marchman, 86.

⁹¹ Marchman, 108.

Warlock, *Sleep*, poem by John Fletcher. (London: Oxford University Press, 1924).

⁹² 1. Introduction, 5.

⁹³ Malcolm Williamson, *The Stone Wall*, cassation for audience and orchestra (Sydney, Australian Music Centre, 1971)

⁹⁴ Carolyn Philpott, *An Australian Composer Abroad*, doctoral thesis, (University of Tasmania, 2010).

James Humberstone, *Cassations: Malcolm Williamson’s operas for musically-untrained children*, doctoral thesis (University of New South Wales, 2013).

I admired a few intense, large-scale works like Penberthy's *In the Fire a Telegraph Pole*,⁹⁵ and Penderecki's *St Luke Passion*,⁹⁶ each of them essentially driven by the ideas behind the words rather than the words themselves, and thus outside the scope of my project. Otherwise I found little to admire in most of the avant-garde pieces I heard, considering many of them a return to 'neo-dada', post-1918 nihilism, with which I was out of sympathy. Given this immediate experience, I felt no incentive to search for assessments by others.

I found more to admire in the minimalist wave which followed, and traces of that interest may be evident in the folio, although once again I sought no other assessments.

My attention was drawn to three other texts.

Hazel Smith and Roger T. Dean's *Practice-led Research, Research-led Practice in the Creative Arts* sets out to address

... an issue of vital importance to contemporary practitioners in the creative arts: the role and significance of creative work within the university environment and its relationship to research practices. The turn to creative practice is one of the most exciting and revolutionary developments to occur in the university within the last two decades and is currently accelerating in influence.⁹⁷

The book goes on to explore the interaction in an academic environment between research and practice in a variety of fields. Text-setting, *per se*, is not discussed.

⁹⁵ Penberthy, *In the Fire a Telegraph Pole*.

⁹⁶ Penderecki, *St Luke Passion*.

⁹⁷ Hazel Smith and Roger T. Dean, *Practice-led Research, Research-led Practice in the Creative Arts*, (Edinburgh University Press, 2009), Chapter 1, Introduction.

Reading around the topic of Smith and Dean's book, I found myself agreeing with Dominique Hecq and Robert Banagan in their Text Journal review.⁹⁸

In the utilisation of either practice-led research or research-led practice, the emphasis is on data creation rather than data collection, where research and practice are reciprocal. For Brad Haseman, for example, 'both the artwork itself and the surrounding practices are research' (6), which ties in with Chapter One, where the concept of 'emergence' is first introduced (28), only to recur throughout the book, but never to address the question of where exactly the research element lies. Nor is the question actually addressed of what is the original contribution to knowledge that an artwork makes. Simply because an artwork is new doesn't make it original or ground-breaking in terms of knowledge production.

There is little doubt that these elusive qualities are what make practice-led research and research-led practice so appealing as a field, due to their limitless possibilities. At their core, the common goal of both areas is to move knowledge 'from the unknown to the known' (6). Finding methods for artists to examine their own practice has the potential to open vast new avenues of knowledge and may, in fact, assist in redefining exactly what knowledge is. The description of practitioners' methods, engaging consistent methodologies in some form, and developing a common vocabulary appear to be and remain the sticking points though.

Throughout the book, the reader is introduced to a number of different artist-practitioners from fields such as creative writing, dance, new media and performing arts, to name but a few. These individuals then explain their methods and findings. This is a critical point. What seems to be lacking in this realm is a common language whereby cross-discipline practitioners can be read and interpreted in a linear or dialogical fashion. What is one writer's 'Practice-Led Research' (7) may be another's 'fossicking' (8), while another's 'ecosophical praxis' (187) is allegedly in line with someone else's 'creation of new knowledge' (260). It takes more than a bit of interpretation on the part of the reader to connect the dots and, troublingly, there is no clear way to clarify whether or not those

⁹⁸ *Dominique Hecq and Robert Banagan*, 'Practice, research and their phantom limb'; http://www.textjournal.com.au/april10/hecq_banagan_rev.htm (accessed 14 June 2015)

dots are meant to be connected or if they are supposed to be connectable. Are the various authors in fact saying the same thing and simply using different definitions or descriptions?

Margaret Lucy Wilkins's *Creative Music Composition: The Young Composer's Voice*, (New York, Routledge, 2006) turned out to be an introductory textbook for music students.⁹⁹

Donald Schön's *Educating the Reflective Practitioner* (San Francisco, Jossey-Bass, 1987) is concerned with the ways in which professionals in any field learn and pass on their knowledge to others.¹⁰⁰

I judged none of the books immediately relevant to the project: my creative work has been predominantly outside a university environment and I am neither novice nor teacher.

That aside, practice-led research is important in the case of those works in the folio which are newly revised, in several completed during the project but omitted to save space, in the *Play of Daniel* and *The Sun of Umbria*, and in half of *The Enchanted Island*. In their original forms all of them were performed, and several of them broadcast: the revisions are based on re-evaluation in the light of these performances. As a former singer, opera production manager and choral conductor, all of the vocal pieces in the folio have benefitted from my years of practising these skills.

As to research-led practice, the entire folio is an outcome of years of ongoing part-time research into the theory and practice of composition and orchestration, into the poets and

⁹⁹ Margaret Lucy Wilkins's *Creative Music Composition: The Young Composer's Voice*, (New York, Routledge, 2006).

¹⁰⁰ Donald Schön's *Educating the Reflective Practitioner* (San Francisco, Jossey-Bass, 1987)

their lives and times, and into the poems and their historical and cultural background. Early training in various languages and in descriptive linguistics has proved invaluable.¹⁰¹

Finally I turned to an internet article by Klaus-Martin Bresgott about Hugo Distler,¹⁰² and a dissertation by Jami Rhodes about Oskar Morawetz.¹⁰³ I had first been attracted by music of Distler in about 1955, of Morawetz in about 1970.

Each composer, well aware of the current vogue(s) of his time (Distler of serialism, Morawetz of the avant-garde and minimalism), adopted the essentially existentialist position that to be true to himself he could ignore the current intellectual fashions and develop his own voice within the overall framework of his musical and cultural heritage, as I do. Distler's philosophy was driven by his sense of communion within the Lutheran church, his methodology by a desire to communicate with congregations, audiences and students familiar with the great Lutheran musical tradition. He came under pressure from the Nazi Party and in 1942 killed himself in despair; his music began to be well-known from about 1960, and is now widely performed in German-speaking countries. The Jewish Morawetz's philosophy was driven by his experience during the time of the holocaust, his methodology an extension of that. He escaped from newly -occupied Nazi Vienna, by train and ship through France, Switzerland, Italy and the Canary Islands, to Canada, where he ultimately became a figure of national importance.

In the online journal *Kultiversum*, Bresgott marked the centenary of Distler's 1908 birth with a relatively short but comprehensive article, in which these observations struck me:

¹⁰¹ Appendix 7, 205.

¹⁰² Bresgott, *'Funkelnder Monolith des 20. Jahrhunderts'*.

¹⁰³ Rhodes, *'A Performer's Guide to Oskar Morawetz's From the Diary of Anne Frank'*.

*Hugo Distler steht als Komponist eigentümlich monolithisch in der experimentierfreudigen ersten Hälfte des 20. Jahrhunderts. ... Distler verknüpfte in seiner Musik Elemente der Neuen Musik wie freie Rhythmisierung und neues Dissonanzempfinden mit vertrauten und bewährten Formen des Frühbarock und der Romantik zu einem stimmigen, klangvollen Ganzen.*¹⁰⁴

(As a composer, Hugo Distler is a strangely monolithic figure in the freely experimental first half of the twentieth century. ... In his music Distler combined elements of the new music, such as rhythmic freedom and a fresh attitude to dissonance, with trusted, proven early Baroque and Romantic forms, in a coherent, sonorous whole.)

I find Distler's integration of old and new convincing, as may become most apparent in Chapter 4, where I discuss *The Sun of Umbria*. I do not set out to model my music on his (and in any case, given his *echte Deutschheit*, his quintessential Germanness, that would surely be a lost cause), but I daresay I have absorbed some of his philosophy, if not his methodology.

Having reviewed a performance of Oskar Morawetz's most moving *From the Diary of Anne Frank* in Adelaide, later, in 1975, while on study leave in Toronto, I arranged to meet him in Hamilton, Ontario. During our one day together, we discussed this work and his approach to music generally, and I came to feel some affinity with him, although we later lost touch. In 2009, however, Jami Rhodes, a versatile young mezzo-soprano, wrote a thesis on the piece for a Louisiana State University doctorate and I recently came upon it. She writes:

During a time when the latest trends were in serial music and electronic experimentation, [his] style was, for the most part, tonal and rooted in melody and rhythmic excitement. He felt strongly that music should be accessible and should not need to be analyzed in order to be enjoyed or understood. He was a traditionalist, and maintained that composers should not change their personal style in order to conform

¹⁰⁴ <http://www.kultiversum.de/Musik-Partituren/Hugo-Distler-Funkelnder-Monolith-des-20.-Jahrhun.html?> (accessed 1 June 2015).

to the latest trends. ... He was aware of the necessity of tension and resolution within music and his compositions, though innately tonal, never shy away from dissonance.¹⁰⁷

Reading these comments, after forty years my perceived affinity with him was rekindled; but Rhodes continues:

Claudia Morawetz recalls that her father was obsessed with the news and drawn to tragedy and human suffering. Perhaps this was due to his own experiences with loss and the mark left by the Holocaust and memories of loved ones lost. Anton Kuerti described Morawetz as extremely 'emotionally involved and unhappy' about tragedies happening on the planet. It was as if he personally adopted the heartaches of others. Whatever the reason, Morawetz's works reflected this attraction to human sorrow and some of his most well-known compositions have tragic themes.¹⁰⁵

I understand this aspect of his philosophy, and of his music, but of course I cannot share it.

In summary, nothing in this Literature Review has led (or is likely to lead) to any real change of personal philosophy or practice. The material by Milton, by Dryden, by Johnson, Huron and Collister, by Rorem, Saunders, Hold, Banfield, Smith, Marchman, Bresgott and Rhodes, in one way or another has reinforced my conviction that in setting words to music, a composer should choose texts wisely, thoroughly explore their overt and covert meanings before starting a new score, then respect the poet's integrity, and aim to ensure that the music adds to the verse, rather than detracts (or distracts audiences' attention) from it by forcing it into the Procrustean bed of arbitrary, pre-conceived patterns.

In Chapter 3, I consider a dozen examples of settings of English texts, and reflect further on these precepts.

¹⁰⁵ Rhodes, 24.

Chapter 3: Word-setting (Exemplars)

This chapter is derived from my direct experience rather than from others' analyses, although precisely documenting any influences is difficult, for by and large they remain subliminal, making inferences safer than conclusions.

Dozens of works by a score of composers came to mind as exemplars in the matter of setting words to music. My first thought for the folio was to set poetry predominantly in English, but with two song-cycles in German (Middle High German poetry by Walther von der Vogelweide) and one in French (poetry by Victor Hugo, perhaps), plus *Ludus Danielis* in Latin. English-language works which came to mind included Edward Elgar's *Sea Pictures*, Gustav Holst's chamber opera *Savitri*, Eugene Goossens' mammoth work *Apocalypse* and Oskar Morawetz's *From the Diary of Anne Frank*.¹⁰⁶ German-, French- and Latin-language works which have been important to me included Carl Orff's '*bairisches Stück*', *Die Bernauerin*, in 15th-century Bavarian dialect, *Die Matthäus-Passion* of Heinrich Schütz, Hugo Distler's *Die Weihnachtsgeschichte* and *Totentanz*; Gabriel Fauré's *Requiem*, Maurice Ravel's *Trois Chansons*

¹⁰⁶ William Byrd, *Great Service*, ed. E.H Fellowes, in *Tudor Church Music vol. 22* (London: Oxford University Press, 1923), http://imslp.org/wiki/The_Great_Service_%28Byrd,_William%29 (accessed 15 August 2014).

Thomas Tomkins, *When David heard that Absalom was slain*, in Davison & Apel, *Historical Anthology*, vol. 1 (Cambridge MA: Harvard, 1950), 191.

Henry Purcell, *They that go down to the sea in ships*. (London: Novello & Co Ltd, n.d.)

Edward Elgar, *Sea Pictures*, lyrics: Roden Noel, Alice Elgar, Elizabeth Barrett Browning, Richard Garnett, Adam Lindsay Gordon. (London: Boosey & Hawkes, n.d., after 1930).

Gustav Holst, *Savitri*, chamber opera (London: F. & B. Goodwin Ltd, 1923).

Arthur Benjamin, *Prima Donna*, libretto by Cedric Cliffe. (New York: Boosey & Co., ca 1935.)

Gian-Carlo Menotti, *Amahl and the Night Visitors*. (New York; Schirmer, 1986).

Eugene Goossens, *Apocalypse*. (London, Boosey & Hawkes, 1953.)

Morawetz, *From the Diary of Anne Frank*.

and *L'Enfant et les Sortilèges*; and William Byrd's Mass for five voices.¹⁰⁷ Each of these pieces is exemplary in terms of its creator's overall output, each has its permanent niche in my mind, and each may safely be assumed to have influenced my approach to word-setting, if not necessarily any particular outcome.

I was already committed to *Ludus Danielis*, but eventually it became clear that the sensible course of action was to leave the German and French pieces for another day. It also became clear that I had an embarrassment of riches for this chapter: I finally settled on twelve works by six English composers: Orlando Gibbons, John Dowland, Henry Purcell, Peter Warlock, Ralph Vaughan Williams and William Walton. Their inclusion has come about substantially through happenstance: conductors of choirs in which I sang programmed a work, and sometimes I later programmed it as conductor; or I came across it while exploring an anthology, music library or bookshop, liked it and later sang it; or a friend introduced me to it; or I was called upon to review a concert performance.

¹⁰⁷ Carl Orff, *Die Bernauerin*, ein bairisches Stück, libretto/playscript by composer. (Mainz: Schott, 1946).

Heinrich Schütz, *Die Matthäus-Passion*, SWV 479, in *Heinrich Schütz: Sämtliche Werke Band 1*, ed. Philipp Spitta, (Breitkopf Und Härtel, 1885). Facsimile at http://imslp.org/wiki/Matth%C3%A4us-Passion,_SWV_479_%28Sch%C3%BCtz,_Heinrich%29 (accessed 20 September 2014).

Gabriel Fauré, *Après un Rêve* lyrics anonymous Italian, trans. Romain Bussine, Pierre Gouin, ed. (Les Éditions Outremonaises, 2006) (Paris: J. Hamelle, n.d., ca.1878). Facsimile at http://imslp.org/wiki/3_Songs,_Op.7_%28Faur%C3%A9,_Gabriel%29 (accessed 15 August 2014).

Maurice Ravel, *Trois Chansons* lyrics by composer. (Paris : Durand & Cie, 1916). Facsimile at http://imslp.org/wiki/3_Chansons_%28Ravel,_Maurice%29 (accessed 15 August 2014).

Ravel, *L'Enfant et les Sortilèges*.

Hugo Distler, *Die Weihnachtsgeschichte*. (Kassel: Bärenreiter Verlag, 1975)

Hugo Distler, *Totentanz*, lyrics Angelus Silesius, monologue Johannes Klöcking. (Kassel: Bärenreiter Verlag, 2010).

William Byrd, *Mass for Five voices*. (London: Stainer & Bell, 1973).

I consider the twelve pieces in turn, and draw inferences as to any influence on my approach to word-setting.¹⁰⁸ The pieces commended themselves for a variety of reasons. The Gibbons and Dowland pieces are archetypal, although each has its individual character. In the case of Purcell, to do justice to his overall stylistic range would demand rather more than these five pieces. The five twentieth-century pieces also cover a wide stylistic range.

Orlando Gibbons (1583–1625): Verse anthem

The first verse of this through-composed work begins with a brief statement as to what will follow; the rest of the text is repeated by the choir; the text of the shorter second verse is repeated; this introductory first half of the longer third verse is not repeated, the second part is.¹⁰⁹ In the edition I have always used, the music is written in F, with orthodox sorties into the dominant C, subdominant B \flat , and relative minor d.¹¹⁰

The verses are contrapuntal and imitative, the refrains more homophonic, a familiar framework in that period. It is rhythmically rather free, individual parts having a life of their own, while sometimes mimicking rhythms in the lyrics and the vocal line. For example, at the beginning of verse 3, the solo voice could be written out using successive $\frac{3}{4}$ bars, setting up subtle cross-rhythms within the perceived overall $\frac{4}{4}$ pattern, the ‘average’ of the other parts. In the figure, I have added accents and a few ligatures to suggest these cross-rhythms. The editors’ bar-lines are notional, of course.

¹⁰⁸ I have sung all of them, apart from the Vaughan Williams and Walton pieces, which I know through recordings and live performances, some of which I have had occasion to review. I have programmed and conducted the Dowland and one of the Purcell pieces in concert.

¹⁰⁹ In 1955, I sang the solo part with the Sydney University Pro Musica Society, conducted by Peter Platt.

¹¹⁰ Orlando Gibbons, *This is the record of John*, text John 1:19–23, Geneva Bible, in Archibald T. Davison & Willi Apel, *Historical Anthology of Music*, vol. 1 (Cambridge MA: Harvard, 1950), 195–8.

The free melodic and rhythmic contours in the solo vocal line are in general terms compatible rather than congruent with the speech rhythm and inflection of the text. As generally the case in concerted vocal music of the time, notes are longer at the beginnings and endings of sentences, longer than speech-rhythm might suggest, the effect being to establish rhythm and tempo, and frame ideas by providing points of repose before moving on.

Figure 3.1: Gibbons, *This is the record of John*, beginning of third verse.

The musical score is presented in two systems. The first system includes the Tenor vocal line and five string parts (Treble Viol, Treble Viol, Tenor Viol, Tenor Viol, and Bass Viol). The Tenor line begins with a rest, followed by the lyrics: "Then said they un - to him: What art thou? That we may give...". The second system continues the Tenor line with the lyrics: "...that we may give an an-swer un-to them that sent us. What say'st thou of thy - self?". The string parts consist of five staves, each with a different clef and key signature, providing a rich, textured accompaniment to the vocal line.

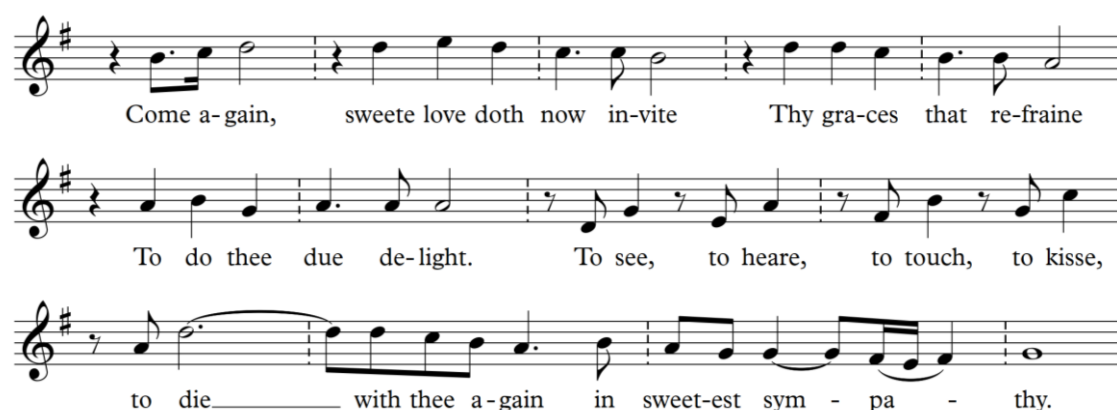
Gibbons set this rhythmically free biblical text using flexible musical patterns within a context sufficiently ordered to hold the interest of performers and audiences. While in catches, canons, passacaglias and fugues the main organising principle is strict imitation or repetition,

in pieces like this it is free imitation among the relatively independent contrapuntal parts. Although the first-part point (treble viol) is followed by the third-part canonical response (tenor doubled by tenor viol) four crotchets later and a fourth lower, the lines then diverge, and the contours of the five lines remain independent until, after a full close, another point introduces new material. I intuitively used a somewhat analogous pattern of imitation, although in the context of free organum, for the first string entries in the *Prelude to The Sun of Umbria* (Figure 4.30, 107).

John Dowland (1563–1626): Lute song, 1597

However different in detail, the structure of the strophic *Come again* and its word-setting processes are analogous with those of Gibbons's through-composed verse anthem.¹¹¹

Figure 3.2: Dowland, *Come again*, poet unknown, vocal line, verse 1.



Some years after first encountering this song, I found Eric Partridge's etymological study which sets Shakespeare's plays and poetry in the syntactical context of contemporary

¹¹¹ Dowland, *Come again*, in *Elizabethan Love Songs*, F. Keel ed. (Boosey & Co, London 1909), 8–10.

society.¹¹² Clearly, Dowland's first verse contains vivid (if euphemistic) sexual invitation. The remaining five verses tell another story entirely. It seems that whatever joy *we* may have had of *each other* is now but a memory, and *that*, rather than the bawdy, is Dowland's point.

In the ordinary dirty ditty, obscene lyrics pasted onto a well-known tune (e.g. *Cats on the Rooftop*, sung to *D'ye ken Jon Peel*), one hardly expects elegance. But songs like this, with overt, covert or ambiguous erotic elements, its potential for crudity can be mitigated or entirely negated by an elegant musical setting. Looking at the score two years after the event, it appears that I sought to apply the principle when writing *Dark River #3*, (in Chapter 4, 80), although I was not conscious of doing so.

Throughout the Folio the texts are from other times and/or places. Detailed perusal of texts one generation, or five, or as here some fifteen generations apart, invariably reveals semantic change. When this song was written, life expectancy was short, death commonplace and, the slowly increasing Puritan minority aside, sexual mores relatively free. In 1597, the word 'die' was relatively unloaded, either literally, or as a slang term for 'achieve an orgasm'; by comparison, in over-refined conversation today it is often avoided as an unwelcome *memento mori*, and its alternative meaning virtually lost to the general public.

For a while I just admired Dowland's skill in writing something so innocent-seeming and yet so transparently bawdy; the word-painting—the breathless urgency of 'To see, to hear, to touch, to kiss,' and the languor of 'to die'—no doubt amused his contemporary admirers. But the music and the later verses make it plain there is a lot more to the story. This example of

¹¹² I sang the song in the 1950s (solo and ensemble forms); and conducted the ensemble version in 1983. In 1964 I bought the book, Eric Partridge, *Shakespeare's Bawdy* (Routledge & Keegan Paul, 1947).

Dowland's is a useful reminder that lyrics may contain ambiguity and contradiction, calling for careful planning before starting on the music.

Henry Purcell (1659–1695): Two catches

Art music as a vocation is a fine thing, but for many—English football fans, Welsh Rugby fans, black Southern Africans, Southern Baptists in the United States—tuneful singing in small to very large groups is a regular manifestation of communal life.

Like Mozart, like Ravel, Purcell enjoyed a joke, and was familiar with humour's role as a societal safety valve—for awkwardness between masters and servants, husbands and wives, husbands and mistresses, wives and lovers, seduction and rejection, people like us and people not like us ...¹¹³ As I read Marlowe's account of the attempted seduction of a young woman and Raleigh's witty response on her behalf, and aimed to write music in the same vein,¹¹⁴ so, adjunct to the licentious Restoration Court, Purcell wrote many men-only catches, celebrating wine, women and song. The words may be vulgar or obscene, but the music is invariably polished.¹¹⁵ As the first task in word-setting is the selection of a text to set, it is as well to remember that what might be suitable in one context may be offensive in another. 'Cherry-lipp'd Adonis', the first canzonet in *The Passionate Pilgrim*, might well be thought offensive by

¹¹³ Wolfgang Amadeus Mozart, *The Marriage of Figaro*, opera, libretto by Lorenzo da Ponte after Pierre Beaumarchais. (London: Boosey and Hawkes, 1947.)

Maurice Ravel, *L'Heure Espagnol*, opera, libretto by Maurice Étienne Legrand. (Paris: Durand et cie., 1911. Reprinted Mineola: Dover Publications, 1996). Facsimile at http://imslp.org/wiki/L%27heure_espagnole_%28Ravel,_Maurice%29 (accessed 15 August, 2014).

¹¹⁴ Middenway, *The Shepherd & the Nymph* (Appendix 4, 143).

¹¹⁵ For ease of direct comparison, in both examples I have changed the anthologist's perhaps arbitrary key signatures, and in the second his time signatures as well. His inconsistent capitalisation, punctuation and spelling are intact, apart from the orthographical niceties of *f* for non-final *s* and *ß* for *ss*.

members of some choirs (and some audiences), but the set was written specifically for the Tasmanian Queer Choir, whose members (and whose audiences) are likely to be more open-minded.

Figure 3.3: Purcell, *I gave her Cakes and I gave her Ale*,¹¹⁶ (transposed)

1.

I gave her Cakes and I gave her Ale and I

gave her Beads & Brace-lets fine and I

3.

mer-ry my Hearts mer-ry my Cocks mer-ry my sprights mer-ry mer-ry mer-ry

gave her Sack and Sher-ry I kist her once and I

gave her Gold down der-ry I thought she was a-fear'd till she

mer-ry mer-ry my hey down der-ry I kist her once and I

2.

kist her twice, and we were won-drous mer-ry I

strok'd my Beard, and we were won-d'rous mer-ry

1.

kist her twice, and we were won-d'rous mer-ry I

Many of Purcell's catches were politically rather than erotically charged. The Court was deeply troubled: the Anglican Church and its aristocratic adherents felt threatened on the one

¹¹⁶ Purcell, *I gave her Cakes and I gave her Ale*, in *The Catch Club or Merry Companions*, London, I. Walsh Servant to his Majesty, ca 1700, 20
http://imslp.org/wiki/The_Catch_Club_or_Merry_Companions_%28Walsh,_John,_First_Book,_20
 (accessed 6 September 2014).

hand by strait-laced non-conformists, and on the other by James II and his powerful supporters, including the Bourbon and Habsburg dynasties, all adherents of the 'True Faith'.

Figure 3.4: Purcell, *Let's live good honest lives*,¹¹⁷ (transposed, note values halved).

1.

Let's live good ho - nest lives, and make much of our

2.

bless our no-ble King, what need we fear the Pope, the

3.

we de - fy the De - vil, the De - vil,

wives, and since all flesh is Grass; let's

Pope, the Pope, the Pope, the

the De - vil, the

2.

mer - ri - ly mer - ri - ly mer - ri - ly drink our Glass; God

3.

Pope, the Pope, the Je - suits, Jews, or Turks, for

1.

De - vil, the De - vil, the De - vil and all his works. Let's

¹¹⁷ Purcell, *Let's live good honest lives*, *The Catch Club or Merry Companions*, Second Book, 72 (accessed 6 September 2014).

In short, as much humour functions as a societal safety valve, a composer setting humorous verse does well to consider what societal pressures might have driven the poet. But when one discovers the verse to be pure aphoristic wit, like the *Encore* to *What Is Our Life?* (Appendix 3, 143; Appendix 6, 168), one may simply enjoy the process of setting it.

Two verse anthems

The quality of Purcell's English word-setting is reflected in the enduring popularity of his vocal works. This is not to imply one has only to copy his melodic or harmonic devices to achieve success, although so advanced was his counterpoint and its consequent harmonic impact that some of his devices can hold up even in a present-day context.

My Heart Is Inditing was written in 1685 for the Anglican coronation of Catholics James II and his young Italian second wife, Maria d'Este of Modena, and was specifically directed towards her.¹¹⁸ This ornate, grand-scale work is set for eight soloists, double choir, strings and organ. Purcell's wide experience with singers is evident in the consummate word-setting throughout this whole verse anthem.

Embedded within its innumerable riches, in the mysterious section 'Hearken, O daughter, consider, incline thine ear; forget also thine own people and thy father's house', is an unprecedented passage (unprecedented in my experience at least), with a heart-stopping polychordal climax, F major over D major, on the third crotchet of bar 259.¹¹⁹ There are other ways of analysing the chord (conventionally, or in Hindemith's terms); this is how I hear it.

¹¹⁸ Purcell, *My Heart Is Inditing*, (London: Schott & Co, 1948).
I sang it with the Sydney University Pro Musica Choir, conducted by Peter Platt, in 1955.

¹¹⁹ Adapted from Psalm 45:10, Authorised Version, King James Bible.

The top line in bars 258–262 is straightforward enough: a Dorian melody reaches a climax on F and descends to a final G, with a tierce de picardie: its word-setting is entirely appropriate. The other individual vocal lines are also unexceptionable; it is their degree of independence that sets this passage apart. Much of Purcell's music is characterised by contrapuntal independence of a degree unusual for his time, but here the level of independence is remarkable. From time to time I deliberately use similar techniques when lyrics lead me intuitively towards a climax of such an order.¹²⁰

¹²⁰ The Sun of Umbria. chapter 4, 138–145.

Figure 3.5: *My heart is inditing*, vocal parts, bars 254–262.

254

Treble 1: for - get al - so thine own peo - ple

Treble 2: for - get al - so thine

Alto 1: for - get al - so thine own

Alto 2: for - get al - so thine own peo - ple

Tenor 1: for - get al - so thine

Tenor 2: for - get al - so thine own peo - ple

Bass 1: in - cline thine ear; for -

Bass 2: in - cline thine ear; for - get al - so thine own

258

Treble 1: for - get al - so thine own peo - ple and thy fa - ther's house.

Treble 2: own peo - ple, thine own peo - ple and thy fa - ther's house.

Alto 1: peo - ple for - get thine own peo - ple and thy fa - ther's house.

Alto 2: for - get al - so thine own peo - ple and thy fa - ther's house.

Tenor 1: own peo - ple, and thy fa - ther's house, and thy fa - ther's house.

Tenor 2: for - get thine own peo - ple and thy fa - ther's house.

Bass 1: get al - so thine own peo - ple and thy fa - ther's house.

Bass 2: peo - - - ple and thy fa - ther's house.

This climactic passage, within its portentous immediate context and the superbly balanced whole, demonstrates the effectiveness of setting emotional high points in lyrics by means of more and more startling musical effects growing progressively from an orthodox opening texture, followed by an intricate resolution. As Hindemith consistently argued, the balanced increase and decrease of tension is a major component in most successful music.¹²¹ Naturally, where lyrics demand an immediate impact (as in *Dark River*, in the third quatrain of #4 *No rose that in a garden ever grew*, Figure 4.16, 80), such gradualism would be misplaced.

In my *The Sun of Umbria*, between rehearsal numbers 59 and 62, the lyrics led me intuitively towards some simpler variants of this harmonic progression of Purcell's, but I used them consciously because they suited my purpose, and because I like referring to fragments of favourite pieces as a private token of gratitude from time to time, although I usually hide them in inner parts.

The verse anthem, *Rejoice in the Lord alway*, is more widely recognised, partly because of the significantly scaled-down version in the (old) *Church Anthem Book*, partly because of the descending scales in the string and organ ritornelli which give it the familiar title 'The Bell Anthem', and partly on account of the vivacious lilt of the accompanied refrains for solo counter-tenor, tenor and bass and for the four-part choir.¹²² Three-bar groups of $\frac{3}{4}$ bars are organised into a pattern of **2+1, 1+2, 2+1**, a rhythm counter-intuitive with respect to the speech rhythm of the text, but very attractive, its regularity providing a convincing degree of musical coherence.

¹²¹ Hindemith, *Craft of Musical Composition*, vol. 1. See also Keneally, 142.

¹²² Purcell, *Rejoice in the Lord Alway*, text from Philippians 4:4, King James Bible, in *Church Anthem Book*, Walford Davies & Henry G. Ley eds, (Oxford: Oxford University Press, 1933), 407–418. I sang the *Church Anthem Book* version in the 1950s, and conducted the full version in 1967.

Figure 3.6: *Rejoice in the Lord alway*, first part of refrain, trio of solo voices, instrumental parts omitted, Church Anthem Book, 408.

Rejoice in the Lord Alway

Philippians 4: verses 4-7 first vocal entry transcribed from old Novello edition Henry Purcell

The musical score is for the first vocal entry of the refrain 'Rejoice in the Lord alway'. It is written for three solo voices: Countertenor (Ct.), Tenor (T.), and Bass (B.). The time signature is 3/4. The lyrics are: 'Re - joice in the Lord al - way, and a - gain I say Re - joice. Re - joice in the Lord al - way, and a - gain I say Re - joice.' The Countertenor part starts with a treble clef and a key signature of one sharp (F#). The Tenor part starts with a treble clef and a key signature of one sharp (F#). The Bass part starts with a bass clef and a key signature of one sharp (F#). The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

While speech rhythm might be an important factor in word-setting (and in the realisation of plainsong and Anglican chant) it need not be an over-riding factor when it comes to free composition in a general context as here, and as in *Indra's Net*, from bar 47, where iambic pentameters, the basis of blues scansion, are set to jazzy rhythms (Folio Volume 1, 157 ff). So too in Ravel's *L'Enfant et les Sortilèges*, exuberant jazzy rhythms memorably set off

Colette's dada English/Franglish of 'La Théière', the black Wedgewood teapot; and pentatonic melodies the Japanese and ersatz Chinese of 'La Tasse', the bone china teacup.¹²³

Dido's Lament

Dido and Æneas was a keystone in my musical development.¹²⁴ Parts of Nahum Tate's libretto are as sesquipedalian as much of English poesy in that pre-Augustan age. Yet Purcell treats it with respect, and in doing so, transcends its limitations: *Dido* is widely acknowledged as a crowning achievement in English music.

Dido's Lament is a deceptively simple-looking aria, technically within reach of any soprano. Figure 3.7 below shows Tate's libretto as Purcell treated it, in the form of a chaconne (with surprises, as one expects from Purcell), plus the following four-part SATB chorus.

One might wonder at the choice of a chaconne—its repetitive bass-line imposing such formal constraints—as the structure for Dido's last aria, a farewell to life by a noble queen after unbearable disappointment in love. Perhaps influenced by London-based French composer Louis Grabu,¹²⁵ Purcell famously revelled in the form and there are three others in the opera:

¹²³ Maurice Ravel, *L'Enfant et les Sortilèges*, vocal score 18–24 (Durand et Cie., 1925). <https://archive.org/details/lenfantetlessort00pvms> (accessed 25 June 2014). This hyperlink provides a facsimile of director Raoul Gunsbourg's design sketches and blocking of the première in Théâtre de Monte-Carlo, 21st March 1925, making it possible to conceptualise the entire production.

¹²⁴ Purcell, *Dido and Æneas*, vocal score, ed. Edward J. Dent (London: Oxford University Press, 1925.) In the 1950s, fellow students and I sang through it from time to time for pleasure.

I also studied it using the extraordinary LP recording featuring Kirsten Flagstad, Elisabeth Schwarzkopf and Thomas Henley: *Dido and Æneas*, HMV ALP 1026 (1952); and renewed my interest in it through the 1995 BBC telecast, featuring Sarah Connolly, Lucy Crowe and Gerald Finlay: available on Chandos DVD, *Dido and Æneas*, DVD CHAN 0757 (2009).

¹²⁵ Bryan White, abstract of Chapter 1, 'Studying a Little of the French Air', in Rachel Cowgill, Davis Cooper and Clive Brown, eds, *Art and Ideology in European Opera, Essays in Honour of Julian Rushton*. (Martlesham: Boydell & Brewer, 2010). Abstract at https://www.academia.edu/349450/_Studying_a_little_of_the_French_Air_Louis_Grabu_s_Albian_and_Albanus_and_the_Dramatic_Operas_of_Henry_Purcell (accessed 16 November 2014).

Dido's first lovesick aria, a triumph dance and later an aria over a *perpetuum mobile*, a ground on the subject of Diana and Actæon, with a brilliant dance to follow.

But a formal structure can be an armature as well as a straitjacket, and in this *Lament*, the unusual shape of the chaconne (eleven iterations of a haunting five-bar ground) and Purcell's melodic, harmonic and contrapuntal freedom of expression in building around that armature make this one of the most memorable arias in all opera.

Most of the vocal line is in smooth conjunct motion (the high drama is all over), with a degree of chromaticism congruent with the chromatic ground. In the schematic Figure 3.7 below, the column on the right suggests Purcell's layout of the text of the *Lament* bar by bar; the simple but highly evocative melismata are shown in italics, the numbered sections define the eleven iterations of the five-bar G minor ground with its memorable chromatic descent from G₃ to D₃, leading to the cadence.

In Iteration 1 cellos and basses play the ground; the voice and the other strings enter at the beginning of Iteration 2.

Iterations 2–3 are repeated as Iterations 4–5.

In Iterations 6–7 the uppers strings play some new music within the same harmonic pattern.

Iterations 6–7, with a vocal climax (G₅) in Iteration 7, are repeated as Iterations 8–9, but in the vocal line the first two '*Remember me*' injunctions are delayed by a bar, to poignant effect.

The strings play Iterations 10–11, violins and violas remember Iteration 6, reaching a climax before the end of Iteration 10, the first violins then anticipating the ground bass line and falling chromatically as Dido dies, all the way from G₅ to A₄, for the concluding cadence.

A falling phrase recurs in the final chorus, on the word '*soft*'.

Figure 3.7: 'Dido's Lament'—structure

	3 beats per bar:	1	2	3
	Iteration 1		<i>Strings: ground bass line</i>	
DIDO:	2	When	I	am
When I am laid in earth,		<i>laid,</i>	-	am
May my wrongs create		<i>laid</i>	-	<i>in</i>
No trouble in thy breast;		earth,		May my
		<i>wrongs</i>	-	- cre-
	3	ate		No
		<i>trou-</i>	<i>ble,</i>	no
		<i>trou- ble</i>	<i>in</i>	- thy
		breast;		
		.		
	4	When	I	am
		<i>laid,</i>	-	am
		<i>laid</i>		<i>in</i>
		earth,		May my
		<i>wrongs</i>		cre-
	5	ate		No
		<i>trou-</i>	<i>ble,</i>	no
		<i>trou- ble</i>	<i>in</i>	- thy
		breast;		
		.		Re-
Remember me, but ah! forget my fate.	6	Mem- ber me,		re-
		.		but
		mem- ber me,		
		.		
		<i>ah-</i>	-	-
	7	- for- get	-	my
		fate.		Re-
		mem- ber me,		but
		<i>ah-</i>	-	-
		- for- get		my
	8	fate.		Re-
		mem- ber me		
		.		re-
		mem- ber me,		but
		<i>ah-</i>	-	-
	9	- for- get		my
		fate.		Re-
		mem-ber me,		but
		<i>ah-</i>	-	-
		- for- get		my
	10	fate.		
	11		<i>Strings: last two iterations.</i>	
CHORUS				
With drooping wings ye Cupids come,				<i>Strings: col voci.</i>
And scatter roses on her tomb,				
Soft and gentle as her heart.				
Keep here your watch and never part.				

Purcell here subtly demonstrates that in a strongly patterned musical context, the use of musical phrases out of phase with the underlying pattern can build or enhance dramatic intensity, and hence audience attention and interest. I used this idea in *Dark River, #7 Sappho Crosses the Dark River into Hades*, (Chapter 4, 91), intuitively at first, but then deliberately. The song's form was derived from Millay's words: perhaps I made some subliminal connection between the mythical Dido's fate and the mythical Sappho's, perhaps not.

Peter Warlock (1894–1930): Two carols

The lyrics of *Adam lay ybounden*, are breathtaking, a metaphysical argument linking Adam, the apple, the consequent four thousand 'sinful' years preceding Mary's being chosen as Queen of Heaven (to bear Jesus, to redeem that sin), for which we should give thanks to God—all Christian dogma compressed, cut and polished, diamond-fashion, into sixty-five words, with bright multi-faceted music to suit. Warlock's jaunty tune (Æolian on C) modulates conventionally to a G major close, then continues unconventionally to F major, returns to C and finishes with a rousing, tonally ambiguous coda and a C major close.¹²⁶ The piano starts with a plain pattern but before long the inner piano parts develop a life of their own—it appears to me as if Warlock might have been responding to the elaborate argument, perhaps intuitively, certainly imaginatively, by means of a brilliant, increasingly elaborate musical argument of his own, until resolved with a kind of tiny codetta after the word 'Queen'.

¹²⁶ First known version in Sloane Manuscript 2593*: see *Songs and Carols from a Manuscript in the British Museum*, Thomas Wright, ed., (T. Richards, London, 1856), 32. Online access: British Library <https://archive.org/details/songscarolsfromm00wrigrich> (accessed 26 June 2014).

Peter Warlock, *Adam lay ybounden*, in *Oxford Book of Carols*, Percy Dearmer, Ralph Vaughan Williams and Martin Shaw: (London: Oxford University Press, 1928), 386. I sang this many times.

Figure 3.8: *Adam lay ybounden*, lyrics from Sloane Manuscript 2593, complete.

allegretto

Voices

Piano

A-dam lay y-boun-den, Boun-den in a bond, Four thou-sand win-ter

11

Thought he not too long; And all was for an ap-ple, An ap-ple that he took, As cler - kes fin - den Writ-ten in their

20

rather slower

book. Ne had the ap-ple ta-ken been, The ap-ple ta-ken been, Ne had ne-ver Our La - dy A been Heav-'ne Queen.

29

pochiss. rit. **allargando** **ten.**

Bles-sed be the time That ap-ple ta-ken was. There-fore we moun sing-en: De-o gra - ti - as!

It may be a truism to observe that, before embarking on any elaborate melodic or harmonic journeys, it can make sense to performers and audiences to establish a clear melodic and harmonic *terminus a quo*, a stable starting position. The process is obvious enough in this carol, as it is in *The Sun of Umbria*—1.6 *The Other Francis* (Folio Volume 2, 117), but it has been common practice in Western music for centuries, and as *Adam* came to mind a year after I had written *Umbria*, there was no conscious connection.

Balulalow is a setting of part of an Anglicized version of a poem in Lallans (Lowland Scots).¹²⁷

Scored for voices and small chamber ensemble, this lullaby for the infant Jesus shows some influence of Warlock's association with Frederick Delius: it is highly chromatic, and in performance its evanescent harmonies can be highly rewarding. There is no drama to drive any strong inflection, and the vocal lines reflect this, being in conjunct motion or with small leaps, all within a limited range.

One could infer from this carol that highly evocative, impressionistic lyrics with little or no dramatic context might benefit from a musical response one might label 'impressionist' or 'neo-impressionist', provided one can avoid mere cliché. Given my own predilections, the inference is attractive. In *The Sun of Umbria*, 1.6 *The Other Francis*, (Folio Volume 2), and in *Dark River*, #7 *Sappho Crosses the Dark River into Hades* (Folio Volume 1) the lyrics led me intuitively into what I daresay was a neo-impressionist frame of mind, and I am satisfied with the results.

¹²⁷ Peter Warlock, *Balulalow*, in *Oxford Book of Carols*, Dearmer, Vaughan Williams, and Shaw. (London: Oxford University Press, 1928), 389. I sang this charming little ensemble piece many times.

The two verses of the lyrics are derived from the 13th and 14th verses of 'I Come from Heuin to Tell', via a Lallans translation of a poem by Martin Luther, 'Vom Himmel hoch da komm' ich her', and published in 1567 by James, John and Robert Wedderburn, in *Ane Compendious Buik of Godly and Spirituall Sangis*.
<http://aclerkofoxford.blogspot.com.au/2010/12/o-my-dear-heart.html>
http://archive.org/stream/ancientenglishch00rickuoft/ancientenglishch00rickuoft_djvu.txt
(accessed 26 June 2014).

See Bibliography under 'Clerk of Oxford', 'Luther', 'Rickert' 'Sandys' and 'Wedderburn'.

Figure 3.9: *Balulalow*, lyrics Martin Luther (anglicized Lallans translation), first verse

(freely expanded from vocal score).

legato e tranquillo

The musical score is written for Soprano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo/mood is **legato e tranquillo**. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are in English and German. The score is divided into three systems, with measures 11 and 16 marked at the beginning of the second and third systems respectively.

System 1 (Measures 1-10):

- Soprano:** O my dearheart, young Je - sus sweet, Pre-pare thy
- Violin I:** con sord.
- Violin II:** con sord.
- Viola:** con sord.
- Violoncello:** con sord.
- Contrabass:** pizz.

System 2 (Measures 11-15):

- Voice:** cra - dle in my spreit, And I sall rock thee
- Vln. I:**
- Vln. II:**
- Vla.:**
- Vc.:**
- Cb.:**

System 3 (Measures 16-20):

- Voice:** in my heart, And ne - ver mair from thee de - part.
- Vln. I:**
- Vln. II:**
- Vla.:**
- Vc.:**
- Cb.:**

Verse 2 c.
SATB choir

Ralph Vaughan Williams (1872–1958): Two pieces

I consider the song cycle *On Wenlock Edge* a fine example of word-setting by a composer who, as a folk-song collector, understood English ‘as she’s sung’, although Banfield finds some unspecified evidence of his recent tutelage by the slightly younger but then more experienced Ravel, perhaps its many imaginative harmonic progressions and recurring translucent textures.¹²⁸ One reservation is that when the string quartet is joined by a modern concert grand piano (rather than a smaller instrument), in a few places the accompaniment can seem overdone. The poems, by A.E. Housman, are vignettes from late nineteenth century Shropshire.¹²⁹ The composer’s 1909 setting portrays variously: wild images in a wild landscape; a man born of the twelve winds; a man’s dialogue with his sweetheart’s dead lover; an insouciant young yokel; a bridegroom already a widower; and the cycle of life below the steep scarp of Wenlock Edge, south of Shrewsbury.

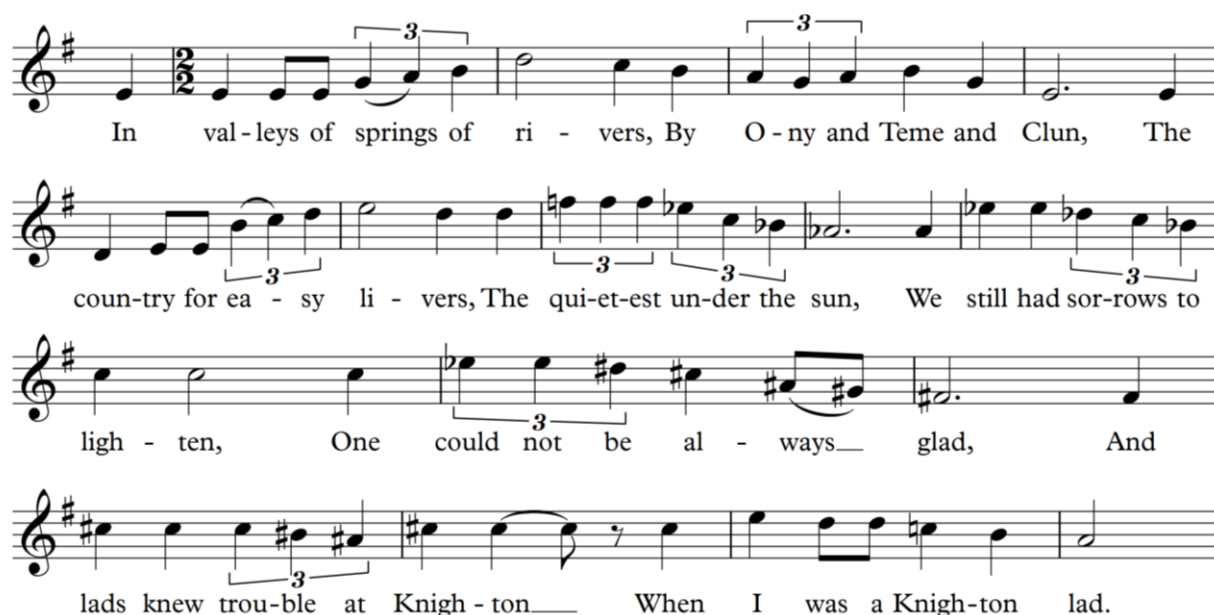
In passing, it is worth remembering that English lyricism was by no means the only string to his bow, a superficial mindset one occasionally encounters: one has only to think of his motet *O Vos Omnes*, or his *Mass in G minor*; or the desolation of the *Sixth Symphony*, composed when the Cold War had begun to fester amidst the ruins of World War II.¹³⁰

¹²⁸ Banfield, 74. I can understand Banfield’s perception of a Ravel influence—e.g. in this song, on its translucent texture, and its melodic freedom as in the modulation from E minor to G# (A♭) major), Lydian mode on F# and Æolian mode on A, in the example overleaf.

⁹⁵ Ralph Vaughan Williams, *On Wenlock Edge*. (London: Boosey & Hawkes revised edition, 1946).

¹³⁰ Vaughan Williams, *O Vos Omnes* (London: Oxford University Press, 1911, 1946); *Mass in G minor* (London: Oxford University Press, 1911); *Symphony no. 6 in E minor* (London: Oxford University Press, 1948).

Figure 3.10: *On Wenlock Edge*—‘VI. Clun’, lyrics A.E. Housman, first verse vocal line.¹³¹



This song reinforces the commonsensical notion that lyrics evoking a regional and/or temporal ambience might benefit from the use of musical patterns suggesting that ambience, irrespective of how they are developed. Certainly this notion, although certainly not *Clun* itself, was in my mind when I wrote *The Sun of Umbria, Prelude* (Figure 4.30, 102), particularly the suggestion of Italian bell-ringing and the overlapping reference to 13th-century French free organum that together set up that movement, and the *Postlude*.

The goal of perfection is elusive, but the *Serenade to Music* has established itself as a universal masterwork.¹³² The composer and the performers for whom it was written were associates of the conductor Sir Henry J. Wood, and the occasion was the fiftieth anniversary on 5th October 1938 of his first concert.

¹³¹ Vaughan Williams, *On Wenlock Edge*, song cycle for tenor, piano and optional string quartet, lyrics by A.E. Housman. (London: Oxford University Press, 1911, 1946.)

¹³² Vaughan Williams, *Serenade to Music*, for sixteen solo voices and orchestra. (London: Oxford University Press, 1938, 1961, 1966, 2008.)

It is difficult to imagine a more splendid tribute to a musician of note, a frequent impetus for its programming these days. Performances are relatively rare, however, for it lasts only thirteen minutes, and yet requires sixteen excellent singers (or four excellent singers and an excellent choir) and a fine orchestra.

The musical form grows from the words of a love-scene between Lorenzo and Jessica at the rural villa 'Belmont', near Venice, at the beginning of Act 5 of *The Merchant of Venice*; the edited lyrics are set as if independent from the play; the music is the very sound of moonlight on a river.¹³³ The word-setting is plain; the top line is simple and lyrical; the homophonic lower parts provide straightforward harmony, with three two-note melismata introducing passing notes. The serene atmosphere is enhanced by quietly moving woodwind, horns, harp, and muted strings, with the oboe to the fore, providing a quiet tapestry underlying the sixteen solo voices.

¹³³ 'The historical location of Belmont in *The Merchant of Venice* was the Villa Foscari on the Brenta River, designed by the Italian architect, Palladio', in Linda Theil, 'Goldstein announces publication of Noemi Magri's collected research'; Shakespeare Oxford Fellowship. <http://www.shakespeareoxfordfellowship.org/goldstein-announces-publication-of-noemi-magris-collected-research/>.

Figure 3.11: *Serenade to Music*, first vocal entry, OUP edition, 1961, 7.

The musical score for the first vocal entry of *Serenade to Music* features the following parts and markings:

- Flute:** *pp*
- Oboe:** *pp*
- Cor Anglais:** *pp*
- Clarinet in A:** *pp*
- Bassoon:** *pp*
- Horn in F:** *pp*
- Harp:** *pp*
- Vocalists (Soprano, Alto, Tenor, Bass):** Enter with the lyrics "How sweet the".
- Violin I:** *con sord.*
- Violin II:** *con sord.*
- Viola:** *pp*, *con sord.*
- Violoncello:** *con sord.*
- Double Bass:** *con sord.*, *pizz.*

This musical score is for a symphony with vocal soloists and a full orchestra. The score is written for two systems of staves. The first system includes the woodwinds (Flute, Oboe, Clarinet in A, Clarinet in B-flat, Bassoon), horns (two parts), harp, and vocal soloists (Soprano, Alto, Tenor, Bass). The second system includes the strings (Violin I, Violin II, Viola, Violoncello, Double Bass). The key signature is one sharp (F#), and the time signature is common time (C). The vocal soloists have lyrics in English: "moon - - - light" and "sleeps u - -". The double bass part has the instruction "arco" written above it. The score is written for a two-staff system, with the vocal soloists and the double bass part having lyrics in English.

Fl.

Ob.

C. A.

Cl.

Bsn.

Hn.

Hn.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

moon - - - light

sleeps

u - -

moon - - - light

sleeps

u - -

moon - - - light

sleeps

u - -

moon - - - light

sleeps

u - -

arco

Fl.
 Ob.
 C. A.
 Cl.
 Bsn.
 Hn.
 Hn.
 Hp.
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.
 pizz.
 arco

pon this bank!
 pon this bank!
 pon this bank!
 pon this bank!
 pizz. arco

In word-setting as well as in declamation, formally laid-out Shakespearean lyrics, or other sophisticated poetry, as in *Dark River* or *The Sun of Umbria* (Chapter 4), can best be served by ignoring their typographical layout in favour of their logical and rhythmic freedom in the form of over-runs, half-lines, inversion, cæsuræ, feminine endings and elision. Sequences, internal rhymes and even hints of *Stabreim* might also evoke musical responses in both the vocal line and the accompaniment.

The orchestral texture in the *Serenade* is integral to the word-setting. This is also the case in my *The Enchanted Island*—for example, from Rehearsal Number 20 (Folio Volume 2, 43).

Famously, *in opera, the orchestra cannot lie*, and the same is true in Vaughan Williams's concert piece inspired by a Shakespeare play and, I like to think, in mine.

William Walton (1902–1983): *Belshazzar's Feast*

This grand work represents a high point in music for choir and orchestra, no matter the era or the language. Osbert Sitwell compiled the lyrics; for a time the young Walton was a member of the prominent artistic circle led by the Sitwell siblings between the wars. It was written for Thomas Beecham's 1931 Leeds Festival, with baritone Dennis Noble, and Malcolm Sargent conducting, and has remained in the mainstream repertoire ever since.

It begins with the richly chromatic lamentations of the Jews, captives and slaves in Babylon; Belshazzar holds his feast, at which he celebrates the gods, drinking toasts from the Jewish sacred vessels his father had stolen; the writing on the wall foretells his death; the Jews

rejoice, while others lament the destruction of the city; the work ends with a great 'Alleluia!'¹³⁴

Throughout the work, in terms of both voices and orchestra, one might almost suppose Walton's word-setting to have been Saunders's model when he framed his injunctions (Chapter 2, 15). Walton's skills are perhaps most memorable in the middle section, where, after a vigorous trumpet flourish, Belshazzar sings, 'Praise ye, praise ye the god of gold'; and the chorus repeats the words to new music. The relatively florid solo and the simpler homophonic choral passages are both diatonic, the one suggesting Mixolydian on G, the other Ionian on D, but each is harmonically ambiguous; the *a cappella* chording is richly clustered, the word 'gold', on a beautifully voiced, highly evocative inverted diatonic eleventh chord.¹³⁵

¹³⁴ William Walton, *Belshazzar's Feast*, text selected from the Bible by Osbert Sitwell (London: Oxford University Press revised edition, 1955). Belshazzar's feast also forms a part of *The Play of Daniel* (Appendix 2), but the Walton work had no impact on my realisation of the mediæval play.

¹³⁵ In 1960, I wondered whether anyone in my Year 5 class might show signs of any tone→colour synæsthesia. Without explaining the context, I played the 'gold' chord, asking if it made them think of any colour. Half thought it sounded 'yellow' or 'orange'. The rest were divided, or apparently 'sound-blind'.

In the example, the modified fanfare beaming emphasizes the rhythm, the added key signatures emphasize the three passages' diatonic nature.

Figure 3.12: Walton, *Belshazzar's Feast*, from short score: 'Praise ye the God of Gold', #25

♩ = 96

Trumpets

ff

Baritone solo

ff

Praise ye, praise ye the god of gold!_____

ff ♩ = 96 **poco allargando ten.**

S. Praise ye, praise ye the God of Gold!_____

A. Praise ye, praise ye the God of Gold!_____

T. Praise ye, praise ye the God of Gold!_____

B. Praise ye, praise ye the God of Gold!_____

a tempo ♩ = 144

S. _____

A. _____

T. _____

B. _____

a tempo ♩ = 144

Orch. _____

The orchestra joins in with a series of flourishes growing inexorably out of the chord sustained by the choir and finally erupting into a march celebrating, as successively exhorted by the chorus, the gods of silver, iron, wood, stone, and brass. Each individual god has his or her own unique textural flavour, some with women's voices, some with men's. The music builds in intensity incrementally throughout this section from a bright silvery jingling to a raucous brassy clangour. The climax, 'Praise ye the gods' with its last mind-wrenching orchestral flourish, is overwhelming.

New settings of dramatic lyrics can benefit from a composer's awareness that, as consistently propounded by Paul Hindemith, the increase and decrease of musical tension is inherently more interesting than a general high (or low) level of tension. Throughout this whole work, Walton's rich counterpoint and his management of chains of tone clusters, either diatonic or chromatic, and of tempi and dynamics, are exemplary in this respect.

There may have been some subliminal Walton influence at work in a number of passages in *The Enchanted Island*, starting with the opening *Storm Dance* (Folio, Volume 2, 1), and in some of the choral writing in *The Sun of Umbria* (Folio, Volume 2, 101).¹³⁶

In this context, it is worth calling to mind that not all elaborate chords bear high tension, but this matter will arise two or three times in Chapter 4.

In summary, this selection of twelve English-language pieces, out of a wide variety of possible sources in a variety of languages, illustrates some aspects of past experience that bear on the philosophical attitudes I bring to word-setting in English, and the processes I use.

¹³⁶ Any such influence may be more obvious in parts of my 1993 piece *Lamentations of Jeremiah* (Alexandria VA: Alexander Street Press, 2012.)

Chapter 4: Word-setting (Personal)

The vocal works discussed in detail in this Chapter are *Dark River*, a 30-minute, reflective song cycle for mezzo-soprano, viola and piano, settings of poetry by Edna St Vincent Millay, in early twentieth century East Coast American English; and *The Sun of Umbria*, a 75-minute celebratory cantata for solo voices, choir and chamber orchestra, settings of poetry by Hobart Quaker Clive Sansom about Saint Francis of Assisi, in recent Standard Southern English.

The composition process for *Dark River* is documented in some detail, the rational aspects perhaps more thoroughly than the intuitive: whereas one can document the rational component of the creative process relatively easily—e.g. *this is a frolicsome Italian sonnet (with its sestet rhyming CDECDE), suggesting a cheerful vocal line; and with strong speech rhythms, inviting compound time with hemiola*), one cannot always retrospectively untangle or even identify all the many-hued threads that go to make up the intuitive component.

The creative process for *The Sun of Umbria*, although more elaborate than that for *Dark River*, is documented less fully; questions of genre, scale and dramatic continuity aside, the methodology was not consciously different.

(Other vocal works completed during the Project are introduced in Appendix 3: the particular processes used are merely touched upon, but the overall process was the same. Four instrumental pieces are listed in Appendix 4, 147.)

Apart from practical questions as to what forces might be used, and after background reading about the poet's life, times, preoccupations, biases, performers and target audiences, my starting point with any lyric is consideration of its formal structure overall and in detail: the

patterns of its rhyme schemes, scansion, logic and syntax; the overall intensity of its dramatic content and its ebb and flow; the natural inflection which reflects that ebb and flow; and the poem's inherent speech rhythms.

A dozen of the poems used in the Folio are technically sonnets, with fourteen lines of nominally iambic pentameters; but rhyme schemes vary, scansion is seldom straightforward, the language may be plain or complex, the logical and grammatical structure may be simple or convoluted, and the volta, the logical discontinuity generally found after the first octave,¹³⁷ may be delayed by two or four lines or be missing altogether. Other less formal poems and, in *The Enchanted Island*, the condensed play-script extracts from *The Tempest*, show even more flexibility. In my work, all these factors bear rationally or intuitively on the shape and the musical 'flavour' of the finished piece. While respecting the moral rights of the poet whose work I am using, I sometimes feel a need to select from or edit the original lyrics and, where out of copyright, the freedom to do so, with an appropriate programme note. In *The Sun of Umbria*, for instance, while retaining the meaning, I recast some of Sansom's syntax in one poem to make it more lyrical. I was fortunate to have Brian Paine, the original book's producer, and Hobart bookseller Christopher Pearce, the son of its publisher, on hand to approve my general approach.

Figure 3.1: Sansom, *The Sun of Umbria*—from 'The Banquet in the Orchard'

ORIGINAL	EDITED
'What is it, Francis?	'What is it, Francis?'
He stands arrested, a figure in a legend, fingers	Fingers tense on silent strings,
Tense and motionless on silent strings.	He stands arrested, figure of legend...
'Are you in love? A woman?'	'Are you in love? A woman?'
<i>Francis:</i>	<i>Francis:</i>
'Yes, the most beautiful in all the world.'	The most beautiful woman in all the world.'

¹³⁷ In this chapter, the term 'octave' ordinarily refers to the first eight lines of a sonnet.

Another factor is the overall scope of the lyrics—dramatic, intellectual and emotional.

At one end of the scale is the brilliant, insubstantial bauble, *The Shepherd & the Nymph*; at the other is the rich, diverse libretto of my opera *The Tempest*, distilled from the three times longer Shakespearean play-script. The musical language for the first should be bright, witty, entertaining and immediately accessible: anything less would be tedious; anything more would be at best pretentious, at worst ridiculous. That for the second should be as rich and diverse as the ideas, the sentiments and the words themselves: anything less would be profoundly insulting to performers and audiences, and to the poet's memory.

Over the years, my experience, no doubt common among composers, has been that at some point in this analytical process, synthesis begins subliminally. The over-riding task is then to integrate conscious thought and free imagination, the Apollonian and Dionysian aspects of the creative process, in such a way as to maintain musical coherence.

Dark River Lyrics: Edna St Vincent Millay 1892–1950)

These eight poems, six of them sonnets of three different forms, date from 1921 to 1934.

I have permission to use them as a set.¹³⁸ As with much of Shakespeare's poetry, and Donne's, one challenge in setting them was that she was writing for the eye as much as the ear, and so providing the texts in programmes would be desirable.

The poet Sappho provides a focus.¹³⁹ A couple of hundred years after she died, misogynist male poet-playwrights invented an ersatz Sappho to deride, and she became a well-known stock character in Attic comedy. Such figures, including the Sappho of my seventh song, 'Sappho Crosses the Dark River into Hades', lived on in male-dominated Classical Rome, *Rinascimento* Italy and later around the Western World. Solely on the basis of her being a woman who wrote feelingly about women, she has been widely assumed to be homosexual; that she was born on Lesbos led a century or so ago to the use of the term 'Lesbian' as an all too often pejorative label for women of her perceived orientation. Only recently has the historical figure regained her ancient standing as an outstanding lyric poet.

In the context of a musical exegesis, Millay's sex life might be thought irrelevant and its discussion impertinent, but most of these poems have a sexual component, some erotic, some more contemplative, and all are 'in character', arguably to some extent reflecting the poet as

¹³⁸ When violist Keith Crellin suggested a song cycle to go with the two Brahms songs for these forces, I read the few extant fragments of Sappho's poetry, before searching online for 'Sappho Crosses the Dark River into Hades' (a remembered title); and then 'all poems of Edna St Vincent Millay'; and eventually contracted with the Edna St Vincent Millay Society, <http://www.millay.org>, on 29 January 2012.

¹³⁹ Σαπφώ, (*Sap'pho*), more correctly, in her Aeolic Greek, Ψάπφω/Ψάπφα, (*Psap'pho/Psap'pha*), where φ (*ph*) is a bilabial fricative (c.f. its English phonemic equivalent *f*, a labio-dental). Sappho, *fl. ca* 600 BCE, probably spent most of her life on *Lesbos/Lesvos*; it seems likely she had one daughter; very little is known of her personal or productive life, but new snippets of information occasionally come to light. (Conversations with Ancient Greek scholar Kay Hayes, in Hobart, January–February 2012).

person. Today's celebration of the full spectrum of sexuality was hardly the norm in the 1920s. Yet Millay's sex life was central to her personal and her public life and she came to be seen as an archetype of the free-wheeling Greenwich Village lifestyle; she was overtly bisexual, and she and her humanist businessman husband Eugen Jan Boissevain (1880–1949) maintained an open marriage, apparently cheerfully—wide mood swings, alcohol and drug addiction aside.¹⁴⁰

On the evidence of Millay's life and work, one might assume she felt some empathy with the Sappho as perceived in her day. The modern American scholar Ellen Greene has this to say:

For many women poets ... Sappho has represented the literary foremother who gave them a tradition of their own. Sappho epitomises, as Susan Gubar writes, "all the lost women of genius in literary history, especially all the lesbian artists whose work has been destroyed, sanitized or heterosexualised". For those women poets who identify with Sappho, Sappho's stature in literary history authorizes their own poetic talents and provides them with a precursor to whom they can turn not only for inspiration, but also for collaboration. For it is in Sappho's broken fragments that the modern woman poet could reinvent Sappho's verse and thus inscribe feminine desire as part of an empowering literary history of her own.¹⁴¹

Millay's best-known poem is probably the epigram 'First Fig', written in 1920; it appeared in her first published collection, *A Few Figs From Thistles*.¹⁴²

¹⁴⁰ Miller, Laura. *The Siren*. In Correia, Arlindo N.M., compiler, texts relating to Edna St Vincent Millay. http://arlindo-correia.com/edna_millay.html (accessed 23 June 2012).

¹⁴¹ Ellen Greene, ed., *Re-reading Sappho—Reception and Transmission*, (University of California Press, Berkeley & Los Angeles, London, 1996), 4, in Correia; Susan Gubar was one of the contributors.

¹⁴² Edna St Vincent Millay, *A Few Figs From Thistles* (New York & London: Harper and Brothers, 1922), 9. <http://digital.library.upenn.edu/women/millay/figs/figs.html> (accessed 1 May, 2012).

My candle burns at both ends;
It will not last the night;
But ah, my foes, and oh, my friends—
It gives a lovely light!

Her entry in the online *Vassar Encyclopedia of Alumni* is most illuminating:

... Those who knew her recognized in her all the contradictions of a nuanced character ... a whimsical genius ... petulant and imperious ... stormy, turbulent, and as unreckonable as the sea ... a lost and tragic soul ... this mercurial personality was always wrought by the most penetrating intelligence, and the gift of evoking the most passionate and tender love ...¹⁴³

In all eight poems one is aware of Millay's (and 'her' Sappho's) capacity/hunger for love.

Millay won the Pulitzer Prize for Poetry in 1923 and the Frost Medal in 1943 for her lifetime's achievement; and she was well-known as playwright, feminist and civil rights campaigner. In the late 1940s, like Arthur Miller (1915–2005), she was viewed with suspicion by the House Un-American Activities Committee. Although no longer in vogue, her poetry retains some popularity, and her plays are still occasionally performed. Her reputation as a feminist and a civil rights campaigner lives on to some extent in such circles in the US intelligentsia.

¹⁴³ <http://vcencyclopedia.vassar.edu/alumni/edna-st-vincent-millay.html> (accessed 1 February 2012).

Figure 4.1: Millay, *Dark River 1*—‘Night is my sister, and how deep in love’

1	Night is my sister, and how deep in love,	A
2	How drowned in love and weedily washed ashore,	B
3	There to be fretted by the drag and shove	A
4	At the tide’s edge, I lie—these things and more:	B
5	Whose arm alone between me and the sand,	C
6	Whose voice alone, whose pitiful breath brought near,	D
7	Could thaw these nostrils and unlock this hand,	C
8	She could advise you, should you care to hear.	D
9	Small chance, however, in a storm so black,	E
10	A man will leave his friendly fire and snug	F
11	For a drowned woman’s sake, and bring her back	E
12	To drip and scatter shells upon the rug.	F
13	No one but Night, with tears on her dark face,	G
14	Watches beside me in this windy place.	G

© 1931, 1958

Her New York Times obituary mentions that Millay grew up in the harbour towns of Rockland and Camden, Maine, and suggests that some of her clearest imagery seems to derive from her ‘gypsy childhood’ years by the shore’.¹⁴⁴

The form of this intense poem is that of an English sonnet: its fourteen nominally iambic pentameters contain two extra weak syllables (‘weed-*i*-ly’, ‘pit-*i*-ful’). Subtle assonance (rather than overt *Stabreim*) colours the whole poem, as it does most of the others.

¹⁴⁴ ‘OBITUARY: Edna St. V. Millay Found Dead At 58
‘AUSTERLITZ, N.Y., Oct. 19. Edna St. Vincent Millay, the famous poet, was found dead at the foot of the stairs in her isolated home near here at 3:30 P.M. today ... Greenwich Village and Vassar, plus a gypsy childhood on the rocky coast of Maine, produced one of the greatest American poets of her time.’ (*New York Times*, October 20, 1950). In Correia (accessed 4 August 2014).

The structure is complex: it has formal elements, but is dislocated in places, with a floating principal clause in the first half of line 1, a truncated line 4 and an overrun from line 4 to line 5, conjuring up a confused *I*, a woman 'going around in circles'.

This complexity set me wondering whether the poem made suitable song lyrics. On the one hand, in terms of its structure it may be seen as a poem for the eye; on the other, the imagery is vivid and instantly accessible to the ear, and the meaning is clear by the final line. An earlier setting of Shakespeare's structurally complex Sonnet 128, 'How oft, when thou, my music, music play'st', had been well received;¹⁴⁵ this Millay poem set the scene for the seventh poem in this set, 'Sappho Crosses the Dark River into Hades'; and monoglot Anglophones following the programmes during *Lieder* recitals provided more than adequate precedent. This last argument also applies in the fourth song in *Dark River*, 'No rose that in a garden ever grew',¹⁴⁶ and in several other poems in the folio.

As acknowledged by the copyright holders, Millay's original punctuation in this first poem is unhelpful: the octave consists of three sentences written as one.¹⁴⁷ In the second quatrain, an irregular linked pattern of three of its foci—'whose arm', 'whose voice', 'whose pitiful breath'—suggests a congruent musical pattern.

There are several dominant images: *I* am a lovelorn woman; *my* emotional (as distinct from physical) setting is a tidal bay by night, cold, wet, windy, with waves lapping the shore: *he* is warm, dry, comfortable, smug (by implication), in *his* bright, warm snug.

¹⁴⁵ The first sonnet in Middenway, *The Eye of Heaven*, (Alexandria VA, Alexander Street Press, 2013).

¹⁴⁶ page 88.

¹⁴⁷ Punctuation is clarified in the score, but programmes must show the original (contract 29 January 2012).

The mood is consistently dark—*I am desperately in love*, but *he is less engaged*; the octave defines *my* emotional state and a possible way round it; the third quatrain discounts that possibility—*he* is unlikely to be sympathetic; the concluding couplet echoes the first quatrain—nothing is likely to change.

The structural complexity of the poem seemed to preclude a formal musical structure; the music grows organically out of the text. The result is both free and constrained: the tempo changes subtly (like the tempo of the sea), but the $\frac{3}{8}$ pattern remains, in an overall $\frac{6}{8}$ or $\frac{9}{8}$ framework.

The singer could be thought of as portraying Millay, or Sappho, or perhaps as Millay portraying Sappho not long before her crossing the Dark River.

The outcome was a sombre, constrained musical palette (see specific examples below, and score in Folio Volume 1). Slowly varying rhythms suggest rippling waves by means of a $\frac{3}{8}$ pattern of brisk arpeggios. The vocal line is driven by speech rhythm, inflection, and dramatic intensity as I perceive it, and the viola part is derived essentially from figures in the vocal line, so the voice and viola are generally congruent (presenting *my* view of things), while the piano is sympathetic. There are different treatments for different ideas within a consistent overall scheme: musical links are congruent with logical and emotional links and the overall musical pattern is congruent with the rather free logical structure, generally subdued, but reaching a high point in the third quatrain.

Inevitably, this being the first song, it was desirable to allow the viola and piano to establish themselves as full partners. Throughout this entire cycle, the viola ‘thinks along the same lines’ as the *I*, representing her when the voice is silent, and in general confirming her point of

view; this is perhaps most obvious in the seventh poem, ‘Sappho Crosses the Dark River into Hades’. In this first poem, the piano sets the scene, portraying the regular/irregular rhythm of rippling waves.

Figure 4.2: Millay, *Dark River 1*—Wave music, bars 1–10

The musical score for 'Dark River 1' by Millay, bars 1–10, is presented in three systems. The first system (bars 1–4) is marked 'Piano' and begins with a tempo of ♩. = 33. The music is in 6/8 time and features a wavy, rippling pattern in the right hand, with the left hand providing a steady accompaniment. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The second system (bars 5–8) continues the wavy pattern, with a dynamic marking of *f* (forte) at the end of bar 8. The third system (bars 9–10) begins with a tempo change to ♩. = 30 and a dynamic marking of *ppp* (pianissimo). The score includes tempo markings 'poco rall.' (poco rallentando) and 'poco accel.' (poco accelerando). The key signature is one sharp (F#), and the time signature is 6/8.

Once the piano has established the scene, the viola establishes the mood, with a preview of the first vocal phrase, but in a more idiomatic string version, and an octave lower. The words ‘Night is my’ are set on the basis of speech rhythm and inflection; ‘sister’ is set on the basis of dramatic emphasis and inflection; the over-riding aims, as always, are musical coherence, and congruence between words and music.

Figure 4.3: Millay, *Dark River 1*—Viola and voice entries, bars 11–28

The musical score is divided into three systems. The first system (bars 11-14) is for the Viola, starting with a circled 11. It begins in 3/8 time, then changes to 6/8. The tempo is marked 'tempo primo' and 'poco accel.'. Dynamics include *mp*, *f*, and *mf*. A 'V' mark indicates the Viola entry. The second system (bars 15-18) continues the Viola part, marked with a circled 15 and *ff*. It features a triplet of eighth notes. The third system (bars 19-22) shows the voice entry, marked with a circled 22. The voice part is in 6/8 time, with lyrics 'Night is my sis - ter.' and dynamics *mp*, *mf*, and *mp*. The tempo is marked 'tempo primo' and 'poco accelerando'. The Viola part continues below the voice, with dynamics *mp* and *mf*.

(One attractive aspect of the Brahms songs for similar forces is that the viola is often pitched in the tenor register, complementing the alto of the singer and leaving her musical space for the range of dramatic intensity in the lyrics and the consequent natural fluctuations in declamatory inflection, a procedure I generally follow.)¹⁴⁸

The idea of ‘how *my* state of mind might be changed’ invited some new music from all participants; the three specific factors identified belong together logically and emotionally, but are rhythmically asymmetrical. The musical solution was to use imitation, rather than sequences, with the predicate (line 8: ‘She could advise you, should you care to hear’) as a kind of coda, preceded by the viola reminding us that *Night* is *my* sister, and *she* knows the answer to the three questions *I* raised.

¹⁴⁸ Johannes Brahms, *Gestillte Sehnsucht & Geistliche Wiegenlied*, Kathleen Ferrier, contralto; Phyllis Spurr, piano; Max Gilbert, viola. <https://www.youtube.com/watch?v=DP0M1omMFQg&hd=1> (accessed 20 September 2014).

The third quatrain, somewhat detached emotionally from the preceding octave, is treated after the fashion of accompanied recitative, with a rather plain chordal accompaniment. The final couplet, referring back, as it does, to lines 1 and 8, is introduced by an abbreviated version of the opening ritornello, and followed by a very brief *codetta*. delimiting an overall coherent musical structure.

Figure 4.4: Millay, *Dark River 2*—“Truce for a moment between Earth and Ether”

1	Truce for a moment between Earth and Ether	a	
2	Slackens the mind’s allegiance to despair:	B	4:7 (see p. 63)
3	Shyly confer earth, water, fire and air	B	6:4
4	With the fifth essence ¹⁴⁹ .	c	
5	For the duration, if the mind require it,	d	
6	Trigged ¹⁵⁰ is the wheel of Time against the slope;	E	5:6
7	Infinite space lies curved with the scope	E	4:5
8	Of the hand’s cradle.	f	
9	Thus between day and evening in the autumn,	g	
10	High in the west alone and burning bright,	H	5:5
11	Venus has hung, the earliest riding light	H	4:7
12	In the calm harbor.	i	

© 1934, 1962

This time-bending poem provided a change of mood, at first tentative, then contemplative, finally serene: the singer, the *I*, needs time to string her thoughts together and the truce between tangible and intangible provides it.

¹⁴⁹ The five classical essences: Earth, Air, Fire, Water and the intangible Æther.

¹⁵⁰ To ‘trig’ a wheel: to put a block, wedge or stone under it to stop it rolling—i.e. Time stops briefly.

The logical structure (but not the finished song) is in German bar form, *Zwei Stollen und ein Abgesang*, AAB, typical of words (and, on the available evidence, melodies) of the *Minnesänger* and *Meistersänger*,¹⁵¹ and of most Lutheran chorales: the first two stanzas set one wondering, the third resolves things. The poetic structure is interesting: three 4-line verses; free rhythm of 11, 10, 10, 5–11, 10, 9, 5–11, 10, 11, 5 syllables; ambiguously patterned implied feet suggesting dactyl, primus pæon, trochee and iamb; minimalist rhyming pattern and subtle assonance. The writing is both inspired and clever.

The images are altogether ephemeral until the vivid word-painting in the last stanza. The musical outcome was lyrical but ambiguous, congruent with the prevailing mood of the poem. Having set the first verse, I was surprised to notice that all twelve semitones occur in the first fourteen syllables of the vocal part. This was not a stylistic construct, rather an example of the expanded tonality which can sometimes result where I allow intuition free rein. It is impossible to be certain, but in retrospect, perhaps this tonal ambiguity reflects the transcendental state of mind evoked by the poem once I came to know it.¹⁵²

¹⁵¹ And famously of Walther's 'Prize Song' in the Wagner opera, *Die Meistersinger von Nürnberg*.

¹⁵² I sometimes use tone- or interval-rows (*Dark River* #4, 'No rose that in a garden ever grew', Figure 4.18, 84, and *Songs of Poverty* #5, 'Milky Way', Folio, vol. 1, 213).

Figure 4.5: Millay, *Dark River 1*—Twelve semitones, bars 18–20



The primary harmonic rhythm is leisurely; a secondary overlying harmonic rhythm is inherently more restless; the vocal line is driven by speech rhythm, inflection and dramatic intensity; the vocal and viola parts are generally congruent, the piano is sympathetic; the song is generally subdued, but with a climax in line 11.

The singer could portray a detached observer or, more likely, the *I* (given the reference to ‘despair’, and the sense of release after the tensions of the previous song).

The speech rhythms in the rhymed couplets are asymmetrical, with differing balances verse to verse between strong and weak syllables (4:7, 6:4; 5:6, 4:5; 5:5, 4:7), leading to a degree of flexibility in the quasi-strophic melodic structure (see three superimposed examples below).

From these examples, it may be clear that while the overall layout is derived from the speech rhythms, with occasional use of triplets where the speech rhythms suggest it, the melodic contour is also influenced by the onward flow of the ideas and emotions towards a series of intermediate foci or end-points. As so often in these poems, Millay’s technically assured language provides a secure framework for a coherent musical exposition.

Figure 4.6: Millay, *Dark River 2*—Speech rhythms, first, second, third stanzas

Stanza 1

mf Truce for a mo - ment_ be - tween Earth and E - ther *f* *mp*

Stanza 2

mp For the du - ra - tion, if the mind re - quire it, *mf* *mp*

Stanza 3

mf Thus be - tween day and eve - ning in the au - tumn, *f* *mp* *mf* *mp* *mf* *mp*

Slac - kens the mind's al - le - giance to des - pair: *mf* *mp*

Trigged is the wheel of Time a - gainst the slope; *mf* *mp*

mf High in the west a - lone and bur - ning bright, *f*

a tempo

mf Shy - ly con - fer earth, wa - ter, fire and air With the fifth *mp* *mf*

mp In - fi - nite space lies curved with the scope Of the hand's *mf*

mf Ve - nus has hung, the ear - li - est ri - ding - light *f*

accelerando **rallentando**

es - sence.

cra - - dle.

mp *mf* In the calm har - bor.

Figure 4.7: Millay, Dark River 3—‘Not with libations, but with shouts and laughter’

1	Not with libations, but with shouts and laughter	A
2	We drenched the altars of Love’s sacred grove, ¹⁵³	B
3	Shaking to earth green fruits, impatient after	A
4	The launching of the colored moths of Love.	B
5	Love’s proper myrtle and his mother’s zone ¹⁵⁴	C
6	We bound about our irreligious brows,	D
7	And fettered him with garlands of our own,	C
8	And spread a banquet in his frugal house.	D
9	Not yet the god has spoken; ¹⁵⁵ but I fear	E
10	Though we should break our bodies in his flame,	F
11	And pour our blood upon his altar, here	E
12	Henceforward is a grove without a name,	F
13	A pasture to the shaggy goats of Pan, ¹⁵⁶	G
14	Whence flee forever a woman and a man.	G

© 1921, 1948

This poem shows a regular English sonnet form; in places the scansion is asymmetrical, crossing the nominally iambic grain, with some extra weak syllables; in several places patterns of repeated strong syllables invite the use of long held notes, melismata, hemiola and duplets; there is liberal use of assonance.

¹⁵³ Love: evidently Greek Eros, Roman Cupid, the god of desire.

¹⁵⁴ Myrtle: sacred to Aphrodite (Venus) and, by association, with her son Eros.

¹⁵⁵ God: Eros? Pan, the Roman Faunus?

¹⁵⁶ The reference to Pan, the ithyphallic rustic god (like that to ‘irreligious brows’) suggests *their* coupling may have been an essentially physical one, perhaps without a significant component of ‘true love’.

The logic is straightforward. The first quatrain consists of one principal clause; continuing the story and maintaining its forward momentum, the second quatrain is made up of three principal clauses with the same subject, 'we'. The final sestet is more complex, with two linked principal clauses, qualified by two linked subordinate clauses, and neatly rounded off by a third; but there is no impediment to the onward flow of the chain of ideas. My response was to follow the straightforward poetic structure, using a straightforward musical structure with a high degree of coherence and onward melodic, harmonic and rhythmic momentum. This is achieved by means of a frolicking piano part with an almost minimalist flavour. In performance, this song calls for a degree of flexibility in tempi.

The one strong, eye-catching image is of a naked couple, young and lusty, laughing, chasing and catching each other in a woodland glade, with no thought for the passage of time, or anyone or anything else.

The singer could portray Millay, Sappho, or Millay portraying Sappho; her mood is effervescent, and markedly libidinous, but there is a sting in the tail.

The poem invited a lyrical musical palette congruent with the prevailing mood, and I intuitively recognised several opportunities for tuneful melismata; the contour of the relatively straightforward vocal line was driven by the relatively free speech rhythm, understated dramatic intensity and declamatory inflection; the viola part I derived partly from figures in the vocal line, but otherwise it has a life of its own; the two lines are mutually coherent; the frolicking piano is sympathetic, playing a supporting role.

Figure 4.8: Millay, *Dark River* 3— Frolicking piano, bars 1–5

① ♩. = 60

Soprano or Mezzo-soprano

Viola

♩. = 60
una corda

Piano

ppp

p

pizz.

arco

poco rit.

poco accel.

③

♩. = 52

pizz.

arco

pizz.

arco

mf

p

poco rit.

poco accel.

sim.

p

sim.

tre corde

Against the frolicking piano, hemiola patterns, reflecting natural speech rhythms, set up some strong, natural-sounding cross-rhythms.

Figure 4.9: Millay, *Dark River* 3—Hemiola, bars 13–24

The musical score is divided into three systems, each corresponding to a quatrain of the poem. The first system (bars 13-16) features the Soprano or Mezzo-soprano part with the lyrics 'We drenched the al - tars of Love's sa - cred grove,'. The second system (bars 17-20) features the Soprano or Mezzo-soprano part with the lyrics 'Sha - king to earth green fruits, im - pa - tient a - fter The laun -'. The third system (bars 21-24) features the Soprano or Mezzo-soprano part with the lyrics '- ching of the co - - - - - lored moths of Love.' The Viola part is mostly silent, with a few notes in the second system. The Piano part provides a rhythmic accompaniment, with a hemiola pattern in the first system. The score includes bar numbers 13, 17, and 21, and dynamic markings such as *mp* and *pp*.

The piano was allowed a rhythmic break after each of the couplets in the second quatrain so the viola could take up the commentary.

Figure 4.10: Millay, *Dark River 3*— Rhythmic break, bars 37–44

The musical score for Figure 4.10 consists of three staves: Soprano or Mezzo-soprano, Viola, and Piano. The score is divided into two systems. The first system (bars 37-44) begins with a circled '37' and a tempo marking 'poco accel.' with a quarter note equal to 56 (♩ = 56). The Soprano part has the lyrics 'We bound a - bout our ir - re - li - gious brows,____'. The Viola part has a dynamic marking 'mp'. The Piano part has a tempo marking 'poco accel.' with a quarter note equal to 56 (♩ = 56). The second system (bars 41-44) begins with a circled '41' and a tempo marking 'poco rit.' with a quarter note equal to 52 (♩ = 52). The Soprano part has the lyrics 'And fet - tered him with gar - lands of our own,____'. The Viola part has a dynamic marking 'mf'. The Piano part has a tempo marking 'poco rit.' with a quarter note equal to 52 (♩ = 52).

For the volta, the interface between the octave and the third quatrain, the prevailing harmony becomes bitonal, and in bars 50–52, in organ parlance the piano right hand might be thought to play tierce to the left hand, and the viola straddles the harmonic divide, roaming in both sets of keys, allowing a fair degree of melodic freedom.¹⁵⁷ Although technically dissonant (in conventional harmonic terms), the music might be thought ‘super-major’, the ‘tierce’ arpeggios enhancing the ‘majority’ of the underlying fundamental harmony.¹⁵⁸

¹⁵⁷ Tierce: the rank of organ-pipes sounding a just major seventeenth above the written note.

¹⁵⁸ See also footnote 121, below) and note following *The Sun of Umbria*, Figure 4.42, 125.

I used the device entirely intuitively: in retrospect, perhaps because its piquancy prefigured the slightly eerie flavour of 'Not yet the god has spoken' the first clause of the sestet.

Figure 4.11: Millay, *Dark River 3*—Tierce, bars 45–47

The musical score is divided into three systems, each corresponding to a different section of the poem. The first system (bars 45-47) features a Soprano or Mezzo-soprano part with the lyrics "And spread a ban - - quet in his fru - gal house." The tempo markings are "poco accel." (♩ = 56), "poco rit." (♩ = 52), and "poco accel." (♩ = 52). The Viola part has dynamic markings of "mp" and "mf". The Piano part has dynamic markings of "mp" and "mf". The second system (bars 49-53) features a Soprano or Mezzo-soprano part with the lyrics "Not". The tempo markings are "poco rit." (♩ = 56), "poco accel." (♩ = 52), and "poco accel." (♩ = 56). The Viola part has dynamic markings of "mf" and "mp". The Piano part has dynamic markings of "mf" and "mp". The third system (bars 54-58) features a Soprano or Mezzo-soprano part with the lyrics "yet the god has spo - ken; but I fear". The tempo marking is "poco accel." (♩ = 54). The Viola part has dynamic markings of "mf" and "pp". The Piano part has dynamic markings of "mf" and "pp".

However dissonant such music might look in conventional terms, and leaving aside the tolerable differences between just and equal temperament, all the notes in a close-position A major chord at the top of the treble clef occur in the harmonic series of one or more of those in an open-position F major chord rooted just below the bass clef, and of its fundamental, synthesized as a difference tone by the two bottom notes: in terms of the physics of sound, therefore, they are assonant.¹⁵⁹ Of course, the closer the two chords are together the more dissonant they sound, which brings opportunities as well as challenges, as witness some of the more astringent harmonies in the first song.

The piano gradually gives up its frolicking during the last six lines, abandoning it altogether in time for the last line; between times, the viola maintains it, almost to the end.

¹⁵⁹ There is a memorable polychordal climax in Benjamin Britten's *A Ceremony of Carols* (Boosey & Hawkes, 1932), at the (A major over F major) climax on 'Gloria in excelsis Deo', in No. 4, 'There is no rose of such vertu'. Inevitably, such examples reinforce the notion that voicing can be more important in harmonic analysis or synthesis of complex chords than is always made clear in conventional harmony or, for that matter, even by Hindemith. This device occurs sporadically throughout the Folio.

The use by organists of tierce stops by themselves or as a component in 3- or 4- or 5-rank mixtures has, of course, been popular since the 17th century.

At one point in *Bolero*, in a few bars after Rehearsal Number 13, Ravel seems to suggest an organ mixture stop with an orchestral melody played in parallel triads, but although the fifths are modified as necessary to avoid diabolical tritones, the thirds are modified or unmodified major, or unmodified minor.

Vaughan Williams used parallel major *triads* as a melodic device in *O Vos Omnes*. I use the device similarly (albeit to different purpose and with totally different effect) in places in the first and third movements of my piano sonata, *Toyokawa—East River* (excerpts in Folio, vol. 1, 247).

Figure 4.12: Millay, *Dark River 3*—Final couplet, bars 69–78

rallentando ma non troppo

♩. = 56

Soprano or Mezzo-soprano

A pas-ture to the shag-gy goats of Pan,

Viola

pizz.

arco

mf

rallentando ma non troppo

♩. = 56

Piano

p

mf

mf

f

73

Whence flee for - e-ver a woman and a man.

mp

f

The musical score is divided into two systems. The first system covers bars 69-72, and the second system covers bars 73-78. The tempo is marked 'rallentando ma non troppo' and the tempo indicator is '♩. = 56'. The vocal part (Soprano or Mezzo-soprano) has lyrics: 'A pas-ture to the shag-gy goats of Pan,' in the first system and 'Whence flee for - e-ver a woman and a man.' in the second system. The Viola part has 'pizz.' (pizzicato) in the first system and 'arco' (arco) in the second system. The Piano part has dynamics *p*, *mf*, *mf*, and *f* in the first system, and *mp* and *f* in the second system. The score ends with a double bar line in the second system.

Figure 4.13: Millay, *Dark River* 4—'No rose that in a garden ever grew'

1	No rose that in a garden ever grew,	A
2	In Homer's or in Omar's or in mine,	B
3	Though buried under centuries of fine	B
4	Dead dust of roses, shut from sun and dew	A
5	Forever, and forever lost from view,	A
6	But must again in fragrance rich as wine	B
7	The grey aisles of the air incarnadine	B
8	When the old summers surge into a new.	A
9	Thus when I swear, "I love with all my heart,"	C
10	'Tis with the heart of Lilith that I swear,	D
11	'Tis with the love of Lesbia and Lucrece;	E
12	And thus as well my love must lose some part	C
13	Of what it is, had Helen been less fair,	D
14	Or perished young, or stayed at home in Greece.	E

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In form, this poem is an Italian sonnet, the octave is generally regular, the sestet comparatively irregular with several marked hesitations and one overrun; the bar form, AAB, is strongly delineated; there is liberal use of assonance. The imagery is strong, and focussed, but on what exactly remains unclear until the sestet, when the speaker identifies herself with the sexually voracious trio of Lilith, Lesbia and Lucrece.¹⁶⁰ The reference to Helen reinforces

¹⁶⁰ **Lilith**: a female demon, widespread under a variety of names throughout Middle Eastern mythology. *The Hebrew Myths* by Robert Graves and Raphael Patai (New York: Doubleday, 1964), 65-69. <http://gnosis.org/lilith.htm> (accessed 20 September 2014).

Lesbia: a pseudonym used by Gaius Valerius Catullus, ca 84 BCE–54 BCE, perhaps to represent the infamously promiscuous Clodia Pulchra Prima, a.k.a. Clodia Metelli, born ca 94 BCE, with whom he was said to be infatuated. Paul Harvey, ed., *Oxford Companion to English Literature*, entry 'Catullus' (London: Oxford University Press, 4th edition, 1967) 151.

the image of the *I* as a *femme fatale*.¹⁶¹

The structure is as difficult grammatically as that of the first poem; the octave is self-contained, but listeners are unlikely to immediately register ‘must ... incarnadine’ (‘must ... make red’) as the principal compound verb defining the action, ‘must’ occurring at the beginning of line 6 and ‘incarnadine’ at the end of line 7 (and ‘incarnadine’ can also be used as an adjective); the ideas and syntax are anything but straightforward; the sestet is not immediately clear either, containing one conditional clause, three principal ones and then another three conditional ones. It is much easier to follow on the page than when heard.

The inevitable outcome was a song where the mood, like a rose, develops gradually, but by the volta is in full bloom. The idea that the rose might not be what one initially supposed erupts in line 10: can *she* be serious? The question is raised twice more: yes, *she* is! And one’s reaction? Is *she*, like Lilith, some sort of monster? Or, like the other two, merely an amoral aristocrat? Or a woman with so much loving to give that conventional standards are irrelevant? There can be no one clear answer to any of these questions. The references to Omar (Khayyam, 1048–1131) and Lucrezia (Borgia), suggest the singer could and, given Millay’s active and outspoken libertarianism, arguably does reflect Millay; but Sappho remains just offstage, as it were, by courtesy of Homer, who evidently lived a century or so before her.

Setting such a poem called for a degree of detachment. Trevor Hold quotes Cecil Day Lewis: ‘... the business of the song-lyric is “to make words sing and dance, not to make them argue,

Lucrece: no doubt the notorious Lucrezia Borgia, 1480–1519. Jone Johnson Lewis, *Lucrezia Borgia*, <http://womenshistory.about.com/od/medievalitalianwomen/a/Lucrezia-Borgia.htm>; rather than the famously virtuous Lucretia said by Livy to have been raped (in about 509 BC) by Sextus Tarquinius. Livy, *Ab Urbe Condita*, text from the Perseus Digital Library <http://www.thelatinlibrary.com/legacy/livy/lucretia.html> (accessed 20 September 2014).

¹⁶¹ The apocryphal Helen, whose face launched a thousand ships full of Greek soldiers at the start of the ten-year-long war that led to the destruction of Troy.

moralise or speechify”. It would follow that didactic, ruminative and satirical modes of thought are alien to it’.¹⁶²

In this example, rests in bar 53 are intended to convey the parenthetical nature of the compound adverb ‘as well’, a familiar device, as for instance in Wolf’s *Michelangelo Lieder*, and one I frequently use. Word-setting implies also punctuation-setting.

Figure 4.14: Millay, *Dark River 4*—Singing, dancing, bars 53–58

The musical score for Figure 4.14 consists of two systems of staves. The first system covers bars 53 to 55, and the second system covers bars 56 to 58. The key signature is one flat (B-flat). The tempo markings are: *rit.* (ritardando) at the start of bar 53, *rallentando* at the start of bar 54, *accel.* (accelerando) at the start of bar 56, and *accel.* again at the start of bar 57. The dynamics are: *mp* (mezzo-piano) for the Soprano/Mezzo-soprano and Viola parts in bars 53-55, *f* (forte) for the Piano part in bar 53, *mf* (mezzo-forte) for the Piano part in bars 54-55, *pp* (pianissimo) for the Viola part in bar 56, and *mf* for the Piano part in bars 56-58. The lyrics are: 'And thus as well my love must lose some part Of what it is,'. The score includes various musical notations such as rests, notes, and slurs.

¹⁶² Hold, 5, quoting Cecil Day Lewis, *A Book of English Lyrics*, (Chatto & Windus, London, 1961). One can only agree.

Clearly one could not gloss over the images of Lilith-as-monster, Lesbia-as-nymphomaniac and Lucrece-as-serial-poisoner. On the other hand, as Miles Coverdale memorably put it in English in 1534: *He that is amonge you without synne, let him cast the first stone at her*.¹⁶³

The challenge was to allow *her* to emerge gradually as a fully liberated woman—free-spirited, hot-blooded, self-aware, honest, perennially ‘unfaithful’, unrepentant—in the last quarter of a song lasting three minutes.

As to the musical palette, because of the onward drive through the octave, opportunities for the viola seemed limited to an opening ritornello, the break at the volta, the hesitations in the sestet and a brisk codetta. To have interposed unnecessary commentary by the viola would have impeded the onward flow of ideas.

This form of the Italian Sonnet is structurally very tight, compared with those of English Sonnets. The rhyming scheme of the logically coherent octave suggested the musical shape of lines 1–4 might drive that of lines 5–8; and, in theory, that of lines 2 & 6 might drive that of lines 3 & 7. Similarly, given the rhyming scheme of an emotionally coherent sestet, there proved to be scope for the musical shape of lines 9, 10 & 11 to drive that of lines 12, 13 & 14. One might perhaps theorise that this strong Italian sonnet form is likely to be more apt for music than some others. But the theory doesn’t stand close examination here: the flexible speech rhythm and the logical structure of the poem suggested an irregular sequence of $\frac{15}{8}$ and $\frac{18}{8}$ bars, subdivided into bars of $\frac{6}{8}$, $\frac{9}{8}$, or $\frac{3}{4}$ hemiola, with occasional duplets, or quadruplets.

¹⁶³ Miles Coverdale Bible, 1534: <http://thebiblecorner.com/englishbibles/coverdalebible/john/8.html> (accessed 21 August, 2012).

Figure 4.15: Millay, *Dark River 4*—Imitation, bars 25–39

The musical score is divided into two systems, each with a Mezzo and Piano part. The first system (bars 25-27) is marked with a circled 25 and a box labeled 'Line 2'. The Mezzo part has a dynamic marking of *mp* and the lyrics 'In Ho - mer's_ or in O - mar's_ or in'. The Piano part has a dynamic marking of *mf* in the first measure and *mp* in the second, with a 'Ped.' marking under the first measure. The second system (bars 28-30) is marked with a circled 28 and a box labeled 'Line 3'. The Mezzo part has a dynamic marking of *mp* and the lyrics 'mine, Though bu - ried_ un - der cen - tu - ries_ of fine Dead'. The Piano part has a dynamic marking of *mp* and a 'Ped.' marking under the first measure. The score includes various musical notations such as rests, notes, and accidentals.

Mezzo

Line 6

35

But must a - gain in frag - rance rich as wine The

Piano

34

38

Line 7

grey aisles of the air in - car - na - dine When the

mf

mp

mf

mp

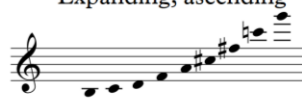
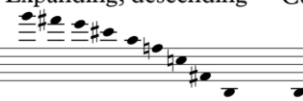
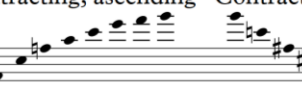
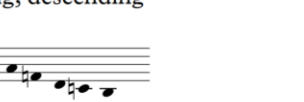
In the sudden, unpredictable linking of the singer, the *I*, with Lilith, Lesbia, Lucrece and Helen, it was convenient to introduce an unpredictable interval row, for the sake of its ambiguity.¹⁶⁴ I use this row from time to time.

In the viola part the row expands as it rises, notionally posing a double question (thrice the first time, twice the second); in the piano part it expands as it descends, notionally suggesting a double answer, the second time a fourth lower and thus perhaps more emphatically. (In all my work, one obvious device recurs whenever questions are asked or implied: I use rising musical phrases, mimicking the inflection natural in English speech.)

¹⁶⁴ This expanding scale is used here and there in the Folio, melodically, contrapuntally and harmonically, in or out of sequence, in whole or in part, inverted or cancrizans or both (e.g. *The Enchanted Island*, at Bars 132, 141 and elsewhere; and *The Sun of Umbria*, after Rehearsal Number 25 and elsewhere).

The question asked and answered, musical coherence is restored: the new material has served its parenthetical purpose and is abandoned in favour of a conclusion not unlike the original character of the song.

Figure 4.16: Interval row

Expanding, ascending	Expanding, descending	Contracting, ascending	Contracting, descending
			
Intervals: semitone, tone, minor 3rd, major 3rd, major 3rd, fourth, augmented fourth, fifth.		Intervals: fifth, augmented fourth, fourth, major 3rd, major 3rd, minor 3rd, tone, semitone.	

The row of nine intervals is used melodically, starting on any note, in part, or as a whole. Sometimes the order is changed; it is sometimes extended in either direction by repeating intervals. Parts of it are used harmonically, with various 'resolutions' (i.e. reductions in tension.)

Figure 4.17: Interval row as used in bars 47–54

The musical score is divided into three systems, each starting with a double bar line and a measure rest. The first system (bars 47-49) features a Soprano or Mezzo-soprano part with lyrics "Tis with the heart of Li - lith that I swear," and a Piano accompaniment. The second system (bars 50-52) features a Soprano or Mezzo-soprano part with lyrics "Tis with the love of Les - bi - a and Lu - crece;" and a Piano accompaniment. The third system (bars 53-54) features a Soprano or Mezzo-soprano part with lyrics "Tis with the love of Les - bi - a and Lu - crece;" and a Piano accompaniment. The Viola part is present in the first system but is silent in the second and third systems. Dynamic markings include *f*, *mp*, *p*, *mf*, and *f*. Articulation includes slurs, accents, and slurs.

System 1 (Bars 47-49):

- Soprano or Mezzo-soprano:** Bar 47: *f* (4th measure), *mp* (5th measure). Bar 48: *f* (1st measure), *mp* (2nd measure). Bar 49: *f* (1st measure), *mp* (2nd measure).
- Viola:** Bar 47: *p* (4th measure), *mp* (5th measure). Bar 48: *p* (1st measure), *mp* (2nd measure). Bar 49: *p* (1st measure), *mp* (2nd measure).
- Piano:** Bar 47: *f* (1st measure), *mp* (2nd measure). Bar 48: *f* (1st measure), *mp* (2nd measure). Bar 49: *f* (1st measure), *mp* (2nd measure).

System 2 (Bars 50-52):

- Soprano or Mezzo-soprano:** Bar 50: *f* (4th measure), *mp* (5th measure). Bar 51: *f* (1st measure), *mp* (2nd measure). Bar 52: *f* (1st measure), *mp* (2nd measure).
- Viola:** Bar 50: *p* (4th measure), *mp* (5th measure). Bar 51: *p* (1st measure), *mp* (2nd measure). Bar 52: *p* (1st measure), *mp* (2nd measure).
- Piano:** Bar 50: *f* (1st measure), *mp* (2nd measure). Bar 51: *f* (1st measure), *mp* (2nd measure). Bar 52: *f* (1st measure), *mp* (2nd measure).

System 3 (Bars 53-54):

- Soprano or Mezzo-soprano:** Bar 53: *f* (4th measure), *mp* (5th measure). Bar 54: *f* (1st measure), *mp* (2nd measure).
- Viola:** Bar 53: *p* (4th measure), *mp* (5th measure). Bar 54: *p* (1st measure), *mp* (2nd measure).
- Piano:** Bar 53: *f* (1st measure), *mp* (2nd measure). Bar 54: *f* (1st measure), *mp* (2nd measure).

Figure 4.18: Millay, *Dark River* 5—‘When we are old and these rejoicing veins’

1	When we are old and these rejoicing veins	A
2	Are frosty channels to a muted stream,	B
3	And out of all our burning their remains	A
4	No feeblest spark to fire us, even in dream.	B
5	This be our solace: that it was not said	C
6	When we were young and warm and in our prime,	D
7	Upon our couch we lay as lie the dead,	C
8	Sleeping away the unreturning time.	D
9	O sweet, O heavy-lidded, O my love,	E
10	When morning strikes her spear upon the land,	F
11	And we must rise and arm us and reprove	E
12	The insolent daylight with a steady hand,	F
13	Be not discountenanced if the knowing know	G
14	We rose from rapture but an hour ago.	G

© 1931, 1958

In this English sonnet, the primary structure is plain; the secondary structure elaborate, as one comes to expect: the octave is regular, but parallel overruns link lines 1 & 2, and 3 & 4, although not the corresponding lines in the second quatrain; another overrun links lines 11 & 12 in the third quatrain. Another links lines 13 & 14, the final couplet, but the stress pattern is unusual, in that although the final syllables carry the rhyme, the dominant stresses are on the third-last syllables. As usual, one may find pleasure in Millay’s technical subtlety.

The octave consists of one sentence: three subordinate clauses precede a short, unresolved principal clause, ‘This be our solace’; four nested subordinate clauses follow and resolve it. The sestet consists of a second sentence: the third quatrain consists of four subordinate

clauses; the final couplet begins with the principal clause, 'Be not discountenanced', and two more subordinate clauses follow.

As to the imagery, Spinoza opined:

For as far as sensual pleasure is concerned, the mind is so caught up in it, as if at peace in a [true] good, that it is quite prevented from thinking of anything else. But after the enjoyment of sensual pleasure is past, the greatest sadness follows. If this does not completely engross, still it thoroughly confuses and dulls the mind.¹⁶⁵

Millay seemed to see things more from the Roman point of view: every animal is sad after sexual intercourse except a rooster and a woman.¹⁶⁶ In this poem Millay's *I* seems to have been more overtly cheerful than her (male) partner, so much so that the idea *post coitum triumphalis* (a sense of triumph after coitus) comes to mind.

The singer could portray either Millay or Sappho. This song (another time-bending one) is the musical and the emotional turning point of the cycle: how could one capture the paradoxical mood of languorous rejoicing by a recently satiated woman in her prime¹⁶⁷, reflecting on future happy memories in withered age? or, if not capture it, then at least give an imaginative and intelligent singer a chance to suggest it? Perhaps the song might achieve that goal for relatively mature audience members; perhaps it may be difficult or out of reach or perhaps even shocking for the innocent.

¹⁶⁵ Baruch de Spinoza, *Tractatus de Intellectus Emendatione*, 4.
<http://www.latinamericanhistory.net/tractatus.html> (accessed 1 October 2014).

¹⁶⁶ Ledger, GR. Shakespeare's Sonnets. (Oxford: Oxquarry Books, 2000–2001), Sonnet CXXIX.
<http://www.shakespeares-sonnets.com/sonnet/129> (accessed 9 November 2014).

¹⁶⁷ The *I* portrayed is not a girl: Millay was 38 or 39 when the poem was published, with 'adult' memories going back more than twenty years, and old enough to imagine twenty years into the future.

On reflection four useful ideas emerged: differentiating between sedate conjunct and vigorous disjunct motion, particularly in the vocal line; looking for rhythmically varied patterns for the piano that might support the seemingly incompatible moods of the octave; borrowing (again) Mozart's well-known orgasmic horn-call *motif*¹⁶⁸ for any possible subliminal impact it might have; and (most importantly) leaving the viola to share most of the early emoting with the singer, aiming to paint the passion, certainly, but also the acceptance that for the very old, although life may be less highly coloured, *la recherche du temps perdu*¹⁶⁹ can have its consolations, consolations scarcely imaginable by the very young, unknowing prisoners of time, endlessly preoccupied with their inevitably circumscribed here and now.

The elaborate logical structure of the poem and its rapid time-shifting required rhythmic freedom: the song is like accompanied recitative, with a brief arietta to follow.

The mood is stable, although with enough variation in dramatic intensity to maintain interest, and this stability lends itself to a high degree of musical coherence.

As to the musical palette, voice and viola are dominant partners to start with, their two lines freely complementing each other, the piano remaining generally subservient until the argument builds in the second quatrain, and finally taking over through the sestet.

¹⁶⁸ The flourishes at the end of Figaro's '*Aprite un po' quegli'occhi*', ('Open your eyes') in Act IV Scene 8 of Mozart's opera *Il Nozze de Figaro* (libretto Lorenzo da Ponte), with its brilliant multi-dimensional pun on the word 'horn', referring also to the nature of the *motif*, the instrument itself and the 'horns' of a cuckold. Strauss borrowed the idea for the overture to *Rosenkavalier*, so did I for my Bicentennial opera *Barossa*, *op. cit.*, and for my cabaret piece *Tsar Nikita and His Forty Daughters*, a setting of the hilarious, iconoclastic poem by Aleksandr Pushkin, *ЦАРЬ НИКИТА и Сорок Его Дочерей*, trans. Walter W. Arndt, in *Playboy Magazine*, December 1965, vol. 12, no. 12, page number unobtainable. <http://middenway.com/opera/tsar-nikita/>

¹⁶⁹ '*In search of lost time*': title of the immense novel in seven volumes by Marcel Proust, 1871–1922, in which 'he' looks back over 'his' life. (The use of the title here has nothing to do with Proust, but it conveniently delineates the future perfect mindset Millay conjures up).

Stressed syllables in the first part of this poem are set as dotted quavers and unstressed as semi-quavers; the former are higher; the line is angular. The deliberate use of dotted rhythms was aimed at suggesting the stiffness of age, by comparison with the more fluid compound time in the previous song celebrating libidinous youth.

Figure 4.19: Millay, *Dark River* 5—Viola and voice, bars 1–11

sempre libere $\text{♩} = 48$ **rallentando** $\text{♩} = 33$ $\text{♩} = 52$

Soprano or Mezzo-soprano

Viola

Piano

sempre libere $\text{♩} = 48$ **rallentando** $\text{♩} = 33$ $\text{♩} = 52$

17" **rallentando** $\text{♩} = 30$ $\text{♩} = 52$ **rallentando**

old and these re-joy - cing veins Are fros - ty chan - nels to a mu - ted

...

2 $\text{♩} = 40$ $\text{♩} = 56$ **rallentando** $\text{♩} = 44$ $\text{♩} = 52$

stream, And out of all our bur - - ning there re -

mp mf mf

$\text{♩} = 40$ $\text{♩} = 56$ **rallentando** $\text{♩} = 44$ $\text{♩} = 52$

mains No feeb - lest spark to fire us, e - ven in dream,

mp mf p p

rallentando poco a poco $\text{♩} = 44$ **meno mosso**

mp mf p mp p

The octave, with its unsettled mood, called for flexible tempi, word-setting and part-writing, rather more than for maintaining onward momentum (neither the *I* nor the heavy-lidded *you* is in any sort of a hurry), and the song is marked '*sempre libere*'. Irregular speech rhythms drive music with constantly changing tempi, bars of more or less arbitrary length, and musical phrases with irregular strong accents.

After the quasi-recitativo feel for the octave and the immediately following invocation, the sestet, with its coherent mood, required coherent treatment, a quasi-arietta, so that

musically as well as poetically the volta provides a break; and a calm but unresolved chordal *motif* (shown below with full-sized notes) divides the octave, covers the volta, follows the invocation in line 9, and, finally resolved, provides a coda.

Figure 4.20: Millay, *Dark River* 5—Calm motif, bars 19–23

The musical score for Figure 4.20 consists of two systems of staves. The first system includes a Viola staff and a Piano staff. The Viola staff begins at bar 19 with a *rallentando* marking, followed by *meno mosso* and *tenuto*, and ends at bar 23 with *a tempo*. The Piano staff follows a similar tempo sequence. Dynamic markings include *pp*, *p*, *pp*, *ppp*, and *pp*. The second system starts at bar 22 with *poco rit.* and *tenuto*, and ends at bar 23 with *a tempo*. Dynamic markings here include *p*, *mp*, *mp*, *pp*, and *pp*. The score is written in 3/4 time and features a calm motif that appears in two sections, with a coda at the end.

In the sections where this *motif* appears, the notation looks odd, in that in the middle of some passages running predominantly at $\text{♩} \cong 48\text{--}56$ these irregular musical fragments appear, running at $\text{♩} \cong 24\text{--}30$. I tried an alternative orthography which maintained the same tempi, but it looked more clumsy than it is as written here.

Figure 4.21: Millay, *Dark River* 6—‘I shall go back again to the bleak shore’

1	I shall go back again to the bleak shore	A
2	And build a little shanty on the sand	B
3	In such a way that the extremest band	B
4	Of brittle seaweed will escape my door	A
5	But by a yard or two, and nevermore	A
6	Shall I return to take you by the hand;	B
7	I shall be gone to what I understand	B
8	And happier than I ever was before.	A
9	The love that stood a moment in your eyes,	C
10	The words that lay a moment on your tongue,	D
11	Are one with all that in a moment dies,	C
12	A little under-said and over-sung;	D
13	But I shall find the sullen rocks and skies	C
14	Unchanged from what they were when I was young.	D

© 1923, 1951

At first glance the logical structure of this Italian sonnet looks more straightforward than that of any other poem in the cycle: the octave and sestet are each self-contained, with six principal clauses, and seven subordinate clauses. But one has to ask: *what really happened?* A death, perhaps? A terminal falling out seems far more likely.

The octave is generally regular but, one conjunction aside, the first five and the seventh lines all overrun; the sestet is also regular, but with one overrun linking lines 13 & 14. There is liberal use of assonance.

The imagery is clear. This looks like the end of the story that began with the first poem. The mood is clear by the end of the first line. This is the dismal world of the first song. The sestet

seems to suggest that *she* has lost all faith in her partner. The singer could be thought to portray Millay, or Sappho, or Millay as Sappho.

The tight rhyming pattern suggested a strong musical structure, contrasting with the loose structure of the previous song, and of the much longer, contemplative and even more loosely structured song to follow. The reiteration of 'moment' invites imitation.

The 'bleak shore' ambience might suggest the musical idiom of the first song, but the speech rhythms are quite different and, whereas the first poem is complex, this one, however enigmatic, is simple.

The strong forward momentum suggested a dynamic vocal line, with perhaps a few irregularities where punctuation, or a conjunction briefly interrupts the flow. The ultra-formal scansion and rhyming patterns, plus the mirrored syntax in the third quatrain, led to a straightforward accompaniment. Tempi vary regularly. The viola punctuates the vocal line, covers some gaps in the piano part and offers occasional comments.

Figure 4.22: Millay, *Dark River* 6—Basic pattern, bars 1–5

The musical score for Figure 4.22 is in 4/4 time and consists of two systems of staves. The first system includes staves for Soprano or Mezzo-soprano, Viola, and Piano. The Soprano part begins with a tempo marking of $\text{♩} = 44$ and *colla voce*, followed by *accel.* and *rit.* markings. The lyrics are "I shall go back a - gain to the bleak". The Viola part has a tempo marking of $\text{♩} = 44$ and *colla voce*, followed by *accel.* and *rit.* markings. The Piano part has a tempo marking of $\text{♩} = 44$ and *colla voce*, followed by *accel.* and *rit.* markings. The second system includes staves for Soprano or Mezzo-soprano, Viola, and Piano. The Soprano part begins with a tempo marking of $\text{♩} = 52$ and *rit.*, followed by $\text{♩} = 48$. The lyrics are "shore And build a lit - tle shan - ty on the sand". The Viola part has a tempo marking of $\text{♩} = 52$ and *rit.*, followed by $\text{♩} = 48$. The Piano part has a tempo marking of $\text{♩} = 52$ and *rit.*, followed by $\text{♩} = 48$. A box in the Viola part explains: "Colla voce: for the sake of reducing clutter, the *fermate* in the voice part are generally omitted from the other parts."

As to the musical palette, the quiet, slow $\frac{4}{4}$ pattern of the viola and piano reflects *her* emptiness of spirit. Against this pattern the vocal line has room to move, and although stressed syllables most often fall on the first and third beats of the bar, they can fall anywhere.

Figure 4.23: Millay, *Dark River* 6—Irregular strong beats, bars 2–11

② *mp* $\text{♩} = 52$ *rit.* $\text{♩} = 52$
Soprano or Mezzo-soprano
I shall go back a - gain to the bleak shore And build a lit - tle

③ *rit.* $\text{♩} = 48$ $\text{♩} = 52$
shan - ty on the sand In such a way that the ex -

⑦ *rit.* $\text{♩} = 46$
trem - est band Of brit - tle sea - weed will es - cape my door But by a

⑨ $\text{♩} = 52$ *mf* *rit.* $\text{♩} = 46$
yard or two, and ne - ver - more Shall I re - turn to take you by the hand;

The *volta* bridges one more or less obvious dramatic contradiction: in line 8 the singer says she's '*happier ... than ... ever ... before*'; the sestet gives her the lie. A principle I have followed in my three operas (and more generally) is that whatever the singers might tell us, the orchestra (or accompaniment) never lies: in this somewhat minimalist song, tart piano chords paint the true picture. Unsettling discords of varying degree are used deliberately through most of the octave and the final couplet on the second and third beats of the bar, while the first and fourth are generally concordant.

The third quatrain contains a modest climax, an up-welling of frustration. The lyrics need little embellishment. This is the plainest and shortest song in the cycle.

Figure 4.24: Millay, *Dark River* 7—‘Sappho Crosses the Dark River into Hades’

1	Charon, indeed, your dreaded oar,	A
2	With what a peaceful sound it dips	B
3	Into the stream; how gently, too,	C
4	From the wet blade the water drips.	B
5	I knew a ferryman before.	A
6	But he was not so old as you.	C
7	He spoke from unembittered lips,	B
8	With careless eyes on the bright sea	D
9	One day, such bitter words to me	D
10	As age and wisdom never knew.	C
11	This was a man of meagre fame;	E
12	He ferried merchants from the shore	A
13	To Mitylene (whence I came)	E
14	On Lesbos; Phaon is his name.	E
15	I hope that he will never die,	F
16	As I have done, and come to dwell	G
17	In this pale city we approach.	H
18	Not that, indeed, I wish him well,	G
19	Though never have I wished him harm,	I
20	But rather that I hope to find	J
21	In some unechoing street of Hell	G
22	The peace I long have had in mind:	J
23	A peace whereon may not encroach	H
24	That supple back, the strong brown arm,	I
25	That curving mouth, the sunburned curls;	K
26	But rather that I would rely,	F
27	Having come so far, at such expense,	L
28	Upon some quiet lodging whence	L
29	I need not hear his voice go by	F
30	In scraps of talk with boys and girls.	K

© 1934, 1962

The poem needs detailed interpretation: Χάρων (Charon), the ancient Greek mythological figure who ferried dead souls across the River Styx, is a long-established character;¹⁷⁰ but the other ferryman in this story, Φάων (Phaon), is more obscure.¹⁷¹

In 1788, Dr J. Lemprière, Classics Scholar and Fellow of Pembroke College Oxford, documented this story:¹⁷²

PHAON, a boatman of Mitylene in Lesbos. He received a small box of ointment from Venus, who had presented herself to him in the form of an old woman, to be carried over into Asia, and as soon as he had rubbed himself with what the box contained, he became one of the most beautiful men of his age. Many were captivated by the charms of Phaon, and among others Sappho, the celebrated poetess. Phaon gave himself up to the pleasures of Sappho's company, but however, he soon conceived a disdain for her, and Sappho, mortified at his coldness, threw herself into the sea ...¹⁷³

Phaon also has a short entry in the Oxford Companion to English Literature :

PHAON, a boatman of Mitylene in Lesbos. It is said that, when old and ugly, he carried Venus, who presented herself in the guise of an old woman, over to Asia without accepting payment, and the goddess in consequence bestowed on him youth and beauty. Sappho, a legend relates, fell in love with him, and when he received her advances coldly, threw herself into the sea.¹⁷⁴

¹⁷⁰ Greek X=Lallans or German *ch*; ω=English *oh*

¹⁷¹ e.g. Phaon is not indexed in Robert Graves, *The Greek Myths*, (Pelican, 1955, 1960; Penguin 1990).

¹⁷² J. Lemprière DD, *A Classical Dictionary; containing a copious account of all the proper names mentioned in ancient authors* (11th edition reprinted by T. Cadell & W. Davies in the Strand, London, 1820). One might speculate that in the library at Vassar College Millay had access to one or other of the many later editions.

¹⁷³ Μυτιλήνη, the capital of Lesbos, is said to have been the real Sappho's birthplace. Its Roman form has varied over time, *Mitylene* (y=γ IPA; ü German), or *Mytilini* (Charlton T. Lewis & Charles Short, *A Latin Dictionary* (Oxford: Oxford University Press, 1879, repr. 1962), 1184); anglicised it is now usually *Mytilene* or *Mitilini*. Venus: Aphrodite. Asia: present-day Turkey.

¹⁷⁴ Paul Harvey, ed., *Oxford Companion to English Literature* (Oxford: Oxford University Press, 1967), 639.

The main threads of the various Phaon stories are generally consistent: the story about Sappho's leaping from a rock may have first been told by Greek mythographer Palæphatos (late 4th century BCE) and passed on by the playwright Menander (ca 324 BCE); the rock in question was said to be *Leukadia* (White Rock) in the Ionian Sea; it was said of people jumping from it into the sea as a cure for the insanity of unrequited love, that those trusting the gods would end up safe and sane, but those whose trust was weak would die; it was said that Sappho hesitated and drowned; some wrote that she was the first ever to jump. Versions of the Greek story were adapted by the Romans Catullus, Pliny, Ovid, Martial and Plautus¹⁷⁵.

The Phaon story illuminates Millay's poem as a whole, and in detail: we know why Charon came to be ferrying Sappho across the Dark River; we understand why his lips were ordinarily 'unembittered'; we can surmise that his 'bitter words' were his rejection of her, and why his 'eyes' were 'careless'; we know why she wished to erase all thoughts of him from her troubled mind; we have a vivid word-picture of his rejuvenation, the 'supple back', 'strong brown arm', 'curving mouth' and 'sun-burned curls'; and we recognise the poignancy of her not wanting to hear his too familiar young man's 'voice go by in scraps of talk with boys and girls'. It suggests that Millay's final line, that 'girls' in particular, is not as casual as might appear on a first reading, that the mature Sappho could not bear Phaon's rejection of her in favour of the flock of superficially pretty young women drawn to his superficial youth and beauty as moths to a flame; or as I am to this poem, which magically evokes both the real and the fictional Sappho. The singer portrays the fictional Sappho; one may be confident, nevertheless, that the historical figure was also in Millay's mind.

¹⁷⁵ Lewis and Short, 1367 (another plausible source for Millay).

The structure of the poem is irregular, especially the rhyme scheme. Apart from lines 21 & 27, it consists nominally of regular iambic tetrameters, but in fact the scansion varies considerably and there are many overruns. There is liberal use of assonance.

The poem is logically straightforward, with relatively few nested phrases or clauses, at least after the first verse. The extraordinary imagery evokes directly or indirectly the whole world of Greek myth. The mood gradually develops as the poem unfolds.

Essential problems in setting this poem were: Charon is more a functionary than a real character, his only identifiable attribute being his awful, ageless task; and Sappho is dead and her emotions blunted, her only dramatic attribute being the richness of her memories. So there could be no drama in Charon's world, no astringency.

The task then was to find a musical palette evolving slowly over some sort of ostinato, but sufficiently clearly to retain performer and audience interest.

The scene is set from the first: Charon sculls endlessly, with a single oar, measured, calm; he is patient, for he has all the time under the world; he just sculls, nothing else, ever; Sappho chats to him from time to time; perhaps he listens, but he is not by nature curious; she too has all the time under the world, although perhaps she is yet to understand that.

Representing Charon's sculling is the sole business of the pianist: it provides a framework for the whole song, a seven-minute-long passacaglia, of eighteen simple four-bar modules, with two slow beats per $\frac{12}{8}$ bar. The harmonic structure within all the modules but the last remains constant, although the voicing varies (close position for the voice, open for the viola), and the tone centre slowly ascends (F, G, A, B, C) and more rapidly descends, a semitone at a time.

Each module varies in terms of degrees of tension. Overall the music is chromatic, although each chord can be seen as tonal. In Paul Hindemith's terms the piano chording is from Group A (no tritones, although they occur between chords), Sub-groups III or V; resolution is generally to a bare fifth or to a Sub-group III chord.¹⁷⁶

Figure 4.25: Millay, *Dark River* 7—Piano module, bars 1–4

sempre semplice

♩. = 44 ♩. = 36 ♩. = 44 ♩. = 36 ♩. = 44 ♩. = 36 ♩. = 44 ♩. = 36

23"

As in the case of *Dido's Lament*, one might have wondered if such a repeating structure would prove limiting for a song setting, despite the tempi being for the most part regularly irregular, like this kind of sculling. To avoid this problem, I made sure to focus the attention more on the voice and viola parts, which portray Sappho's stream of semi-consciousness, expressed and unexpressed, floating turn and turn about above the piano ostinato.

The task for the pianist is to use this variability to conjure up Charon as a believable figure, passive, certainly, but by no means an automaton.

The next musical example shows the fifth and sixth modules and the beginning of the seventh, covering the first two modulations of the tone centre from F to G to A, and marking the

¹⁷⁶ Hindemith, *The Craft of Musical Composition*, vol. 1, 101 ff.

evolution of Sappho's stream of consciousness from unthinking observation of one ferryman to reminiscence about another.

Figure 4.26: Millay, *Dark River* 7—Evolution, bars 17–25

The musical score is divided into three systems, each with three staves: Soprano or Mezzo-soprano, Viola, and Piano.

System 1 (Bars 17-19): The tempo is marked $\text{♩} = 40$. The Soprano part is marked *sim.* and has the lyrics "From the wet blade the wa-ter drips." The Viola part has dynamics *mp* and *mf*. The Piano part has dynamics *mf* and *mp*.

System 2 (Bars 20-22): The tempo is marked *poco rall.*. The Soprano part has dynamics *mf* and *sim.* and the lyrics "I knew a fer-ry-man be-fore." The Viola part has dynamics *f* and *mp*. The Piano part has dynamics *mf* and *mp*.

System 3 (Bars 23-25): The tempo is marked *sim.*. The Soprano part has dynamics *sim.* and the lyrics "But he was not so old as you." The Viola part has dynamics *mf* and *pp*. The Piano part has dynamics *mf*, *mp*, and *p*.

Tempo markings for the Soprano part are $\text{♩} = 48$, $\text{♩} = 44$, $\text{♩} = 48$, $\text{♩} = 40$, $\text{♩} = 48$, and $\text{♩} = 44$.

The task for the singer and violist is to conjure up Sappho as a wraith, while bringing her pastel memories of pleasure and pain to full, colourful life in the audience's imagination.

Figure 4.27: Millay, *Dark River* 8—'And you as well must die, beloved dust'

1	And you as well must die, beloved dust,	A
2	And all your beauty stand you in no stead,	B
3	This flawless, vital hand, this perfect head,	B
4	This body of flame and steel, before the gust	A
5	Of Death, or under his autumnal frost,	A
6	Shall be as any leaf, be no less dead	B
7	Than the first leaf that fall—this wonder fled.	B
8	Altered, estranged, disintegrated, lost.	A
9	Nor shall my love avail you in your hour.	C
10	In spite of all my love, you will arise	D
11	Upon that day and wander down the air	E
12	Obscurely as the unattended flower,	C
13	It mattering not how beautiful you were,	D
14	Or how beloved above all else that dies.	E

1921, 1948

The poem is entirely self-explanatory. So is the imagery. *You, my dear, must die, your vitality entirely gone. No matter how much I love you, or how beautiful you are, one day you will go.*

This structure of this strict Italian sonnet is more or less plain: there are four sentences (or quasi-sentences), of seven, one, one and five lines respectively, containing altogether seven principal clauses (or five, depending on how one analyses it) and a short, simple subordinate clause in each of the last two lines. One might wonder at 'fall' rather than 'falls' in line 7: perhaps Millay was consciously or unconsciously leaving us guessing; perhaps she saw it as an abbreviated subjunctive; more likely, perhaps, 'that fall' equates to 'that autumn'.

At first the mood seems clear enough: *she* foresees and mourns her beloved's death, well in the future (Millay was then only 22).¹⁷⁷ But later it suggests more a sense of wonder at the beauty of the beloved, and a rejoicing in the depth of *her* love. The singer might portray Millay, but not Sappho, for in that case 'steel' would be anachronistic.

There is liberal use of assonance, enhancing the inherent lyricism of the ideas. The poem called for an open musical structure, and a refined palette. Writing the song was straightforward, not to say unthinking (it took a few hours): on subsequent reflection, it seems likely that part of the reason for this was its tight structure, but there is more to it than that. Writing a poem is an intensely personal affair; so is setting a poem to music, where any conscientious composer who takes seriously the moral rights of any creative artist will aim for empathy with the poet. And as the poet is (or was) foremost a person, so is the composer. When I wrote this song my wife and I were contemplating my imminent eightieth birthday, inevitably calling to mind the idea behind this poem; and in such a situation, surely even the most prosaic tunesmith could hardly fail to respond entirely intuitively to the idea, or to a poem of such vivid dramatic intensity, or to such a staggeringly beautiful idea as 'In spite of all my love you will arise upon that day and wander down the air ...'

¹⁷⁷ William Lyon Phillips. *Edna St Vincent Millay, Poet and Dramatist*, in Arlindo N.M. Correia, compiler, texts relating to Edna St Vincent Millay. http://arlindo-correia.com/edna_millay.html (accessed 23 June 2014).

Figure 4.28: Millay, *Dark River 8*—Viola & Voice, bars 1–9

① ♩ = 46

Soprano or Mezzo-soprano

And you as well must die,___

Viola

mp

⑤ ♩ = 44

be - lov - ed dust,___

Figure 4.29: Millay, *Dark River 8*—Piano & Voice, bars 8–9

⑧ ♩ = 44

Soprano or Mezzo-soprano

And all your beau - ty stand you___ in no stead,

Piano

p

♩ = 44

The final example shows the whole of the sestet from this song. As the sentiment, so the music of the beginning of the octave is echoed in the beginning of the sestet.

Figure 4.30: Millay, *Dark River 8*—Volta and sestet, bars 26–43

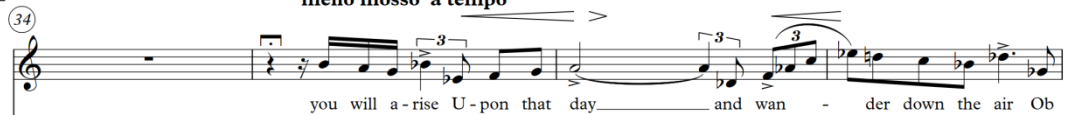
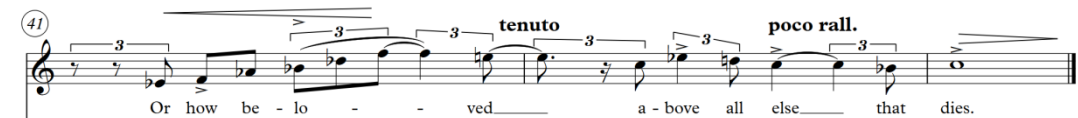
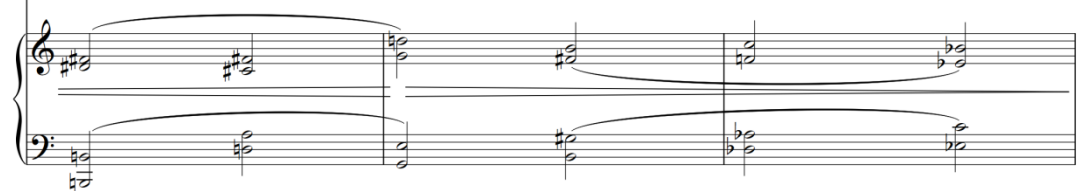
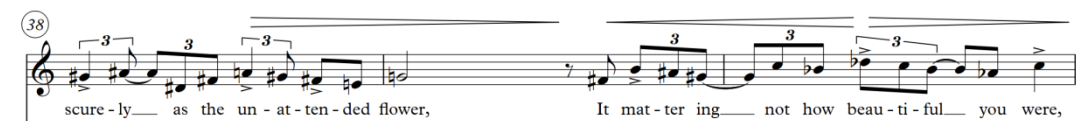
The musical score is divided into two systems. The first system, starting at bar 26, is marked **tempo primo**. It features a Soprano or Mezzo-soprano part with the lyrics "Nor shall my love a - vail you in your" and a Viola part. The second system, starting at bar 30, includes the Soprano or Mezzo-soprano part with the lyrics "hour. In spite of all my love," and a Piano part. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (*mp*, *p*), and triplets.

System 1 (Bars 26-29):

- Soprano or Mezzo-soprano:** Bar 26 is a whole rest. Bar 27 is a whole rest. Bar 28 begins with a half note G4 (marked *mp*), followed by a triplet of eighth notes (A4, B4, C5), a half note D5, and another triplet of eighth notes (E5, F5, G5). The lyrics "Nor shall my love a - vail you in your" are written below.
- Viola:** Bar 26 is a whole rest. Bar 27 is a half note G3, followed by a half note A3, a half note B3, and a half note C4. Bar 28 is a half note D4, followed by a half note E4, a half note F4, and a half note G4. Bar 29 is a whole rest.

System 2 (Bars 30-43):

- Soprano or Mezzo-soprano:** Bar 30 is a whole rest. Bar 31 is a whole rest. Bar 32 begins with a half note G4 (marked *mp*), followed by a triplet of eighth notes (A4, B4, C5), a half note D5, and another triplet of eighth notes (E5, F5, G5). The lyrics "hour. In spite of all my love," are written below.
- Piano:** Bar 30 is a whole rest. Bar 31 is a whole rest. Bar 32 begins with a half note G3, followed by a half note A3, a half note B3, and a half note C4. Bar 33 is a half note D4, followed by a half note E4, a half note F4, and a half note G4. Bar 34 is a half note A4, followed by a half note B4, a half note C5, and a half note D5. Bar 35 is a half note E5, followed by a half note F5, a half note G5, and a half note A5. Bar 36 is a half note B5, followed by a half note C6, a half note D6, and a half note E6. Bar 37 is a half note F6, followed by a half note G6, a half note A6, and a half note B6. Bar 38 is a half note C7, followed by a half note D7, a half note E7, and a half note F7. Bar 39 is a half note G7, followed by a half note A7, a half note B7, and a half note C8. Bar 40 is a half note D8, followed by a half note E8, a half note F8, and a half note G8. Bar 41 is a half note A8, followed by a half note B8, a half note C9, and a half note D9. Bar 42 is a half note E9, followed by a half note F9, a half note G9, and a half note A9. Bar 43 is a half note B9, followed by a half note C10, a half note D10, and a half note E10.

meno mosso a tempo**meno mosso a tempo**

Hobart Quaker Clive Sansom was an educator, broadcaster and poet. I encountered him through our mutual friend and colleague Brian Paine, an ABC radio producer. In Adelaide in 1967 I directed a reading of some of Sansom's poetry from *The Witnesses* and later, with Sansom's permission, set some for the Adelaide Singers.¹⁷⁸

In 2010 Paine introduced me to Sansom's book *Francis of Assisi, The Sun of Umbria—his life told in verse and prose*.¹⁷⁹ San Francesco d'Assisi was born Giovanni di Pietro di Bernadone; his mother-tongue was French; his merchant father nicknamed him Francesco, 'Frenchman'; and later the poet Durante degli Alighieri (Dante) coined the epithet *Second Sun*, believing that Francis had brought a 'new dawn' to Europe.

In a prefatory publisher's note, Cedric Pearce wrote:

Clive Sansom died ... while this book was in the press ... born in England ... he made his career from the interest in poetry, speech and drama ... He was associated with the Religious Drama League where his aim was to improve the standard of production by emphasising the drama—rather than the religious propaganda—a concept which he successfully applied to his own work ...

His best known work is *The Witnesses*, based on the New Testament story ...

¹⁷⁸ Clive Sansom, 'Mary of Nazareth I, in cantata *The Child of Heaven* (Australian Music Centre, 1971, in need of some rewriting), with brass and percussion; performed for ABC TV in mid-1971 and in the 1972 Perth Festival.

¹⁷⁹ The general and most of the particular background in this section, pp. 96–128, comes from this book, which Paine produced. Much of Sansom's background and some of mine came from two books from his library, bequeathed to Paine and lent to me: E. Raymond, *In the Steps of St Francis*, Rich & Cowan (London, 1938); and L. von Matt & W. Hauber, *St Francis of Assisi*, transl. S. Bullough O.P., (Longman Green, London, 1956), its fly-leaf containing a handwritten note by donor Daniel Roberts, Sansom's friend and one of Paine's tutors at the Guildhall School of Music and Drama, in which note Roberts suggests Sansom write about St Francis. Sansom's book is dedicated to Roberts's memory.

‘The portrayal of biblical characters as real people whose human qualities brings them to life ensures continuing popularity with poetry speakers and drama groups.

‘Francis of Assisi is [his] last and most ambitious work. His imaginative reconstruction of the life of the saint ... shows his genius for creating characters and breathing life into them ...

The book contains sixty-five poems, some free-form, some formal; and with prose links, some of them long. The lyrics of the cantata represent a small fraction of Sansom’s vision of St Francis: eleven of the most lyrical poems are used; some are shortened, some slightly modified. The admirable book commands respect, but in this lyrical context, one core poem, ‘The Banquet in the Orchard’, seemed to need some recasting, using Sansom’s words. One solo, ‘Song’ (here called ‘Now Is the Burden Lifted’), is musically expanded and repeated to provide a choral finale. For the sake of continuity some plain, rhymed, arioso-style narrative links are inserted. The defence for these changes is, as ever, that the end product must stand as a self-contained piece of music.

The poetry provides a starting point for a musical exploration of some of what Sansom had in mind: e.g. like Assisi, the town (of thirty thousand in the rural province of Perugia, county of Umbria), the poetry is loud with bells and birds, so the Prelude begins and ends with bells and swallows, and the Postlude with bells and skylarks.

St Francis (1181–1226) changed history: if the Benedictines provided an educational tunnel through the Dark Ages, Francis was the light at the end of it, followed in turn by Dante (1265–1321), Francesco Petrarca (Petrarch, 1304–1374), Giovanni Boccaccio (1313–1375) and, rather later, Baldassare Castiglione (1478–1529). Many revere him for his piety; I celebrate his humanity, his compassion for the poor and ill, and his love for all creation.

Given the over-riding artistic importance I attach to Hindemith's dictum on the subject of 'a receiving mind',¹⁸⁰ one early task was to identify the kinds of people who could be interested in such a piece, on other words, my target audience—I never write 'paper music'. I thought of musically-minded church-goers, sophisticated concert-goers with an interest in vocal and choral music, people attracted by Francis's story and his historical importance, some of the many people attracted by Sansom's poetry, and members of the Society of Friends, Sansom's co-religionists.¹⁸¹ The election of *Papa Francesco* only weeks after the work was completed, his widely documented behaviour and pronouncements on poverty and humility, greed and ostentation, may have expanded the potential audience. So, for the sake of intelligibility—given the target audience, and in line with the man, the story and the poetry—the accompaniment is generally fairly light and most of the choral writing is homophonic. The music begins simply, but increases in harmonic and rhythmic complexity as the central character matures.

Another task was to identify what kinds of performers might be needed: conductor, solo singers and instrumentalists of professional standard; a choir that can manage changing rhythms, shifting tone-centres, and hints of what might be thought minimalism, polytonality, organum and 'neo-impressionism'. Three solo singers (STBar) and a chorus (SSAATTBB) are joined by flute/alto flute/piccolo, cor anglais/oboe, percussion (tubular bells/vibraphone /glockenspiel/marimba/castanets), and string quintet (or string orchestra, depending on the size of the choir—for the première, in November 2013, there were four violins, viola, cello and bass, and a choir of eighteen.) The tenor, Nicholas King, sang the role of St Francis. The other

¹⁸⁰ Paul Hindemith, *Composer's World*, 14.

¹⁸¹ Clive Sansom is still remembered by many Australians who heard his primary-school speech and drama broadcasts on ABC radio, many of them produced by Brian Paine; Tasmanians had other opportunities to hear him and see him live, and experience his modest charm more directly.

two soloists: the soprano, Helen Thomson (Woman, and Chiara Offreduccio, later St Clare, co-founder in 1212 with St Francis of the Second Order of St Francis, later the Order of St Clare), and the baritone, Jamie Allen (Man, and a leper Francis befriended) told the story. The chorus, called Loose Canon (the People) represented the citizens of Assisi through the ages, the friends of his youth, his followers, and eventually the wider community, providing a commentary as the story unfolds.

Questions of scale aside, its form is along the orthodox lines of a church opera, like *Ludus Danielis*,¹⁸² a cantata like J.S. Bach's *Ich hatte viel Bekümmernis* BWV 21,¹⁸³ or an oratorio, like Arthur Honegger's *Le Roi David*,¹⁸⁴ It has seventeen numbers in four sections, and lasts for about three-quarters of an hour.

Its première was in Scots Uniting Memorial Church, Hobart,¹⁸⁵ but it needs no particular kind of venue and is suitable for large or small halls or churches. Although its central figure is described as a saint, it is not an ecclesiastical piece. Neither is it theatrical.¹⁸⁶ Its first performance was well received, although tempi were sometimes slower and pauses more pronounced than those I had in mind.

¹⁸² *Juventus* (Young Men) of *Cathédrale de Saint-Pierre*, Beauvais (1230); Middenway, *Ludus Danielis*, new performing edition.

¹⁸³ J.S. Bach, *Ich hatte viel Bekümmernis* BWV 21, church cantata. Score at the International Music Score Library Project.

¹⁸⁴ Arthur Honegger, *Le Roi David*, oratorio or dramatic psalm (Lausanne: Fœtisch Frères, n.d.[1921]).

¹⁸⁵ Together with new arrangements of several pieces by Debussy and Ravel.

¹⁸⁶ There have been many remarkable Franciscans over the centuries (John Duns Scotus, Roger Bacon, Anthony of Padua, William of Occam, François Rabelais ...) but the First Order (the Order of Friars Minor, 'the Franciscans') went through a series of splits and remains today divided into three groups). More happily, they have maintained amicable relations with Islam since Francis met Sultan Malek-al-Kamel in Egypt in 1219. As well as the Roman Catholic Orders, there are parallel organisations in Old Catholic, Anglican, Lutheran, ecumenical and non-denominational communities around the world. Sansom, Raymond, and von Matt and Hauber.

The Sun of Umbria 1.1—Prelude: ‘Assisi’

With this poem, Sansom sets the scene admirably, as any real or even virtual tourist to Assisi can confirm. The musical prelude likewise sets the scene for what follows.

Given the second verse,¹⁸⁷ it seemed fitting to pre-empt the original idea (start with strings, as in Bar 11) and first establish its locale, using a suggestion of the bells in the town.

To ears more used to the order of English change-ringing and the opulence of English bells, the Assisi bell-ringing sounds random, and relatively thin—some of the town’s bells may pre-date Francis, some were later installed in his honour, some are replacements over the years after earthquakes. It is convenient that orchestral tubular bells also sound rather thin.

As to its historical setting, after having worked up the 1230 French *Play of Daniel* (première in St David’s Anglican Cathedral, Hobart, in 2012, (Appendix 5, 165, and excerpts in Folio, Volume 2, 171), it seemed natural to use a melodic and rhythmic pattern common in the free organum of that period, in Dorian mode and compound time,¹⁸⁸ then expanding by doubling at the octave, and hinting at the bells again, using enigmatic vibraphone chords suggesting simultaneously organum and the crowded harmonic spectrum of bells.

¹⁸⁷ Not only bells
That tell of him, that toll for him,
Swinging across the sunlit plain
His notes of praise ...

¹⁸⁸ *c.f.* ‘Alle psallite—Alleluya’, motet, ca 1250, in *Historical Anthology of Music*, vol. 1, eds. Davison & Apel, (Cambridge MA: Harvard University Press, 1950), 35.

Figure 4.31: *The Sun of Umbria 1.1*—Bells, Dorian figure, bars 1–16

The musical score for 'The Sun of Umbria 1.1' shows the Dorian figure in bars 1-16. The score is written for Tubular Bells, Violin 2, Vibraphone, Tub. B., Vln. 1, Vln. 2, Vla., Vc., and Cb. The tempo is marked 'poco a poco rallentando' and the key signature is Dorian. The score features various dynamics (pp, mp, mf, f) and articulations (lock pedal, motor on semi-hard sticks, take Vibraphone). The Tubular Bells part starts with a tempo of 66 and a 'lock pedal' instruction. The Violin 2 part starts with a tempo of 36 and a 'motor on semi-hard sticks' instruction. The Vibraphone part starts with a tempo of 48 and a 'take Vibraphone' instruction. The Tub. B. part starts with a tempo of 36 and a 'motor on semi-hard sticks' instruction. The Vln. 1 part starts with a tempo of 36 and a 'motor on semi-hard sticks' instruction. The Vln. 2 part starts with a tempo of 36 and a 'motor on semi-hard sticks' instruction. The Vla. part starts with a tempo of 36 and a 'motor on semi-hard sticks' instruction. The Vc. part starts with a tempo of 36 and a 'motor on semi-hard sticks' instruction. The Cb. part starts with a tempo of 36 and a 'motor on semi-hard sticks' instruction.

This music is heard once at the beginning of the Prelude; parts of it are heard again at the end of the Prelude and beginning and end of the Postlude.

The Dorian figure is then briefly developed, first using organum at fifth and octave, and then, to expand the harmonic parameters of the piece and audience expectations, by means of a long melodic and harmonic sequence, its roots moving within a whole-tone framework.¹⁸⁹

¹⁸⁹ The use of flute and cor anglais in octaves is a conscious reflection of my admiration for Arthur Honegger's pairing of those two instruments in his *Concerto da Camera for Flute, Cor Anglais and Strings*, (Paris: Éditions Salabert, 1949). <http://archives.nyphil.org/index.php/artifact/908e60c8-fe24-4b25-ba61-561797247b89> (accessed 20 June 2014).

I also used this pairing in *The Enchanted Island* and the St David's Edition of *Ludus Danielis* and, by implication, as an option in the General Edition (see Folio vol. 2, 153 and Appendix 5, 149)

Figure 4.32: *The Sun of Umbria 1.1*—Development of Dorian figure, bars 17–29.

The musical score is divided into three systems, each containing eight staves for different instruments: Flute (Fl.), Cor Anglais (C. A.), Vibraphone (Vib.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- System 1 (Bars 17-21):** Starts with a tempo marking. Dynamics range from *pp* to *mf*. The Vibraphone part includes a *pizz.* marking.
- System 2 (Bars 22-25):** Features an *accelerando* marking. Dynamics include *mp*, *mf*, and *pp*. The Cb. part has *arco* and *pizz.* markings.
- System 3 (Bars 26-29):** Includes a tempo change to *rall. molto* (marked with a half note = 58) and then back to *a tempo*. Dynamics range from *f* to *ppp*. The Cb. part has an *arco* marking.

The mediæval reference returns to introduce the choir, first of all in octaves, but gradually expanding in emulation of this ecstatic free-form poem to a rich, bright, ‘pictorial’ texture, which in performance occasionally called Hugo Distler to my mind.¹⁹⁰

During the final climactic chord the bells unobtrusively return, first sounding over the strings, then by themselves; then gradually dying away in a short coda.

The Sun of Umbria 1.2—Link (RM)

One tradition, however unlikely, is that Francis was born in a stable. For this brief link, and the others that follow, I used arioso style, with tuned percussion (usually vibraphone) and sustained strings setting the mood.

Figure 4.33: *The Sun of Umbria 1.2—Link*, bars 72–78

The musical score for 'The Sun of Umbria 1.2—Link' (bars 72–78) features a vocal duo and a chamber ensemble. The tempo is marked $\text{♩} = 36$. The Woman's part begins with the lyrics 'Peo-ple say Fran-cis was Born in a sta - ble...'. The Man's part has the lyrics 'Born in a sta - ble? Fact or fa - ble?'. The ensemble consists of sustained string parts (Violin 1, Violin 2, Viola, Violoncello) marked *pppp* and *pp*, and a vibraphone and tubular bells part marked *mp* and *ppp*. The score ends with a 'segue' marking.

¹⁹⁰ Bresgott, <http://www.kultiversum.de/Musik-Partituren/Hugo-Distler-Funkelnder-Monolith-des-20.-Jahrhun.html> (accessed 1 May 2015.)

The Sun of Umbria 1.3—‘The Stable’

This simple strophic poem has a simple setting with an overall Lydian flavour, some playful changes of tone centre, and persistent quacking from a farmyard duck.

Figure 4.34: *The Sun of Umbria 1.3—The Stable*, bars 79–90

Figure 4.34 shows the musical score for 'The Sun of Umbria 1.3—The Stable', bars 79–90. The score is in 4/4 time with a tempo of 63. It features vocal parts for Woman and Man, and instrumental parts for Flute, Cor Anglais, Glockenspiel, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The tempo markings are 'poco accelerando', 'poco rit.', and 'a tempo'. The key signature is one flat (B-flat). The lyrics are: 'I re-mem-ber: It has The Ass said, come 'Quai qual' (i.e. make like a duck!) all hap-pened be-fore, The girl, the sha-ded lan-tern, The crib on the dark earth floor; This hay, smel-ling of sum-mer, That lurch-ing sack of corn, Where a-mong the mov-ing sha dows A lit-tle god was born'.

The Sun of Umbria 1.4—Link (RM)

In summary, the family was wealthy, and young Francis was a well-known man about town.

The Sun of Umbria 1.5—‘Prince Bernadone’

This strophic poem and its word-setting suggest the brilliant superficiality one associates with rich young people in any town at any period—but the last verse hints at other possibilities.

The first and last verses are brisk: the triplets of the middle verse duet are more playful.

In this example the cheerful, unsophisticated accompaniment (omitted) has flute and first violin doubling the melody, marimba, pizzicato second violins and violas, plus arco cello and contrabass, as a lively rhythm section—it is, after all, dance music.

Figure 4.35: *The Sun of Umbria 1.5—Prince Bernadone*, bars 133–138

133 $\text{♩} = 50$

Soprano *mp* *p* *mf* *mp* *poco accelerando* $\text{♩} = 63$

When, in the eve- ning, Sha- dows fall, And friend and neigh- bour Seize lute and ta bor And race to the mea- dows Be- yond the wall - Then comes Fran- cis To lead the dan- ces, Light- est and swift- est, The gay - est... of all.

Alto *mp* *p* *mf* *mp*

When, in the eve- ning, Sha- dows fall, And friend and neigh- bour Seize lute and ta bor And race to the mea- dows Be- yond the wall - Then comes Fran- cis To lead the dan- ces, Light- est and swift- est, The gay - est... of all.

Tenor *mp* *p* *mf* *mp*

When, in the eve- ning, Sha- dows fall, And friend and neigh- bour Seize lute and ta bor And race to the mea- dows Be- yond the wall - Then comes Fran- cis To lead the dan- ces, Light- est and swift- est, The gay - est... of all.

Bass *mp* *p* *mf* *mp*

When, in the eve- ning, Sha- dows fall, And friend and neigh- bour Seize lute and ta bor And race to the mea- dows Be- yond the wall - Then comes Fran- cis To lead the dan- ces, Light- est and swift- est, The gay - est... of all.

The Sun of Umbria 1.6—The Other Francis

The Prelude aside, in this free-form poem we catch a first partial glimpse of the Francis of legend, the nature-lover *par excellence*. The highly-figured accompaniment is intended to portray something of Francis’s evanescent mood as he abandons his riotous companions and reflects on the transcendental beauty of the Umbrian countryside, still evident today. The vocal lines are sometimes Lydian in flavour, for the sake of its fresh sound.

Figure 4.36: *The Sun of Umbria* 1.6—Swallows, bars 152–163

152 $\text{♩} = 48$ accelerando rallentando poco a poco $\text{♩} = 46$ accelerando $\text{♩} = 60$ meno mosso $\text{♩} = 40$ poco accel.

Woman: Here vi - o-lets Grow from the tan - gled vine - roots;

Man: But some-times he es-apes the ci - ty In-to fields and o live-groves That shine with dew.

Flute: p mp mp

Oboe: p mp mf [take Glockenspiel]

Vibraphone: p mp mf

Violin 1: $pppp$ mp mf p mp p

Violin 2: $pppp$ mp mp p mp p

Viola: $pppp$ mp mp p mp p

Violoncello: $pppp$ mp mp p mp p

Contrabass: ppp mp p

159 a tempo poco accel. $\text{♩} = 40$ a tempo poco accel.

Woman: and cur - ving swal - lows Cry si - sil! sil! As - si - sil!

Man: Clus - ters of blue grape - hy - a-cinths Rise by his path;

Flute: mp

Oboe: mp mp [take Cor anglais]

Glock.: mp

Vln. 1: mp p mp p mp p mp p

Vln. 2: mp p mp p mp p mp p

Vla.: mp p mp p mp p mp p

Vc.: mp p mp p mp p mp p

Ch.: mp p mp p

The light contrabass part is omitted.

The Sun of Umbria 2.1—‘That Sun of Umbria’

This is Francis’s first appearance in the cantata, and he is both melancholy and restless.

The historical Francis experienced a profound personal crisis in his mid-twenties. After a military skirmish with nearby Perugia that left him a prisoner of war for over a year, he fell seriously ill—given the circumstances, one might suppose him to be have been suffering at least a degree of post-traumatic stress disorder, although there are other possibilities.

To this point in the cantata, Francis has been portrayed in a positive if not entirely consistent light, but this poem demands a complete change of mood: the short ritornello is based on inherently melancholy diminished scales; in the first three lines of each verse the vocal line is based on inherently restless intervals of successive major thirds. The first and last strophes use comparable patterns of tone centres; the second and third are different.

This aria delineates a personal turning point for the character Francis, but it is clear from the beginning of the next that his friends thought him still the party boy they had known and, as far as some of the women were concerned, no doubt loved.

Figure 4.37: *The Sun of Umbria* 2.1—“That Sun of Umbria”, bars 184–199

The musical score is divided into three systems, each spanning bars 184 to 199. The first system (bars 184-199) features the Alto Flute, Cor Anglais, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The second system (bars 191-199) includes Francis (soprano), Alto Flute, Cor Anglais, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The third system (bars 196-199) includes Francis (soprano), Alto Flute, Cor Anglais, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (p, mp, mf, pp, ppp), articulations (pizz., arco), and tempo markings (accel., rall., a tempo). The lyrics are: 'That sun of Um-bri-a, That co-balt sky. Where whist-ling swal-lows. In their hun-dreds fly, No lon-ger touch the heart. They touched be-fore: What once de-ligh-ted me. De-lights no more.'

The Sun of Umbria 2.2—‘The Banquet in the Orchard’

This is Francis’s Rubicon. His party-going friends don’t understand that this is a new Francis: they miss the point of his lute-song, and are dumbfounded by the rich young man’s bald declaration that poverty has now become the focus of his life.

In the first half of several verses, the choral top line is derived from the same interval row used in *Dark River #4* (Figure 4.16, 94), a useful compositional tool in some circumstances. As mentioned, it may be used rising or falling, forwards or backwards; it is neither entirely tonal nor atonal; but however it is used it provides a piquant, easily recognisable flavour.

The next two examples are from the middle of this number.

Figure 4.38: *The Sun of Umbria 2.2*—Drinking, feasting, dancing, bars 265–274

265 $\text{♩} = 56$ *poco rallentando* $\text{♩} = 50$

Woman: *poco rit.* *tenuto*
'Lead us, Fran-cis! Be our Lord of Love!

Man: *mf* *f*
Drink-ing, feast-ing, woo-ing, danc-ing, A world a part, of gai-e-ty and leaf-light. And then a cry:

Violin 1: *arco* *pp* *mp* *mf* *f* *mp* *p*

Violin 2: *arco* *pp* *mp* *mf* *f* *mp* *p*

Viola: *arco* *p* *mp* *mf* *f* *mp* *p*

Violoncello: *arco* *mp* *mf* *f* *mp* *p*

Contrabass: *mp* *p*

270 $\text{♩} = 56$ *accelerando* $\text{♩} = 72$ *rallentando* *libere* **GP**

S.: *mp* *pp*
O-thers fol-low, catch-ing at lan-terns. Slow-ly the or- chard sleeps.

M-S.: *mp* *pp*
O-thers fol-low, catch-ing at lan-terns. Slow-ly the or- chard sleeps.

T.: *mp* *mf* *mp* *pp*
Ra-diant, laugh-ing, lute on shoul-der, He o-pens a gate in-to the dark-ness. Slow-ly the or- chard sleeps.

B.: *mp* *mf* *mp* *pp*
Ra-diant, laugh-ing, lute on shoul-der, He o-pens a gate in-to the dark-ness. Slow-ly the or- chard sleeps.

Fl.: *mp* *mf* *pp*

C. A.: *mp* *pp*

Vib.: *mf* *pp*

Vln. 1: *pizz.* *mf* *arco* *p* *pp*

Vln. 2: *pizz.* *mf* *arco* *p* *pp*

Vla.: *pizz.* *mf* *arco* *p* *pp*

Vc.: *pizz.* *mf* *arco* *p* *pp*

Cb.: *mf* *mp* *p* *pp*

The orchard prepares for sleep with a figurative smile on its face; the final pleasant chord is ambiguous.¹⁹¹ The three verses of the lute-song are accompanied by pizzicato strings, using a two-bar ostinato and emulating the fractured counterpoint of later lute music.¹⁹² Flute and cor anglais play short phrases in the ritornelli, more in the first verse, less in the second, less in the third. The second verse, following that perhaps impressionistic 'sleep' chord, might be a lullaby, but the last line gives little comfort for anyone in the orchard still awake.

¹⁹¹ If the 'root' were defined as the bass note A, with its dominant E on top, in conventional terms it could be thought a discord, a thirteenth with the seventh and eleventh missing and the thirteenth inverted. In Hindemith's terms it could perhaps be a Group III₁ chord, although the major sixth above the bass note and the F# and C# might suggest Group III₂. (Hindemith, *Craft of Musical Composition*, vol. 1, foldout)

But neither theoretical approach is unassailable or attractive and, in performance, the question hardly matters: with this voicing the chord is sufficiently euphonious to use at an intermediate cadential rest point.

¹⁹² Francis would not have owned a 'lute' in the accepted sense: the gut-fretted instrument came to prominence centuries later. However, *Sansom's* Francis played a 'lute', so 'lute' it is. It would not be surprising to learn the historical Francis played a small harp or some other portable instrument in his dilettante youth; he could have heard Middle Eastern plucked instruments men had brought back from pilgrimages or crusades to Outremer, and perhaps he played one of them.

Richard Cœur-de-Lion gained Outremer pilgrimage rights from Saladin in 1192. Luce Boulnois, *La Route de la Soie, Dieux, Guerriers et Marchands*, (Genève: Olizane, 2001), 242. Extract at http://books.google.com.au/books?id=1B7nJxm7mg8C&pg=PA342&lpg=PA342&dq=Richard+C%C5%93ur-de-Lion+Outremer+Saladin+1192.&source=bl&ots=c317vUQB-1&sig=IpQNLw9XrFRqVhXzGFSE_aqAXjY&hl=en&sa=X&ei=S7teVJH_BYTmmAXL24C4Aw&ved=0CFcQ6AEwBw#v=onepage&q=Richard%20C%C5%93ur-de-Lion%20Outremer%20Saladin%201192.&f=false (accessed 9 November 2014).

Francis would certainly have heard such instruments in later life while visiting Egypt or the Kingdom of Jerusalem, although one might doubt he played any at that stage, for his health was failing.

Figure 4.39: *The Sun of Umbria 2.2*—‘O, love is like a garden’, bars 276–286

The musical score is for a piece titled 'The Sun of Umbria 2.2'—‘O, love is like a garden’, bars 276–286. It is in 3/4 time with a tempo of J = 58. The score includes a vocal line for Francis and a T. Solo line, with instrumental accompaniment for Flute, Cor Anglais, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The lyrics are: 'O, love is like a garden, Where man y a frag - rant flow'r, Budd - ing, break - ing, blos - som-ing, Must wi - - ther in the hour'. The score is written in a key signature of one flat (B-flat) and features various musical notations including notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo).

The Sun of Umbria 2.3—Link (RM)

The next aspect of Francis’s ministry, his empathy with the sick and poor, has been central to his reputation, as witness the very public actions of Pope Francis: even before his election in March 2013, he emulated his chosen patron in ways both general (rejecting pomp and privilege), and specific (openly associating himself with individuals on the margins of society).

The Sun of Umbria 2.4—‘The Leper Speaks’

In setting this free-form poem several goals were mandatory: a clearly defined character for the leper, unlike anyone else in the cantata; the sense of his alienation; the sound of his clappers;¹⁹³ some suggestion of his physical awkwardness and deformity; and a sense of his conflicted opinion of Francis as ‘mad’ but unfailingly benevolent.

The result is graceless and spiky. After the brief introduction the first long section is set with a pronounced *accelerando* and *crescendo*, and a rising *tessitura*, as the leper reacts bitterly to the malevolence of the people around him. By contrast, the second section details Francis’s fearless humanity; the introduction returns as a brief coda.

The entire number is in $\frac{5}{8}$, reflecting the leper’s awkward gait (it is written as **3+2**, but whether it is supposed to sound **3+2** or **2+3** is never clear); Australian Aboriginal song sticks or standard claves, representing his clappers, fill in the rhythmic gaps in this deliberately clumsy music.

¹⁹³ The clappers (or in some accounts bells or other noise-makers) required by European customary law to warn ‘people like us’ to keep our distance (see also footnote 201, 146).

Figure 4.40: *The Sun of Umbria 2.4*—“The Leper Speaks”, bars 330–357

System 1 (Bars 330–349):

- Man:** *mf* Mad? Yes, but he cares! He cares! *mf* I live on the rim of man-
- Cor Anglais:** *p* *mp* *f* *mf*
- Claves:** *mp* *f* *mf*
- Violin 1:** *pizz.* *p* *mp* *arco* *pp*
- Violin 2:** *pizz.* *p* *mp* *pp*
- Viola:** *pizz.* *p* *mp* *pp*
- Violoncello:** *arco* *p* *mp* *pp*
- Contrabass:** *arco* *p* *mp* *pp*

System 2 (Bars 350–369):

- Man:** *mf* kind, be-yond the eyes That tell men's lo-thing. They mea-sure dis-tance By the sound of my clap-pers, throw me food or coins, Hat-ing me, *f*
- Claves:** *p* *mp*
- Violin 1:** *p* *mp*
- Violin 2:** *p* *mp*
- Viola:** *p* *mp*
- Vc:** *p* *mp*
- Cb:** *p* *mp*

System 3 (Bars 370–389):

- Man:** *ff* wish-ing dis-ease were swift, for I Am the self they des-pise, their crin-ging con-science. *fff*
- C. A.:** *mp* *fff*
- Claves:** *fff*
- Violin 1:** *mf* *arco* *ff*
- Violin 2:** *mf* *arco* *ff*
- Viola:** *mf* *ff*
- Vc:** *mf* *ff*
- Cb:** *mf* *ff*

Tempo and Dynamics:

- Tempo:** $\text{♩} = 120$ (bars 330–349), $\text{♩} = 100$ (bars 350–369), $\text{♩} = 112$ (bars 370–389), $\text{♩} = 232$ (bars 390–409).
- Dynamics:** *p*, *mp*, *f*, *mf*, *pp*, *ff*, *fff*.

The Sun of Umbria 2.5—‘Now Is The Burden Lifted’

In sharp contrast to the mood of *That Sun of Umbria*, it is evident that Francis has now found his life’s work. This poem suggests a character change at once simplifying and complicating: his motivation is simpler, but his behaviour is inevitably more complicated as he follows his narrow, winding path wherever it might lead.

The poem looks more or less regular, with verse scansion generally 7,6,7,6, but the odd-numbered lines are irregular. Neither is the music: the verses generally employ an asymmetric rhythmic pattern $\frac{8}{8}$ $\frac{6}{8}$ $\frac{8}{8}$ $\frac{6}{8}$ (3+2+3, 3+3, 3+2+3, 3+3), but the odd-numbered lines call for some variation, depending on variation in speech rhythms; the number is through-composed, although the last verse harks back to the first. Its flavour is by turn Lydian and Myxolydian, which came about intuitively once I immersed myself in the lyrics. The almost rhapsodic quality in some places, like ‘To grow in the Spring sunlight’, grows from the words.

Figure 4.41: *The Sun of Umbria 2.5*—‘Now is the burden lifted’, bars 384–394

libere accelerando

Verse 1

Francis $\text{♩} = 108$ $\text{♩} = 144$
Now is the bur - den lif - ted, ...

Alto Flute *mp* take Flute

Cor Anglais *mf* take Oboe

Violin 1 *arco* *p* *mf* *mp* *p* *mf* *mp* *mp*

Violin 2 *arco* *mf* *p* *mf* *p* *mf* *p* *p*

Viola *arco* *p* *mf* *p* *mf* *p* *mf* *p*

Violoncello *arco* *p* *mf* *p* *mf* *p* *mf* *p*

Contrabass *arco* *p* *mf* *p* *mf* *p* *mf* *p*

T. Solo *poco rit.* $\text{♩} = 132$
Now is my heart free To grow in the Spring sun - light Like a flow - er or a tree.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The Sun of Umbria 3.1—Link (RM)

This link introduces most of an original poem by Francis in Umbrian dialect, as freely translated by Clive Sansom. The text has been set many times, in a variety of languages, styles and scales (‘scales’, in the sense of duration, size and balance of forces).

The Sun of Umbria 3.2—‘The Canticle of Brother Sun’

The all-encompassing character of this spectacular free-form poem invites a grand musical response (and many have accepted the invitation), but in the context of a cantata one might hope to avoid writing a number out of scale with the rest of the piece.¹⁹⁴

With that potential danger in mind, the treatment is nevertheless relatively fulsome. The ritornelli are deliberately treated more polyphonically than previous ones and vary in terms of tone centres and detail; the accompaniment to the voices is often elaborate. The overall scheme was intuitive, but it required attention to detail.

Each separate, although linked section has its own character within the overall pattern (after the fashion of Walton’s ‘Praise ye the gods’, but on a much more personal scale). Most verses begin with a rising or falling whole-tone melody in a jubilant major context; this pattern changes when the three unaccompanied soloists sing of ‘forgiveness’, and again when the unaccompanied choir sings of ‘trial and sickness’. The ensemble builds to the richest texture in the whole work on the word ‘Lord’, before a plain coda.

¹⁹⁴ The Canticle was written in an Umbrian dialect: tradition dates it to 1225, near the end of life. See Sansom, 98, 120.

Figure 4.42: *The Sun of Umbria* 3.2—All creation, bars 449–462

The musical score for 'The Sun of Umbria' 3.2—All creation, bars 449–462, is presented in two systems. The first system (bars 449–462) features a vocal line for Francis and a full orchestral ensemble. The tempo is marked 'accelerando poco a poco' and the dynamics range from piano (p) to fortissimo (ff). The score is divided into two systems, with the second system starting at bar 459. The vocal line for Francis is in the top staff, and the instrumental parts are arranged in a standard orchestral layout below. The score includes various musical notations such as notes, rests, and dynamic markings.

In this verse, the vocal line climbs by whole tones as the tone centre falls, settling briefly on the roots of chords a major third apart, further emphasizing the whole-tone flavour of the passage.

A similar ritornello follows Francis's Introit. The men's voices abandon the whole-tone flavour, rising and falling in such a way as to heighten the natural inflection and speech rhythm of the lines as declaimed. The next example follows.

Figure 4.43: *The Sun of Umbria 3.2—Brother Sun*, bars 470–480

Man: Praise be to you, my Lord, for Brother Sun, who brings the day, By whom you send your

Flute: *mf*

Cor Anglais: *mf*

Vibraphone: *mf*, *mp*, *mf*

Violin 1: *mf*, *mp*, *mf*, *mp*

Violin 2: *mf*, *mp*, *mf*, *mp*

Viola: *mf*, *mp*, *mf*, *mp*

Violoncello: *mf*, *mp*, *mf*, *mp*

Contrabass: *mf*, *mp*, *mf*, *mp*

Francis: *mf*, *mf*, *mf*, *mf*

Man: *mf*, *mf*, *mf*, *mf*

T.: *mf*, *mf*, *mf*, *mf*

B.: *mf*, *mf*, *mf*, *mf*

Fl.: *mf*, *mf*, *mf*, *mf*

C. A.: *mf*, *mf*, *mf*, *mf*

Vib.: *mf*, *mf*, *mf*, *mf*

Vln. 1: *mf*, *mf*, *mf*, *mf*

Vln. 2: *mf*, *mf*, *mf*, *mf*

Vla.: *mf*, *mf*, *mf*, *mf*

Vc.: *mf*, *mf*, *mf*, *mf*

Cb.: *mf*, *mf*, *mf*, *mf*

Tempo markings: *mf*, *J = 63 rallentando*, *J = 52*, *a tempo*, *poco accel.*

Dynamic markings: *mf*, *mp*, *f*, *p*, *pp*, *fz*

The next analogous but highly contrasted example follows immediately, this time with women's voices.

Figure 4.44: *The Sun of Umbria 3.2—Sister Moon*, bars 481–490

The musical score for 'Sister Moon' (bars 481–490) is presented in two systems. The first system (bars 481–490) features a vocal solo by the Woman, with lyrics: 'Praise be to you, my Lord, for Sister Moon, for Stars That shine in the heavens, rare, sparkling and lovely.' The instruments include Glockenspiel, Vibraphone, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings (pp, mp, mf, f, sf), articulation (trills, slurs), and tempo changes (♩ = 88, ♩ = 76, ♩ = 72, ♩ = 69). The second system (bars 491–500) features a choral passage with lyrics: 'Moon, for Stars That shine in the heavens, rare, sparkling and lovely.' The instruments include Glockenspiel, Vibraphone, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings (mp, mf, sf), articulation (trills, slurs), and tempo changes (♩ = 72, ♩ = 69). The score is in 4/4 time and includes a page number 141.

The Canticle proceeds, with some choral passages partly a cappella. After a ritornello with different voicing, Francis, the Woman and the Man, and then the People sing this.

Figure 4.45: *The Sun of Umbria 3.2—Forgiveness, Suffering, bars 529–536*

The musical score is for a vocal ensemble. It begins at bar 529 with a tempo of ♩ = 60 and a dynamic of *mp*. The lyrics for the first part are: "Praise be to you, my Lord, for all who in your name for give...". The tempo changes to ♩ = 56 at bar 530. The lyrics for the second part are: "Blessed are those who suffer trial and sickness, And endure it with peaceful heart;". The score includes dynamics of *mp* and *p*, and ends with an *accelerando* marking at bar 536.

Francis was himself terminally ill.

The next passage also deals with an entirely new idea. The orchestra enters underneath the voices in bar 536 above, and grows more or less sequentially, with a climax on the rich chord referred to on the word 'Lord'.

Figure 4.46: *The Sun of Umbria* 3.2—Praise, bars 536–547

536 *accelerando* $\text{♩} = 72$ f $\text{♩} = 56$ $\text{♩} = 69$ p ff

Woman: Most High, they shall be crown'd by you. Praise, praise, praise, praise our Lord:

Francis: Most High, they shall be crown'd by you. Praise, praise, praise, praise our Lord:

Man: Most High, they shall be crown'd by you. praise, praise, praise, praise our Lord:

Soprano: Most High, they shall be crown'd by you. Praise, praise our Lord:

Alto: Most High, they shall be crown'd by you. Praise, praise, praise, praise our Lord:

Tenor: Most High, they shall be crown'd by you. Praise, praise, praise, praise our Lord:

Bass: Most High, they shall be crown'd by you. praise, praise, praise, praise our Lord:

Flute: mp f

Cor Anglais: p f

Vibraphone: mp ff

Violin 1: mp f mp mf ff

Violin 2: p f mp mf ff

Viola: p f mp mp ff

Violoncello: p f mp mp ff page

Contrabass: p f mp mp ff

That final chord has an open G major chord, with the suggestion of a close D major chord above that, and a close B major chord on top. The combination chord imitates the common enough Baroque (and modern) organ practice of combining an 8' flute stop with a mixture, or with a quint (12th) and a high tierce (17th), producing a brilliant composite sound in individual lines, and a clean, bright, rich sound in chords.

(Organ tuners, those of the ‘old school’ at least, aim to tune mixtures justly relative to their 8’ ‘source’, rather than tempering them to fit the organ tuning overall.)

As mentioned previously, I sometimes mix two major chords whose roots are a 17th apart.¹⁹⁵ And I occasionally write cadences finishing like Figure 3.2, but seldom as blatantly. One perhaps marginally less blatant example is the pianissimo final, full orchestral chord of *The Enchanted Island*.¹⁹⁶

In my experience, good musicians in ensemble (as in a 1981 studio recording by the Adelaide Symphony Orchestra of the corresponding passage in the original *Tempest* pilot, *Dreams*)¹⁹⁷ tend to tune such chords more or less justly when they are used to the two piquant ‘clashes’ of a major 14th and an augmented octave in a final cadence—although it would be nonsensical to claim that anything in ensemble music performance is absolute.

In the current case there are ‘clashes’ between G \flat ₂ and F \sharp ₄, and D \flat ₄ and D \sharp ₅.

¹⁹⁵ See also Figure 4.11, 85; text, 84–5; footnote 160, 84.

¹⁹⁶ See Folio vol. 2, 95.

¹⁹⁷ Middenway, *Dreams*, 1980, (manuscript, Sydney: Australian Music Centre, 1980, later withdrawn.) The chord in question survives, rescored, in *The Tempest* and at the end of *The Enchanted Island*.

Figure 4.47: *The Sun of Umbria 3.2—Worship*, bars 548–556

548

Woman *mp* *tenuto* GP
thank him and wor-ship him, Serve him most hum - bly all your days.

Francis *mp*
thank him and wor-ship him, Serve him most hum - bly all your days.

Man *mp*
thank him and wor-ship him, Serve him most hum - bly all your days.

Soprano *mp*
thank him and wor-ship him, Serve him most hum - bly all your days.

Alto *mp*
thank him and wor-ship him, Serve him most hum - bly all your days.

Tenor *mp*
thank him and wor-ship him, Serve him most hum - bly all your days.

Bass *mp*
thank him and wor-ship him, Serve him most hum - bly all your days.

Flute *mp* *mf*
mp *mf*

Cor Anglais *mp* *mf*
mp *mf*

Vibraphone *mf*
mf

Violin 1 *mp* *mf* *pp* *p* *ppp*
mp *mf* *pp* *p* *ppp*

Violin 2 *mp* *mf* *pp* *p* *ppp*
mp *mf* *pp* *p* *ppp*

Viola *mp* *mf* *pp* *p* *ppp*
mp *mf* *pp* *p* *ppp*

Violoncello *mp* *mf* *pp* *p* *ppp*
mp *mf* *pp* *p* *ppp*

Contrabass *mp* *mf* *pp* *p* *ppp*
mp *mf* *pp* *p* *ppp*

The mood and the musical language change, as if foreshadowing Francis's terminal illness and funeral.

The Sun of Umbria 4.1—Link (RM)

Francis was in ill health for years before early death in his mid-forties. The cause(s) cannot be known, but may have been related to his punishing life-style, including his association with lazarettos near Assisi,¹⁹⁸ and his many journeys within Italy, and to Dalmatia, Spain, Egypt and Palestine.

¹⁹⁸ From the Middle Ages to modern times leper colonies, often established and run by religious communities, have provided much needed refuge, isolated accommodation and elementary palliative care for outcasts suffering from leprosy (and even other chronic diseases like malaria, tuberculosis and hepatitis). The hospital founded in 1913 by Albert Schweitzer (arguably a kind of ecumenical latter-day Francis) in Lamabaréné, Gabon, is one modern example: see Erica Anderson and Eugene Exman, *The World of Albert Schweitzer* (New York: Harper & Brothers, 1955).

Francis's blindness in his early forties might suggest trachoma, although, taken into account with some of his other reported disabilities and his 'stigmata', other possibilities might include one or more of the various diseases collectively referred to as 'leprosy', but there appear to be no contemporary suggestions to that effect. Whatever the cause(s), his long illness and early death make his impact on Western culture seem even more remarkable.

The Sun of Umbria 4.2—‘Farewell to Assisi’

The lyrical free-form poem is given a lyrical free-form musical setting; the blind man’s visual images are suggested musically by veiled references to the Prelude.

Figure 4.48: *The Sun of Umbria 4.2—‘Farewell to Assisi’*, bars 570–580

Figure 4.48 displays the musical score for 'The Sun of Umbria 4.2—‘Farewell to Assisi’', bars 570–580. The score is for a vocal soloist (Francis) and a chamber orchestra. The vocal part includes lyrics in English and Italian. The instrumental parts include Alto Flute, Cor Anglais, Vibraphone, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score includes dynamic markings (ppp, p, mp, mf, f), articulation (accents), and tempo changes (rallentando, a tempo). The key signature has one flat (B-flat) and the time signature is 12/8. The score is divided into two systems, with a page change indicated between them.

System 1 (Bars 570–580):

- Vocal (Francis):** Lyrics: "As - si - si, my love - ly ci - ty, my beau - ti - ful ci - ty,". Tempo: $\text{♩} = 48$. Dynamics: *mp*, *rallentando*, $\text{♩} = 40$.
- Alto Flute:** Dynamics: *mp*, *mf*, *mp*, *mp*, *mf*, *mp*, *mf*.
- Cor Anglais:** Dynamics: *mp*, *mf*.
- Vibraphone:** Dynamics: *pp*. Instruction: [take Tubular Bells].
- Violin 1:** Dynamics: *ppp*, *p*, *ppp*, *p*, *ppp*, *pp*, *mp*, *pp*, *mp*.
- Violin 2:** Dynamics: *ppp*, *p*, *ppp*, *p*, *ppp*, *pp*, *mp*, *pp*, *mp*.
- Viola:** Dynamics: *ppp*, *p*, *ppp*, *p*, *ppp*, *pp*, *mp*, *pp*, *mp*.
- Violoncello:** Dynamics: *ppp*, *p*, *ppp*, *p*, *ppp*, *pp*, *mp*, *pp*, *mp*. Page change.
- Contrabass:** Dynamics: *ppp*, *p*, *ppp*, *p*, *ppp*, *pp*, *mp*, *pp*, *mp*.

System 2 (Bars 570–580):

- Vocal (Francis):** Lyrics: "Ne-ver a - gain shall I see you... flood - ed in sun light;". Tempo: *a tempo*, *rallentando*, $\text{♩} = 40$, *a tempo*, *rallentando*, $\text{♩} = 44$. Dynamics: *mp*, *f*, *mf*, *f*, *mf*, *mp*, *mf*, *mp*.
- Alto Flute (A. Fl.):** Dynamics: *mp*, *f*, *mf*, *f*, *mf*, *mp*, *mf*, *mp*.
- Cor Anglais (C. A.):** Dynamics: *mp*, *f*, *mf*, *f*, *mf*, *mp*.
- Violin 1:** Dynamics: *pp*, *mp*, *p*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*. Page change.
- Violin 2:** Dynamics: *pp*, *mp*, *p*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*.
- Viola:** Dynamics: *pp*, *mp*, *p*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*.
- Violoncello (Vc.):** Dynamics: *pp*, *mp*, *p*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*.
- Contrabass (Cb.):** Dynamics: *pp*, *mp*, *p*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*.

The Sun of Umbria 4.3—‘Sister Clare’

Francis has died, celebrated as much as mourned; each asterisk (below) represents the not quite regular tolling of a bell; each iteration is set within a brief silence or point of repose. The relatively free musical form follows the episodic form of the poem. The four sections of the opening ritornello are echoed by the singer in the first verse, but with different tone centres. Again, following the logical structure of the poem, the ritornello before the third verse suggests recapitulation. The final bell leads into the Postlude.

Figure 4.49: *The Sun of Umbria 4.3—‘Sister Clare’*, structure

- Woman: * *(Instrumental introduction)*
- * *(Instrumental)*
- * *(Instrumental)*
- * *(Instrumental)*
- * I was a flower he planted in the garden of Poverty:
- * I grew in the warmth of his love.
- * His were the firm hands that spread my roots,
- * His face was the Sun above.
- * In courage and strength of purpose he was a falcon, In gentleness a dove.
- * Fear of convention would not kill his kindness: I think he feared our love.
- * And so he left us.
- * Poverty, God and Memory Came to supply our need.
- * They have sufficed, Francis. You planted well.
- The flower is true to the seed.
- * *(Instrumental coda)*

Figure 4.50: *The Sun of Umbria* 4.3—‘Sister Clare’, bars 619–639

The musical score for 'Sister Clare' (bars 619–639) is presented in two systems. The first system (bars 619–639) features a vocal line for a Woman and an orchestral accompaniment for Tubular Bells, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The vocal line includes lyrics in English. The orchestral parts are marked with dynamics such as *mf*, *p*, and *pp*. The second system (bars 640–659) continues the vocal line and orchestral accompaniment, with the vocal line including lyrics in English. The orchestral parts are marked with dynamics such as *p* and *pp*. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

The Sun of Umbria 4.4—Postlude: ‘Now Is My Heart Free’

The *Postlude* begins with the bells of Assisi as in the *Prelude*; the recapitulation of Francis’s solo *Now Is the Burden Lifted* is expanded in terms of voicing and harmony, with some slight rhythmic changes; a decrescendo after the rich musical climax reveals the bells of Assisi sounding randomly, over strings at first (pentatonic F over G), and gradually dying away as in the coda of the *Prelude*.

Chapter 5. Summary & Conclusions

For a composer to conduct a piece of applied research into how (s)he, and other composers might best go about creating music with vocal content is difficult: the process has the flavour of musicology, implying objectivity; but unless his/her approach to composition is essentially intellectual, as perhaps sometimes the case, this objectivity is inevitably compromised.

Creativity is driven by imagination and experience; the outcome is a balance of art and craft.

Objectivity plays a part in selecting and analysing the grammatical, logical and poetic structure of texts, and in considering how one might go about musically illuminating them.

But personal preferences play a part in selecting lyrics and forces, and even in defining the parameters of the first note; and thereafter it is by no means easy to recognise how one leaps back and forth between analysis and synthesis until one reaches the self-evidently last note.

For roughly the first half of the last millennium, Western music, with or without voice(s), consisted of three sometimes overlapping streams: sacred (liturgical, narrative or reflective), official (narrative or courtly), and popular (narrative or entertaining); all three streams were 'useful', in that they fulfilled particular societal functions.

Since then Western high art has been progressively enriched with abstract music, telling no story, portraying no event or circumstance or environment, presenting no argument and filling no obvious societal function other than providing a vehicle for composers' and performers' vocations or interests, and for potential audience members' interest or curiosity.

Titles that come to mind include Henry Purcell's fifteen fantasias for from three to eight

viols,¹⁹⁹ Mozart's forty or more symphonies,²⁰⁰ John Cage's *4'33"*,²⁰¹ or Terry Riley's *In C*²⁰². Manifestly much of this music has an intellectual appeal, but much of it, and unarguably the most popular, works such as Mozart's Symphony No. 40 in G minor, also have an emotional appeal, to receptive minds, that is.

Aside from works like Heitor Villa-Lobos's much-loved *Bachianas Brasileiras No. 5*, writing music with voice(s) generally implies the marriage of music and words. Pieces like the minimalist 'Knee Play 1' chorus from Philip Glass's *Einstein on the Beach* are difficult to categorise: words generally imply a meaning, engaging a listener's intellect, and often enough a mood, engaging his/her emotions; in this case the lyrics in themselves have minimal intellectual or emotional content; but the piece's specific theatrical context makes it more than merely the sum of its parts.

Despite a continuing interest in vocal music and/or opera in Latin, French, German, Swedish, Italian, Spanish, Czech and Russian, and having set texts in the first four and in Latvian, this exegesis has focused on setting English lyrics, and for convenience the exemplars specifically quoted have all been English. A common thread in the works which have interested me, from the operas of Janáček, Ravel and de Falla, to the songs of Hindemith, Kurt Weill's and Hanns Eisler's theatre music, the choral music of Hugo Distler, and Oscar Morawetz's *From the Diary of Anne Frank*, has been the composers' care to allow the words to be heard and the syntax to be intelligible. In general, this has meant paying attention to (rather than being enslaved by)

¹⁹⁹ Henry Purcell, *Fantasias and In Nomines*, Z.732–747; http://imslp.org/wiki/Fantasias_and_In_Nomines,_Z.732-747_%28Purcell,_Henry%29, accessed 1 June 2015.

²⁰⁰ Mozart symphonies; http://www.wolfgang-amadeus.at/en/musical_works_of_Mozart.php; 1 June 2015.

²⁰¹ Josh Jones, 'See the Curious Score for John Cage's "Silent" Zen Composition 4'33"; 1 June 2015. <http://www.openculture.com/2013/10/see-the-curious-score-for-john-cages-silent-zen-composition-433.html> 1 June 2015.

²⁰² Riley, *In C*.

the words, syllable by syllable, with melismata reserved for key syllables where some relaxation of the onward momentum adds to the emotional impact of the words. A potential danger with this approach is a tendency towards homogeneity at the expense of variety: to help mitigate against this tendency flexible tempi are widely employed.

As a rule the most successful composers (successful in terms of audience appeal) have been sensitive to the natural ebb and flow of the words (that is, as declaimed by good actors), to the logical and poetic structure of the text they set, and to its speech rhythms, inflection and dramatic intensity. Their musical architecture reflects the structure of the text and its rhythmic and dynamic momentum, and enhances its meaning and emotional impact as suggested by its inflection and syntax. This applies to English-language composers like William Byrd, Thomas Morley, Orlando Gibbons, John Dowland and Thomas Campion, and Henry Purcell, and some of their twentieth century successors, like Ralph Vaughan Williams, William Walton, Frederick Delius and Gustav Holst; to Warlock and Britten at their best; and to the German-born Paul Hindemith and the Czech-born Oskar Morawetz.

These composers' best settings for voice(s) with instrument(s) carry this sensitivity through to the accompaniment of each piece, to produce a coherent musical outcome, where the whole is greater than the sum of the parts, where vocal and instrumental lines complement, support, reflect and anticipate each other/one another and illuminate the lyrics.

They also demonstrate a sensitivity to the philosophical notion perhaps best expressed by Hindemith, that 'music ... is meaningless noise unless it touches a receiving mind'.²⁰³ By extension, I accept as a matter of course that before setting words to music, I do well to make sure the words are worth setting; and to consider the level of skill and artistry potential

²⁰³ Paul Hindemith, *Composer's World*, 14).

performers might need, where such performers might come from, and the potential makeup of audiences likely to be appreciative. Verse by May Gibb or Dr Seuss might best be set for children to perform for themselves, with or for admiring family; or for competent adults to perform for child audiences. Sophisticated verse by John Donne, William Blake, Emily Dickinson or Dorothy Hewett might best be set for good amateur musicians to perform among themselves, or for good professionals to perform for sophisticated adult audiences.

Changes in mass entertainment have evidently had some effect on the sizes and average ages of art music audiences; but one might also plausibly suppose that the minds of some potential audience members have remained untouched by some of the more rigidly formulaic compositional trends of the last century.

It has been my invariable experience with my own work for voices, with or without instruments, that performers and audiences respond most positively where I have taken most care in selecting poetry, and then immersed myself in it, comprehensively analysing its identifiable elements and their wider ramifications, and considering where that analysis might lead, before allowing imaginative synthesis free reign.

As Maurice Ravel and Thornton Wilder *almost* said:²⁰⁴ when creating music or poetry, a composer or writer needs to be thoroughly grounded in his/her craft, but ready and willing to turn the creative process over on demand to his/her alter ego, the artist-in-residence.

²⁰⁴ See quotations on page 5.

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Appendix 3: Word-setting (Supplementary)

The Passionate Pilgrim

Three simple canzonets for novice choir, with guitar, using one poem by Richard Barnfield, with a second by Shakespeare and the third by Barnfield from *The Passionate Pilgrim*. The third is included in the Folio, the others are omitted.

The canzonets were written for the novice Tasmanian Queer (or 'LGBTIQ') Choir, which has only a few men. The tenor part is covered by an optional second alto; another choir might perform them without this doubling. Phrase by phrase the individual parts are melodically constrained. The target audience (family and friends), could expect a bright, tuneful effect, so the music is homophonic and generally euphonious—diatonic or modal (mostly Lydian or Myxolydian)—but the tone centre wanders freely, which could pose learning problems. The guitar (or guitar surrogate) provides a figured accompaniment to help hold the singers together, and to provide more rhythmic and textural interest.

The first canzonet, 'Cherry-lipped Adonis', uses a sonnet by the country gentleman, Sir Richard Barnfield.²⁰⁵ He was unpopular in some circles, for some of his poems, like this one, were seen as overly homoerotic. In 1599, William Jaggard published a small collection of new poems, *The Passionate Pilgrim*, attributed to Shakespeare for commercial reasons. Scholars agree many were by others. The lyrics of the second canzonet, 'Crabbed Age and Youth', notable for its curious halting rhythms, may well have been by Shakespeare.²⁰⁶

The third, 'Music and Sweet Poetry', is based on another sonnet by Richard Barnfield, arguably the best of his modest output.²⁰⁷

²⁰⁵ Richard Barnfield, 'Cherry-lipp'd Adonis' <http://www.poemhunter.com/poem/cherry-lipped-adonis/> (accessed 1 June 2013)

²⁰⁶ William Shakespeare, 'Crabbéd Age and Youth'. <http://www.bartleby.com/101/56.html> (accessed 1 June 2013).

²⁰⁷ Richard Barnfield, 'If Music and sweet Poetry agree'. <http://www.poemhunter.com/poem/to-his-friend-master-r-l-in-praise-of-music-and/> (accessed 1 June 2013)

What Is Our Life?

A song cycle for baritone, with cor anglais and piano, using poetry by Walter Raleigh.²⁰⁸

Raleigh's poetic gifts have often been overshadowed by other manifestations of his bravura as courtier, spy, adventurer, explorer, coloniser, scientist, entrepreneur.²⁰⁹

These nine lyrics include examples of: the most powerful poems in the language, *The Lie* — condemning hypocrisy; the saddest, *Farewell to the Court*—after he had lost favour; the most dense, *What Is Our Life?*—everybody, from birth to death, in ten lines; the most poignant, *Sir Walter Raleigh (the night before his death)*—in the Tower; and the funniest, *Song to Myself*, set here as an encore piece—*pace* the grandiloquent Walt Whitman, and *c.f.* Ogden Nash at his wonderful silliest. The composition dates are uncertain, apart from that of the seventh.

1: 'The Play of Passion' is evocative but taut, requiring a complex, free-ranging structure.

2: 'Now What Is Love?' is amiably ironic, dancing along in $\frac{5}{4}$, $\frac{6}{8}$ or $\frac{3}{4}$. The six lines of each verse share end-rhymes; the first lines are similar, the middle different, the final similar; the music follows suit; 'tone centres' gradually rise.

3: 'The Silent Lover', in simple ABA form, has no obbligato embellishment.

4: 'Raleigh to His Son' is a sombre warning to frisky young Walter: law is not always synonymous with justice. Its setting follows its plain English sonnet form.

5: 'The Lie', the most difficult, has thirteen dense sestets with heterogeneous foci but similar scansion (6/7, 7/6, 6/7, 7/6, 6, 6) and rhyme patterns (ABABCC); the challenge was to provide both variety *and* cohesion.

²⁰⁸ All poems <http://www.poemhunter.com/sir-walter-raleigh/>, 7, 12, 15, 19, 20, 21, 25, 26, 33. (accessed 8 January 2013).

²⁰⁹ Paul Harvey, ed., *Oxford Companion to English Literature*, entry 'Raleigh' (London: Oxford University Press, 4th edition, 1967), 680.

6: 'Farewell to the Court' looks at first like a plain English sonnet, but the rhyme scheme is ABAB, CBCB, DBDB, EE: there is no volta; there are three equivalent quatrains with identical final lines, plus a concluding couplet. The music reflects this structure, and aims to suggest his sense of loss, and of foreboding.

7: 'Sir Walter Raleigh (the Night before His Death)', a simple poem, has an unusual structure: a resigned, one-sentence sestet of iambic tetrameters with the same rhyme scheme as *The Lie* (ABABCC); followed by a pious, hopeful couplet (DD).²¹⁰

The seven songs are linked, with some quasi-recitative and quasi-arioso passages.

Encore: 'Song to Myself', a patter-song, presented three awkward challenges: to balance its twenty rhyming couplets and their preposterous rhythmic structure within a coherent musical form; to avoid rhythmic roboticism; and to help the singer avoid missteps in an unpredictable, quasi-tonal minefield.

²¹⁰ Sir Walter was executed on 28 October 1618. as a diplomatic sop to forestall Spanish retaliation after his failed Guiana raid. Young Wat had been killed during that raid.
JO Thorne, ed.. *Chambers Biographical Dictionary*, entry 'Raleigh' (Edinburgh and London: W & R Chambers, 1961), 1058–9.

The Shepherd & the Nymph

Duet for soprano and baritone, with piano, using poetry by Christopher Marlowe, 'The Passionate Shepherd to His Love', and Walter Raleigh, 'The Nymph's Reply to the Shepherd' in Elizabethan English, lyrics from online searches. In the Elizabethan lyrics of this 'post-modern pastorella', Christopher Marlowe spoke for the Shepherd, and Raleigh responded with the Nymph's witty rebuttal. I interleaved the poems, verse by verse, argument by counter-argument, with a final short duet.²¹¹ For maximum performer accessibility the ranges are limited (for the 'young woman' D₄–F#₅/ossia A₅; for the 'young man' D₃–F₄).

Consistent with its pastoral lyrics, most of the music is melodically modal and harmonically major, although the tone centre changes constantly, and the gradual upward drift might suggest a gradual increase in tension, with final relaxation.

There is an underlying $\frac{6}{8}$ rhythm, but changing ritornelli, and variations in tempo, dynamic and register; and hemiola, syncopation and cross-rhythms keep it playful.

Sequences reflect the strongly patterned structure, help musical coherence and maintain onward momentum: some are strict, others less so, depending on speech rhythm.

²¹¹ Middenway, *The Shepherd and the Nymph*, Alexander St Press, 2013.

Christopher Marlowe, 'The Passionate Shepherd to His Love', n.d., (1590s).
<http://www.rjgeib.com/thoughts/shepherd/shepherd.html> (accessed 8 January 2013);

Walter Raleigh (posthumously known as 'Raleigh'), 'The Nymph's Reply to the Shepherd', 1600,
<http://www.poemhunter.com/sir-walter-raleigh/>, 26 (accessed 8 January 2013).

Indra's Net

A song cycle for soprano and piano, using unpublished poetry by Hollis G. Zelinsky (b. 1955), a family friend. For many years she has suffered from Chronic Lyme Disease: the symptoms can include fatigue, immune system dysfunction, hypersensitivity to light and sound, and migraine. Its effects are reflected to some degree in the song cycle. As to the title, she writes,

... it comes from the writings of Vedism, the ancient Indian religion predating modern-day Hinduism. According to Vedic belief, Indra, chief god and creator of all things, inhabits a heavenly mansion. From it emanates an intricately woven web of creation stretching multi-dimensionally through time and space to infinity. A single pearl, one for every person who has lived, lives, or will ever live, lies at each of the web's countless intersections. Within the pearl's luminous surface can be seen a continuous record of that individual's words and actions throughout a lifetime. The brilliant net is patterned so that at any given moment the image appearing in each pearl is reflected simultaneously in every other: All is in One and One in All. In Indra's synchronistic universe space and time merge, uniting all life—past, present, and future.²¹²

As in the case of *Dark River*, the imagined target audience for *Indra's Net* consists of relatively sophisticated concert-goers fond of an eclectic range of solo vocal music. The prevailing idiom is tonally ambiguous; the music is driven by the lyrics, and by the stream of ideas and emotions behind them, reflecting her escape to her inner world, memories of other people, times and places, happy or melancholy, and her seemingly endless hope that things will change. Indra's Vedic net is continuous through space and time: the singer ranges freely through the web of her *temps perdus*, and the five poems form one continuous song.

²¹² Hollis G. Zelinsky, *Indra's Net, A Sonnet Sequence*, unpublished, 1995. Five of the eleven poems make up this cycle.

Songs of Poverty

A song cycle for baritone and piano, based on English translations of six Japanese poems dating from 8th to 20th centuries. It was written in 1985 for Lyndon Terracini and performed in Adelaide (1986 Festival of Arts), and later in Tokyo (1990 Asian Music Festival).²¹³ After critical reappraisal, I completely rewrote it in 2012–13. The song-settings are linked, including quasi-recitatives and ariosi, and work best as a cycle. The piano uses a stock koto motif (the peeping call of a plover, in the second song).²¹⁴

Ishikawa—Stone River

Five short excerpts from a song cycle for soprano and piano, from English translations of nine 8th Century Japanese poems from *Man'yōshū—Collection of a Myriad Leaves*, written in 1990 for Mary Branagan, newly reworked for Allison Farrow, programmed for July 2015.²¹⁵

In 700 CE there was a cremation site on the shore of Stone River in the Yamato Valley. In the same vein as Schumann's *Frauenliebe und -leben*, the cycle portrays a woman's life and love for her noble husband, recently dead. Five short *tanka* frame and link four long *chōka*; the Folio includes only the *tanka*. The poems are predominantly by courtier and diplomat Kakinomoto no Hitomaro; the ninth, a double *tanka*, is by his widow Yosami Koromoya-musumego; the fourth includes material derived from a poem by Yamabe no Akahito. All are adapted and collated to represent Yosami's point of view, a conscious but notionally impertinent interference with the poets' original intentions and the translators' work, but I have tried otherwise to be faithful to the sentiments so beautifully expressed, and to the culture of this pivotal epoch when Chinese writing and Buddhism were introduced into Japan, and when the Yamato clan came to power. The plover appears in the first and last *tanka*.

²¹³ *Songs of Poverty*, Alexander St Press, 2013. Settings of six poems by Nakano Shigerahu, Yamanoue no Okura, Takenaka Iku, Nakahara Chuya and Tanikawa Shuntaro *Penguin Book of Japanese Verse*, trans. Geoffrey Bownas & Anthony Thwaite (London: Penguin, 1964), 38, 214, 219, 223, 232. (Alexander St Press, 2013.)

²¹⁴ Following conversations with Kimi Coaldrake, (Reiku Hirowakyo) koto-player, Tokyo, 1990.

²¹⁵ Middenway, *Ishikawa—Stone River*, nine poems by Kakinomoto no Hitomaro, Yamabe no Akahito and Yosami Koromoya-musumego, *Penguin Book of Japanese Verse*. 24–30, 38, 42. (Alexander St Press, 2013.)

The Enchanted Island

A concert piece for soprano, baritone and orchestra,²¹⁶ extracted, edited and partly rewritten from completed (but unperformed) opera *The Tempest*, the libretto selected and adapted from Shakespeare's play-script.²¹⁷

In a production the episodic 'Storm Dance' would be performed pre-dawn with lightning flashes, by six spirits of the Island, each with a large bull-roarer. A fortissimo thunderclap precedes a descending chromatic orchestral wail in parallel chords analogous with GCDG. From a wild flourish the ballet music emerges, pianissimo at first, bald and episodic, in a barbaric $\frac{1}{8}$ (2+2+2+2+3), and based on a pair of spiky interval rows. 'Miranda's Lament' emerges from the dance to constantly developing music based on a new pair of interval rows; her vocal line is declamatory, but with occasional key words marked by melismata. 'Prospero's Narration' begins as an angry, punctuated recitative but settles to a calm arioso. A highly figured passage, derived from a 'magic' chord CDFG, introduces Ariel, with new material, its tone centre continually climbing a major second at a time, before breaking free.

The 'Banquet Dance' was requested for the Tasmanian Discovery Orchestra in 2012, and extracted and rewritten to suit; the rest of the piece followed. I later revised it. It starts in $\frac{5}{8}$ (2+3), then a broader $\frac{3}{4}$ (1+2), then *a tempo* $\frac{5}{8}$ (2+3), a long, amiable tune in parallel chords analogous with DEG, with a bass line generally in contrary motion, tension on the first beat in each bar 'resolving' on the second. After a climax, there is a nasty recapitulation (parallel chords analogous with EFA), a brief parody of the long tune. The number ends uncomfortably.

For the final section, 'Prospero's Dream', the form of the original text was manipulated somewhat to provide an overall ABA feel to the piece, in line with its dramatic content.

²¹⁶ Middenway, *The Enchanted Island* (Alexander St Press, 2013.)
Fl. 1, Fl. 2/Picc.; Ob. 1, Ob. 2/C.A.; Cl. 1, Cl. 2/B. Cl.; Bsn 1, Bsn 2; 4 Hn; 3 Tpt, 3 Tbn; Tba;
Timp.; 3 Perc. (Vib., Mar., 4 Tom-t., S.D., T.D., B.D., Cym., Tri.); Cel.; Hp; Str.

²¹⁷ Middenway, *The Tempest*, principal source, <http://www.william-shakespeare.info/script-text-the-tempest.htm> (accessed 3 April 2012).
Many editions consulted in the process of deconstructing the play and constructing the libretto.

Appendix 4—Instrumental Works

Toyokawa—East River:

Piano sonata, conceived 1990, written 1992 for Sally Mays, recorded for ABC-FM, broadcast a few times. Completely rewritten 2013; in 81 sections (3 movements, each of 27 sections), eschewing pastiche but embracing common *Zen* æsthetic principle *jo-ha-kyū* (introduction, scattering, rushing).²¹⁸ It incorporates *ūdai*ko rhythms heard as a guest in *Toyokawa Inari-jinja*, a *Shinto* shrine with *Zen* temple and monastery, in Toyokawa. Excerpts in Folio. (Structural scheme for each movement shown below.)

Figure: App. 2—*Toyokawa jo-ha-kyū* layered patterns

<i>jo</i>			<i>ha</i>			<i>kyū</i>		
<i>jo</i>	<i>ha</i>	<i>kyū</i>	<i>jo</i>	<i>ha</i>	<i>kyū</i>	<i>jo</i>	<i>ha</i>	<i>kyū</i>
<i>jo ha kyū</i>	<i>jo ha kyū</i>	<i>jo ha kyū</i>	<i>jo ha kyū</i>	<i>jo ha kyū</i>	<i>jo ha kyū</i>	<i>jo ha kyū</i>	<i>jo ha kyū</i>	<i>jo ha kyū</i>

Mosaics 6 for Violin and Harp:

Suite in three movements, completed 2014. Omitted from Folio.

Mosaics 1:

Suite for thirteen brass and two percussion, written 1970 for Standish Roberts, Elder Conservatorium Brass Group, and the Australian Youth Orchestra; recorded for ABC-FM by Patrick Thomas and ASO players. Rewritten 2013. Omitted from Folio.

Concertino for French Horn and Strings:

Requested in 2012 for Robert Stonestreet and Jan Šedivka Ensemble.

Arranged from first three of *Seven Songs of John Donne* for baritone and seventeen strings. First version of *Songs* written 1994 for Adelaide Chamber Orchestra, but then it went bankrupt; rewritten 2010 for Michael Lampard. Concertino omitted from Folio.

²¹⁸ Conversation with Coaldrake, Tokyo 1990. Also M. Yesipova, Аналитика, Japanese Music: Eras and Contacts http://www.olenevhost.ru/analytics/index.php_ELEMENT_ID=481.html (accessed 8 November 2014).

Appendix 5—*Play of Daniel*

(New, adaptable, general performing edition)

In 2011, St David's Cathedral Hobart commissioned a comprehensive, fully realised performing edition of this mediæval gem by the 'youth' (young men) of the *Cathédrale de Saint-Pierre*, Beauvais, and its cathedral. My source material for St David's was an unmeasured vocal line,²¹⁹ and several other versions of the lyrics (some corrupt), from which I derived a clean, useable, measured version. I added extra vocal (and instrumental) parts (implicit in the lyrics), using various kinds of organum common in northern France around that time, including some free organum in the style of the new School of Notre Dame in nearby Paris; some interludes to cover lengthy onstage actions; full stage directions, including some for the *tripudium*, a communal dance specified in the lyrics; a new parallel English working translation of the Latin verse; and background information.²²⁰

Two people represented the client on an editorial panel: Philippa Moyes, the St David's production musical director; and Michael Lampard, who played Darius. Each of them, particularly Moyes, offered suggestions some of which I adopted, but the full and vocal scores and parts, and the performance notes, were my contracted responsibility. The end product calls for five soloists, a vocal ensemble in up to twelve parts, a seven-part instrumental ensemble plus some itinerant drummers and 'buffalo hornists', and a few extras.

The première season, in the Cathedral, in March 2012, was well received.

From this St David's Edition, a few months later I derived an adaptable General Edition (large/small forces, large/small venue, early/modern instruments), and wrote in an optional speaking part, the Lord of Misrule, whose laconic English verse links hold the story together. Two numbers in Volume 2 of the Folio illustrate this new realisation. Although the *Play* is widely described as a 'church opera', it is not liturgical (and it calls for slapstick in places). Internal evidence suggests it was an entertainment (*c.f.* Uni Revue) by the young men of the

²¹⁹ W.L. Smolden, ed., *Danielis Ludus*, (London: for The Plainsong and Mediaeval Music Society, The Faith Press, 1960). I had no access to a mediæval score, and no interest in other performing editions or CDs.

²²⁰ See also <http://www.middenway.com/opera/play-of-daniel>

Cathedral, for the Feast of Fools during the customary Midwinter frivolity, when, as during the Saturnalia in Rome, or the analogous Κρόνια (Feast of Chronos) in Athens, or Jultið in mediæval Scandinavia, normal hierarchies were turned on their heads—and eating and drinking too much was the rule, as still the case over the Twelve (or more) Days of Christmas in the Western world today.²²¹ What it sounded like, in that wintry cold Romanesque abbey church eight hundred years ago, no-one can ever know; but it might help to consider what sorts of young men were found in Church communities at the time.

There would have been sub-deacons, novices and students, many of them sons of wealthy fathers, familiar with the courtly song of the trouvères and their harps, with panpipes, and with Moorish guitars and mandolas. Some could have been members of pilgrim households, with memories of exotic music they had heard in Outremer, and with exotic instruments they had acquired.²²² There may also have been some paid musicians (lay canons). Margot Fassler plausibly suggests that the *Play* was deliberately licensed by the local hierarchy in order to control it; but it is hard to imagine any group of smart young men, ‘off the chain’ for the Feast of Fools, being overly fastidious about Curial or Diocesan musical strictures.²²³

²²¹ From libretto in preliminary pages to my Alexander Street edition (my translations): Prelude, ‘This Play of Daniel was performed in Beauvais—and the young men there devised it’;

4, ‘... Let us sing due praise harmoniously ... The joyous throng resounds with solemn songs, harps playing, hands clapping and a thousand other sounds ... Let us rejoice in so great a king, with sweet song, let one and all sound forth with loud praise ... Laughing, Babylon applauds ...’;

8, ‘Let the music of strings and voices resound ...’;

15, ‘His court resounds with happiness, and they approach in a *tripudium* [a stately dance] ... Let this convocation rejoice with him in [stately dance] ... drums roll, harpists pluck their strings, musicians *organa* [meaning either passages of *organum*, or organs] resound to his praise’;

20, ‘I command and confirm that this decree shall not be scorned, *hee-haw*’ [the *Feast of Fools* was followed a few days later by the *Feast of the Ass*, and with his ‘decree’ Darius has made an ass of himself];

21, ‘Then the Angel grabs him [the dithering old man Habakkuk] by the hair and drags him to the pit’;

23, ‘I bring tidings from on high: Christ is born ... in Bethlehem in Judæa, as the prophet foretold’.

See also Margot Fassler’s thoughtful ‘The Feast of Fools and *Danielis Ludus*’, in *Plainsong in the Age of Polyphony*, Cambridge Studies in Performance Practice 2, T.F. Kelly, ed., (Cambridge: Cambridge University Press, 1992), 65–99.

²²² Potentially Middle Eastern fiddle, cittern, hurdy-gurdy, lute, rebec, psaltery, recorder, flute, shawm, organ, positive and portative organs, bell-chimes, kettle-drum, tambourine, triangle and cymbals: Karl Geiringer, *Instruments in the History of Western Music* (London: Oxford University Press, 1978).

²²³ Like the newly developing rhythmic modes associated principally with the School of Notre Dame in Paris, See Franco of Cologne, *Ars cantus mensurabilis*, ca 1260, in *Source Readings in Music History*, Oliver J Strunk, ed. (New York: WW Norton, 1950), 139–159.

This line of thought led me to a realisation of the *Play* rhythmically rather free by comparison with many realisations of music of the period: but it would not be surprising if, *for a play set in the Middle East*, young sophisticates, heads ringing with French (and perhaps even *Middle Eastern*) secular music, felt free to use strong, supple rhythms, especially when playing those newly fashionable *Middle Eastern* percussion instruments.

Although there is nothing in the score I know to be anachronistic,²²⁴ I claim no hypothetical ‘authenticity’; but it works for performers and audiences; and performing notes invite musical directors to omit or modify material they have doubts about.

In St David’s Cathedral there are three aisles. All of them were used in the series of *conductūs* (processionals) which play such a prominent part in the *Play*, hence the three choirs required for the fourth example in the folio, each choir with an attendant buffalo hornist and tambour-player. This *conductus* explicitly calls for at least some of Darius’s court to dance a *tripudium* as they celebrate his arrival to seize Belshazzar’s throne.²²⁵

²²⁴ Apart from a punning reference to Mendelssohn’s *hee-haw* music for *A Midsummer Night’s Dream*.

²²⁵ This hyperlink shows a a class of beginners rehearsing a sedate version of a *tripudium*. Here it is a ring dance, (c.f. the *sardana* in Catalunya) but it was, and here and there in Christendom still is used as a processional dance, sometimes a vigorous one with stamping or jumping.
<https://www.youtube.com/watch?v=bozZOhdkwr8>. (accessed 1 November 2014).

Appendix 6—Texts Set during Project

Copyright matters

I understand and respect the legal and moral obligations widely understood, if not universally met in the field of artistic creativity.

Dark River

Edna St Vincent Millay died in 1950. For no immediately obvious reasons, poems 4, 5 & 7 in this artificially compiled set are in the public domain; poems 1, 2, 3, 6 & 8 are not, and are reproduced by permission of Ms Holly Peppe, Literary Executor, The Edna St Vincent Millay Society, Eugene, Oregon, USA, in a January 2012 contract.

The Sun of Umbria

Clive Sansom and his wife are dead; so is the publisher, Cedric Pearce and his firm is no more; the work is still under copyright; but the Sansoms had no children and, despite enquiries, no interested party has so far been identified. Pearce's son Christopher, and Brian Paine, producer of Sansom's book *Francis of Assisi* and a minor beneficiary of his estate, both encouraged me to proceed with the cantata.

Indra's Net

Hollis G. Zelinsky is a family friend, and a musician, and I have her blessing.

Songs of Poverty, Ishikawa—Stone River

The translations were published fifty years ago in the *Penguin Book of Japanese Verse* (*op. cit.*); one of the translators is still alive. Permission to use them was obtained from Penguin Books about thirty years ago.

The Enchanted Island

I hold the copyright to the lyrics, adapted from Shakespeare's *The Tempest*.

(All other lyrics are out of copyright.)

1. 'Night is my sister, and how deep in love'

This poem has been removed for copyright or proprietary reasons.

2. 'Truce for a moment between Earth and Ether'

This poem has been removed for copyright or proprietary reasons.

3. 'Not with libations, but with shouts and laughter'

This poem has been removed for copyright or proprietary reasons.

4. 'No rose that in a garden ever grew'

No rose that in a garden ever grew,
In Homer's or in Omar's or in mine,
Though buried under centuries of fine
Dead dust of roses, shut from sun and dew
Forever, and forever lost from view,
But must again in fragrance rich as wine
The grey aisles of the air incarnadine
When the old summers surge into a new.

Thus when I swear, "I love with all my heart,"
'Tis with the heart of Lilith that I swear,
'Tis with the love of Lesbia and Lucrece;
And thus as well my love must lose some part
Of what it is, had Helen been less fair,
Or perished young, or stayed at home in Greece.

5. 'When we are old and these rejoicing veins'

When we are old and these rejoicing veins
Are frosty channels to a muted stream,
And out of all our burning their remains
No feeblest spark to fire us, even in dream,
This be our solace: that it was not said
When we were young and warm and in our prime,
Upon our couch we lay as lie the dead,
Sleeping away the unreturning time.

O sweet, O heavy-lidded, O my love,
When morning strikes her spear upon the land,
And we must rise and arm us and reprove
The insolent daylight with a steady hand,
Be not discountenanced if the knowing know
We rose from rapture but an hour ago.

6. 'I shall go back again to the bleak shore'

This poem has been removed for copyright or
proprietary reasons.

7. 'Sappho Crosses the Dark River into Hades'

Charon, indeed, your dreaded oar,
With what a peaceful sound it dips
Into the stream; how gently, too,
From the wet blade the water drips.

I knew a ferryman before.
But he was not so old as you.

He spoke from unembittered lips,
With careless eyes on the bright sea
One day, such bitter words to me
As age and wisdom never knew.

This was a man of meagre fame;
He ferried merchants from the shore
To Mitylene (whence I came)
On Lesbos; Phaon is his name.

I hope that he will never die,
As I have done, and come to dwell
In this pale city we approach.
Not that, indeed, I wish him well,
Though never have I wished him harm,
But rather that I hope to find
In some unechoing street of Hell
The peace I long have had in mind:
A peace whereon may not encroach
That supple back, the strong brown arm,
That curving mouth, the sunburned curls;
But rather that I would rely,
Having come so far, at such expense,
Upon some quiet lodging whence
I need not hear his voice go by
In scraps of talk with boys and girls.

8. 'And you as well must die, beloved dust'

This poem has been removed for copyright
or proprietary reasons.

1.1—Prelude: ‘Assisi’

People: This is the city of St Francis:
Here are the terraces he walked,
The walls he touched,
the world he lived in.
There’s not a pebble on this hill
That does not speak of him ...

Men: Not only bells
That tell of him, that toll for him,
Swinging across the sunlit plain
His notes of praise ...

Women: Nor yet the swallows
That dawn to evening,

Spring to Fall,
Stitch the clear sky with flight
And sing, sing their insistent joy ...

People: Not only these are his.
His spirit is everywhere.
He is Assisi.
He is the air we breathe.

People: Here, where the sloping mountain
falls most gently,
There rose a new Sun.

1.2—Link (RM)

Woman: People say Francis was
Born in a stable.

Man: Born in a stable?
Fact or fable?

1.3—‘The Stable’

Man: The Ass said,
Woman: ‘I remember:
It has all happened before—
The girl, the shaded lantern,
The crib on the dark earth floor;
This hay, smelling of summer,
That lurching sack of corn,
Where among the moving shadows
A little god was born.’

Said the Ox,
Man: ‘That far December,
Three mighty emperors came—
Two with crowns of emerald,
One with a cloak of flame.

Man: They brought their gifts by
starlight,
Knelt by that tiny one;
To the music of hooves and bridles
They rode to the rising sun.’

Then Ass and Ox together:
Woman: ‘No kings have come tonight;
& Man: Not even humble shepherds
Woman: Kneel in the dancing light.
This is no god who lies here
Man: To work some holy plan:
Only a saint, a little saint,
Woman: Poised between God and man.’
& Man:

1.4—Link (RM)

Woman: Women knew Francis as
Lord of the Dance.

Man: His cronies knew him as
Prince Bernadone.

1.5—‘Prince Bernadone’

People: When, in the evening,
Shadows fall,
And friend and neighbour
Seizing lute and tabor
Race to the meadows
Beyond the wall—
Then comes Francis
To lead the dances,
Lightest and swiftest,
The gayest of all.

Woman Then to the Banquet
& Man: They bring their song.
With many a crony
Laughs ‘Prince Bernadone’,
The King of Folly

Who rules this throng
Feasting and drinking,
Bright, unwinking,
By torchlight and candle
The wild night long.

People: Until, in the morning
When dark is done,
When the torches’ smoking
Sets an end to their joking,
When guests are leaving
One by one
And voices cease, he
Surrenders Assisi
To the dazzling, towering,
Exultant Sun!

1.6—‘The Other Francis’

Man: But sometimes he escapes the city
Into fields and olive-groves
That shine with dew.

Woman: Here violets
Grow from the tangled vine-roots;

Man: Clusters of blue grape-hyacinths
Rise by his path;

Woman: and curving swallows
Cry sisi! si! Assisi!

Man: He is one with the swallows
in their wild swooping;

Woman: One with the dew-pearl poised
On the hyacinth-globe

Man: one also
With the sun that takes it.

Woman: The breeze of morning
Is the pulse of his own breathing.

Woman All,
& Man: All these—Earth and Sky,
And the creatures of earth and sky—
all
Are the writings of God. Their life is
His:
His seal is stamped upon all.

2.1—‘That sun of Umbria’

Francis: That sun of Umbria,
 That cobalt sky
 Where whistling swallows
 In their hundreds fly,
 No longer touch the heart
 They touched before:
 What once delighted me
 Delights no more.

 Those trees that laced the sky
 When boughs were bare
 Now lift white branches
 To the blossoming air.
 I see their beauty, but
 Can Time restore
 What once delighted me
 And comes no more?

 Not even Woman now
 Can move my heart.
 For all those thousand charms
 Of artless art
 That blood can answer
 And the mind adore,
 What once delighted me
 Delights no more.

 The earth is dead to me—
 Or I am dead;
 Nothing contents the eye
 Now Joy has fled.
 Though all past memories
 Of my life implore,
 Love has deserted me:
 She comes no more.

2.2—‘The Banquet in the Orchard’

People:	Assisi’s grey-pink walls are flushed, alive with the colour of rose. Roofs, campaniles, apple-trees, cypress: Umbria drifts into night.	Francis:	O love is like a garden Where many a fragrant flower, Budding, breaking, blossoming, Must wither in the hour.
	Guests arrive with lutes and lanterns. Francis, their host for the evening, Moves among them like a prince. Servants offer wine-cups.	People:	Far off the lonely Watchman’s bell, Mingles with voices, lutes and mandols. Closer, behind the singer’s head, A fountain splashes. Listen!
	Vivid young girls under the vine- leaves: Their eyes bright in the filtered flare light ‘Francis!’ they call, ‘A song, a song!’ He takes his lute, and sings:	Francis:	O love is like a springtime, A season of green leaves. Swiftly, sadly, silently, The autumn heart grieves.
Francis:	O love is like a lute-song Of rapture and despair; Tender, poignant, beautiful, It fades along the air.	People:	The music stops. ‘What is it, Francis?’ Fingers tense on silent strings, He stands arrested, figure of legend... ‘Are you in love? A woman?’
People:	Drinking, feasting, wooing, dancing, A world apart, of gaiety and leaf- light. And then a cry: ‘Lead us, Francis! Be our Lord of Love!’	Francis:	The most beautiful woman in all the world.’
	Radiant, laughing, lute on shoulder, He opens a gate into the darkness. Others follow, catching at lanterns. Slowly the orchard sleeps ...	Man & Woman:	‘Her name, Francis! Tell us her name!’
		Francis:	‘Poverty. Her name is Poverty.’
		People:	Lanterns go. Voices go. Francis leans, his lute forgotten. The fountain splashes. Listen!

2.3—Link (RM)

Woman:	Francis wandered From door to door,	Helping, caring, Loving the poor.
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2.4—‘The Leper Speaks’

Man: Mad?—yes,
but he cares—he cares.
I live on the rim of mankind,
beyond the eyes
That tell men’s loathing.
They measure distance
By the sound of my clappers,
throw me food or coins,
Hating me,
wishing disease were swift, for I
Am the self they despise,
their cringing conscience.

But he comes—fearless
—into that round of death
That rings me always
like the flame of a torch.
He takes me in his arms
as a friend, a brother
He does not pity me,
he does not speak:
Mad?—yes,
but he cares—he cares.

2.5—‘Now is my heart free’

Francis: Now is the burden lifted,
Now is my heart free
To grow in the Spring sunlight
Like a flower or a tree.

No: greater is her freedom,
More happily she grows
Than any tree in summer
Or any flower that blows.

For flower or tree has roots,
It blossoms where it stands;

But the free heart may wander
Wherever Love commands.

So, like a lark in April,
She grows, not roots but wings;
She takes her flight to Heaven,
And as she climbs, she sings!

O Lord of trees and flowers,
Who caused the sun to shine,
Thou art my heart’s freedom,
Her only bonds are thine.

3.1—Link (RM)

Woman: Francis was inspired by Nature:
Earth, air, fire, water,
And every creature.

Man: He wrote and sang this canticle
Of faith and love and celebration
Of all creation.

3.2—‘The Canticle of Brother Sun’

Francis:	Praise be to you, my Lord, for all Creation:
Man:	Praise be to you, my Lord, for Sir Brother Sun, Who brings the day, By whom you send your light.
Men:	Magnificent is he, bright and resplendent, Made in the likeness of you, O Lord most high.
Woman:	Praise be to you, my Lord, for Sister Moon;
Women:	for stars that shine in the heavens - rare, sparkling and lovely.
Man:	Praise be to you, my Lord, for Brother Wind;
Men:	For air, cloud, sky, and every weather That carries life from you to all your creatures.
Woman:	Praise be to you, my Lord, for Sister Water:
Women:	She serves most humbly, she is so precious and pure.
Men:	Praise be to you, my Lord, for Brother Fire By whom the night is lit; He is so fierce and gay, filled with such power and beauty.
Women:	Praise be to you, my Lord, for Mother Earth Our sister who feeds and preserves us, bringing forth Her many fruits, her coloured flowers and herbs.
Francis, Woman & Man:	Praise be to you, my Lord, for all who in your name forgive:
Tutti:	Praise be to you, my Lord, for all who suffer trial and sickness. Blessed are those who endure it with peaceful heart; Most High, they shall be crowned by you.
	Praise our Lord: thank him and worship him, Serve him most humbly all your days.

4.1—Link (RM)

Man:	Francis, worn out, ill and blind, Caring, loving, sharing, dying, Finds Assisi in his mind.
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4.2—'Farewell to Assisi'

Francis: Assisi, my good city, my beautiful city,
 Never again shall I see you flooded in sunlight;
 These eyes are dead, their windows shuttered from the sun.
 But in my mind I see you. I see your houses,
 White by day, rose-washed at evening,
 Circling your hill in vineyard terraces; the towers
 That leap for the light; the gated walls,
 The ruined fortress at the peak. I see you all
 I love you all. I cannot tell such love,
 But in my heart, I send this last farewell.

4.3—'Sister Clare'

 I was a flower he planted in the garden of Poverty:
 I grew in the warmth of his love.
 His were the firm hands that spread my roots,
 His face was the Sun above.
 In courage and strength of purpose he was a falcon, In gentleness a dove.
 Fear of convention would not kill his kindness: I think he feared our love.
 And so he left us.
 Poverty, God and Memory Came to supply our need.
 They have sufficed, Francis. You planted well.
 The flower is true to the seed.

4.4—Postlude: 'Now is my heart free'

Francis,	Now is the burden lifted,	But the free heart may wander
Woman	Now is my heart free	Wherever Love commands.
& Man:	To grow in the Spring sunlight	
	Like a flower or a tree.	Tutti: So, like a lark in April,
		She grows, not roots but wings;
Women:	No! Greater is her freedom,	She takes her flight to Heaven,
	More happily she grows	And as she climbs, she sings!
	Than any tree in summer	
	Or any flower that blows.	O Lord of trees and flowers,
		Who caused the sun to shine,
Men:	For flower or tree has roots,	Thou art my heart's freedom,
	It blossoms where it stands;	Her only bonds are thine.

What Is Our Life?

Walter Raleigh

1 'The Play of Passion'

What is Our Life? The play of passion.
Our mirth? The music of division:
Our mother's wombs the tiring-houses be,
Where we are dressed for this short comedy.
The earth the stage; Heaven the spectator is
Who sits and marks still who doth act amiss.
The graves that hide us from the scorching sun
Are like drawn curtains when the play is done.
Thus march we, playing, to our latest rest,
Only we die in earnest, that's no jest.

2 'Now What Is Love?'

Now what is Love, I pray thee, tell?
It is that fountain and that well
Where pleasure and repentance dwell;
It is, perhaps, the sauncing bell
That tolls all into heaven or hell;
And this is Love, as I hear tell.

Yet what is Love, I prithee, say?
It is a work on holiday,
It is December matched with May,
When lusty bloods in fresh array
Hear ten months after of the play;
And this is Love, as I hear say.

Yet what is Love, good shepherd, sain?
It is a sunshine mixed with rain,
It is a toothache or like pain,
It is a game where none hath gain;
The lass saith no, yet would full fain;
And this is Love, as I hear sain.

Yet, shepherd, what is Love, I pray?
It is a yes, it is a nay,
A pretty kind of sporting fray,
It is a thing will soon away.
Then, nymphs, take vantage while ye may;
And this is Love, as I hear say.

Yet what is Love, good shepherd, show?
A thing that creeps, it cannot go,
A prize that passeth to and fro,
A thing for one, a thing for moe,
And he that proves shall find it so;
And shepherd, this is Love, I trow.

3 'The Silent Lover'

Wrong not, sweet empress of my heart,
The merit of true passion,
With thinking that he feels no smart,
That sues for no compassion.

Silence in love bewrays more woe
Than words, though ne'er so witty:
A beggar that is dumb, you know,
May challenge double pity.

Then wrong not, dearest to my heart,
My true, though secret passion;
He smarteth most that hides his smart,
And sues for no compassion.

4 'Raleigh to His Son'

Three things there be that prosper all apace
And flourish, whilst they grow asunder far,
But on a day, they meet all in one place,
And when they meet, they one another mar;

And they be these: the wood, the weed, the wag.
The wood is that which makes the gallow tree;
The weed is that which strings the hangman's bag;
The wag, my pretty knave, betokeneth thee.

Mark well, dear boy, whilst these assemble not,
Green springs the tree, hemp grows, the wag is wild,
But when they meet, it makes the timber rot,
It frets the halter, and it chokes the child.

Then bless thee, and beware, and let us pray
We part not with thee at this meeting day.

Go, soul, the body's guest,
Upon a thankless errand;
Fear not to touch the best;
The truth shall be thy warrant:
Go, since I needs must die,
And give the world the lie.

Say to the court, it glows
And shines like rotten wood;
Say to the church, it shows
What's good, and doth no good:
If church and court reply,
Then give them both the lie.

Tell potentates, they live
Acting by others' action;
Not loved unless they give,
Not strong but by a faction.
If potentates reply,
Give potentates the lie.

Tell men of high condition,
That manage the estate,
Their purpose is ambition,
Their practice only hate:
And if they once reply,
Then give them all the lie.

Tell them that brave it most,
They beg for more by spending,
Who, in their greatest cost,
Seek nothing but commending.
And if they make reply,
Then give them all the lie.

Tell zeal it wants devotion;
Tell love it is but lust;
Tell time it is but motion;
Tell flesh it is but dust:
And wish them not reply,
For thou must give the lie.

Tell age it daily wasteth;
Tell honour how it alters;
Tell beauty how she blasteth;
Tell favour how it falters:
And as they shall reply,
Give every one the lie.

Tell wit how much it wrangles
In tickle points of niceness;
Tell wisdom she entangles
Herself in overwiseness:
And when they do reply,
Straight give them both the lie.

Tell physic of her boldness;
Tell skill it is pretension;
Tell charity of coldness;
Tell law it is contention:
And as they do reply,
So give them still the lie.

Tell fortune of her blindness;
Tell nature of decay;
Tell friendship of unkindness;
Tell justice of delay:
And if they will reply,
Then give them all the lie.

Tell arts they have no soundness,
But vary by esteeming;
Tell schools they want profoundness,
And stand too much on seeming:
If arts and schools reply,
Give arts and schools the lie.

Tell faith it's fled the city;
Tell how the country erreth;
Tell manhood shakes off pity
And virtue least preferreth:
And if they do reply,
Spare not to give the lie.

So when thou hast, as I
Commanded thee, done blabbing—
Although to give the lie
Deserves no less than stabbing—
Stab at thee he that will,
No stab the soul can kill.

6 'Farewell to the Court'

Like truthless dreams, so are my joys expired,
And past return are all my dandled days;
My love misled, and fancy quite retired—
Of all which passed the sorrow only stays.

My lost delights, now clean from sight of land,
Have left me all alone in unknown ways;
My mind to woe, my life in fortune's hand—
Of all which passed the sorrow only stays.

As in a country strange, without companion,
I only wail the wrong of death's delays,
Whose sweet spring spent, whose summer well-nigh done—
Of all which passed the sorrow only stays.

Whom care forewarns, ere age and winter cold,
To haste me hence to find my fortune's fold.

7 'Sir Walter Raleigh (The Night before His Death)'

Even such is time, which takes in trust
Our youth, our joys, and all we have,
And pays us nought but age and dust;
Which in the dark and silent grave,
When we have wandered all our ways,
Shuts up the story of our days!
And from which grave, and earth, and dust,
The Lord shall raise me up, I trust.

8 'Song of Myself'
 (an encore)

I was a Poet!
But I did not know it,
Neither did my Mother,
Nor my Sister nor my Brother.

The Rich were not aware of it;
The Poor took no care of it.

The Rev'rend Mister Drewitt
Never knew it.

The High did not suspect it;
The Low could not detect it.

Aunt Sue
Said it was obviously untrue.

Uncle Ned
Said I was off my head:
(This from a Colonial
Was really a good testimonial.)

Still ev'rybody seem'd to think
That genius owes a good deal to drink.

So that is how
I am not a poet now,
And why
My inspiration has run dry.

It is no sort of use
To cultivate the Muse
If vulgar people
Can't tell a village pump from a church steeple.

I am merely apologizing
For the lack of the surprising
In what I write
Tonight.

I am quite well-meaning,
But a lot of things are always
intervening
Between
What I mean
And what it is said
I had in my head.

It is all very puzzling.

Uncle Ned says poets need muzzling.

He might
Be right.

Goodnight!

The Shepherd & the Nymph

The Passionate Shepherd to His Love (Marlowe)

Come live with me, and be my love:
And we will all the pleasures prove
That hills and valleys, dales and fields,
Woods or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses
With a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold,

A belt of straw and ivy buds,
With coral clasps and amber studs:
And, if these pleasures may thee move,
Come live with me and be my love.

The shepherd-swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me, and be my love.

The Nymph's Reply to the Shepherd (Raleigh)

If all the world and love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

But time drives flocks from field to fold,
When rivers rage and rocks grow cold;
And Philomel becometh dumb;
The rest complain of cares to come.

The flowers do fade, and wanton fields
To wayward winter reckoning yields:
A honey tongue, a heart of gall,
Is fancy's spring, but sorrow's fall.

Thy gowns, thy shoes, thy beds of roses,
Thy cap, thy kirtle, and thy posies
Soon break, soon wither, soon forgotten—
In folly ripe, in reason rotten.

Thy belt of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last and love still breed:
Had joys no date nor age no need:
Then those delights my mind might move
To live with thee and be thy love.

The Passionate Pilgrim

1 'Cherry-lipped Adonis'

Richard Barnfield

Cherry-lipped Adonis in his snowy shape,
Might not compare with his pure ivory white,
On whose fair front a poet's pen might write,
Whose rosiate red excels the crimson grape.

His love-enticing delicate soft limbs,
Are rarely framed t' intrap poor gazing eyes;
His cheeks, the lily and carnation dyes,
With lovely tincture which Apollo's dims.

His lips ripe strawberries in nectar wet,
His mouth a hive, his tongue a honeycomb,
Where muses (like bees) make their mansion.
His teeth pure pearl in blushing coral set.

Oh how can such a body sin-procuring,
Be slow to love, and quick to hate, enduring?

2 'Crabbed Age and Youth'

Shakespeare?

Crabbed age and youth cannot live together
Youth is full of pleasance, age is full of care;
Youth like summer morn, age like winter weather;
Youth like summer brave, age like winter bare;

Youth is full of sport, age's breath is short;
Youth is nimble, age is lame;
Youth is hot and bold, age is weak and cold;
Youth is wild, and age is tame.

Age, I do abhor thee; youth, I do adore thee;
O, my love, my love is young!
Age, I do defy thee: O, sweet shepherd, hie thee,
For methinks thou stay'st too long.

3 'Music and Sweet Poetry'

Barnfield

If music and sweet poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lovest the one, and I the other.

Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
Spenser to me, whose deep conceit is such
As, passing all conceit, needs no defence.

Thou lovest to bear the sweet melodious sound
That Phoebus' lute, the queen of music, makes;
And I in deep delight am chiefly drown'd
Whenas himself to singing he betakes.

One god is god of both, as poets feign;
One knight loves both, and both in thee remain.

This poem (1-5) has been removed for
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Songs of Poverty

1 'Challenge'—Nakano Shigerahu

Don't sing of sunkissed flowers
or the wings of the butterfly,
of the whispering wind
or the scent of a [woman's / young girl's] hair.

All that is merely delicate,
all that is merely charming,
all that is languid - out with it!
All that is merely elegant - away with it!

Sing instead of life as it is
and pluck courage
from the depths of shame.

2 'No Smoke Rises'—Yamanoue no Okura

On cold nights
when the cold rain beats
and the wind howls,

on cold nights
when the cold snow falls
and the sleet swirls,
my only defence against that cold
is to sip cold dregs of sake.

I finger my chin,
snuffle and cough
and say to myself,
"I'm a good [fellow / woman]",
but I freeze all the same.

Swathing myself
in sheets made of sacking,
piling on top
my flimsy clothes,
the cold still seeps through.

But there are some
poorer than I,
colder than I,
more hungry than I -
on cold nights,
how do they live?

Heaven and earth are broad -
so they say -
for me they are narrow.

Sun and moon are bright -
so they say -
they don't shine for me.

Is it the same for all men,
this sadness,
or is it only the poor?

In my rickety hovel
the straw lies on bare earth.
In the corner squat my parents,
by the hearth my [wife and / hungry] children.

From the hearth no smoke rises.
In the cooking pot,
a spider spins its web.
How do you cook rice
when there is no rice left?

We talk feebly as birds.

And then,
to make matters worse,
to snip the end of a thread
already frayed and short,
the village headman comes,
shaking his whip,
right in my face,
shouting out for his tax.

Is this our world's way?
Must it go on and on?
Earth is despair and shame.

But I am a bird and find no escape.

3 'Thinking Stone'—Takenaka Iku

There is a three-cornered stone,
white, even in the dark,
in the centre of the pitch-black square,
just like Rodin's "Thinker",
of granite,
like a man with his chin on his fist.

You are thinking
of the daytime and
the man who sat down on you,
of the daytime and
the child who tripped over you,
of the daytime and
the blind man who knocked his stick on you.

The man who sat down on you
despaired of living,
the child who tripped over you
groaned with hunger,
the blind man's stick
was broken in pieces.

In the starlight I come near you.
Your quartz, your felspar, your mica
glitter and blink
and seem to want to speak.

4 'City Building'—Nakahara Chuya

Ah! Lunchtime!

Out they stream,
out they stream,
clerks and typists out for lunch,
aimlessly scurrying about.

Huge shiny building,
coal-black tiny,
tiny front door.

Thin cloud hazing the sky,
thin cloud and dust blowing up.

Comical clerks
looking up, looking down,
"What an important man I am!",
"What a modern young woman I am!".

Huge shiny building,
coal-black tiny,
tiny front door.

And out they stream,
out they stream,
clerks and typists out for lunch,
aimlessly scurrying about.

The sound of their footsteps
mounts on the wind,
echoes, re-echoes and blows away

5 'Milky Way'—Takenaka Iku

Overhead I can see stars.

Stars that stink like petrol,
stars that speak in strange tongues,
stars that roar like a freeway,
stars the colour of Coca-Cola,
stars that hum like a frig,
stars as sour as old milk,
stars sanitized, sterilized.
stars glowing with nuclear fires.

Among them,
snooping stars in stationary orbits
and deadly stars, maybe,
too swift for the eye.

Deep they plunge,
to the heart of the universe.

Overhead you can see stars.

On clear nights,
every night,
they hang, sullen,
like a heavy chain.

6 'Family'—Tanikawa Shuntaro

Elder sister, elder sister,
who is coming, in the loft?

It is we, we who are coming.

Elder sister, elder sister,
what is ripening, on the stairs?

*It is we, we who are ripening,
Young[er brother / sister].
Father and mother,
outside, in the drought,
we are working.*

Elder sister,
who is eating the bread on the table?

*It is we, we who are eating,
tearing at it with our nails.*

Then who is drinking your blood,
elder sister?

*It's a man, a man you don't know,
a tall man, with a nice voice.*

Elder sister, elder sister,
in the barn there, what did you do?

*He and I, he and I
performed an incantation,
lest all of us might die.*

And so?

*And so, and so
my breasts will grow full
for the sake of one more of us.*

Who is that?

*It is you, it is I,
it is father and mother.*

Who will come then, at nights,
when we say our prayers?

No-one.

Above the weathercock?

No-one.

Beyond the dust in the road?

No-one.

In the evening, by the well-side?

We are all here.

Ishikawa—Stone River (Excerpts)

1 'Stone River'—Hitomaro

On the shores of Stone River
the plovers are crying.
My heart flies with them
over the waves of sunset
back to the days of my youth.

2 'The Billowing Mist'—Hitomaro

Our divine Empress,
true God of true Gods,
rules in tranquillity.
 The mountain folds,
 like green walls,
 as offerings from their Deity,
 when spring comes
 bring cherry garlands;
 when autumn begins
 they bring crimson leaves.

The River Spirit
offers sacred food:
in the shoals
He sets the cormorants;
in the shallows
He spreads His nets.

 Mountain and river,
 mountain and river
 serve this godlike land.

But I find no peace.

—after Yamabe

High on the hillside the mist billows;
never stopping, the birds call.
Like the mist, my heart will not settle;
Like the birds, I cry my yearning.
Who will he be?
When will he come?
All day and all night,
I long for him -
the man I shall love.
High on the hillside the birds call.
Like the birds, I cry my yearning.

3 'Silkworms'—Hitomaro

The silkworms my mother rears
(mother of the sagging breasts)
are confined in their cocoons:
 and I, cooped up in my home -
 oh, for a way to meet him!

4 'The Tender Grass'—Hitomaro

My great Prince who orders
the eight corners of our land,
august Child of the Sun
that shines for us on high,
lines up his royal horses
and courses this spring day
over the tender grass
that carpets these high moors.
 Even the boar and stag
 bow down their necks in homage;
 even the flying quail
 swoop and bend to him.

Like boar and stag
I too obey;
like swooping quail
I too adore.

 I serve him and revere.

I lift my eyes up
to the brilliant sky
and there I see him,
fresh, fresh as the spring grass
that grows beneath our feet.

 My great Prince has snared the Moon
 that walks the eternal sky,
 and makes of it his silken canopy!

5 'Night Call'—Hitomaro

Clear and loud
as the night call
of the watchman,
I told my name: [i.e. agreed to marry]
'Trust me as your wife'.

6 'The Yellow Leaves'—Hitomaro

The thick sea-pine
grows on the rocks
in the sea off the cape;
the sea-tangle clings
to the rocky beach.

Like the sea-tangle
I bent and clung to him,
my life, my love; deep,
deep as the sea-pine
was my love for him.

Yet the nights are few
when we have slept together;
the creeping ivy parts
and we have parted too.

My heart aches when I think
of him, but when I look
up, the yellow leaves
of the mountain flutter and hide
his distant waving sleeve.

His glossy steed goes fast,
and far as the clouds he's gone
from my sight, from my arms.

You yellow leaves that cover
the autumn mountain, cease
your falling for a while,
for I would see my love.

7 'Longing'—Hitomaro

On the road to the palace
(people basking in the sun)
people walk in their crowds;
but the one for whom I long
is one and one alone.

8 'The Morning Bird'—Hitomaro

I loved him like the leaves,
the lush leaves of spring
that weighed the branches of the willows
standing on the jutting bank
where we two walked together
when he was of this world.

My life was built on him;
but we cannot flout
the laws of this world.

To the wide fields
where the heat haze shimmers,
hidden in a white cloud,
white as white mulberry scarf
he soared like the morning bird,
hidden from our world, like the setting sun.

The child he left as token
whimpers, begs for food; but
finding nothing that I might give,

like birds that gather rice-heads
in their beaks,

I lift him up in my arms.

By the pillows where we lay,
my love and I, as one,
the daylight I pass lonely till the dusk,
the black night I lie sighing till the dawn.

I grieve, yet know no remedy:

I pine, yet have no way to meet him.

The one I love, men say,
is in the mountains,
so I labour my way there,
seeing nothing on my path,
and I find no joy in it,
for, as I knew him in this world,
The autumn moon
we saw last year
shines again: but he
who was with me then
the years separate forever.

I trudge the mountain path
and think: 'Am I living still?'

9 'Smoke-clouds'—Yosami

Today, today,
I wait for him,
but do not men say
he lies mingled with
the shells
of Stone River?

To meet him face to face -

I may not meet him thus.

Stay, you smoke-clouds
over Stone River,
that, seeing, I may remember.

The Enchanted Island (from William Shakespeare)

Stage directions from the opera are included to define the context.

The edited lyrics are not re-arranged as formal pentameters.

Miranda is fifteen, Ariel ageless: bright soprano. Prospero is middle-aged: baritone.

Storm Dance, including Miranda's Lament

Miranda If, by your Art, my dearest father, you have put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch, but that the sea, mounting to the
welkin's cheek, dashes the fire out.
O, I have suffer'd with those I saw suffer! A brave vessel (who had, no doubt, some
noble creature in her) dashed all to pieces.
O, the cry did knock against my very heart! Poor souls, they perish'd!

Exeunt DANCERS through the grove.

The clouds clear a little.

PROSPERO beckons MIRANDA down to him.

Prospero Be collected!

He turns with her and brings her downstage.

No more amazement: tell your piteous heart there's no harm done.

Prospero's Narration—Prospero & Miranda

Prospero Twelve year since, Miranda, twelve year since thy father was the Duke of Milan, and a
prince of power, and for the liberal arts without a peer;
these being all my study, the government I cast upon my brother and to my state grew
stranger.
Thy false uncle, having both the key of officer and office, set all hearts i' the state to
what tune pleased his ear.
The King of Naples, an enemy to me inveterate, hearkens my brother's suit that he, in
lieu of homage and I know not how much tribute, should confer fair Milan, with all the
honours, on my brother.
Whereon, a treacherous army levied, one midnight fated to the purpose, did Antonio
open the gates of Milan and, in the dead of darkness, hurried thence me and thy crying
self.

Miranda Alack, for pity! Not rememb'ring how I cried out then, I'll cry it o'er again.

Prospero They hurried us aboard a bark, bore us some leagues to sea and hoist us in a rotten
 carcass of a boat, not rigg'd, nor tackle, sail nor mast; the very rats had quit it; and left
 us to cry to the sea that roar'd to us, to sigh to the winds, whose pity, sighing back
 again, did us but loving wrong.

Miranda Alack, what trouble was I then to you! How came we ashore?

It becomes gradually lighter.

Prospero By Providence divine.
 Some food we had, and water that a noble man, Gonzalo, gave us, with rich garments,
 linens, stuffs and necessities.
 And from my library volumes that I prize, that I prize above my dukedom.

Miranda Would I might see that man!

Arietta (Prospero): 'By accident most strange ...'

Prospero By accident, by accident most strange,
 Fortune (my dear lady!) hath my foes this day brought here.
 My zenith, my zenith, my zenith now depends upon a most auspicious star,
 whose influence if now I court not, my fortunes will forever after wane.

Obviously, but without any fuss, PROSPERO casts a spell over MIRANDA.

Prospero Thou art inclined to sleep.

The light changes unnaturally as MIRANDA falls asleep, leaving PROSPERO alone in a pool of light on an otherwise dim stage.

Approach, approach, my Ariel!

The light changes in anticipation of ARIEL'S entrance.

Enter ARIEL upstage left, a shining silver figure.

Ariel's Narration—Ariel & Prospero

Duet (Ariel & Prospero): 'All hail, great master!'

Ariel All hail, great Master! Grave Sir, hail!

ARIEL is here seldom entirely still, her stylised movements having the quality of a graceful dance.

I come to answer thy best pleasure: be't to fly, to swim, to dive into the fire, to ride in the curled clouds, to thy strong bidding task Ariel and all his quality!

Prospero Hast thou, Spirit, perform'd to the point the tempest that I bade thee?

Ariel To every article. I boarded the King's ship; now on the beak, now in the waist, the deck, in ev'ry cabin, on the topmast, on the yards and bowsprit I flam'd amazement.

Prospero My brave spirit!

Ariel Not a soul but felt a fever of the mad and play'd some tricks of desperation. All but mariners plung'd in the foaming brine and quit the vessel, then all afire with me. The King's son, Ferdinand, hair upstaring, the first that leap'd, cried, 'Hell is empty, and all the devils here!'

Prospero That's my spirit! But are they, Ariel, safe? Are they safe?

Ariel Not a hair perish'd: on their garments not a blemish, but fresher, fresher than before.

Prospero Ariel, thy charge exactly is perform'd, but there's more work.

There is a brief flash of temper from ARIEL, cut short as PROSPERO cracks an unseen whip. The light reflects their mood changes.

ARIEL is frozen in a grotesque posture until PROSPERO releases her.

How now, Moody? What is't thou canst demand?

Ariel My liberty!

Prospero Before the time be out? No more!
Hast thou forgot what torment I did find thee in?
It was mine Art, When I arriv'd and heard thee, that let thee out.

Ariel Pardon, Master!

Prospero After two days I will discharge thee.

Ariel That's my noble Master!

Prospero Go! Make thyself like a nymph o' the sea, invisible to all but thee and me! Hence, with diligence!

Exit ARIEL upstage left.

Banquet Dance—Spirits

Prospero's Dream—Prospero

Prospero You look, my son, in a moved sort,
As if you were dismay'd: be cheerful, sir.

Our revels now are ended. These our actors,
As I foretold, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Ludus Danielis—Young Men, *Cathédrale de Saint-Pierre*, Beauvais

Contio 5: Daniel et Rex

*Veniens Daniel ante
Regem dicat ei:*

Rex, in æternum vive.

Et Rex Danieli:

Tune Daniel nomine diceris
huc adductus cum Judææ miseris?
Dicunt te habere Dei spiritum
et præscire quodlibet absconditum.
Si ergo poles scripturam solvere,
immensis muneribus ditabere.

Et Daniel Regi:

Rex, tua nolo munera;
gratis solvetur litera.
Est autem hæc solutio:
instat tibi confusio.

Pater tuus præ omnibus,
potens olim potentibus,
turgens nimis superbia
dejectus est a gloria.

Nam cum Deo non ambulans,
sed sese Deum simulans,
vasa templo diripuit
quæ suo usu habuit.

Sed post multas insanias
tandem perdens divitias
forma nudatus hominis,
pastum gustavit graminis.

Tu quoque ejus filius,
non ipso minus impius
dum patris actus sequeris,
vasis eisdem uteris.

Scene 5: Daniel & The King

*Daniel, coming before
the King, says to him:*

King, live forever!

And the King [says] to Daniel:

Do you not call yourself Daniel,
brought here with the wretched Judæans?
They say you have the spirit of God
and can foretell whatever is concealed.
So if you interpret the writing,
you will be rewarded with huge gifts.

And Daniel [says] to the King:

King, I do not want your gifts;
I will freely explain the words.
This is the meaning:
turmoil is upon you.

Your father, above all,
once king of kings,
swollen with pride,
was cast down from glory.

For, walking not with God,
but himself imitating God,
he plundered vessels from the temple
for his own use.

But after many insane acts,
at last, losing his riches,
stripped of human form,
he ate grass in the meadows.

And you, his son,
are no less guilty,
since you follow your father's behaviour
and use these same vessels.

Quod quia Deo displicet,
instat tempus quo vindicet,
nam scripturæ indicium
minatur jam supplicium,

Et *MANE*, dicit Dominus,
est tui regni terminus.

THECHEL libram significat
quæ te minorem indicat.

PHARES, hoc est divisio;
regnum transportat alio.

Et Rex:

Qui sic solvit latentia
ornetur veste regia.

Danieli vestiens

*Sedente Daniele juxta Regem, induto ornamentis
regalibus, exclamit Rex ad Principem militæ:*

Tolle vasa, princeps militiæ,
ne sint [mihi] causa miseriæ.

Conductus 6a: Reginæ discedens

Solvitur in libro Salomonis,
digna laus et congrua matronis :
precium est ejus si quam fortis
procul et de finibus remotis.

Fidens est in ea cor mariti,
spoliis divitibus potiti.
Mulier hæc illi comparetur
cujus rex subsidium meretur.

Ejus nam facundia verborum
arguit prudentiam doctorum.

Nos quibus occasio ludendi
hac die conceditur solemni,
demus huic præconia devoti,
veniant et concinent remoti.

As this displeases God,
the time is at hand for his vengeance:
for the meaning of the writing
warns of punishment now.

And *MANE*, says the Lord,
is the end of your reign.

THECHEL means the scales
that measure out your failure.

PHARES, this is division:
your kingdom will be given to another.

And the King [says]:

He who thus solves the mystery
shall be royally invested.

Daniel's investiture.

*With Daniel sitting next to the King in his regal
vestments, the King proclaims to his Marshal:*

Take the vessels, Marshal,
let them not be a cause of misery to me.

Processional 6a: The Queen's Departure

In the book of Solomon is found
worthy and apt praise of woman:
her worth is like that of a strong man
from far away, from the ends of the earth.

Trusting her in his heart,
her husband is enriched.
That woman can be compared
with her whose help the King deserves.

The eloquence of her words
surpasses the wisdom of the learned men.

We who on this feast-day have been permitted to
perform our solemn play,
let us devoutly herald her, with those
coming from afar and joining us.

Conductus 6b: Vasorum Referens

[Principibus Satrapisque] ante Danielelem:

Regis vasa referentes
quem Judææ tremunt gentes,
Danieli applaudentes,
gaudeamus; laudes sibi debitas referamus!

Regis cladem prænotavit
cum scripturam reseravit
testes reos comprobavit,
et Susannam liberavit.
Gaudeamus; laudes sibi debitas referamus!

Babylon hunc exulavit,
cum Judæos captivavit,
Balthasar quem honoravit.
Gaudeamus; laudes sibi debitas referamus!

Est propheta sanctus Dei,
hunc honorant et Chaldæi
et gentiles et Judæi.
Ergo jubilantes ei,
gaudeamus; laudes sibi debitas referamus!

[Rex Balthasar solus manet.]

Curia Darii Regis

Conductus 6c: Darii Veniens

*[Janua occidens subito aperitur,
et musici intrant.]*

*Statim apparebit Darius Rex
cum Principibus suis ...
et Principes sui psallent hæc.*

Ecce rex Darius
venit cum principibus,
nobilis nobilibus.

Processional 6b: Return of the Vessels

[By the Nobles and Satraps], Daniel following:

Carrying away the vessels of the King
whom the Judæans fear,
applauding Daniel.
Let us rejoice; let us give him due praise!

He foretold the King's doom,
when he expounded the text;
he disproved false testimony
and set Susanna free.
Let us rejoice; let us give him due praise!

Babylon brought him here,
when the Jews were captured, an exile,
whom Belshazzar honoured.
Let us rejoice; let us give him due praise!

He is the holy prophet of God,
and they honour him: Chaldæans,
gentiles and Jews.
So, elated by him,
let us rejoice, let us give him due praise!

[Belshazzar is left alone.]

The Court of King Darius

Processional 6c: The Arrival of Darius

*[The West Door is suddenly flung open,
and musicians enter.]*

*Immediately King Darius
will appear with his Princes ...
and the Princes sing this to him:*

Behold King Darius
comes with his princes,
a lord among lords!

Ejus et curia resonat lætitia,
ad sunt et tripudia.
Hic est mirandus
cunctus venerandus.
Ille imperia sunt tributaria.

His court resounds with happiness,
and they approach in a stately dance.
Here all is admired,
venerated.
Empires pay him tribute.

Regem honorant
omnes et adorant.
Illum Babylonia
metuit et patria.

Everyone honours
and adores the King.
Babylon fears him,
and his fatherland.

Cum armato agmine
ruens et cum turbine,
sternit cohortes,
confregit et fortes.

Hurrying with an armed troop
and like a tornado,
he scattered the soldiers,
and shattered the strong.

Illum honestas
colit et nobilitas.
Hic est Babylonius,
nobilis Rex Darius.

Honesty fills him,
and nobility.
This is the Babylonian,
noble King Darius.

Illi cum tripudio
gaudeat hæc contio,
laudet et cum gaudio,
ejus facta fortia
tam admirabilia.

Let this convocation
rejoice with him in stately dance
and joyfully praise
his so admirable
mighty deeds.

Simul omnes gratulemur;
resonent et tympana;
cytharistæ tangant cordas;
musicorum organa resonent ad ejus præconia.

At the same time, let all give thanks;
drums roll,
harpists pluck their strings,
musicians' *organa* ²²⁶
resound to his praise.

*Antequam perveniat Rex ad solium suum,
duo præcurrentes expellent Balthasar
quasi interficientes eum.*

*Before the King reaches his throne,
two men running ahead expel Belshazzar,
appearing to kill him.* ²²⁷

²²⁶ Meaning either passages of *organum*, or organs.

²²⁷ Working translation © Ralph Middenway, 2012.

Appendix 7 Summary of *Curriculum Vitæ*

Some compositions:

The Letters of Amalie Dietrich: SMTBar, orchestra; written 1986, State Opera of SA commission, librettist Andrew Taylor; 1988 piano workshop (David Kram); pencilled in for 1990 but company insolvent;

Barossa: professional SSBarB, competent SSSAATT; speaker; onstage organist, ragtime pianist, German band; SSAATTBB chorus, orchestra; written 1987–88, Bicentennial commission, Music School, SACAE, librettist Andrew Taylor; four performances (Brian Chatterton); currently under revision; negotiating a revival in 2018;

The Tempest: 4S,M,A,4T, Bar, BB, 2 clowns, 6 dancers, (hps onstage for masque), orch; written 'on spec.' 2000–2007, libretto condensed from the Shakespeare play; and two linked pieces—

Dreams: baritone, orchestra; concert piece for Patrick Thomas, Robert Dawe; written 1980 as *Tempest* pilot, Robert Dawe, Adelaide Symphony Orchestra (conductor Patrick Thomas); performed, studio recording 1981, broadcast several times; rewritten 2000–2007; and

The Enchanted Island, soprano, baritone, orchestra; concert piece, commissioned Mara Dole Foundation, derived from opera; extensively revised and ballet music played by Tasmanian Discovery Orchestra 2012 (conductor Vladimir Martinka); score in Folio, Volume 2).

Tsar Nikita and His Forty Daughters: baritone, brass quintet, 2 percussion; cabaret/scena; commissioned Paul Terracini; withdrawn; rewritten 2011.

Seven Songs of John Donne: baritone 17 strings; commissioned Adelaide Chamber Orchestra 1994, pencilled in for 1996, orchestra insolvent; later withdrawn; rewritten 2009; and

Concertino for Horn and Strings: performed Robert Stonestreet, Jan Šedivka Ensemble (Jeremy Williams), 2012.

Sinfonia Concertante for Brass Quintet & Orchestra: commissioned by Adelaide Brass Quintet 1986; played, recorded with Adelaide Symphony Orchestra (Jorge Mester).

The Eye of Heaven: 5 sonnets of William Shakespeare for baritone, string quartet; commissioned Australian String Quartet 1990 funded by University of Adelaide Foundation; performed twice with baritone Robert Dawe 1991 and 1993, recorded, broadcast several times ABC-FM.

Missa Omnibus Sanctis: SATB, SSAATTB chorus *a cappella*; performed Pro Musica Choir (Peter Platt), Adelaide Corinthian Singers (Mel Waters), Dublin National Radio Chorus & ABC Adelaide Singers (Patrick Thomas), recorded ABC-FM, CD released.

Lamentations of Jeremiah: SATB, SSAATBB chorus *a cappella*; performed 1992 Adelaide Corinthian Singers & 1994 Intervarsity Choral Festival Chamber Choir (Timothy Sexton), Sydney Philharmonia Chamber Choir (Anthony Walker) 1993.

Music for plays *Blood Wedding*, *The Country Wife*, *Twelfth Night*, *The Way of the World*; and epic theatre *The Good Person of Setzuan*, *A Man's a Man*, *Sure and Certain Hope*, 1954–2011.

Texts set in English, Latin, French, German, Latvian and old Swedish.

About sixty operas experienced, most live, five on film, two on disc; two as singer, five as production and stage manager, four as designer; forty or fifty as reviewer and commentator. Operas or music theatre by Glück, Mozart, Gounod, Bizet, Verdi, Wagner, Smetana, Dvořák, Borodin, Mussorgsky, Offenbach, Janáček, Ravel, Ibert, Berg, Strauss, Mascagni, de Falla, Poulenc, Orff, Hindemith, Walton, Menotti, Stravinsky, Shostakovich, Tippett, Britten, Musgrave, Meale, Sculthorpe, Bernstein, Sondheim *et al.*²²⁸

Schoolteacher 7 years;²²⁹ 20 years music and opera critic, commentator, feature writer in Adelaide, occasionally in Sydney, Perth, Munich, Berne, Zurich, Olomouc;²³⁰ sometime commentator/interviewer/interviewee Australian Broadcasting Commission, Adelaide University Radio VL-5UV; 6 months arts consultant to South Australian Premier John Bannon.

Adelaide University staff (1965–1977): 2 years Assistant Secretary of the Union, 7 years theatre manager, 5 years Secretary of the Union, 5 years Warden of the Union; 10 years Nominated Client and theatre design consultant for major Union redevelopment; 7 years member Music Faculty; occasional music history courses for Adult Education Department.²³¹

Five years (1977–1982) CEO, Nominated Client and theatre consultant, the very large new Parks Community Centre (SA statutory authority).²³²

Founding Chair Richard Wagner Society SA, 10 years; co-edited book of essays on *Parsifal*.²³³

Languages: secondary Latin, French, German, Russian and much later reading; tertiary Descriptive Linguistics; some elementary work in Danish, Norwegian, Swedish, Italian, Spanish, Lallans and Japanese (in connection with singing in those languages or with travel); one long performing translation from German, one short one from old Swedish, one long working translation from Latin.²³⁴

Twelve years as freelance academic and general thesis editor, for doctoral candidates from Sydney University, the University of South Australia and the University of Tasmania.

Sometime conductor Adelaide University Choral Society, occasional conductor Flinders University Choral Society and various small *ad hoc* groups.

²²⁸ Played Satyavan in Gustav Holst's *Savitri*, Kaspar in Gian-Carlo Menotti's *Amahl and the Night Visitors*.

²²⁹ Tudor House, Moss Vale: music, drama and other subjects, choirmaster, stage director.

²³⁰ *The Adelaide Advertiser*, *The Australian*, *Adelaide Sunday Mail*, *Opera Canada*.

²³¹ See personal website www.middenway.com

²³² See personal website www.middenway.com

²³³ Brian Coghlan & Ralph Middenway, contributing eds., *The Enigma of Parsifal, a collection of essays*, (Adelaide: Richard Wagner Society of South Australia Inc., 2001).

²³⁴ English performing translations from: the German lyrics of composer Carlos Veerhof's *Gesänge aus Samsâra*, a 'music drama for the concert hall'; and of the 17th century Swedish text from *The Song of Solomon*, *Sångernas Sång*, a wedding anthem for friends (Alexander Street Press, 2013); *Ludus Danielis*.

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²³⁵ * Denotes music (or operas) I have rehearsed, or sung, conducted, designed, reviewed, and/or acted as production manager and stage manager.

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Discography

These items were useful for the writing of the Exegesis, or form part of the Folio.

Virtual performances catalogued below were made during the Project with Sibelius 7.1.3 music software, Sibelius 7 and Garritan Personal Orchestra sound libraries.

Assisi bells (amateur on-line video). <http://www.youtube.com/watch?v=31HblpI4-JA>.

Brahms, Johannes. *Gestillte Sehnsucht & Geistliche Wiegenlied*, Kathleen Ferrier, contralto; Phyllis Spurr, piano; Max Gilbert, viola. My old LP now lost; recording tracks available at <https://www.youtube.com/watch?v=DP0M1omMFQg&hd=1>.

Hindemith, Paul. *Das lange Weihnachtsmahl (The Long Christmas Dinner)*, one-act opera, English libretto Thornton Wilder (German version by composer), Ruth Ziesak, Ursula Hesse von den Steinen, Herman Wallén, Arutjan Kochinian, Christian Elsner, Rebecca Martin, Michaela Kaune, Corby Welch, Rundfunk-sinfonieorchester Berlin, Marek Janowski; German version recorded by Schott on Wergo CD, 2005. Introduction and audition excerpt available at <http://www.holdekunst.com/blog/finally-hear-hindemiths-the-long-christmas-dinner.html> and <http://www.schott-music.com/news/archive/show,2833.html> (accessed 29 June 2014).

Janáček, Leoš. *Kátya Kabanová*, opera. (Vienna, Universal Edition, 1992).

Middenway, Ralph. *Dark River*, song cycle for soprano/mezzo, viola and piano. Virtual performance, 2012. Score in Folio.

Middenway, Ralph. *Indra's Net*, song cycle for soprano, cello and piano. Virtual performance, 2012. Score in Folio.

Middenway, Ralph. *Ishikawa—Stone River*, song cycle for soprano/mezzo and piano. Virtual performance, 2012. Excerpt in Folio.

Middenway, Ralph. *Missa Omnibus Sanctis*, ABC Adelaide Singers, Patrick Thomas, Latin a cappella mass for four soloists and mixed choir, 1961. ABC Classics Cat. No.: 476 4564 Medium: CD, recorded Tynte Street Baptist Church, North Adelaide, 1970, released 2012.

Middenway, Ralph. *Songs of Poverty*, song cycle for baritone (or contralto) and piano. Virtual performance, 2012. Score in Folio.

Middenway, Ralph. *The Enchanted Island*. Virtual performance, 2012. Score in Folio.

Middenway, Ralph. *The Passionate Pilgrim*, three canzonets for novice mixed choir and guitar/keyboard. Virtual performance, 2013. Score in Folio.

Middenway, Ralph. *The Shepherd & the Nymph*, duet for soprano, baritone and piano. Virtual performance, 2013. Score in Folio.

- Middenway, Ralph. *The Sun of Umbria*, Helen Thomson, Nicholas King, Jamie Allen, Loose Canon (chamber choir), instrumental ensemble, conductor Gary Wain. Tonmeister Elicia Casey-Winter, Scots Memorial Uniting Church Hobart, 9 November 2013. Score in Folio.
- Middenway, Ralph. *Toyokawa—East River*, piano sonata. Virtual performance, 2012. Excerpts in Folio.
- Middenway, Ralph. *What Is Our Life?* song cycle for baritone, cor anglais and piano. Virtual performance, 2014. Score in Folio.
- Orff, Carl. *Die Bernauerin*, 'ein baierisches Stück' (a musical play in old Bavarian dialect), spoken and sung, with solo singers, actors, chorus and orchestra, Christoph Gehr, Julia Urban, Fred Maire, Winfried Hübner, Reinhold Lampe, Heinz Schmidtpeter, Welttheaterchor Andechs, Junge Münchner Philharmonie, conductor Mark Mast, director, Hellmuth Matiasek; Wergo DVD, 2009. (And live performance in Staattheater am Gärtnerplatz, München, 1976.*)
- Purcell, Henry. *Dido and Æneas*, Mermaid Theatre production, Kirsten Flagstad and Thomas Hemsley, EMI, 1952, HMV ALP 1026; BBC telecast, Sarah Connolly, Lucy Crowe and Gerald Finlay, 1995. Chandos DVD CHAN 0757, 2009.
- Ravel, Maurice, *Bolero*, Wiener Philharmonic, Gustavo Dudamel, Albena Danailova. <http://www.youtube.com/watch?v=KK23BhEQVyU>, 2011. (accessed 25 June 2014). (And live performances.)*
- Ravel, Maurice, *L'Enfant et les Sortilèges*, Suzanne Danco, Flore Wend, Hugues Cuenod, Motet Choir of Geneva, Orchestre de la Suisse Romande, Ernst Ansermet. Decca LP, 1958. (*Inter alia*).
- Walton, William. *Belshazzar's Feast*, studio recording, Denis Noble, London Philharmonic Choir and Orchestra, Adrian Boult, SOMMCD094, 1956. (And live performances.*)
- Walton, William. *Troilus and Cressida*, studio recording, Arthur Davies, Judith Howarth, Alan Opie, Brian Cookson, Opera North Chorus, English Northern Philharmonia, Richard Hickox CHAN 9370—Chandos, 1995. (And live performance.)