IDENTIFICATION OF COMPARATIVE SONG RECITAL FORMATS, WITH A LECTURE-RECITAL DEMONSTRATING A LITERARY APPROACH

Robin Lynne Frye

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Thesis Committee:		Date:
Janita K. Byars, Ed.D.	Janita K. Byars	July 26, 2006
Lydia Gill, M.M.	Lydia Gill	July 26, 2006
George R. Walter, Ph.D.	George R. Walter	7-26-06
Gary K. Wright, Ed.D.	Gary K Wright	July 26, 2006

Table of Contents

Abstract

This thesis examines principles of art song recital programming. It acknowledges predictions for the demise of the recital, and identifies persons and organizations working to prevent that demise and rejuvenate the art form. It gives an overview of recital formats from which recitalists might choose, with sample programs as examples. The writer analyzes the design of the sample programs, with particular attention to the theme recital. Principles of repertoire selection and program construction follow. The writer discusses her lecture-recital as an example of a literary approach, with settings of Shakespeare and Dickinson texts. The writer makes a case for saving the song recital, notes its unique value, and closes with a summary of considerations for recitalists to keep in mind.

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Introduction

The art song recital has had an erratic history. From its genesis as entertainment for friends and acquaintances in one's living room or salon, it metamorphosed into a vehicle for mid-twentieth-century opera stars to showcase their pyrotechnic skills in the concert hall. Over the last quarter century or so, the song recital has undergone somewhat of an identity crisis as it sought to justify its existence in the face of waning audience interest.

A new generation of supporters of the art song recital aims to remedy this situation and to restore the recital to its place of prominence among the options available in live classical music performances. Included in these supporters are both organizations and individuals who seek ways to rejuvenate the art form. The strategy they have in common is inventive, high-quality programming which appeals to a wide audience.

Review of Related Literature

Allegations abound in the literature that the song recital form is dying. *New York Times* music critic Anthony Tommasini (1997) wrote, "The heritage of the song recital is floundering." Mezzo-soprano Marilyn Horne, of the foundation bearing her name, said, "Song recitals are an endangered species. The rapid extinction of this cherished art form is of deep concern to me. Unless we pay attention now, this vital part of our musical heritage could actually cease to be a living and practiced art form" (Purdy, 2002). Shirlee Emmons, co-author with Stanley Sonntag of *The Art of the Song Recital* (1979), stated, "The bottom line: The song recital has lost the core audience it enjoyed in the past" (Emmons, 2004). Fadlou Shehadi, President of the Board of

Directors of the Joy in Singing organization, noted, "Singers who go through school as voice majors inevitably are shocked to discover that audiences for the art song recital seem to have evaporated. These hopeful young singers have spent four years studying this art form, and there seems to be no market for it!" (Shehadi, 2004, p. 58).

Some of these same people and organizations, in addition to an increasing number of others, are working not only to salvage but to multiply song recital audiences and to ensure the future of the art form, and they are getting results. Anthony Tommasini wrote about one example of such an organization, The New York Festival of Song, which was established in the late 1980s by Steven Blier and Michael Barrett.

> The festival was founded partly because Mr. Blier and Mr. Barrett feared for the heritage of the song recital. They have succeeded beyond all expectations, because they know how to program familiar repertory in contexts that make us hear it freshly, because they have uncovered and championed cherishable songs that had been neglected, and because they have honored the heritage by continuing it: the list of works the festival has commissioned is impressive (Tommasini, 1998).

An organization formed more recently by Arlene Shrut, the New Triad for Collaborative Arts, trains its artists in how to create compelling recitals.

> The goal of the organization is to revitalize the art song recital by teaching performers to combine music, drama and poetry in an interactive way and to build audience by innovative presentations. To bring great power and clarity to each performance, New Triad's training techniques put singers and pianists in the role of storytellers who explore common human experience using the full potential of each song. By combining the

songs into themes united in an overall story or exploration of a theme, one song builds on another to leave the audience with a memorable experience (Campbell, 2005).

The Marilyn Horne Foundation, the Joy in Singing organization, and a growing list of others, have similar goals; however, each has its own particular approach to the issue.

In working to make the song recital more appealing and accessible to wider audiences, all of these supporters are working to reverse the perception described by Stephen Blier of the New York Festival of Song when he said, "Unfortunately, when you add the word 'art' to the word 'song' you seem to have crossed the bridge from something everyone understands into a recherché world only aficionados can appreciate" (Blier, 2005, p. 33). A well-crafted recital is not an elitist event, but rather a means to connect with an audience. In order to do this, Blier (2005, p. 33) says a recital should ". . . stimulate and inform, uniting song with poetry and prose, history and humor."

Thus the singer bears a real responsibility for preservation when he or she plans a recital. Charles McKay, also of The New York Festival of Song, said, "In recital an artist is free to draw on his or her own individuality and talents, and the use of individual resources coupled with creative programming can leave a real imprint on the songs programmed and performed" (Weeks, 2002).

Author and university professor Carol Kimball noted some of the challenges facing a would-be recitalist.

> In a song recital, the singer faces the ultimate challenge: to sustain an audience's interest by communicating drama, emotion, mood, and stories throughout a program of varied song styles and composers. During the course of the evening, the singer must play myriad roles - all in the same costume - and transmit numerous emotions and states of

mind. The singer becomes a storyteller par excellence, the link between the composer, the poet, and the listener. When the singer is able to draw the listener into the song on a responsive level, the ultimate artistic goal is achieved (Kimball, 1997).

Tenor Paul Sperry of Joy in Singing spoke to the need for the recital to entertain when he said, "To me, the performer has responsibility to the public as well as the music. For a performer to steadfastly refuse to be entertaining is to deny half his responsibility" (Purdy, 2002).

Shirlee Emmons agreed that the audience's enjoyment should be a primary consideration when planning a recital.

> The prime purpose of a song recital cannot be educational, although it might turn out to be just that. Every recital, every group of songs, should have a scenario as interesting and absorbing as you can concoct artistically. The word "entertainment" does not connote lowered standards, worthless musical values or inferior poetry. On the contrary, entertainment can mean exciting music of high caliber, challenging repertoire, total communication, elegant execution, two people of attractive physical presence, and - perhaps most important - subtle and discriminating taste in programming (Emmons, 2004).

Coach/accompanist Kurt Adler concurred that the best way to build audiences is to create programs that not only have musical integrity, but also that audiences enjoy attending:

> Into successful programming goes an immense sum of experience in the psychology of audiences, a feeling for the weak points of the artist, and a knowledge of the artist's best instrumental or vocal features. . . . But a recital or concert is not only a showcase for the artist, designed just to show off the best features of a particular virtuoso and cover his bad ones. It must also - most importantly - give the public enjoyment through the particular

selection of compositions, the balancing of all the numbers, and the contrasts formed by their juxtaposition (Adler, 1965, p. 171).

In discussing ways to build audiences for song recitals, master teacher/pianist Warren Jones told writer and radio producer Christopher Purdy about the importance of relating to the audience through the texts of the songs. Jones stated that getting the audience engaged is key not only to facilitating their enjoyment of a particular performance, but also to ensuring that they will continue to attend song recitals.

> How to revitalize the recital market? "The answer is clear," says Warren Jones. "It's the words. I have always thought that when the audience is engaged with the emotions of the moment, by an understanding of the words, the audience will come on and be delighted by the experience. But the crucial aspect is to draw the audience in, to reduce the 'us-upon-the-platform versus them-in-the-audience' mentality and make a friendly, accessible communication. This is NOT a spectator sport. This requires audience participation in some fashion or another!" (Purdy, 2002).

Bruce G. Lunkley, former president of the National Association of Teachers of Singing, noted the importance of considering the musical background and tastes of the audience when programming:

> The programming of a solo recital for a general audience seems to have become a lost art. Too many programs are basically historical and linguistic with little thought given to an audience which is usually made up of aficionados, amateur singers, some musically competent and few musically elite. The artist has to plan a program that can be co-experienced with all of these people and that will give him or her an opportunity to use the voice well with varied colors, dynamics, ranges, and in ways that will capture the

imaginations and emotions of those who have come to hear. . . . Each song is an event - a fragrance to be inhaled by the audience, savored, and remembered (Emmons & Sonntag, 1979, p. 283).

According to the writers, teachers, singers, presenters, and collaborative pianists represented above, hope for the future of the song recital lies in large part in the discriminating choice and arrangement of repertoire, careful preparation with attention to every aspect of the presentation of a song, and sincere communication with the audience. This document focuses on the repertoire portion of this equation.

Overview of Types of Recital Programs

The statements above are evidence of a growing consensus among those involved in the art song field. Creative programming is a key factor in constructing recitals which will be enjoyable and meaningful to audiences and will, thereby, contribute to the renewal of the genre. By far the most comprehensive examination of this topic to date is in Shirlee Emmons' and Stanley Sonntag's *The Art of the Song Recital*. The writer is indebted to these authors for many of the programming suggestions below.

A singer whose goals are the planning and execution of an effective recital first considers the types of recitals from which he or she might choose. A listing of some possible options follows. Where an example of a particular type of recital is found in the Appendices, it is so noted.

- The "traditional" recital - a roughly chronological arrangement of selections from the Baroque era to the present, frequently including songs in Italian, German, French and English (Appendix A)

- A program of songs in only one or two languages (Appendices B and F)
- A program of music by only one or two composers (Appendix C)
- A program of songs from only one or two countries (Appendix M)
- A program of music from only one or two historical periods (Appendices D, E, and H)
- A program of songs with texts by only one or two poets (Appendix N)
- A program of song cycles (Appendices G and J)
- A program of songs utilizing instruments in addition to or other than piano
- The duo-recital (Appendix I)
- A program of music by women composers
- A program of music of one ethnic group - such as a program by African-American composers
- A seasonal or commemorative program - such as one marking the Fourth of July
- A program based on a "theme" - such as one about love (Appendices K and L)

Discussion of the Sample Recital Programs

Appendix A presents a somewhat modified traditional recital presented by soprano Susan Dunn. Shirlee Emmons and Stanley Sonntag gave this description of the structure of a traditional American recital program.

> It might commence with music from seventeenth- and eighteenth-century Italian composers, or with music of the German Baroque, or possibly with works by English composers such as Purcell. During the first half of the program there would surely be German Lieder and perhaps some French Romantic songs. The second half would

> certainly include something more modern, possibly in a more unusual language, and the recital would probably finish with a group of songs in English, with an emphasis on American composers. You will observe that such an arrangement automatically provides a chronological order and the sine qua non of the nonspecialist's recital - variety within unity. In a sense, our traditional recital might be viewed as an "international excursion," a tour of national character and nature (Emmons et al., 1979, p. 23).

Dunn began her program, as expected, with a Baroque selection, although the composer is uncertain. The lesser-known Franz Liszt songs afforded an effective change of style, language, and period. The writer characterizes Dunn's approach as "modified" due to the choice to put the songs by Giacomo Puccini before the intermission, rather than immediately after intermission, where the Hugo Wolf songs were performed. This choice may have been made to balance out the length of the respective halves of the program. Another factor in this choice may have been that the final Puccini song was better suited to end the first half of the program. Finally, the singer may simply have wished to break up the two German sets. In any case, the audience will probably welcome the refreshing change of hearing Puccini's art songs, when they are more likely to be familiar with his operatic output.

The recommendation by Emmons and Sonntag above to include something more modern or in an unusual language was satisfied in Dunn's recital by the *Saracen Songs*, which have a somewhat exotic subject matter. Here, too, she presented some different fare from the spirituals one is accustomed to hearing from Harry Burleigh. She ended the recital with two groups in English, with the character of the songs getting increasingly lighter at the end. George Gershwin had his turn at interpreting "Lorelei," as Liszt did earlier. Because Dunn made her name on the

opera stage, she chose to close the program with two more-dramatic operatic arias, which were still technically a part of the Gershwin group.

Emmons and Sonntag (1979, pp. 37-43) described their decision-making process in constructing the all-Spanish recital found in Appendix B. They felt that unity was implicit in their theme idea, and they looked for a variety of styles of Spanish music, both from different regions and from different time periods. They also sought works by Spanish composers written in other languages, expecting to be able to find some repertoire meeting these criteria in French. They stated that putting the songs in chronological order would best serve the theme. Much research on Spanish music had already been done by the singer, and both singer and accompanist had some of this music in their personal libraries. In addition, they found a considerable amount of repertoire at the public library.

The performers searched for the best examples of Medieval and Renaissance compositions, as well as those from *tonadillas escenicas* and *zarzuelas*. They knew they wanted to include Manuel de Falla's *Psyché,* both because of the French language and because of its use of instruments. They researched rhythmically vibrant Andalusian songs, and also included examples of contemporary repertoire.

For the first group, the performers programmed the earliest song for which music is available ("Mariam Matrem"), as well as "Ay trista vida corporal," which included unaccompanied chant. They learned the proper pronunciation of the languages in which the songs were written (Portuguese-Galician and Catalan). *Psyché's* requirement for instruments inspired the performers to arrange the songs in the first and third groups for a combination of those same instruments.

Moving ahead chronologically, groups two and three were comprised of three examples of arias from *tonadillas escenicas* and *zarzuelas*, respectively. Each group was arranged with a slow piece between two quicker ones.

Psyché is short, so the performers completed the fourth group with three French songs by Falla. A good contrast to that group was the typically colorful Andalusian group that followed. The closing group began quietly and finished with a selection by Xavier Montsalvatge displaying brilliant Cuban rhythms.

Appendix C shows an example of a program by a single composer, as performed by Paul Sperry. In this case, it was a recital of music by Francis Poulenc presented in the centennial year of his death. A singer would be well advised to make sure that a composer as strong as Poulenc is chosen for such a program. A full evening of a lesser composer can be a lengthy affair indeed.

Sperry helped his audience to see the logic of his program by providing titles to the various groups. In addition, the dates he gave to each piece or cycle helped the audience to understand where in the spectrum of Poulenc's writing a particular piece fell. Sperry was surely aware of the visual effect a program has on an audience member before the singer ever opens his mouth.

The singer chose three song cycles to be performed on this program, placing them as the first, second and fifth groups. The program opened with an interesting subject - noted French painters. The shorter cycle, *Métamorphoses*, gave the listeners a bit of a psychic break before group three, which Sperry entitled Songs of War. Sperry then lightened the atmosphere again with group four's topic, Songs of Paris. He closed his recital with what some people believe to be Poulenc's finest song cycle, *Tel jour telle nuit*, beautiful settings of the surrealist poetry of Paul Eluard.

An evening of Romantic song, as performed by Emmons and Sonntag, is shown in Appendix D (Emmons et al., 1979, pp. 43-48). Once the performers had decided on a theme, they chose composers from countries other than Germany in order to provide variety. The focus on the Romantic period meant they would have to find new material to add to their existing repertoire. They planned to avail themselves of transpositions where appropriate.

The performers opened the recital with a group of songs for voice and guitar, adding interest from the outset. These songs, by Carl Maria von Weber, naturally fell into the first spot, since they are the earliest songs on the program. Song order was critical in the somewhat long, second group of Robert Schumann songs, and the performers ended it uncharacteristically with a soft, sentimental song. This left the other songs in the group to be arranged in an intense-quiet-intense-quiet pattern.

The second group highlighted the contrast found in group three. Georges Bizet and Charles Gounod are lesser known as song composers. The Bizet songs are lyric and calm. The Gounod settings are rhythmically exciting and somewhat exotic, as well as more substantial songs, so they finished the set.

Group four consisted of four light character songs, again by a composer less known for his songs, Giuseppe Verdi. The most robust song was placed at the end of the group. The order of group five, Antonin Dvořák's *Gypsy Songs*, was preset in that it is a song cycle. It provided an unfamiliar language (Czechoslovakian) to give interest at the end of the program, and also provided one song that is quite familiar, "Songs My Mother Taught Me."

In his recital of living, New York-based composers, Sperry gave himself both geographical and chronological boundaries to focus his song selection (see Appendix E). The composers are all roughly contemporaneous, having been born within 25 years of each other. In

the writer's experience, Richard Hundley and John Musto have become somewhat more familiar names on the composing scene than have Richard Wilson, Robert Beaser, and Christopher Berg. Sperry chose to begin his recital with the very lyrical, very listenable songs of Hundley, and constructed a sort of home-made song cycle of his works on different subjects.

The remainder of the program is made up of composer-designated cycles. The second group gives an American composer's interpretation of a subject found in the all-Poulenc recital discussed above, in Wilson's cycle about three painters.

Coach/accompanist Mary Dibbern said, "John Musto is one of those rare composers who allows the qualities of a poem to emerge naturally through the music, just as a great sculptor releases the true contours of a figure. This description defines many of his songs, including the splendid 'Litany,' set to a poem of Langston Hughes" (Kimball, 1996, p. 296). Group three of this program is comprised of the cycle that includes "Litany."

Renewed textual interest occurs with the fourth group by Beaser, entitled *The Seven Deadly Sins*. The writer believes that the provocative nature of this cycle's subject would pique the curiosity of most audience members who saw them on a program.

Finishing with the music of Christopher Berg is a fitting way to complete the pair of "bookends" of this recital, since he counts among his mentors the first composer of the recital, Hundley. Of this cycle by Berg, Steven Blier said, ". . . Chris Berg clarifies O'Hara . . . . He musicalizes O'Hara's words with an expert sense of timing, a perfect balance of recitative and tunefulness and a dry sense of humor" (Christopher Berg, [undated]).

The recital shown in Appendix F was another performed by Shirlee Emmons and Stanley Sonntag (Emmons et al., 1979, pp. 48-53). In approaching the programming of this recital, the performers stated that they wanted to show the variety of styles available through all historical

periods, within the self-imposed limit of a French program. They also wished to find works by less-familiar composers than such major song composers as Claude Debussy, Maurice Ravel, Gabriel Fauré, Henri Duparc, and Francis Poulenc. They planned to follow a largely chronological order in their presentation.

Both performers had a vast knowledge of this repertoire and supplemented it with research to find the songs they needed to fill in the gaps. The Etienne Méhul piece which occupied the first group was found during the course of this research. It was chosen as a stand-alone piece because of its declaimed recitative, sung recitative, slow section and, for the aria, allegro section.

The performers stated their strong belief that Fauré was an extremely versatile song composer and that they would like to show off his versatility by according him two groups of songs on the program. Accordingly, the second and third groups were comprised of Fauré songs, with a climax planned across the two groups rather than within each group. In retrospect, the performers questioned their choice to program both of these sets, which were relatively static and may not have provided the climax they were looking for at the end of the first half of the program (Emmons et al., 1979, pp. 51-52). Even highly skilled performers who put a great deal of care into recital programming cannot always correctly anticipate audience response to a song or groups of songs, and the wise performer is willing to reflect on what might work better next time.

Ravel's cycle, *Madagascar Songs*, comprised the next group. The accompaniment by flute, cello, and piano offered added interest to begin the second half.

For the fifth group, the performers put together a mixed group of sophisticated children's songs. They included a substantial opener by Erik Satie in the form of *Le Chapelier*; a small,

quiet cycle by Arthur Honegger which came next; and four short settings of children's poems by Georges Auric to end the group. Here, too, the performers reported that this group was not as successful as they had hoped or as it appeared on paper that it would be (Emmons et al., 1979, p. 52).

Any misgivings seem to have been cleared up with the enthusiastic reception of the final set, a *scena* or, to use Poulenc's subtitle, a "dramatic monologue," *La Dame de Monte Carlo*. Costumes and a judicious amount of theatricality helped to portray the lady's sleaziness. At times, she related to the pianist as if he were the croupier. He played a piano covered in green felt to allude to the gambling tables. The performers described this as "treading the thin line between opera and recital" (Emmons et al., 1979, p. 52). Indeed, such a performance does require careful discrimination and balance in order not to go "over the top."

Of Stephen Salters' 2005 recital at the Vocal Arts Society in Washington, D.C., composer Lori Laitman said, "This recital was one of the most thrilling recitals I have ever attended; and clearly Stephen showed that he had put a lot of thought into this interesting program" (L. Laitman, personal communication, February 21, 2006). The program may be found in Appendix G.

Salters chose four somewhat lengthy groups for his recital, two on each half of the program. This is a reflection of the sophisticated audience for whom he would have been singing at the Vocal Arts Society. At such a venue, many of the audience members likely attend song recitals regularly and are familiar with much of the standard repertoire. Such a program is suited to just such an audience, as they are called upon to stay engaged with the artists through sets requiring a greater attention span.

Salters opened the program with the Washington première of a cycle he commissioned from William Bolcom, *To My Old Addresses*, named for the final song in the cycle. An active champion of new music, he placed at the end of the program a world première of a cycle of folk songs arranged by Michael Ching. Beginning and ending with sets in English may allow the audience to become more deeply involved with the more difficult middle groups in foreign languages. In addition, the Ching settings are of American folk songs familiar to most everyone. However, if he was true to form in his writing here, the writer would expect that they would offer a new and distinctive look at the folk melodies, while retaining and even heightening their essential qualities.

A very "meaty" group of songs in Russian completed the first half of the program. Salters chose songs which have as their subject Alexander Pushkin, the founder of Russian Romantic literature, best known for his novel, *Eugene Onegin*. The group began with the earliest composer, Alexander Alyabiev, and included both more and less well-known Russian composers. It ended with a drinking song, sure to be a lively closer for the first half.

Ravel's *Histoires Naturelles* might be viewed as somewhat of a "palate cleanser" after the heavy Russian set. These songs are settings of prose vignettes about the peacock, the cricket, the swan, the kingfisher, and the guinea-fowl. They contain instances of irony, humor, and sarcasm, and Ravel set them in a declamatory style.

Appendix H shows a recital of twentieth-century songs (Emmons et al., 1979, pp. 53-58). For this program, the performers tailored their repertoire choices to the large segment of the audience with a deep interest in new music. Both artists felt an affinity for new music, within the boundaries of music for the soprano suited to her *lyrico-spinto* voice type. The artists believed that the theme allowed for a wide variety of composers, styles, and languages, while

guaranteeing unity. They also felt that placing the songs in chronological order was not necessary, and used other considerations to choose the program order. They made the further decision to begin each half with intellectual selections and end each half with emotional ones. They found enough music with drama and variety in the course of their research that they abandoned familiar repertoire for this program.

The performers used as a guiding principle in their recital programming their belief that a high degree of emotional participation should not be required of the audience at the beginning of a recital.

> Regardless of the disparate attitudes of the audience members, all have this in common: during the first group none of them is ready to join in an emotionally gripping kind of music. It is simply too early. The audience is at this moment still separate, still individual, and still partially concerned with private thoughts and worries brought into the hall. . . . During these moments the singer effaces personality to a high degree. He asks little more than attention from his audience, fully intending that his artistry elicit more than this later on. He presents his qualifications. His psychological calling-card states: this is what I look like; this is what my voice sounds like; this is how I sing; this is what kind of a musician I am. Minimal involvement is required from the audience during this first group. . . . As the program proceeds. . . the communication between artist and audience becomes progressively more personal (Emmons et al., 1979, p. 24).

The first group, a cycle by Mario Castelnuovo-Tedesco, was in accord with this principle. It allowed the audience to settle into the emotional aspects of the recital gradually.

Desiring to choose music of some nonorthodox composers for this recital, the performers selected Karol Szymanowski and Zoltán Kodály as best for this purpose. Selections from a

Szymanowski cycle, with somewhat more emotional involvement than the first set, went into the second position on the program. These songs also offered a somewhat exotic subject. Since they were sung in French, the American set which followed served to break up the two French sets.

The set of songs by American composers closed the first half of the recital. The performers wished to include as many American composers as possible, and thus designed a composite group of American songs with only one song by each composer. Arranging the songs for variety, successful key relationships, and progression of difficulty, they closed this set with Charles Ives' "Paracelsus," because of both its uplifting quality and the singer's special affection for the music of the composer.

Jacques Ibert's charming cycle, *Quatre Chants,* was chosen to begin the second half. The performers had previously performed this cycle and, as a result, were familiar with how it worked in an overall program. It helped to provide an accessible transition into the next set, which was more demanding of the listeners.

The John Cage set, carefully chosen for this audience, was not the "hit" the performers expected it to be. They were surprised to find a rather vehement anti-Cage contingent among the audience. These listeners reacted unfavorably to the extended performance techniques of "playing" the piano not by playing the keys, but by using it as a percussion instrument played with fingers and knuckles on the closed keyboard.

The Kodály set was appropriate for the final climax of the recital, because it required highly emotional singing and included rich key changes. It also offered added interest in the form of an unfamiliar language (Hungarian). It was comprised of three songs: two faster songs in major keys separated by a slower song in a minor key for contrast.

The program shown in Appendix H was one performed by the writer and Robert Mobsby, first in New York and subsequently in Connecticut and North Carolina. The writer was responsible for researching the repertoire choices, with Mobsby having input as to which pieces he did or did not prefer from among those. The primary challenge of this program was not in narrowing down the number of songs, but in finding sufficient material which was suitable for both voice types, a full lyric mezzo and a Verdi baritone. This turned out to be more difficult than anticipated. As an overall plan, the performers sought to find repertoire that would provide a more-or-less traditional recital format. To this, they added three operatic duets. The expected audience for the first performance of this recital was composed of both professional-musician friends of the performers and non-musician music lovers.

Finding selections from the Baroque period was perhaps the most difficult programming challenge of this recital. Many selections for soprano and baritone were available, but few in a tessitura comfortable for the writer. Transposing these selections down for her would have placed them uncomfortably low for Mobsby. In the end, two Italian secular duets for soprano and baritone of Handel were chosen, but they never truly felt like they "fit" the writer's voice as well as she would have liked.

By contrast, there was substantial French Romantic material from which to choose, due to the work of a husband and wife duo from Canada, mezzo-soprano France Duval and baritone Bruno Laplante. The writer discovered their Internet web site in the course of her research, and found that they had unearthed and, in some cases, transcribed, many French songs for this voice combination. These performers were extremely gracious with their assistance in sending the writer recordings and music from which to choose. Three favorites of the writer and Mr.

Mobsby, duets of Ernest Chausson, Francis Poulenc and Cécile Chaminade, made up the French set.

To close the first half, the performers wanted very much to sing the outstanding cycle by Johannes Brahms, *Vier Duette*. This cycle is a standard in the repertoire, on which the writer had worked during her undergraduate studies. It has a rousing final song appropriate before intermission.

Because of the more operatic focus of Mobsby's career, the performers included an operatic set, a sort of whirlwind tour of operatic history from the beautiful Claudio Monteverdi duet through the humorous Gioacchino Rossini duet. The familiarity of the W.A. Mozart duet, as well as the more theatrical nature of these selections, helped to dispel any anxieties about "going to the opera" on the part of the less-musically-inclined audience members. The writer decided to forego for this occasion her objection in principle to the inclusion of operatic material on a song recital. In retrospect, she is pleased to have made this decision.

One of the highlights of this program for both performers and audience came in the final set, Liza Lehmann's *Four Cautionary Tales and a Moral*. While searching the Internet, the writer found a mention in a catalogue of British songs of these settings of hilarious poems by Hillaire Belloc. Because they are in English and of a lighter nature, they were perfect for the final set. The mock seriousness and deadpan delivery with which the singers performed them were appreciated by the audience, who enjoyed the humor very much.

For an encore, Charles Camille Saint-Saëns' *El Desdichado* seemed a fitting choice. The artists had not yet performed in the Spanish language of this song on this program. The song also provided vibrant rhythmic elements, with the piano emulating a flamenco guitar.

Mobsby and the writer sing together frequently. They have performed this recital three times. In planning subsequent recitals, they have included more selections for only one of the singers. On this entire program, there was only one song for each solo voice, which occurred in the Lehmann set. More solo songs allow variety for the listeners, as well as rest for the performers.

The final recital of Emmons and Sonntag to be discussed here appears in Appendix J. It is a program of song cycles (Emmons et al., 1979, pp. 58-62). Of this type of repertoire, the authors stated, "The decision to program a cycle as opposed to a mixed group has one inherent benefit: variety is assured by the very existence of a cohesive and neatly bound group of songs based on one subject. There is no question but that the addition of a cycle also provides some measure of sophistication" (Emmons et al., 1979, p. 267). Such repertoire frequently provides a heightened challenge for the artists, and is well suited to an audience more accustomed to attending song recitals. The song cycle first fully developed as a form with Ludwig van Beethoven's *An die ferne Geliebte*. Thus, the strict definition of a song cycle limits the repertoire choices to the Romantic and later periods. In spite of this limitation, there is abundant repertoire from these periods to allow for great variety within the unifying theme of an all-cycle format.

The performers knew they wanted to perform Robert Schumann's cycle, *Frauenliebe und -leben*, which helped to determine that the other selections should be in a language other than German, and less familiar than this cycle. They also decided that this cycle, given its personal nature, could not begin the program, and should form one of the two climaxes of the recital.

For the first spot, the artists settled on a cycle by Daniel Pinkham, which the pianist happened to come across in a rehearsal with another singer. Its more formal mood, high-quality music, and relatively brief length made a good fit on the first half with the Schumann cycle.

Both the Honegger and Satie cycles are quite short, lasting only fifteen minutes together. Thus, the performers felt that the cycles could be performed back to back even though they were both in French. Their light character offered a good way to start the second half.

The singer happened to be reading a biography of Béla Bartók while in the process of programming this recital, and read about his *Village Scenes* cycle, which exudes a peasant quality. The performers chose it as the perfect final climax to the recital.

The artists noted in their "look back" at the recital that one of the things that made it quite successful was the special attention they paid to sustaining the dramatic connection between songs within the cycles. They carefully crafted the lengths of the silences between the songs.

Appendix K shows an example of a contemporary theme recital, where some of the most innovative programming is being done today. While building a program around a topic such as "spring" is not a new idea, the traditional means of doing so was to program a roughly chronological sequence of relatively homogeneous groups of songs. The current approach to the theme recital is vastly different and breaks all of the standard "rules" of programming. Contrast is the watchword, and attention is given to the way in which one song informs the next. Stage director Johnathon Pape of New Triad said, "Unlike in a traditional recital where you might have a set of German Lieder but would never stick in an American contemporary song or a French chanson, in a theme recital those juxtapositions are refreshing. What unifies the program is not the musical period or style but the thematic material, so it is really about what you want to communicate" (Schiller, 2004).

Soprano and college-level voice teacher Danielle Woerner noted the growing trend toward theme recitals and said, "I'm personally very happy to see this - I think it's one of the things that helps generate interest in the recital form among people who might not otherwise go to a formerly-standard program" (D. Woerner, personal communication, March 4, 2005).

Blier (2005, pp. 35-36) agreed that this direction in programming allows audiences to hear songs in new ways. "For me, thematic recitals have become the most interesting way to present concert songs. It gives the audience a much-needed historical or literary context for the music they are hearing, and it allows one song to bring out the meaning of another."

Soprano Yvonne Dechance, originator of the theme recital shown in Appendix K, says that she particularly likes ". . . the challenge of creating a recital around a specific theme, because it both limits and focuses repertoire choices" (Dechance, 2004). Theme recitals listed on her web site include *Parlor Song Treasures*, *Lucky to be Me*, and *Insects and Animals*.

Of her *Moonsongs* recital, Dechance (2004) said:

> Programming a concert about the moon is not as easy as it sounds: I spent many weeks searching for pieces I liked which have enough musical contrast (in tempo, language, style and mood), while thematically seeking a variety of poetic visions of the moon, and works in which the moon play [sic] an intriguing role. The result encompasses masterworks to musicals, and has been a joy to perform.

The *Moonsongs* recital included composers whose lives span nearly 300 years. Languages represented in the program were Italian, German, French, Spanish, and English. She began the recital with the earliest composer, Franz Joseph Haydn, and ended with lighter, more recent selections, including some operetta. Rather than listing her repertoire in the traditional groups, she showed them as one continuous list. The writer assumes that there may have been

some sort of narration between selections, but whether or not that was the case, the juxtapositions of the selections would have helped to inform the audience's listening.

Appendix L shows a theme recital attended in 2005 by the writer. The writer recalls being very excited about the overall impact the program had on her as a listener. This program consisted of four sets of four to five songs each, with each set representing a "season" in a life. The performance was a product of the creative output of Arlene Shrut and The New Triad for Collaborative Arts, mentioned above. Of this type of recital, and this recital in particular, Jonathan Campbell of Artsong Update said:

> This departs from the usual recital in that songs are grouped by theme or meaning of text rather than by composer or language. An example will illustrate this point best. At the NATS Conference soprano Jennifer Beattie and pianist Mee-Kyung Chang gave a recital called "The Measure of our Years" with the theme that four seasons fill the measure of a lifetime: "Spring's Awakening," "Tasting the Summer," "Harvesting Autumn," and "Surviving Winter." The first two seasons were before intermission and autumn followed, offering William Bolcom's "At the Last Lousy Moments of Love," "Adieu" by Gabriel Fauré, "Hôtel" by Francis Poulenc, "Le Chevelure" by Claude Debussy, closing with Franz Schubert's "Auf dem Wasser zu Singen." In this way, there is a freedom to choose music that when put together makes a statement not possible in the text of one song" (Campbell, 2005).

The writer can attest to the effectiveness of this approach to programming. The concert program looked on first inspection like a crazy jumble of styles, periods, and languages. Through the course of the evening, however, the writer understood that the progression was expertly planned and that it contributed to the impression made both within groups and across

the program as a whole. The audience's understanding of the music was further heightened by carefully chosen, short, spoken monologues in between songs. These had a literary feel to them, and the writer would have welcomed references in the program as to the source of the material. That was the single, minor complaint about an otherwise very memorable evening. Indeed, the writer indicated to Shrut following the concert that she believed that this approach may well represent the single best way to rejuvenate the art song recital.

The final program to be discussed here is shown in Appendix M. It was one of the recitals given by Thomas Hampson on his "Song of America Tour" sponsored by the Library of Congress. In his remarks on tour repertoire (which changed somewhat from concert to concert), he observed the role of storyteller at play in both poet and composer.

> In my journey to learn about American song, I have been fascinated by the common passion that drives both composer and poet - the passion to tell a story, the story of how we came to be Americans. The greatest of our native songs tell this story with a direct simplicity that is all the more moving for its modesty. The American composer is always willing to risk turning away from experimentation that places musical form above poetic substance in order to strengthen and reinforce that which is essential to a song - its words (Hampson, 2005).

Following up on that idea of the American story, and the gradual establishment of a distinctive and recognizable American sound, Hampson noted:

> The idea of America has meant various things to those within and beyond its borders. The New World - malleable, alive with a mélange of ideas and ideals - can become, for all of them, as profound and real as they might imagine it to be. An exploration of song in America invites one into the psyche of this New World as do few other disciplines.

> Following the threads of their own national identity, laced with the European origins from which they sprang, American composers have created a distinctive and vibrant musical tradition in song, which has shaped our culture, contributed to the development of the intrinsically American forms of folk, jazz, and musical theater, and, during the last century, increasingly won favor from international musicians and audiences (Hampson, undated).

Hampson's recital began, somewhat unexpectedly given the tour's title, with a group of German songs by American composers, including Charles Griffes, Edward MacDowell, and Charles Ives. All written between 1881 and 1910, they represent the strong European influences still felt by American composers. All of the remaining songs on the program were in English.

The years 1909-1957 were represented in the next group, which included one song each by Ned Rorem, Harry Burleigh, Ives, John Alden Carpenter, Elinor Remick Warren, and Virgil Thomson. The group includes Burleigh's "Ethiopia Saluting the Colors," which Hampson calls ". . . a fundamentally democratic expression in ballad form" in which Walt Whitman ". . . renders his racially enlightened views on slavery and slaves as human beings" (Hampson, undated).

The final group on the first half of the program was comprised of five songs by Samuel Barber. The well-known "Sure on This Shining Night" and "I Hear an Army" opened and closed this set, respectively, with less familiar songs in between.

The first set after intermission was John Duke's three-song cycle, *Songs on Poems by E.A. Robinson.* These are generally considered to be some of Duke's finest songs.

The balance of the recital was made up of single songs (Ives' "Memories" is actually a two-part single song). Here, Hampson programmed some of the "core" repertoire of the tour.

Included among them were Griffes, in English this time, setting a poem by John Masefield. William Grant Still's "Grief" was included as an example of a song from the "dean of African-American composers" (Hampson, undated), and one of Hampson's favorites.

Once the art song was firmly established as a separate genre from the popular song, a process that began in the mid-1800s, composers began after the turn of the century to turn their attention to American folk music. Some folk influences were assimilated into their art songs and, in addition, numerous composers created arrangements of folk songs. The final two selections on the program, "Shenandoah" and "The Boatmen's Dance," represented this phenomenon and rounded out the recital with an unmistakably American sonority.

Selection of Repertoire

With these choices of types of recitals in mind, the singer can move on to selecting repertoire. After thorough research and the collection of many options from which to choose, the singer may then narrow down the accumulated repertoire in several passes by taking into account the following considerations:

- Musical maturity level and particular skills or stylistic specialties of the artists, such as especially fine coloratura or a working relationship with a composer.
- Any technical limitations of the artists, such as range, dynamics, language, and pianistic and ensemble requirements.
- Size of the hall - its acoustics and the musical intimacy it affords.
- Sophistication and interests of the audience, and knowledge of what other song repertoire has recently been performed in their area.

- Repertoire available in one's own collection, in libraries, from publishers, and owned by acquaintances.
- Variety within unity as a guiding principle in choosing repertoire - including with regard to styles, historical periods, languages, familiar and unfamiliar repertoire, tempos, keys, song types, and both between composers and within the music of one composer.
- Intellectual and emotional appeal of the music - "refined" does not mean boring - it must always entertain, and it is even better if it teaches as well.
- Seasonal or local considerations - such as Christmas music in December, Scandinavian music in Wisconsin, or music commemorating the birth or death anniversary of a composer.
- Access to material which would afford a premiere performance, or at least a premiere in the city of the recital venue. (Publicity about such events generates interest and increases attendance.)
- Inclusion of modern operatic arias generally only by known opera singers, and then preferably only as encores.

Two of these items deserve elaboration. The first is the concept of variety within unity. Emmons and Sonntag (1979, p. 31) gave an impeccable description of the finer points to be considered in applying this concept.

> The dual criteria of an imaginative and successful recital are unity and variety. There is a constant interplay between the two. Like twins, they complement each other and bask in each other's reflection. Still, many pedantic persons wrongly persist in interpreting program variety as a *lack* of unity. "What is important [in a program] is contrast.

Always contrast" (Vladimir Horowitz). Indeed, an artist whose skills are inspired and highly advanced might be able to sustain a musical evening in spite of some lack of programming variety. In short, the more a recital stays within a unified and limited scope, the more skilled a singer must be. For the average singer, however, such a procedure presents a real risk. When the group (or program) has automatic variety, it is prudent to search for unity. When the group (or program) has unity, then the concern must be for variety. One at the expense of the other equals boredom, and boredom is the ultimate crime, punishable by a graduating disinterest in song recital. A group of songs by two or more composers can be considered to have variety, but unless care is taken to provide a common focus of interest, it may well lack unity. A "traditional" program has both variety and unity built in. An entire group of Schubert songs has unity, but when badly chosen, may not have variety. The same may be said for a program unified by the exclusive use of, for instance, the poetry of Verlaine.

The second point deserving of elaboration is the question of whether operatic arias should be included in the song recital. There is some disagreement about this point among singers, presenters and concertgoers. Many "purists" feel that, with the exception of Baroque arias, which are frequently used to open recitals, operatic arias are so inseparable from the dramatic elements of the larger works from which they come as to point up their absence when the arias are excerpted. Mezzo-soprano Christa Ludwig ". . . insisted that the two genres use different aspects of a singer's voice and technique, and that mixing songs and arias on a program confuses the distinction" (Tommasini, 1997).

However, an audience can feel cheated if a well-known opera singer performing in recital does not include a couple of arias for which he or she is famous, at least as encores. Soprano

Renee Fleming, in an interview with Par Wah Keung Chan (2000) for *La Scena Musicale*, spoke about her views on this subject.

> Recitals are important to Fleming. She is not, however, an advocate of the purist school of recital programming. . . . "I am there to serve the public and make them happy and not to lecture or educate them, and I want a program that I would enjoy. If it is a city where I sing opera, then I would only do a program of art songs. If it is a city where I know I would never do an operatic production, then it only makes sense to do a little of both. . . . I am there to show what my voice is and hopefully to introduce people to music that is moving and means something to them."

Singer Aksel Schiøtz disagreed, and gave his opinion on the inclusion of either operatic or oratorio arias on a song recital program:

> It is also wrong to include operatic arias in a recital program. Opera should be acted, but the recital stage is not the place for acting. . . . The singing of an art song on the concert stage is a dramatic event in itself, and "acting" the song is improper if the singer is to interpret it as Schubert, Debussy, or Sibelius wished it to be interpreted. The operatic singer inevitably feels inhibited if he is not allowed to act. Nevertheless, he has a peculiar urge to go on recital tour and sing his arias on the concert stage. The audience who goes to hear an operatic "name" thus often gets the wrong impression of a song recital, which in its pure and intimate form is becoming rare. . . . The three main categories of song - the art song, the oratorio, and the opera - must be kept separate. Their true homes are, respectively, the recital hall, the church, and the theater or opera house (Schiøtz, 1953, pp. 164-165).

An artist must make a judgment call on this issue, using knowledge of his or her own talents and the particular audience's preferences. Another factor that may come into play in this decision is whether or not any particular program requests are made by presenters.

Program Construction

Once a preliminary selection of songs has been made, the singer begins to create the overall program, bearing in mind that it may be necessary to go back and adjust the selection if the considerations of the next stage so dictate. Some principles to bear in mind in the program-building stage are as follows:

- Use variety within unity as a guiding principle in arranging the chosen pieces - aim for contrast but with a common focus.
- Consider key "colors" and key relationships between songs, and the transitions they create, and whether songs should be transposed or performed in original keys. Many people believe a song's key should not be changed from that in which it was written, while others feel that that approach unnecessarily limits the number and types of singers who may sing it.
- Plan overall program shape, including locations of climaxes and points of rest.
- Plan shape within groups, including locations of climaxes and points of rest.
- Choose: chronological order or not?
- Be aware of overall length of program.
- Take into account overall vocal difficulty of program.
- Plan pacing of songs - types such as narrative, lyric, character, fun, pyrotechnic, or progression within the music of one composer.

All of these aspects of programming necessarily come together to form the "big picture" of the recital program. Creating balance, pacing, points of climax and rest, and the desired effect of transitions between songs and groups, as well as taking into account the progression of vocal demands on the singer, are skills that take some honing to develop. Aksel Schiøtz acknowledged the challenge of the task.

> Assembling a recital program is one of the most demanding chores in a career of performing. It involves much more than just sitting down at your desk and suggesting a group of this and a group of that from your repertoire. You will have to visualize or "audioize" your presentation of the various songs and, as far as possible, the reaction of the audience. To what extent will you be able to convey to them the intentions of the composer and poet? (Schiøtz, 1953, p. 162).

Singers began to become more savvy about their programming as they saw the necessity of doing so in order to lure audiences. With regard to the increasing sophistication of programming in the 1970s, Shirlee Emmons wrote,

> Once the recital began to lose ground (1970s), programming became more creative of necessity: Chamber music included in a vocal recital, program titles, exotic languages, an entire program of one language only using various eras for variety, duet and trio programs, early music, more speaking from the platform, changing clothes during the program, etc. (personal communication, February 25, 2006).

Emmons also stated that a singer must have ". . . a clear understanding that the audience is there to be entertained" (February 25, 2006). Emmons and Sonntag had elaborated on this point in *The Art of the Song Recital*.

> A musician cannot be unaware of the horror with which some people regard the word "entertainment" when applied to a song recital. It immediately conjures up spectors [sic] of lowered standards, worthless musical values, a lack of serious textual message, inferior poetry, "show-biz" acting, lack of finesse, even crass vocal or musical tricks! We do not believe that to entertain is contemptible. We believe that entertainment connotes excitement, as well as higher musical and vocal standards, better music, a challenging repertoire that includes twentieth-century compositions, total communication through fine acting, an attractive physical appearance, elegant execution, and subtle and discriminating taste in programming (Emmons et al., 1979, p. 22).

Baritone Thomas Hampson explained what makes listening to an effective recital a special experience for him.

> I go hoping to have some experience of connectivity with the repertoire itself. . . . I want to have something to chew on that brings me deeper into my own personal relationship with the material, but it's hard for me just to be satisfied with that if I don't believe in the connection of the artist himself (personal communication, February 22, 2006).

Hampson said that he only sings songs with which he has a personal connection, which he calls "a fantastic luxury." He said that, absent this connection, there are songs that would be "deliciously wonderful for someone else to sing," but he will not perform them because he "might think a viola could probably play this better" (February 22, 2006).

Hampson considers not only repertoire which moves him, but which he believes will also be meaningful to his audiences. He spoke about tailoring his programming choices to particular audiences.

> Being such an in-the-trenches kind of singer, when I'm programming, I consider the different kinds of audiences. It seems to me that it would be wrong not to be sensitive to your demographics. I don't think that's pandering at all; I think it's taking responsibility" (February 22, 2006).

Hampson concluded by saying that "A recital is really a very communal effort - it's not just about what you want to sing or think you should sing. It's very much about can you offer yourself as a doorway through the material you're singing to ignite everyone's imagination" (February 22, 2006)

Soprano Arleen Auger was asked about her intent when she prepared and sang a recital, and about what she wanted to give to the audience through her performances. She responded as follows.

> I would like the audience to go home with an enrichment of, not only the musical experience, but also a deeper understanding of their own emotional level through music and my communication. Song gives us that opportunity more than any other [medium]. It's such an intimate form and it's so personal. . . so deep. . . that I hope not only through the beauty of the song literature, but also through this intimacy one will have found new depths within oneself. . . I hope [my performance] wakens something within an individual. . . So, we must really open ourselves up, and we must have something to give. If they are ready to receive, then I hope it is something more than they can receive in any other experience (Holmes, 2006, p. 339).

Composer Lori Laitman shared her thoughts about effective programming, and the singer's mindset while in that process:

> I think that thoughtful programming is important for any sort of recital - one reason is that it is a window into the singer's mind - and thus their artistry. It's a way to share musical thought from the outset. . . Balancing a program dramatically, from start to finish, also helps make for a good recital. One could vary the intensity of the poetry, the intensity of the music, use different tempos, styles, etc. - to create a recital that itself is a work of art. And clearly for the singer to give their all, they have to love the music they are singing. . . Singers will have to take particular audiences' tastes into consideration and build a program that will appeal to the audience. On the other hand, it's also nice for audiences to be drawn into the singer's world - and to learn from them (personal communication, February 21, 2006).

Tenor Paul Sperry, known for adventurous song recital programming and for introducing audiences to repertoire they likely would not hear elsewhere, wrote about the evolution of programming in the recent past.

> Programs over the last 25 years (even perhaps a bit more) have tended to become much less formulaic: i.e., the early group, Schubert, Fauré, lighter group such as folksongs or lightweight American numbers has, happily, disappeared except in conservatories where it still seems to thrive" (personal communication, February 20, 2006).

The writer notes that nearly all undergraduate voice recitals fall into this category. This format allows students to demonstrate that they have mastered repertoire in a variety of styles and languages.

Sperry also spoke about what he looks for in good programming, and the implications of both good and bad programming.

> An intriguing program can get your audience and/or critics on your side before you start to sing. A dull looking one can set them against you. I prize variety and hearing pieces I don't already know. Our business is dying because of the "I don't know much music but I like what I know (implying, 'and nothing else') syndrome. A program of nothing but warhorses indicates a lazy, incurious mind to me (February 20, 2006).

In the end, singers should program music they love. Singer Carol Kaimowitz said, "When it comes down to it, I sing what I like" (personal communication, February 20, 2006). Singer Karen Mercedes asks herself, "What do I want to sing? What do I know I can sing well? What does the audience for the particular recital expect to hear?" (personal communication, February 20, 2006). They will sing repertoire they love better because they will have a personal connection with it. In addition, there is enough fine music in the world not to have to compromise on this point. Steven Blier (2005, p. 36) offered his own philosophy on the matter.

> It all comes back to that combustion of words and music, voice and piano. My credo is simple: Sing what you love, think of the recital space as a sacred home for your imagination and your soul, and welcome the audience into a world you create for them. You won't go wrong.

Thus the construction of the program blends together in the most compelling way all of the elements contemplated throughout the earlier steps of the process. The singers, presenters, composers, and collaborative pianists quoted above agree that the bottom line is the emotional communication between singer and audience. The singer is the interpreter of the words of the poet and the music of the composer. The singer expresses his own understanding of the song and, given some skill, the connection he feels with the song. Through his efforts, the audience members feel their own connections with the singer, the composer, and the poet. None of this

happens automatically, however. If the singer has taken care in considering his audience's tastes, he will have chosen music which facilitates this connection and which entertains his listeners as it stirs their emotions. If he has kept in mind the principle of variety within unity, he has a good chance of creating an imaginative program which will inspire both performer and listeners.

The Recital: The Bard and the Belle in Song

As a part of the applied music project which includes this thesis, the writer will perform a lecture-recital giving an overview of the song recital programming principles discussed herein and demonstrating how a literary-themed recital could be constructed. As she considered what type of recital to present, the writer first considered the audience who would likely attend. It would be comprised of persons with no musical background, as well as persons with considerable musical background. She chose to present a recital in English, so as to ensure that the songs would be as meaningful as possible for the greatest number of attendees in this audience. Since this recital is not presented as part of a performance degree, there was no requirement to demonstrate on this occasion the writer's ability to sing in foreign languages.

Once the decision to sing in English was made, the writer saw a good opportunity to focus on poets whose texts had long interested her, William Shakespeare and Emily Dickinson. The writer considered offering a recital of settings of only one of these poets, but then decided to split the program in half between them. This would offer an opportunity for contrast between older, more formal texts from a British background and more recent, more intimate texts from an American background. In addition, the contrast between a man's point of view and a woman's

point of view would be provided. Both poets have in common high-quality texts which convey universal messages through the eloquent use of language.

The writer set about researching song settings of texts by Shakespeare and Dickinson. Since unity would be provided within each half of the program by virtue of all texts having been written by one poet, variety in the form of a mini-survey of diverse text settings was a goal the writer had in mind.

Because so many fine composers have been drawn to these texts, there was a wealth of settings from which to choose. The problem was not in finding enough material, but in discarding enough material so as to have a manageable recital. In all, approximately 150 songs were considered before settling on the final program (see Appendix N). An overall preference emerged for songs composed largely in the twentieth century.

Song settings were rejected for one or more of the following reasons. The most songs were rejected because the writer did not feel any special emotional connection with them. Without this connection, she would not enjoy working on them in depth, and likely would not convincingly communicate them to the audience. In other cases, the music was not available, or it was too costly to purchase a large volume for only one song. There were a couple of songs whose texts were better suited to a male singer. (The writer did program songs where the texts were written from a man's point of view, but limited these to songs which had previously been performed by well-known female singers.) Some songs which seemed to need a lighter, higher timbre were not vocally suitable for the strengths of this singer, a full lyric mezzo-soprano with a darker color to the voice. One song was rejected because of the anticipated difficulty of achieving satisfactory ensemble with the pianist in the limited rehearsal time available. Some songs were too similar to others which were preferred. In some cases, the writer had to choose

between several settings of a very popular text. She felt that a few songs were not well written or did not offer a successful setting of the text. Several songs required several accompanying instruments, not all of which were available. The writer wanted to avoid programming too many settings by a single composer, even though this necessitated cutting some excellent songs, in order to allow a greater variety of composers to be heard. Finally, in the later rounds of cuts, numerous songs were eliminated because there were already too many songs of a moderate or slow tempo.

Following are the songs the writer rejected for this performance.

Song Settings of Texts by Shakespeare

"Blow, Blow, Thou Winter Wind"	Thomas Arne
"When Daisies Pied"	Thomas Arne
"Where the Bee Sucks"	Thomas Arne
"Fancie"	Benjamin Britten
"Fear No More the Heat o' the Sun"	Gerald Finzi
"O Mistress Mine"	Gerald Finzi
"Who is Silvia?"	Gerald Finzi
"Under the Greenwood Tree"	Ivor Gurney
"She Never Told Her Love"	Franz Joseph Haydn
"Under the Greenwood Tree"	Herbert Howells
"When Daffodils Begin to Peer"	John Ireland
"Come Away, Death"	Kenneth Leighton
"Fear No More the Heat o' the Sun"	Kenneth Leighton

"Sigh No More, Ladies"	Kenneth Leighton
"Shall I Compare Thee to a Summer's Day?"	Kenneth Leighton
"Under the Greenwood Tree"	Kenneth Leighton
"It Was a Lover and His Lass"	Thomas Morley
"A Spring Song"	C. Hubert H. Parry
"Blow, Blow Thou Winter Wind"	C. Hubert H. Parry
"Crabbed Age and Youth"	C. Hubert H. Parry
"Farewell, Thou Art Too Dear For My Possessing"	C. Hubert H. Parry
"No Longer Mourn for Me"	C. Hubert H. Parry
"O Mistress Mine"	C. Hubert H. Parry
"Under the Greenwood Tree"	C. Hubert H. Parry
"When in Disgrace with Fortune and Men's Eyes"	C. Hubert H. Parry
"When Icicles Hang by the Wall"	C. Hubert H. Parry
"Come Away, Come Away, Death"	Roger Quilter
"Fear No More the Heat of the Sun"	Roger Quilter
"It Was a Lover and His Lass"	Roger Quilter
"O Mistress Mine"	Roger Quilter
"Take, O Take Those Lips Away"	Roger Quilter
"Who is Sylvia?"	Franz Schubert
"Orpheus With His Lute"	William Schuman
"The Rain It Raineth Every Day"	Charles Villiers Stanford
"Full Fathom Five"	Igor Stravinsky
"Musick to Heare"	Igor Stravinsky

"When Daisies Pied"	Igor Stravinsky
"Take, O Take Those Lips Away"	Virgil Thomson
"Come Unto These Yellow Sands"	Michael Tippett
"Full Fathom Five"	Michael Tippett
"Where the Bee Sucks"	Michael Tippett
"Sigh No More, Ladies"	Richard J.S. Stevens
"Sigh No More, Ladies, Sigh No More"	Peter Warlock

Song Settings of Texts by Dickinson

"To Make a Prairie"	Peter Askim
"As If the Sea Should Part"	Ernst Bacon
"From Blank to Blank"	Ernst Bacon
"I'm Nobody"	Ernst Bacon
"Is There Such a Thing as Day?"	Ernst Bacon
"It's All I Bring Today"	Ernst Bacon
"It's Coming - the Postponeless Creature"	Ernst Bacon
"How Still the Bells"	Ernst Bacon
"Let Down the Bars"	Ernst Bacon
"My River Runs to Thee"	Ernst Bacon
"O Friend!"	Ernst Bacon
"She Went as Quiet as the Dew"	Ernst Bacon
"The Grass So Little Has to Do"	Ernst Bacon
"The Heart Asks Pleasure First"	Ernst Bacon

"The Sun Went Down"	Ernst Bacon
"Wild Nights"	Ernst Bacon
"The Bustle in a House"	William Bolcom
"Dear March, Come In!"	Aaron Copland
"Heart, We Will Forget Him"	Aaron Copland
"I Felt a Funeral in my Brain"	Aaron Copland
"I've Heard an Organ Talk Sometimes"	Aaron Copland
"Nature, the Gentlest Mother"	Aaron Copland
"Sleep is Supposed to Be"	Aaron Copland
"The Chariot"	Aaron Copland
"The World Feels Dusty"	Aaron Copland
"There Came a Wind Like a Bugle"	Aaron Copland
"When They Come Back"	Aaron Copland
"Why Do They Shut Me Out of Heaven"	Aaron Copland
"New England Pastoral"	Celius Dougherty
"An Awful Tempest Mashed the Air"	John Duke
"Bee! I'm Expecting You"	John Duke
"Good Morning, Midnight"	John Duke
"Heart! We Will Forget Him!"	John Duke
"Let Down the Bars, oh Death"	John Duke
"New Feet Within my Garden Go"	John Duke
"Nobody Knows This Little Rose"	John Duke
"Ample Make This Bed"	Gerald Ginsburg

"How Happy is the Little Stone"	Ricky Ian Gordon
"Ample Make This Bed"	Daron Hagen
"As Well as Jesus?"	Jake Heggie
"At Last, to Be Identified!"	Jake Heggie
"Go Thy Way"	Jake Heggie
"I Would Not Paint a Picture"	Jake Heggie
"If You Were Coming in the Fall"	Jake Heggie
"It Makes No Difference Abroad"	Jake Heggie
"The Road to Bethlehem"	Jake Heggie
"Because I Could Not Stop for Death"	Paulette Hios
"I Should Not Dare to Leave My Friend"	Paulette Hios
"It's All I Have to Bring Today"	Paulette Hios
"The Color of the Grave is Green"	Paulette Hios
"The Sun Kept Setting"	Paulette Hios
"Tie the Strings to My Life, My Lord"	Paulette Hios
"Wild Nights"	Paulette Hios
"You Said That I Was Great"	Paulette Hios
"A Letter"	Lee Hoiby
"How the Waters Closed"	Lee Hoiby
"The Shining Place	Lee Hoiby
"There Came a Wind Like a Bugle"	Lee Hoiby
"Wild Nights"	Lee Hoiby
"Will There Really Be a Morning?"	Richard Hundley

"Ample Make This Bed"	William Jordan
"Angels in the Early Morning"	William Jordan
"As If I Asked a Common Alms"	William Jordan
"Bee! I'm Expecting You"	William Jordan
"I Died for Beauty"	William Jordan
"I've Nothing Else to Bring"	William Jordan
"Split the Lark"	William Jordan
"Wild Nights"	William Jordan
"I'm Nobody"	Lori Laitman
"She Died"	Lori Laitman
"They Might Not Need Me"	Lori Laitman
"Will There Really Be a Morning?"	Lori Laitman
"In This Short Life"	Libby Larsen
"If I Can Stop One Heart From Breaking"	James MacDermid
"Have You Got a Brook in Your Little Heart?"	Etta Parker
"I'm Nobody"	Vincent Persichetti
"I Died for Beauty"	Simon Sargon
"Papa above!"	Leo Smit
"They shut me up in Prose"	Leo Smit
"I Never Saw a Moor"	Richard Pearson Thomas
"Go Slow, My Soul"	Dan Welcher
"The Journey"	Russell Schutz-Widmar

Constructing the program from the songs that were "finalists" was somewhat of a challenge, due to a problem which frequently arises when the writer programs a recital. As mentioned above, songs which feel and sound best given the timbre, weight and color of the writer's voice frequently are of a moderate or slower tempo. Thus a primary consideration was distributing the faster songs which had been chosen so that they provided the greatest possible variety and most effective climaxes within groups and overall. The writer was also aware that the lecture portion of the recital would be concentrated more in the first half, and so it would have fewer sung selections on it. She also kept in mind key relationships between songs when deciding on the order of the songs.

The first song on a recital should be chosen carefully. First, it should be one which the singer feels comfortable singing while she "settles" vocally and mentally into the performance. Second, it should catch the audience's interest right from the start. C. Hubert H. Parry's "O Mistress Mine" is a good choice for this spot, because of its lively feel, interesting piano part, and contrasting middle section. In addition, it meets Emmons and Sonntag's requirement of not demanding great emotional involvement from the audience at the beginning of the recital.

Unity is assured within each half by virtue of the single poet's texts. Therefore, the writer felt a bit more free to exercise variety within groups that she might have under other circumstances. The writer selected two more songs on different aspects of love, Gerald Finzi's "Come Away, Come Away, Death" and Peter Warlock's "Pretty Ring Time," to complete the first group. The first of these songs is slow and in a minor key, and the second is a brisk song in a major key.

The second set was made up of songs whose texts are unrelated to any others on the program. They offer a pleasing contrast to one another, beginning with Ralph Vaughan

Williams' serene ode to music, "Orpheus With His Lute." One of Ives' last songs, "A Sea Dirge," follows, with its tone painting of underwater grasses swaying back and forth. Poulenc's "Fancy" completes this set, with its echo of the "ding, dong, bell" text heard in the Ives song.

The final Shakespeare set returns to the topic of love. The only sonnet on the recital, Lora Aborn's "Shall I Compare Thee to a Summer's Day," begins the group with its highly chromatic A sections surrounding a more lyrical B section. Next, two settings of "Take, O Take Those Lips Away" appear back to back in order to show the contrast between Parry's more romantic and Warlock's more stark treatments of this text. A second setting of "It Was a Lover and His Lass," the second of the songs on the program from the Finzi cycle *Let Us Garlands Bring*, finishes the first half. The listener hears a more complex setting here than that of the Warlock setting which closed the first group.

The second half of the program begins in a new frame of mind, fast-forwarding 250 years or so and heading "across the pond" to Amherst, Massachusetts. The writer had no question in her mind as to which song would best be suited to begin this half. Lee Hoiby's "A Letter" is a wonderful introduction to Dickinson's thoughts on many subjects that are important to her. In it, she describes her life, in her second letter to Thomas Higginson. He would become her lifelong correspondent and, after her death, would be instrumental in publishing her poems.

Two settings of the same text, Lori Laitman's "If I. . ." and Jake Heggie's "I Shall Not Live in Vain," follow back to back. The first initially seems straightforward, but Laitman avoids a sing-song effect by changing meters frequently, often every measure for several measures in a row. Heggie's completely different, almost breathless treatment becomes more urgent as the text is repeated at a higher pitch level.

Ricky Ian Gordon's "Will There Really Be a Morning," with its speaker as the "little" one so frequently encountered in Dickinson's poems, poses a question that seems perfectly answered in the more confident "Hope is the Thing with Feathers," composed by a colleague of the writer, Elliot Z. Levine. These songs round out the longest set of the program, which comes after the audience has had the break of intermission.

The songs in the next group all deal with related subjects about which Dickinson wrote constantly - death, immortality, and her struggle to come to grips with her belief in God. A letter again begins this set, "Letter 785" of William Jordan. Ernst Bacon, known for his settings of Dickinson texts, is represented next by "Savior." Jordan makes another appearance with a very different song, "The Bustle in a House," which aptly captures the empty busyness that follows the loss of a loved one. Aaron Copland's "Going to Heaven!" provides a more lighthearted look at the afterlife, at least at first. As the song comes to a close, the poet can't seem to escape the memory of those she has lost.

The songs of two New York-based composers who are friends and colleagues of the writer form the opening and closing pieces of the last group. The lush harmonies of Paulette Hios' "If You Were Coming in the Fall" are a terrific foil to the Copland. Next comes the last instance of a pair of settings of a single text, and the only ones by a single composer. "Love's Stricken 'Why,'" numbers four and fourteen, are taken from a cycle, *Poems of Love and the Rain*, where Ned Rorem gave himself the task of setting each text twice in a contrasting manner. To close the recital, Martha Sullivan's blues setting of "Good Morning - Midnight - " provides the perfect less formal, toe-tapping, slightly defiant coda to Dickinson's sentiments.

Conclusions

Clearly, a great deal of effort goes into crafting a memorable recital. If singers and pianists did not go to the trouble involved to preserve this art form, its dire fate might be sealed:

> Indisputably, interest in the song recital has temporarily waned. Why *not* let it die? The answer is simple: We would forever deny ourselves access to the only medium for live performances of our tremendous heritage of song literature - the song recital. Recordings scarcely suffice. They offer one frozen, locked-in interpretation. Recitals offer personal expressivity, the stylistic projection of the whole performer, and an experience that is always real and stimulating (Emmons et al., 1979, pp. 5-6).

Tenor Daniel Weeks agreed, and noted several other benefits offered by the song recital which are not available through other musical genres:

> In our modern world there is still a place for the intimacy of the song recital. There is still a desire on the part of audiences to be addressed on a small scale by gifted performers. The song recital can do what no other genre of musical performance can do. It can deliver wonderful texts and profound ideas in perfectly understandable and even thought provoking ways. It presents music by the smallest musical ensemble possible, which gives it an unequalled ability to communicate. Gifted recitalists are able to present many different moods, languages, colors, and emotions through the course of one evening, thereby transporting the willing audience members to exotic locations in many time periods, expressing many different ideas and concepts (Weeks, 2002).

A singer takes on an enormous challenge when he decides to present a song recital. Gone are the days when he can haphazardly arrange his favorite songs and expect to satisfy a public which has come to expect sophisticated production values. He will need to give careful thought

and planning to every aspect of his preparation. Another necessity is a thorough understanding of his audience's tastes, expectations, musical "diet," and musical knowledge or lack thereof. An effective programmer takes into consideration the size of the venue, the quality of the pianist, and the rehearsal time available. An intimate understanding of his own vocal strengths and weaknesses will enable him to emphasize the former and avoid the latter. His task will require from him a commitment to put in the time and energy to find the very best songs available through which he can communicate the composers' and poets' thoughts, informed by his own understanding. Once he finds those songs, he will need to arrange them in the way that allows his audience to get the most out of the them. He will then begin the process of learning the songs inside and out, so that he can *be* the songs when he walks on stage to perform them.

A singer who would present a recital is responsible to many people, including the composers, the poets, the audience, and himself as an artist, and indeed to the art form itself, as well. The people who attend his recital may never have attended one before, and that performance may well decide whether they ever do so again. On the more positive side, he has the opportunity to win over new, lifelong fans of the song recital if he "plays his cards right."

The writer believes that the efforts of the many individual singers and growing number of organizations dedicated to preserving the song recital bodes well for its future (naysayers notwithstanding). It is likely that the song recital will always be somewhat of a specialized art form, which does not attract the same kinds of crowds as does a major rock star. Nevertheless, there is reason to believe that creative programming can result in converts to the genre, because of the heightened emotional connection with the audience that its unique format can generate. Audiences naturally want to respond emotionally to performances. Well-crafted programs will convince them that that experience is available at song recitals.

The art song recital is richly deserving of all of this effort from so many supporters, such as those noted above. The recital is among the most intimate and personal means for a singer to communicate the rich treasures of the language of our culture, by way of the unique illumination offered by the composer. There is enough fine repertoire available to last a recitalist a lifetime of performances. A recital is an opportunity for a one-on-one exchange between performer and listener, albeit in a room which is, one hopes, filled with people. Both audience and singer can enjoy the benefits of the creative partnership which may be achieved in collaboration with a fine pianist. In the course of an evening, an accomplished singer can invite an audience to experience an array of languages, styles, time periods, countries, and feelings.

The writer's ultimate goal in this research is to provide inspiration for singers to make more thoughtful and adventurous recital programming choices. Such programming will be in the service of their art, to the delight of their audiences, and with the noble goal of ensuring the good health of the song recital.

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Appendix A

Example of a traditional recital, presented by Susan Dunn, soprano, and David Heid, piano, Weymouth Center for the Arts and Humanities, Southern Pines, North Carolina, October 2, 2005 (taken from the program for that concert[1]):

Dank sei dir, Herr — attr. Handel (arr. Ochs)

Die drei Zigeuner — Franz Liszt
Freudvoll und Leidvoll
Hohe Liebe
Es muß ein Wunderbares sein
Die Lorelei

Avanti Urania! — Giacomo Puccini
E l'uccellino
Terra e mare
Sole e amore
Canto d'anime

INTERMISSION

An eine Aeolsharfe — Hugo Wolf
Er ist's

Saracen Songs — H.T. Burleigh
- Almona (song of Hassan)
- O, Night of Dream and Wonder (Almona's Song)
- His Helmet's Blaze (Almona's song of Yussouf to Hassan)
- I Hear his Footsteps, Music Sweet (Almona's song of delight)
- Thou are Weary (Almona's song to Yussouf)
- This is Nirvanas (Yussouf's song to Almona)
- Ahmed's Song of Farewell

I Got Rhythm — George Gershwin
Lorelei
from *Porgy and Bess*
- Summertime
- My man's gone now

[1] Dunn, S. (2005, October 2) [recital program]. Southern Pines, North Carolina.

Appendix B

Example of an all-Spanish recital (Emmons et al., 1979, p. 38):

I. Songs from the Middles Ages and the Renaissance

Mariam Matrem	Anonymous
Ay trista vida corporal	Anonymous
Puse mis amores	Anonymous
Ardé, corazón, ardé	Luís de Narváez

voice and string quartet

II. Arias from Tonadillas Escenicas

Confiado Jilguerillo (anon.) (*Acis y Galatea*)	Antonio Literes (arr. Nín)
Alma sintamos (anon.) (*El luto de Garrido por la muerte de la Caramba*)	Pablo Esteve (arr. Nín)
El jilguerito con pico de oro (anon.) (*Los Amantes Chasqueados*)	Blas de Laserna (arr. Nín)

III. Zarzuela Arias

Seguidillas del oficial cortejante (anon.) (*Vagamundos y ciegos fingidos*)	Ventura Galván
Canción de cuna (*El Gurrumino*)	Anonymous
Canción contra las madamitas gorgoriteadoras (anon.) (*El Recitado*)	Antonio Rosales

voice and string quartet, two flutes

INTERMISSION

IV. *Trois Mélodies* (Gautier) — Manuel de Falla

- Les Colombes
- Chinoiserie
- Seguidille

Psyché — Manuel de Falla

voice and violin, viola, flute, cello, harp

V. Andalusian Songs

Rima (Bécquer)	Joaquín Turina
Cantares (Campoamor)	
Las Locas por Amor (Campoamor)	

VI. The Twentieth Century

Neu	Frederic Mompou
De Ronda	Joaquín Rodrigo
Una palomita blanca	Joaquín Rodrigo
La Presumida	Amadeo Vives
Canto negro	Xavier Montsalvatge

Appendix C

Example of an all-Poulenc recital commemorating the centennial of the composer's death, presented by Paul Sperry, tenor, and Ian Hobson, piano, The Library and Museum of the Performing Arts, The Great Hall at Cooper Union, New York, New York, April 15, 1999 (Sperry, P., personal communication, February 20, 2006):

I.	*Le travail du peintre* (Paul Eluard)	1956
	Pablo Picasso	
	Marc Chagall	
	Georges Braque	
	Juan Gris	
	Paul Klee	
	Joan Miró	
	Jacques Villon	
II.	*Métamorphoses* (Louise de Vilmorin)	1943
	Reine des mouettes	
	C'est ainsi que tu es	
	Paganini	
III.	Songs of War	
	Deux poèmes (Louis Aragon)	1943
	C	
	Fêtes galantes	
	Le disparu (Robert Desnos)	1947
	Bleuet (Guillaume Apollinaire)	1939
IV.	Songs of Paris	
	La grenouillière (Guillaume Apollinaire)	1938
	Voyage à Paris (Guillaume Apollinaire)	1940
	Montparnasse (Guillaume Apollinaire)	1945
	Parisiana (Max Jacob)	1954
	Jouer du bugle	
	Vous n'écrivez plus?	
V.	*Tel jour telle nuit* (Paul Eluard)	1937
	Bonne journée	
	Une ruine coquille vide	
	Le front comme un drapeau perdu	
	Une roulotte couverte en tuiles	
	A toutes brides	
	Une herbe pauvre	
	Je n'ai envie que de t'aimer	
	Figure de force brûlante et farouche	
	Nous avons fait la nuit	

Appendix D

Example of a recital of songs from the Romantic period (Emmons et al., 1979, p. 44):

I.	*Five Songs for Voice and Guitar*	Carl Maria von Weber
	Maienblümlein (Eckschläger)	
	Heimlicher liebe Pein (Volkslied)	
	Lass mich schlummern (Kotzebue)	
	Die Zeit (Stoll)	
	Mein Schätzerl ist hübsch (Volkslied)	
II.	Meine Rose (Lenau)	Robert Schumann
	Singet nicht in Trauertönen (Goethe)	
	Melancholie (traditional Spanish, trans. Geibel)	
	Schneeglöckchen (anon.)	
	Alte Laute (Kerner)	
III.	Chanson d'Avril (Bouilhet)	Georges Bizet
	Absence (Gautier)	
	Prends garde! (Barbier)	Charles Gounod
	Boléro (Barbier)	
	INTERMISSION	
IV.	Stornello	Giuseppe Verdi
	Brindisi	
	Lo Spazzacamin	
V.	*Cigánské Melodie*, Opus 55 (Heyduk)	Antonin Dvořák
	Má Píseň Zas	
	Kterak Trojhranec Muj Přerozkošně Zvoní	
	A Les Je Tichy Kolem Kol	
	Když Mne Stará Matka	
	Struna Naladěna	
	Široké Rukavy A Široké Gaté	
	Detje Klec Jestřábu	

Appendix E

Example of a recital by contemporary, New York-based composers, presented by Paul Sperry, tenor, and Irma Vallecillo, piano, for De Ysbreker, Amsterdam, the Netherlands, September 26, 1990 (Sperry, P., personal communication, February 20, 2006):

WHAT'S NEW IN NEW YORK?

I. Richard Hundley (b. 1931)
- Ballad on Queen Anne's Death (anonymous)
- Sweet Suffolk Owl (anonymous)
- Bartholomew Green (James Purdy)
- Water Bird (James Purdy)
- I Do! (James Purdy)
- The Astronomers - An Epitaph

II. Richard Wilson (b. 1941)
- *Three Painters* (Phyllis McGinley)
  - Marc Chagall
  - Grandma Moses
  - Jackson Pollock

III. John Musto (b. 1954)
- *Shadow of the Blues* (Langston Hughes)
  - Silhouette
  - Litany
  - Island
  - Could Be

IV. Robert Beaser (b. 1954)
- *The Seven Deadly Sins* (Anthony Hecht)
  - Pride
  - Envy
  - Wrath
  - Sloth
  - Avarice
  - Gluttony
  - Lust

V. Christopher Berg (b. 1949)
- *Five Songs on Poems of Frank O'Hara*
  - Steps
  - Poem
  - Autobiographia Literaria
  - St. Paul and All That
  - Song

Appendix F

Example of a recital of French songs (Emmons et al., 1979, p. 49):

I.	Mélodrame, Recitatif and Air d'Ina (from *Ariodant*)	Etienne Méhul
II.	Tristesse (Gautier) C'est l'extase (Verlaine) L'absent (Hugo) Arpège (Samain)	Gabriel Fauré
III.	Le Papillon et la Fleur Automne (Silvestre) Mandoline (Verlaine) Notre Amour (Silvestre)	Gabriel Fauré
	INTERMISSION	
IV.	*Chansons Madécasses* (trad. Madagascan, trans. Parny) Nahandove Aoua! Il est doux de se coucher *voice, flute, cello, piano*	Maurice Ravel
V.	Le Chapelier (Chalupt)	Erik Satie
	Trois Chansons (Morax) Chanson des Sirènes Berceuse de la Sirène Chanson de la Poire	Arthur Honegger
	Il était une petite pië	Georges Auric
	Les pâquerettes (Hirtz) La poule noire (Hirtz) Les petits ânes (Hirtz)	
VI.	La Dame de Monte Carlo (Cocteau)	Francis Poulenc

Appendix G

Example of a recital largely comprised of song cycles, presented by Stephen Salters, baritone, and David Zobel, piano, Vocal Arts Society, Kennedy Center, Washington, D.C., December 3, 2005 (Laitman, L., personal communication, February 21, 2006):

To My Old Addresses (Washington Première) — William Bolcom (b. 1938)
- Lady Death (Winans)
- The Next Table (Cavafy)
- Histrion (Pound)
- Ballad of the Landlord (Hughes)
- The Embrace (Doty)
- Africa (Weinstein)
- To My Old Addresses (Koch)

The Black Russian: Alexander Pushkin
- The Prisoner — Alexander Alyabiev (1787-1851)
- The Statue at Tsarskoe-Selo — Cesar Cui (1835-1918)
- Do Not Sing Beautiful One Before Me — Sergei Rachmaninov (1873-1943)
- The Miller — Alexander Dargomizhsky (1813-1869)
- For the Shores of Your Far Native Land — Alexander Borodin (1833-1887)
- The Drinking Song — Mikhail Glinka (1804-1857)

INTERMISSION

Histoires Naturelles — Maurice Ravel (1875-1937)
- Le Paon
- Le Grillon
- Le Cygne
- Le Martin-Pêcheur
- La Pintade

Americana (2005), Vol.1 (World Première) — Arranged by Michael Ching (b. 1967)
- Turkey in the Straw
- Wayfaring Stranger
- Father Grumble
- Shenandoah
- When the Saints

Appendix H

Example of a recital twentieth-century songs (Emmons et al., 1979, p. 54):

I.	*1830* (Musset; 1925)	Mario Castelnuovo-Tedesco
	Chanson de Barbarine	
	Chanson de Fortunio	
	Chanson de Bettine	
II.	From *Songs of the Passionate Muezzin* (Iwaszkiewicza; 1922)	Karol Szymanowski
	Allah Akbar	
	O, O, Olio!	
	Midí	
III.	The Rose Family (Robert Frost; 1947)	Elliott Carter
	Meditation (Gertrude Stein; 1964)	Gunther Schuller
	Pagan Saint (Consuelo Cloos; 1960)	Alan Hovhaness
	On the Beach at Fontana (James Joyce; 1964)	Roger Sessions
	Paracelsus (Robert Browning; 1921)	Charles Ives
	INTERMISSION	
IV.	*Quatre Chants* (Jean-Aubry, Chabeneix; 1927)	Jacques Ibert
	Romance	
	Mélancolie	
	Familière	
	Fête Nationale	
V.	The Wonderful Widow of Eighteen Springs (James Joyce, 1961)	John Cage
	voice and closed piano	
	Forever and Sunsmell (e.e. cummings; 1940)	
	voice, Chinese gong, and tom-toms	
VI.	A Tavasz (Bersenyi; 1914)	Zoltán Kodály
	Imhol nyitva én Kebelem (anon.; 17th century)	
	Várj meg Madaram (anon.; 17th century)	

Appendix I

Example of a duo-recital, presented by Robin Lynne Frye, mezzo-soprano, Robert Mobsby, baritone, and Douglas Drake, piano, Broadway United Church of Christ, New York, New York, May 1, 2001 (taken from the program for that concert[2]):

Che vai pensando, folle pensier, HWV 184 Giù nei Tartarei regni, HWV 187	G. F. Handel (1685-1759)
Réveil, Op. 11 No. 2	Ernest Chausson (1855-1899)
Colloque	Francis Poulenc (1899-1963)
Les Fiancés, Op. 68	Cécile Chaminade (1857-1944)
Vier Duette, Op. 28 Die Nonne und der Ritter Vor der Tür Es rauschet das Wasser Der Jäger und sein Liebchen	Johannes Brahms (1833-1897)

INTERMISSION

Pur ti miro (*L'Incoronazione di Poppea*)	Claudio Monteverdi (1567-1643)
Là ci darem la mano (*Don Giovanni*)	W. A. Mozart (1758-1791)
Ai capricci della sorte (*L'Italiana in Algeri*)	Gioacchino Rossini (1792-1868)
Four Cautionary Tales and a Moral Rebecca (Who slammed doors for fun and perished miserably.) Jim (Who ran away from his Nurse, and was eaten by a Lion.) Matilda (Who told lies, and was burned to death.) Henry King (Who chewed little bits of string and was early cut off in dreadful agonies.) Charles Augustus Fortescue (Who always did what was right, and so accumulated an immense fortune.)	Liza Lehmann (1862-1918)
Encore: El Desdichado	Charles Camille Saint-Saëns (1835-1921)

[2] Frye, R. & Mobsby, R. (2001, May 1) [recital program]. New York, New York.

Appendix J

Example of a recital of song cycles for soprano (Emmons et al., 1979, p. 59):

I. *Three Songs from Ecclesiastes* — Daniel Pinkham
- Vanity of Vanities
- Go thy way, eat thy bread with joy
- To everything there is a season

II. *Frauenliebe und -leben* (Chamisso) — Robert Schumann
- Seit ich ihn gesehen
- Er, der Herrlichste von Allen
- Ich kann's nicht fassen, nicht glauben
- Du Ring an meinem Finger
- Helft mir, ihr Schwestern
- Süsser Freund, du blickest
- An meinem Herzen, an meiner Brust
- Nun hast du mir den ersten Schmerz getan

INTERMISSION

III. *Le Petit Cours de Morale* (Giraudoux) — Arthur Honegger
- Jeanne
- Adèle
- Cécile
- Irène
- Rosemonde

IV. *Ludions* (Fargue) — Erik Satie
- Air du Rat
- La Grenouille Américaine
- Air du Poête
- Chanson du Chat

V. *Village Scenes* — Béla Bartók
- Haymaking
- At the Bride's
- Wedding
- Lullabye
- Lad's Dance

Appendix K

Example of a theme recital of songs about the moon, presented by Yvonne Dechance, soprano (Dechance, 2004):

"Quanta gente che sospira di veder cos'é la Luna" from the opera *Il Mondo della Luna*	Joseph Haydn (1731-1809)
Sommerabend Mondenschein	Johannes Brahms (1833-1897)
Der Wanderer an den Mond	Franz Schubert (1797-1828)
Die Lotosblume	Robert Schumann (1810-1856)
Pierrot Dandy	Joseph Marx (1882-1964)
La Noche	Alberto Ginastera (1916-1983)
Media Luna	Luis Manuel Alvarez (b. 1939)
Canciòn à la luna lunanca	Alberto Ginastera
Pierrot	Claude Debussy (1862-1918)
Clair de lune La lune blanche luit dans les bois	Gabriel Fauré (1845-1924)
Ballade à la lune	Édouard Lalo (1823-1892)
The Ships of Arcady from *Over the Rim of the Moon*	Michael Head (1900-1976)
Moonbeams from *The Red Mill*	Victor Herbert (1859-1924)
Lover, Come Back to Me from *New Moon*	Sigmund Romberg (1887-1951)
The Moon is Jealous	Phyllis Batchelor (b. 1920)

Appendix L

Example of a theme recital, "The Measure of our Years," presented by Jennifer Beattie, soprano, and Mee-Kyung Chang, piano, Mid-Atlantic Conference of the National Association of Teachers of Singing, University of South Carolina at Columbia, School of Music Recital Hall, April 1, 2005 (taken from the program for that concert[3]):

Spring's Awakening	
Er ist's	Hugo Wolf
I was the slightest in the house	Leo Smit
They Shut me up in Prose	
Quelle Aventure!	Francis Poulenc
The Circus Band	Charles Ives
Tasting the Summer	
La Flûte de Pan	Claude Debussy
Lachen und Weinen	Franz Schubert
Arie aus dem Spiegel von Arcadien	Arnold Schoenberg
Au bord de l'eau	Gabriel Fauré
Greenwich Village	Libby Larsen

INTERMISSION

Harvesting Autumn	
At the Last Lousy Moments of Love	William Bolcom
Adieu	Gabriel Fauré
Hôtel	Francis Poulenc
La Chevelure	Claude Debussy
Auf dem Wasser zu Singen	Franz Schubert
Surviving the Winter	
Nachtzauber	Hugo Wolf
Going to Heaven!	Aaron Copland
Le Tombeau des Naïades	Claude Debussy
Goodby World	Lee Hoiby

[3] Beattie, J. (2005, April 1) [recital program]. Columbia, South Carolina.

Appendix M

Example of a recital of songs by American composers, presented by Thomas Hampson, baritone, and Wolfram Rieger, piano, Carnegie Hall, New York, New York, January 19, 2006 (taken from the program for that concert[4]):

Auf geheimem Waldespfade	Charles Griffes
Zwei Könige saßen auf Orkadal	
Oben, wo die Sterne glühen	Edward MacDowell
Weil' auf mir	Charles Ives
Feldeinsamkeit	
As Adam Early in the Morning	Ned Rorem
Ethiopia Saluting the Colors	Harry T. Burleigh
In Flanders Fields	Charles Ives
Looking-Glass River	John Alden Carpenter
God Be in My Heart	Elinor Remick Warren
Tiger! Tiger!	Virgil Thomson
Sure on This Shining Night	Samuel Barber
In the Wilderness	
Rain Has Fallen	
Night Wanderers	
I Hear an Army	

INTERMISSION

Songs on Poems by E.A. Robinson	John Duke
Richard Cory	
Miniver Cheevy	
Luke Havergal	
An Old Song Re-sung	Charles Griffes
Grief	William Grant Still
The Old Man's Love Song	Arthur Farwell
Memories	Charles Ives
A. Very Pleasant	
B. Rather Sad	
Danny Deever	Walter Damrosch
Shenandoah	Traditional
The Boatmen's Dance	Traditional, arr. Aaron Copland

[4] Hampson, T. (2006, January 19) [recital program]. New York, New York.

Appendix N

Recital, The Bard and the Belle in Song, to be presented by Robin Lynne Frye, mezzo-soprano, and Elizabeth Maisonpierre, piano, at the University of North Carolina at Pembroke, August 10, 2006.

O Mistress Mine (*English Lyrics*, second set)	C. Hubert H. Parry
Come Away, Come Away, Death (*Let Us Garlands Bring)*	Gerald Finzi
Pretty Ring Time	Peter Warlock
Orpheus With His Lute	Ralph Vaughan Williams
A Sea Dirge	Charles Ives
Fancy	Francis Poulenc
Shall I Compare Thee to a Summer's Day?	Lora Aborn
Take, O Take Those Lips Away (*English Lyrics*, second set)	C. Hubert H. Parry
Take, O Take Those Lips Away	Peter Warlock
It Was a Lover and His Lass (*Let Us Garlands Bring)*	Gerald Finzi

INTERMISSION

A Letter (*The Shining Place*)	Lee Hoiby
If I. . . (*Four Dickinson Songs*)	Lori Laitman
I Shall Not Live in Vain (*The Faces of Love*)	Jake Heggie
Will There Really Be a Morning?	Ricky Ian Gordon
Hope is the Thing with Feathers	Elliot Z. Levine

Ashley Davis, clarinet

Letter 785 (*A Voice from the Front Room*)	William Jordan
Savior (*Songs from Emily Dickinson*)	Ernst Bacon
The Bustle in a House (*A Voice from the Front Room*)	William Jordan
Going to Heaven! (*Twelve Poems of Emily Dickinson*)	Aaron Copland
If You Were Coming in the Fall	Paulette Hios
Love's Stricken "Why" - No. 4 (*Poems of Love and the Rain*)	Ned Rorem
Love's Stricken "Why" - No. 14 (*Poems of Love and the Rain*)	Ned Rorem
Good Morning - Midnight -	Martha Sullivan

Appendix O

Lecture narrative for The Bard and the Belle in Song

SING:
O Mistress Mine - Parry

SPEAK:
Welcome to you all, and thank you for coming this evening. You have come to an art song recital - not an everyday occurrence in the lives of most people in 2006. Not only that, you have come to a lecture-recital *about* the art song recital. I think it is safe to say that that is an even rarer beast. Whether you have attended many song recitals or this is your very first, I hope you will enjoy both the music you will hear, and learning a bit about how a song recital is put together.

The songs I will sing for you tonight are settings of texts by two of the finest poets in the English language. In the first half of the program, we will begin with settings of texts by "the bard," William Shakespeare. Shakespeare lived from 1564 to 1616. He spent most of his life in Stratford, about 100 miles northwest of London. Whether he was writing about the most lighthearted subject or the most tragic, his eloquent use of language had a formality born of his time, and a masculine sensibility.

In the second half of the program, we will jump forward over 200 years and head "across the pond" to Massachusetts, home of "the belle of Amherst," Emily Dickinson. Dickinson lived from 1830 to 1886, dying, as Shakespeare did, in her fifties. While these poets wrote in the same language and about many of the same subjects, their writing could hardly be more dissimilar. Dickinson's distinctly personal, intimate style clearly came from the pen of a woman.

What the poets do have in common are the excellence of their writing, their insightfulness about the human condition, and the universality of their messages. For these reasons, many composers have been drawn to the poems of both Shakespeare and Dickinson. I hope you will find their settings of these texts as meaningful as I have.

SING:
Come Away, Come Away, Death - Finzi
Pretty Ring Time - Warlock

SPEAK:
Let us take a look first at the types of recitals which a singer might consider when planning a recital.

- The "traditional" recital is a roughly chronological arrangement of selections from the Baroque era - about 1600 to 1750 - to the present, frequently including songs in Italian, German, French and English. If you have attended the recital of a voice student here at UNCP, this is likely what you heard, since nearly all undergraduate voice recitals fall into

this category. This format allows students to show that they have mastered repertoire in a variety of styles and languages. It also allows a more advanced artist to show his versatility, and to present a program with "something for everyone."

- A program of songs in only one or two languages usually highlights a language other than English, often a more "exotic" language heard less frequently in recital.
- A program of music by only one or two composers allows for a broader understanding of the spectrum of a composer's vocal music. Such recitals are often given on anniversaries of the composer's birth or death.
- A program of songs from only one or two countries is a good way to focus on the musically distinct aspects of a region or culture.
- A program of music from only one or two historical periods can give the listener an in-depth look at the commonalities expressed by composers of a given time.
- A program of songs with texts by only one or two poets. . . does that ring a bell? That is what you are hearing tonight.

Let's take a break now from the types of recitals, and hear some music.

SING:
Orpheus With His Lute - Vaughan Williams
A Sea Dirge - Ives
Fancy - Poulenc

SPEAK:
There are a few more types of recital programs from which a singer might choose.

- A program of song cycles is made of up a genre that developed into its modern form in 1816 with Ludwig van Beethoven's cycle, *An die ferne Geliebte*. The song cycle is a designated group of songs written by a single composer, whose related subject and style link them together into a unified group.
- A program of songs utilizing instruments in addition to or other than the piano can allow for a welcome change of both timbre and visual interest.
- The duo-recital provides an opportunity to perform duet music in addition to solos. This gives the audience two voices and personalities to explore over the course of a recital. The duo-recital is also particularly gratifying for a singer - as long as you like your duet partner.
- A program of music by women composers has become much more feasible in the last 100 years or so, as women have come into their own as composers. Gone are the days when most women composers' music was published under the names of their husbands or brothers, or under male pseudonyms.
- A program of music of one ethnic group, such as a program by African-American composers, can offer insights into the experience of that group.
- A seasonal or commemorative program - such as one marking the Fourth of July - displays composers' responses to that season or occasion.
- A program based on a theme, such as one about love, is rapidly becoming the "hottest" trend in song recital programming. These recitals break all the "rules" of programming, putting a song in Italian from 1750 next to a song in French from 1950. The

juxtapositions of the songs are designed to enhance the listeners' appreciation of both the songs and the theme. Such recitals can be quite effective.

Now that you are experts on that subject, let us return to the music, with the final set of Shakespeare settings.

SING:
Shall I Compare Thee to a Summer's Day? - Aborn
Take, O Take Those Lips Away - Parry
Take, O Take Those Lips Away - Warlock
It Was a Lover and His Lass - Finzi

INTERMISSION

SPEAK:
So - once a singer has decided on a recital format, then what? The next step is to select possible repertoire. This is best done through thorough research and the collection of many options from which to choose. The singer may then narrow down the accumulated repertoire in several passes, by taking into account a number of considerations.

- He will be aware of the musical maturity level and particular skills or stylistic specialties of the artists, such as especially fine coloratura or a working relationship with a composer.
- Any technical limitations of the artists, such as range, dynamics, language, and pianistic and ensemble requirements, will be considered.
- The size of the hall, its acoustics, and the musical intimacy it affords will be factors in repertoire selection.
- The singer is well advised to consider the sophistication and interests of the audience, and to find out what other song repertoire has recently been performed in their area.
- Unless he is doing scholarly research which includes activities such as transcribing from a composer's manuscript, the singer's selection will be limited to repertoire available in his own collection, in libraries, from publishers, and owned by acquaintances.
- Variety within unity is the central guiding principle in choosing repertoire. Variety provides contrast, and unity provides focus. Within the chosen format, a creative recital program will include both variety and unity with regard to styles, historical periods, languages, familiar and unfamiliar repertoire, tempos, keys, song types, and both between composers and within the music of one composer.
- The intellectual and emotional appeal of the music are primary considerations. "Refined" does not mean boring! A recital must always entertain, and it is even better if it teaches as well.
- Seasonal or local considerations, such as Christmas music in December, Scandinavian music in Wisconsin, or music commemorating the birth or death anniversary of a composer, can give a unifying focus to a program.
- The singer may have access to material which would afford a premiere performance, or at least a premiere in the city of the recital venue. Publicity about such events generates interest and increases attendance.

- The inclusion of modern operatic arias is generally done only by known opera singers, and then preferably only as encores. The art song recital is just that - a recital of art songs.

Without further ado, let us hear from our second poet.

SING:
A Letter - Hoiby
If I. . . - Laitman
I Shall Not Live in Vain - Heggie
Will There Really Be a Morning? - Gordon
Hope is the Thing with Feathers - Levine

SPEAK:
Imagine me sitting at my piano with great piles of music spread all around me on the piano, the floor, and the bench. That gives you an accurate picture of what I was doing last winter. I had collected about 150 songs that were potential candidates for tonight's performance, and my next task was to narrow them down to a manageable and appealing group of finalists. As I did that, I had to bear in mind several "big picture" principles of program construction.

- The concept of variety within unity which I mentioned earlier also comes into play in arranging the chosen pieces. The goal is contrast, but with a common idea.
- Musical keys are said to have "colors," which affect the key relationships between songs. The transitions they create - from soothing to jarring - can have a major effect on the "flow" of a group of songs. A related factor to think about is whether or not songs should be transposed - put into a different key more suitable for the singer's voice - or performed in original keys. Many people believe a song's key should not be changed from that in which it was written, while others feel that that approach unnecessarily limits the number and types of singers who may sing it. Composers may be found in both camps.
- In planning the overall program shape, the locations of climaxes and points of rest will be carefully designed.
- This is true also for the shape within song groups, which have their own climaxes and points of rest.
- Some programs logically flow in chronological order. The singer decides whether or not this method of organizing suits his program.
- The overall length of the program is an important consideration. Did I mention that lecture-recitals tend to be longer than plain vanilla recitals? Never mind, you are almost finished with your recital programming lesson.
- The wise singer takes into account the overall vocal difficulty of the program, and plans accordingly.
- He also plans the balance and pacing of songs, alternating types such as narrative, lyric, character, fun, and pyrotechnic songs, or the progression within the music of one composer.

Now, let us hear some more from Ms. Dickinson.

SING:
Letter 785 - Jordan
Savior - Bacon
The Bustle in a House - Jordan
Going to Heaven! - Copland

SPEAK:
I hope you have enjoyed your "backstage tour" of the genesis of an art song recital, and that you might have a greater understanding of the process the next time you attend a recital. From the choice of program format, to repertoire selection, to program construction, the singer has many choices - and pitfalls - along the way. With the combination of some skill and some luck, he hopes he arrives at a program which he loves to sing and which allows his audience to feel an emotional connection with the music. It is my sincere hope that you have felt such a connection tonight. Once again, thank you all for coming, and let us close with the final group of songs.

SING:
If You Were Coming in the Fall - Hios
Love's Stricken "Why" - No. 4 - Rorem
Love's Stricken "Why" - No. 14 - Rorem
Good Morning - Midnight - - Sullivan

Appendix P

Program notes for The Bard and the Belle in Song

O Mistress Mine (*Twelfth Night*) - C. Hubert H. Parry (1848-1918) - Parry was a professor at Oxford, Director of the Royal College of Music, an author, and a knight. Although a prolific composer, he is now mainly known for his church music. His best known work is his setting of William Blake's poem, "Jerusalem." He published no fewer than twelve sets of *English Lyrics*, one of which is the set from which this song is taken.

Come Away, Come Away, Death (*Twelfth Night*) - Gerald Finzi (1901-1956) - This song and **It Was a Lover and His Lass** (*As You Like It*) are taken from Finzi's cycle of five Shakespeare settings, *Let Us Garlands Bring*. He dedicated the cycle to another composer on tonight's program, Ralph Vaughan Williams, on his 70th birthday. Finzi was born to a wealthy family, which enabled him to pursue a career writing mostly vocal works without worries about income. Finzi said, "I don't think everyone realizes the difference between choosing a text and being chosen by one."[1]

Pretty Ring Time (*As You Like It*) - Peter Warlock (1894-1930) - This is the first of two settings of this text on tonight's program. (The second is Finzi's **It Was a Lover and His Lass** at the end of the first half of the program.) Peter Warlock was the pen name Philip Heseltine used when he didn't want to write under his real name. He suffered from chronic depression and is thought to have died by his own hand. A highly respected songwriter, although mostly self-taught, Warlock said, "I would rather spend my life trying to achieve one book of little songs that shall have a lasting fragrance than pile up tome upon tome on the dusty shelves of the British Museum."[2]

Orpheus With His Lute (*The Famous History of the Life of King Henry VIII*) - Ralph Vaughan Williams (1872-1958) - Vaughan Williams was an influential composer who wrote music for many combinations of instruments and voices. He was skilled at evoking atmosphere, which was partly due to the influence of the many British folk songs he collected, edited, and incorporated into his music. This song is his ode to music.

A Sea Dirge (*The Tempest*) - Charles Ives (1874-1954) - Ives, a successful insurance executive, wrote over 150 songs. This is one of his last songs. Due to poor health, he stopped composing over 30 years before he died. Although some consider this to be one of his best songs, his own writings indicate that he wondered whether it was worth keeping, a doubt that plagued him about many of his compositions. Listen for the tone painting of underwater grasses swaying back and forth.

Fancy (*The Merchant of Venice*) - Francis Poulenc (1899-1963) - This is the only work in English written by the great French song composer, Poulenc. It was written at the request of Benjamin Britten. Poulenc dedicated it "To Miles and Flora," the child characters in Britten's opera, *The Turn of the Screw*. The song closes with an echo of the "ding, dong, bell" heard in Ives' "A Sea Dirge."

Shall I Compare Thee to a Summer's Day? (*Sonnet XVIII*) - Lora Aborn (1907-2005) - Aborn composed throughout her long life, writing operas, ballets, and church music, as well as music for solo voice, chorus, solo instruments, piano, organ, orchestra, and varied chamber works. Her first public performance of her own compositions took place at Wannaker Hall in New York, when she was ten. She had numerous pieces commissioned by major performing groups, and had her music played on multiple performances at Carnegie Hall. This is the only setting of a sonnet among tonight's songs. It is part of a long work for solo voice, string quartet, and organ.

Take, O Take Those Lips Away (*Measure for Measure*) - C. Hubert H. Parry and **Take, O Take Those Lips Away** - Peter Warlock - The two composers introduced above return on the program for a back-to-back comparison of their settings of this text. Note the contrast between Parry's more romantic and Warlock's more stark treatments.

A Letter - Lee Hoiby (b. 1926) - Hoiby studied composition with Gian Carlo Menotti at the Curtis Institute, and wrote multiple works for Leontyne Price. The warm lyricism of his writing is evident in this song, which is a setting of the second letter Dickinson wrote to Thomas Higginson. The letter was in response to Higginson's article in the *Atlantic Monthly* offering advice to young writers. Dickinson sent some of her poems to him, asking if her verse were "alive." Their correspondence continued throughout her life, and he was in large part responsible for publishing her poems after her death.

If I. . . - Lori Laitman (b. 1955) - Laitman's sensitivity to text has been hailed by *The New York Times*, *The Washington Post*, and the *Journal of Singing* of The National Association of Teachers of Singing. Her works are performed in major venues in the U.S. and abroad. This is the first of two consecutive settings of this text on tonight's program. In it, Laitman avoids a sing-song effect with very frequent changes of meter.

I Shall Not Live in Vain - Jake Heggie (b. 1961) - Heggie is the composer of over 200 songs and numerous operas, including *Dead Man Walking*. His songs are regularly sung by many of today's top singers, including Renée Fleming, Bryn Terfel, and Frederica von Stade. Heggie said, "For me, every song is a drama of its own, to be performed as seriously as a scene from a play or an opera."[3] Note how Heggie's almost breathless treatment of this text becomes more urgent as the words are repeated at a higher pitch level.

Will There Really Be a Morning? - Ricky Ian Gordon (b. 1956) - Gordon grew up on Long Island and took many trips to New York City to hear operas at Lincoln Center. A master of "crossover" composing, his music bridges the worlds of theater and art song, and his songs are sung by such singers as Broadway star Audra McDonald and classical star Dawn Upshaw. Gordon said of this song, "It is the only song of mine that uses a repeat, I wanted to hear it again."[4] The speaker in the song is the "little" one so frequently encountered in Dickinson's poems. She looks for "morning" as a relief to the "darkness". Such images as mountains and water lilies are set on high and low pitches, respectively.

Hope is the Thing with Feathers - Elliot Z. Levine (b. 1948) - Singer, composer of both religious and secular music, teacher, conductor, and coach, Levine was a colleague of mine in

my New York days. He placed this song on my chair during a break from a "gig" we were both singing. He has been awarded five Meet the Composer grants. This song is scored for an accompanying soprano recorder, flute, violin, or, as you will hear this evening, clarinet. Levine's song seems a perfect answer to the uncertainty in "Will There Really Be a Morning?"

Letter 785 - William Jordan (b. 1954) - Jordan is a pianist, choral conductor, and composer. His Dickinson settings have been featured at the annual meeting of the Emily Dickinson International Society. He is a frequent collaborator with mezzo-soprano Virginia Dupuy, to whom **The Bustle in a House** is dedicated, in concerts and recordings of his and other Dickinson settings. Both of these songs address a topic about which Dickinson wrote constantly - death. Notice the blurring of the forms of letter and poem.

Savior - Ernst Bacon (1898-1990) - Jake Heggie's one-time teacher, Bacon was known for his songs, including 67 settings of texts by Dickinson. He was also a pianist and conductor, and chaired the Music Department at my undergraduate alma mater, Syracuse University. He was the winner of a Pulitzer Prize and a Guggenheim Fellowship. Bacon also composed four symphonies.

Going to Heaven! - Aaron Copland (1900-1990) - Copland's cycle, *Twelve Poems of Emily Dickinson*, from which this song is taken, is a standard in the vocal repertoire. It is his longest work for solo voice, and each song is dedicated to a composer friend (this one to Lukas Foss). Of these songs, Copland said, "They treat of subject matter particularly close to Miss Dickinson: nature, death, life, eternity."[5] Dickinson's ongoing struggle to come to terms with her beliefs about immortality is evident here. Copland was able to achieve an unmistakably "American" sound in his writing.

If You Were Coming in the Fall - Paulette Hios (b. 1943) - Pianist/composer Hios and I collaborated on numerous concerts when I lived in New York, and she wrote several songs for me. It was through her that I was introduced to the poetry of Dickinson, as Hios set nine of her poems, which I sang. Her songs, though characterized by lush harmonies, are somewhat instrumentally conceived and are often quite difficult for both singer and pianist. She is the director of the Belanthi Gallery in Brooklyn, which hosts a regular concert series.

Love's Stricken "Why" - Nos. 4 and 14 - Ned Rorem (b. 1923) - Rorem gave himself a unique task in his cycle, *Poems of Love and the Rain*. "The technical problem I set for myself is, so far as I know, unprecedented, going on the principle that if a poem is 'good' there is more than one way of musicalizing it. . . . I selected poems. . . and set each one to music *twice*, in as contrasting a manner as possible (i.e., gentle then passionate, slow and violent, then fast and hysterical, etc.)."[6] In addition, the cycle is constructed as a mirror image of itself, with the two outer songs being settings of the same poem, the second and next to last the same poem, and so forth until the middle interlude.

Good Morning - Midnight - - Martha Sullivan (b. 1964) - Sullivan was also a colleague of mine in New York. She is active as a composer, singer, clinician, choral conductor, and teacher. Her solo vocal and choral compositions have been performed from New York to Tokyo, by such groups as the Gregg Smith Singers and the Dale Warland Singers. She attended the recital in

New York where I first sang this song, this past March. Her blues setting of this poem seems the perfect, slightly defiant coda to Dickinson's sentiments.

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[1] Kimball, C. (1996). Song: A guide to style and literature. Seattle, Washington: Pst. . . Inc., p. 332.
[2] Kimball, C. (1996). Song: A guide to style and literature. Seattle, Washington: Pst. . . Inc., p. 327.
[3] Heggie, J. (1999). The faces of love: The songs of Jake Heggie. New York, New York: Associated Music Publishers, Inc., foreword.
[4] Gordon, R. (1995). A horse with wings: The songs of Ricky Ian Gordon. Milwaukee, Wisconsin: Hal Leonard Corporation, p. 7.
[5] Copland, A. (1951). Twelve poems of Emily Dickinson. New York, New York: Boosey & Hawkes, Inc., p. 2.
[6] Rorem, N. (1965). Poems of love and the rain. New York, New York: Boosey & Hawkes, Inc., composer's notes.