A PERFORMER'S GUIDE TO MORTEN LAURIDSEN'S SONG CYCLE *A WINTER COME*

by

MELANIE GIBSON ROWELL

(Under the Direction of Stephanie Tingler)

ABSTRACT

Despite the availability and accessibility of new works, vocal students often resist performing twentieth- and twentieth-century works because of the harmonic and rhythmic challenges. *A Winter Come* is a ten-minute, easily programmable song cycle that contains tonally and rhythmically challenging sections, yet it is a work that could be performed by an advanced undergraduate. This performer's guide includes biographical information on Morten Lauridsen, information about the initial and continuing critical reception of the work, a discussion of the poet Howard Moss, textual and musical analysis, pedagogical strategies and their application to vocal challenges in the work, and an interview with Morten Lauridsen.

INDEX WORDS: *A Winter Come*, Morten Lauridsen, Howard Moss, Song cycle

A PERFORMER'S GUIDE TO MORTEN LAURIDSEN'S SONG CYCLE *A WINTER COME*

by

MELANIE GIBSON ROWELL

B.A., Southern Wesleyan University, 1992

M.M., University of Georgia, 1996

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2009

A PERFORMER'S GUIDE TO MORTEN LAURIDSEN'S SONG CYCLE *A WINTER COME*

by

MELANIE GIBSON ROWELL

Major Professor:	Stephanie Tingler
Committee:	Gregory Broughton Adrian Childs David Haas

Electronic Version Approved:

Maureen Grasso
Dean of the Graduate School
The University of Georgia
May 2009

ACKNOWLEDGEMENTS

I would like to thank Dr. Morten Lauridsen for being so gracious with his time and information. Without his flexibility and support, this project would not have been possible. It has truly been a pleasure to sing and study his music. Many thanks to Dr. Lauridsen's publisher, Peermusic, who graciously gave permission to use musical examples from *A Winter Come* with the accompanying copyright information:

I also wish to express appreciation to my major professor, Dr. Stephanie Tingler for her patience and good suggestions, and to my voice teacher, Dr. Gregory Broughton, for grace and the vocal foundation on which to base my teaching and singing. I would also like to thank Dr. Adrian Childs for giving much extra time to help me with analysis. I greatly appreciate Mr. Crowell and Dr. Haas for their continued support and encouragement throughout my degree. Finally, my gratitude and love to my family: my husband, Scott, and my daughters, Grace and Alyssa. I could never have completed this project without your love and support.

TABLE OF CONTENTS

Page

LIST OF EXAMPLES

Page

INTRODUCTION

The purpose of this document is to create a performance guide for Morten Lauridsen's song cycle *A Winter Come*. It will provide a resource for the singer interested in performing these songs, including analysis of text and musical components, pedagogical strategies and their application to vocal challenges that the cycle presents for preparation and rehearsal, and presentation of interpretive suggestions.

Never before has it been so easy to listen to and learn about new works. Despite this, many vocal students resist performing twentieth- and twenty-first century works because of their harmonic and rhythmic challenges. An informal survey was conducted of senior vocal recital programs at the University of Georgia for the academic years 1994-2005, where performances of twentieth- and twenty-first century music ranged from no works to roughly half of the recital program. In cases where twentieth-century music was performed, programs contained frequently-programmed composers (i.e., Britten, Rorem, Barber, and Copland) or composers favoring conventional rhythmic structure and tonal harmonic language.

Morten Lauridsen's compositional output is primarily made up of vocal and choral works, and although it is primarily his choral works that have earned him a place as a well-known composer, his solo vocal works are impressive in their own right. *A Winter Come* contains tonal and rhythmically challenging sections as well as interesting dissonances, and yet is still a work that could be performed by an advanced undergraduate. This work is an excellent programming choice to introduce the undergraduate to American twentieth-century music. The

proposed performer's guide will serve as a resource for singers performing this work and for teachers who might assign this work.

The document consists of four chapters preceded by an introduction and followed by an Appendix. The introduction consists of prospectus criteria including the Statement of Purpose, the Need for Study, and the Organization of Study. Chapter 1 contains biographical information on Morten Lauridsen, including a discussion of his compositional heritage through his teachers Ingolf Dahl, Halsey Stevens, Robert Linn and Harold Owen. This chapter (1) also includes a discussion of Morten Lauridsen's significance as a vocal composer and information about the initial and continuing critical reception of the work. Chapter 2 contains a discussion of the composer's interest in poetry and the poet Howard Moss, as well as the analysis of the poetic texts. Chapter 3 presents an analysis of the musical components of the work. Chapter 4 includes pedagogical strategies and their application to vocal challenges that the cycle presents for preparation and rehearsal, and concludes with presentation of interpretive suggestions. The Appendix will include the complete text of *A Winter Come,* necessary letters of permission, a transcript of the interview with Morten Lauridsen, a list of his complete vocal works, and a discography of all-Lauridsen recordings and recordings of *A Winter Come*.

CHAPTER 1

MORTEN LAURIDSEN AND HIS SIGNIFICANCE AS A VOCAL COMPOSER

Biography of Morten Lauridsen

Morten Johannes Lauridsen was born in 1943 in Colfax, Washington. He was raised in Portland, Oregon, and first attended Whitman College. Later he studied composition at the University of Southern California, where he was taught by Ingolf Dahl, Halsey Stevens, Robert Linn and Harold Owen. Currently he is a Professor of Composition at the University of Southern California Thornton School of Music, a post he has held for over thirty years. For over ten of those years he served as chair of the Composition Department. He was composer-in-residence of the Los Angeles Master Chorale from 1994 to 2001.

His compositions have been featured in over one hundred recordings by prestigious musical groups including The Robert Shaw Chamber Singers, the Cleveland Symphony Chorus, the Dallas Symphony Chorus, Germany's Nordic Chamber Choir and Finland's Lumen Valo. Lauridsen's music has been conducted by Maestro Stephen Layton and performed by the British group *Polyphony* on the *Hyperion* label. He has been awarded many prizes and commissions, including a commission from Harvard University and the Raymond Brock Memorial Commission for the American Choral Director's Association national convention in 2005. His

compositions, particularly his choral works and vocal song cycles, are regularly programmed in concerts globally.[1] Lauridsen was awarded the National Medal of Arts in 2007.[2]

Morten Lauridsen's Compositional Heritage

In an interview with Carol Krueger, Lauridsen cites Harold Owen, Robert Linn, Ingolf Dahl, and Halsey Stevens as some of the most influential professors of his compositional life. Lauridsen took initial composition classes with Harold Owen at the University of Southern California.[3] His major professors in composition there were Robert Linn for his bachelor's degree, Ingolf Dahl for his master's degree, and Halsey Stevens for doctoral studies.[4] Lauridsen's study with each of these men influenced his music in specific ways that are clearly evident in *A Winter Come*.

Lauridsen specifically names Owen as influential in his early development as a musician, citing his counterpoint classes as "legendary."[5] Harold Owen wrote the text *Modal and Tonal Counterpoint, Josquin to Stravinsky*, which was first published in 1992 by Schirmer Books. He has had an active career as a composer, writing for various performing forces, for voices and instruments, large and small.[6] Nick Strimple notes that in his later works, Lauridsen's "melodies

---

[1]Morten Lauridsen, "Biography," Morten Lauridsen Website, http://www.mortenlauridsen.com (accessed July 7, 2008).

[2] Morten Lauridsen, "Biography," Morten Lauridsen Website, http://www.mortenlauridsen.com (accessed November 28, 2008).

[3]Keith Wesley Whitlock, "A Study and Performance of Two Choral/Orchestral Works of the Late Twentieth Century: Morten Lauridsen's *Lux aeterna*, James F. Hopkins' *Songs of eternity*." (D.M.A. diss., University of Southern California, 2002), 6.

[4]Carol J. Krueger, "A Conductor's Analysis of *Les Chanson des Roses* Cycle and and Overview of the Vocal Compositions of Morten Lauridsen" (D.M.A diss., University of Miami, 2000), 165.

[5]Morten Lauridsen, interview by author, Los Angeles, California, October 7, 2008.

[6]Harold Owen, "Harold Owen Biography," Harold Owen's Home Page, http://www.uoregon.edu/~hjowen.biography.html (accessed January 2, 2009).

have two easily identifiable characteristics: they are built from motives that can be isolated for contrapuntal development, and the inherent harmonic implications are limited to only two or three chords."[7] Song five of *A Winter Come*, "Who Reads By Starlight," is a fine illustration of Owen's influence in Lauridsen's use of counterpoint, featuring an accompaniment based on imitative treatment of the vocal line. In fact, Lauridsen uses a similar technique in several of the songs of *A Winter Come*.

Robert Linn's (1925-1999) composition teachers were Halsey Stevens, Darius Milhaud, Roger Sessions and Ingolf Dahl.[8] Lauridsen discloses that Robert Linn was never one to advance his own compositions; rather, he considered that his greatest achievement was the success of his students.[9] Linn composed in a wide variety of media and received many awards and commissions.[10] Lauridsen remarks that Linn's music is positive and "like champagne," in regards to how it makes the listener feel, characterizing Linn's style as "beautifully conceived" and tonal.[11] Lauridsen's music is often described (or criticized) in much the same way. Matthew Power notes that detractors of Lauridsen's music "cite the easiness of it on the ear, the introspection of its language, the lushness and the unashamed diatonicism."[12] Jerry McCoy describes Lauridsen's music as "logical and accessible," although he admits that the undergirding compositional processes are frequently very intricate.[13]

---

[7] Nick Strimple, *Choral Music in the Twentieth Century* (Portland, Oregon: The Amadeus Press, 2002), 247.

[8] Robert Linn, "Biography," Robert Linn Website, http://robertlinn.org/robertlinn_bio.htm (accessed November 2, 2008).

[9] Lauridsen, interview by author.

[10] Linn, "Biography."

[11] Lauridsen, interview by author.

[12] Matthew Power, "Combining head and heart," *Choir and Organ* 12, no. 6 (November/December 2004), 45-46.

[13] Jerry McCoy, "Choral Poetry: The Extended Choral Works of Morten Lauridsen," *Choral Journal* 35, no. 4 (1994), 30.

Ingolf Dahl composed for a wide variety of instruments and voices, but produced relatively few works due to his extensive activities as a conductor, pianist, and lecturer.[14] Although Ingolf Dahl was a serialist and followed closely in the footsteps of his close friend Igor Stravinsky,[15] he retained a sense of the supreme importance of melody,[16] a musical trait that is a hallmark of Lauridsen's works as well. Kip Richardson, in a review for *The Oregonian*, observes the creative yet exquisitely lovely melodic lines written by Lauridsen,[17] while Nick Strimple describes the composer as concerned with the "primacy of melody."[18]

Although Dahl's first works tended to be more dissonant, in later years he leaned more towards a diatonic sound.[19] Dahl stated his view of chromaticism was that it should be "entirely subsidiary to the larger function of key-controlled harmony."[20] As a serialist, he selected rows which allowed him to achieve this effect.[21] Lauridsen shares this trait with Dahl. Strimple remarks that although Lauridsen could be "dissonant and occasionally atonal" early on in his career, his later works are based on two or three chords, at least one of which is a "pure triad," and one triad that also contains a second or fourth[22] (later referred to as a "Lauridsen Chord").[23]

---

[14]Kurt Stone and Gary L. Maas, "Dahl, Ingolf" in *New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie and John Tyrrell, 6:835 (London: Macmillan, 2001).

[15]Michael H. Weinstein, "'Tonal' Reference in the Serial Music of Ingolf Dahl" (Ph.D. diss., Brandeis University, 1991), 12-13.

[16]Ibid., 102.

[17]Kip Richardson, "Choral Cross Ties Singers Blend Old and New Masterpieces," *The Oregonian*, October 15, 1991, p. D03.

[18]Strimple, *Choral Music*, 247.

[19]Stone and Maas, "Dahl, Ingolf," 835.

[20]James Nilson Berdahl, "Ingolf Dahl: His Life and Works" (Ph.D. diss., University of Miami, 1975), 223.

[21]Ibid., 224.

[22]Strimple, *Choral Music*, 247.

[23] Miller, Margaret Winchell. "A Conversation with Morten Lauridsen." *The Voice of Chorus America, Serving Professional, Volunteer, Children/Youth, and Symphony/Opera Choruses* 25 (Summer 2002), 28.

A Winter Come definitely displays these characteristics. Each song has a definite tonal center that is seasoned with dissonance, and all of them except for "A Child Lay Down" display strong diatonic inclinations.

Lauridsen was studying with Dahl and was in the first year of his master's degree when he composed *A Winter Come*. He remarked that Dahl was very strict, very demanding of his students and expected them to "know everything," saying, "…you are the elite…" Lauridsen states that in the years between the cycle's composition and publication, he reworked it numerous times until it was ready to be published. He further indicated that all of his works go through the same extensive revisionary process.[24] Dahl's influence on him is manifold: dissonance within a strongly diatonic context, an emphasis on melody, and a strong work ethic.

Halsey Stevens, perhaps best known for his extraordinary work, *The Life and Music of Béla Bartók,*[25] taught composition at the University of Southern California from 1946 until 1979.[26] He created works for nearly every musical form and traditional orchestral instrument.[27] Salient characteristics of Stevens' music include emphasis on melodies that are not only "singable", but also memorable,[28] melodies that are "shaped by the rise and fall of the text as if interpreted in a dramatic reading."[29] Lauridsen's love of graceful melodies has already been discussed. Also integral to Stevens' style are text settings that complement the patterns of speaking,[30] with rhythmic structures that support this concept, changing often to allow certain

---

[24] Lauridsen, interview by author.

[25] James Lawson Murphy, "The Choral Music of Halsey Stevens," (Ph.D. diss., Texas Tech University, 1980), 17.

[26] Ibid., 8.

[27] Ibid., 9.

[28] Ibid., 19.

[29] Ibid., 136.

[30] Ibid., 25.

significant words to be stressed.[31] Although a student of Ingolf Dahl while composing *A Winter Come*, Morten Lauridsen recounts that he studied the scores of Halsey Stevens, admired the composer's technique of changing meter according to text, and subsequently incorporated it into *A Winter Come*.[32]

Further, although favoring homophony, Stevens' chordal structure frequently results from melodic interplay.[33] Stevens utilized harmonic structures with fourths, fifths, and thirds, adding in dissonances which are frequently "resolved in a strongly tonal harmonic context."[34] Certainly, this is one of the defining traits of Lauridsen's style. As was previously stated, Lauridsen favors utilization of tonal harmonies with some dissonances, often adding in a second or fourth to his triads.

Although bitonality is seldom used in Stevens' work, when it is done it is a response to the text, or for a change of pace.[35] Similarly, Lauridsen reserved use of bitonality for only one song in this cycle as a representation of the theme of the text in song six, "And What of Love." Stevens' form, while not often containing verbatim repeated sections, frequently utilizes reinvented musical substance derived from the beginning of the work,[36] taking a few notes and expanding upon them, permutating them to create a fully developed theme.[37] Song four, "A Child Lay Down," contains a melodic theme that is used all through the song in precisely this

---

[31]Ibid., 52.

[32]Lauridsen, interview by author.

[33]Murphy, "Choral Music of Halsey Stevens," 134.

[34]Wallace Berry, "The Music of Halsey Stevens," *The Musical Quarterly* 54, no. 3 (July 1968), 294.

[35]Paul Arthur Vanderkoy, "A Survey of the Choral Music of Halsey Stevens," (D.M.A. diss., Ball State University, 1981), 26.

[36]Murphy, "Choral Music of Halsey Stevens," 185.

[37]Paul A. Pisk, "Halsey Stevens," *Bulletin of American Composers Alliance* 4, no. 2 (1954), 2.

way. Lauridsen states that Stevens "…loved that poem…[the setting] was perfect…because it was monothematic."[38]

Morten Lauridsen said that, whenever he sits down to compose, "I have him [Halsey Stevens], I have them all. I have everybody….I feel their presence very vividly."[39] From Harold Owen, he learned the basics of counterpoint. Robert Linn bequeathed to Lauridsen the importance of music giving the listener a positive, elevating experience. Ingolf Dahl not only instilled in Lauridsen an intense work ethic with a bent towards perfectionism, but he also influenced him in regards to the importance of melody and in the deference of chromaticism to a tonal center. Halsey Stevens was perhaps the most influential, bequeathing to Lauridsen the ideals of a memorable, accessible melodic line, dissonances that function in the context of tonality, bitonality used sparingly for specific effects, usage of permutations of musical material as a compositional device, and the practice of changing meter and rhythm according to the needs of the text.

Lauridsen's Importance as a Vocal Composer:

Initial and Continuing Reception of *A Winter Come*

> And these, in this case, they were what, eight line poems, is that what we have here, in each one of these? Eight lines, vignettes of winter scenes, and I thought that as a cycle, it was *very* attractive…the idea of winter is very attractive because it is so pregnant with symbols. Light and dark, and coolness and warmth, the opposites, death and rebirth, all of that…and I thought that Moss, in writing about the human condition captured a lot of different aspects of that. And because of that, it allowed a lot of rope *musically*, it allowed me to, in each poem, take a fresh approach, *musically*, and, so the idea of a common theme of winter, of poems that were, for the most part short, and direct, and beautifully, I thought, crafted, quite…elegantly crafted, all of these you know, immediately when I read these poems, I thought, this is certainly a cycle.[40]

[38] Lauridsen, interview by author.
[39] Ibid.
[40] Ibid.

A Winter Come is one of two of Lauridsen's cycles about winter; the other being *Mid-Winter Songs* on texts by Robert Graves. He admits to having a special love for winter, explaining, "I'm from the Pacific Northwest….I'm down here in Los Angeles. I miss the snow. And so it gives me the opportunity to get back into kind of that feeling to write about winter. Oh, I think it is just a yearning of mine."[41]

Nick Strimple calls Morten Lauridsen "the only American composer in history who can be called a mystic," noting that Lauridsen's works are performed more than the music of any other American choral composer, and praising his "undulating and glistening" timbres.[42] Jerry McCoy notes that Lauridsen is able to musically depict, often with word painting, the ideas of the poet by choosing poetry that lends itself to musical rendering,[43] evidence of one of Lauridsen's chief concerns; that the melody of any work be singable, no matter what he is composing.[44] He explains that he sings the vocal parts to his works over and over to be sure that each part is "elegant and gracious."[45] In fact, the composer says that because of his love for the written word, it is logical that he would write for the voice (whether it be for many voices or only one). He writes art song as well as works for chorus because that is what he wants to write, regardless of how much money a composition might possibly bring him.[46]

---

[41]Lauridsen, interview by author.

[42]Strimple, *Choral Music*, 247-48.

[43]McCoy, "Choral Poetry," 25.

[44]Timothy W. Sharp, "Morten Lauridsen's 'Lux Aeterna' – A Conductor's Consideration, *Choral Journal* 43, no. 7 (February 2003), 19.

[45]Miller, "Conversation with Morten Lauridsen," 27.

[46]Martin Anderson, "Morten Lauridsen and the Comfort of Melody," *Fanfare – The Magazine for Serious Record Collectors* 28, no. 5 (May-June 2005), p. 51.

Lauridsen admits that the performance he prefers is the premiere performance in 1967,[47] with soprano Rose Taylor and pianist Ralph Grierson.[48] Subsequently, the cycle came in second place (and was featured on a special concert) in a young composer's statewide competition in California in 1969.[49] Lauridsen states that he feels that the cycle should be performed more frequently and notes that this work was his very first work published by the publisher Peermusic Classical.[50] The cycle was not published until 1985,[51] and it was re-released in 1999.[52]

The reviews of the original recording of *A Winter Come*, as well as the reviews of high-profile live performances, have been overwhelmingly positive. As Lauridsen himself admits, reviews of solo vocal recitals are fairly rare.[53] A review of Juliana Gondek's performance of the cycle in 1986 at Ambassador Auditorium in Los Angeles prompted John Henken to write that Lauridsen's "tonal idiom [was] at once accessible and sophisticated," and that the prevailing mood was "a chill feeling for things past."[54] Joseph McLellan wrote of the 1988 performance by Rosa Lamoreaux at the Terrace Theatre in Washington, D.C. that *A Winter Come* is "superb, spare-textured and deeply felt."[55]

In a review of the work performed on the CD *Northwest Journey*, released in 2000 under the Rubendo Canis Musica label, Lindsay Koob writes, "The six Howard Moss settings for soprano and piano of *A Winter Come* convey a restless sense of chilly desolation. These pieces

---

[47]Krueger, "A Conductor's Analysis," 173.
[48]Ibid., 20.
[49] Morten Lauridsen, electronic mail message to author, 6 November 2008.
[50]Krueger, "A Conductor's Analysis," 171-172.
[51]Ibid., 20.
[52]Ibid., 172.
[53]Lauridsen, interview by author.
[54]John Henken, "Music Review: Gondek in Recital at Ambassador," *Los Angeles Times*, April 16, 1986, p. 3.
[55]Joseph McLellan, "Local Treasures At the Terrace." *The Washington Post*, 21 March 1988, 4.

are artfully dispatched by Jane Thorngren, with Ralph Grierson at the keyboard."[56] A review of the same CD in *The Seattle Times* by Melinda Bargreen praised it as "a remarkably fine new disc," with "the exquisite soprano Jane Thorngren."[57]

[56]Lindsay Koob, "Guide to Records: Lauridsen: Northwest Journey," *American Record Guide* 68, no. 6 (November-December 2005), 143-144.

[57]Melinda Bargreen, "Fingers Afire, Voices on High," *The Seattle Times*, November 2, 2000.

CHAPTER 2

HOWARD MOSS AND ANALYSIS OF TEXT

Howard Moss

Howard Moss was born January 22, 1922, in New York, New York, and died September 16, 1987, also in New York, New York. He grew up in Belle Harbor, New York, graduated from the University of Wisconsin in 1944 and in 1946 took some postgraduate courses at Columbia University. Although he worked briefly for *Time* Magazine, Vassar College, and *Junior Bazaar*, he is known best for his lengthy post as poetry editor for *The New Yorker* magazine from 1950 until 1987. A poet in his own right, he won the Janet Sewall David Award in 1944 from *Poetry* and a National Book Award for Poetry in 1972 for *Selected Poems* (1971), as well as a host of other prizes, grants, and honors. In addition to numerous volumes of poetry, Moss also wrote plays, criticisms, a "satirical biography," and edited several other texts.[1]

As poetry editor of *The New Yorker*, Moss sorted through approximately one thousand poems per week, choosing and editing the two or three poems that would appear in the magazine. He explained in a 1984 interview with Robert Leiter that his job included editing for punctuation and word usage, cutting lengthy poems, and checking factual information for accuracy.[2] When

---

[1]Robert C. Jones, "Howard Moss," in *Critical Survey of Poetry*, vol. 5, ed. Robert Magill (Englewood Cliffs, New Jersey, 1992), 2395-2396.

[2]Robert Leiter, "Howard Moss: An Interview," *American Poetry Review 13* (September/October 1984), 27-28.

asked about the lack of poetic criticism he produced, Moss explained, "Because I'm the poetry editor of *The New Yorker* and I try to stay away from writing about the people I edit."[3]

Moss's Aesthetic

Certain relevant and defining poetic aesthetics can be summarized from Moss's various observations on poetry by others. Initially, a poem should be natural and present a certain ease and facility with the English language. It should be interesting, moving, and original, without causing attention to the construction of the poem. A poetic work should sparkle with the wit and use of the "musical" sounds of the words, and present more than one static viewpoint.

Moss indicates a poet should be genuine, totally writing as an individual with ease and grace, traits most notable in the works of Elizabeth Bishop and W.H. Auden. When speaking about Elizabeth Bishop, he praises her for being "herself," elaborating that a poet's "tone of voice" is of utmost importance, a quality that should come across as unaffected and unpretentious. [4] Moss admires not only Bishop's individuality, so original that no one can easily mark her by a specific type or "school" of poetry[5] but also her blend of "naturalness and elegance."[6] He explains that her works are eternal, with nothing phony about their beginnings or conclusions, simply stating, "…how utterly absent the specious is!"[7] Moss commended W.H.

---

[3]Leiter, "Howard Moss," 30.
[4]Howard Moss, "Books: The Poet's Voice," *The New Yorker 53* (1978), 124.
[5]Howard Moss, "Elizabeth Bishop: All Praise," *Kenyon Review* (March 1966), 262.
[6]Ibid., 257.
[7]Howard Moss, "The Canada-Brazil Connection," *World Literature Today* 51, no. 1 (Winter 1977), 33.

Auden for the same authenticity he ascribed to Bishop, saying that he is "a relevant human voice."[8]

Although Moss felt strongly about the importance of skilled poetic craftsmanship, he also believed that the work behind the poem should not be noticed, merely the poem itself. Acknowledging the importance of the structure of the poem and the labor of the poet, he insists one notice the creation, not the struggle behind it.[9] Elizabeth Bishop's poetry, he says, needs no alterations[10] and is well constructed without any apparent effort. Moss declares that Bishop is "one of the true masters of tone."[11]

Moss believes that, although a poem at the core should be well crafted, it is only a work of art if it is deeply invested in thematic material and moves the person reading the poem.[12] He writes in his introduction to *The Poet's Story* that poets, as well as the best fiction writers, must not only be unique but must also command great creative powers.[13] When asked what he looked for in a poem, Moss first replied that the poem needed to be exciting, because many poems simply are not. The reason for this, he states, is because some poets think that the content is appealing simply because the content is meaningful to them.[14]

Another important skill is the creative ability with which a poet can handle the language, a consciousness of the correlation between music and poetry, and the descriptive noises the

---

[8]Howard Moss, "Thank You, Fog," *The New York Times Book Review* (January 12, 1975), 10, 12.

[9]Mary Jane Fortunato, "Craft Interview with Howard Moss," *The New York Quarterly* 15 (Summer 1973), 41.

[10]Howard Moss, "The Canada-Brazil Connection," *World Literature Today* 51, no. 1 (Winter 1977), 33.

[11]Moss, "All Praise," 259.

[12]Fortunato, "Craft Interview," 36-37.

[13]Howard Moss, ed., *The Poet's Story* (New York: Macmillan Publishing Co., Inc., 1973), xvi.

[14]Leiter, "Howard Moss," 31.

words make. "Music" he says, "is at the heart of poetry."[15] He also comments on Auden's facility with and devotion to the English language, noting that Auden breathed new life into the adjective, making objects themselves seem to have moods, or startling the reader with a noun-adjective pair without any apparent relation to each other.[16]

Just as Moss praises Auden's ability to pair two words together to create a fresh usage of language, so he also admires a duality or a certain dichotomy that he observes in many of Elizabeth Bishop's poems. This occurs not only in the joining together of seemingly unrelated words to establish a certain energy, but also in a sense of two viewpoints existing together, a "two-faced perception."[17] Bishop, he declares, is one of the rare poets who is able to journey seamlessly between descriptions of what she observes to what she feels.[18] More specifically, Moss claims that authors could be divided into two camps: "mirror-writers" and "window-writers." Some, of whom can vacillate between the two, or even present both views simultaneously: the mirror, the inner self, or a much smaller scope, with the window, a larger view, one outside the self. Moss observes that Marcel Proust and Vladimir Nabokov are some of the few writers who managed to do both.[19]

A Winter Come appeared first as a set of ten poems in the 1957 volume of *A Swimmer in the Air*. [20] Moss subsequently included the set in the volume which bears its name in the title, *A Winter Come, A Summer Gone*, published in 1960.[21] However, the volume that won the National

---

[15]Ibid.
[16]Moss, "Thank You, Fog," 12.
[17]Moss, "Canada-Brazil Connection," 31-32.
[18]Moss, "All Praise," 257.
[19]Moss, *Poet's Story*, xiv-xv.
[20]Howard Moss, *A Swimmer in the Air* (New York: Charles Scribner's Sons, 1957), 71-75.
[21]Howard Moss, *A Winter Come, A Summer Gone: Poems 1946-1960* (New York: Charles Scribner's Sons, 1960), 3-7.

Book Award, *Selected Poems* (1971),[22] actually includes only eight of the original ten poems.[23] It is interesting and even mildly ironic that, Morten Lauridsen originally set all ten poems, but only six comprise the final published version of *A Winter Come*: These six are also in Moss's final eight poem cycle in *Selected Poems*.

Critical Perspective on Moss's Aesthetic

Moss emulated qualities that he himself admired in the poetry of others, and most of his critics acknowledge this. For example, as stated previously, Moss believed that a poet should have a certain naturalness and individuality that should exude from his or her work. Dana Gioia noted that, like most poets of the 50s, he tended to use the strict forms, but he wrote in his own very distinct way. His poetry "dramatized its subjects in simple musical language, and it spoke in an emotionally direct and accessible way alien to the ironic, intellectual, and frequently elitist style" of his fellow poets.[24] Richard Howard notes that Moss includes a "human" link in his poetry, tying together "the human of apprehension and the universal order."[25] In describing *A Winter Come* specifically, Gioia praises Moss for having the courage to deal with candidly and with feeling (often a feeling of sadness) such themes as age, love, time, and death by placing them alongside themes of nature.[26]

However, not all critics agreed that Moss infused his poetry with a sense of individuality and humanity. For example, Laurence Lieberman believes that Moss is too distant with little of

---

[22]Jones, "Howard Moss," 2396.

[23]Howard Moss, *Selected Poems* (New York: Atheneum, 1971), 44-46.

[24]Dana Gioia, "The Difficult Case of Howard Moss," *The Antioch Review* 45 (Winter 1987), 102.

[25]Richard Howard, *Alone With America: Essays on the Art of Poetry in the United States Since 1950* (New York: Atheneum, 1980), 451.

[26]Gioia, "The Difficult Case," 102.

himself invested in his poems. In the poem, "Who Reads By Starlight," he complains that although there is a sense of lovely tranquility, we experience a "dissatisfied aftertaste" at the end because of the lack of a real sense of the poet's own involvement.[27] Thom Gunn also felt a certain emptiness from Moss's work, commenting that *A Winter Come* is merely "an exercise in fashionable rhetoric that has no particular reference to any kind of experience."[28]

Another of Moss's criteria for good poetry is that poetry should be moving, exciting, and thematically gripping, without drawing attention to the work and effort behind the poem. Karl Malkoff observes that Howard Moss uses traditional, strict structures and "intellect rather than spontaneous rhythms" to uncover the links between the world of people and the "cosmos as a whole."[29] Winfield Scott notes in a review of *A Winter Come* in the *New York Times Book Review* that Moss's poems are carefully created with fine nuances, displaying feelings of thought within a supreme intelligence,[30] while Robert Jones describes the poems of *A Winter Come* as having a "predominately lyric voice" tempered with (quoting Moss) a "'delicious undertone' of regret."[31] Bruce Bawer, writing for *The New Criterion*, did not think Moss was entirely successful in his effortlessness. While Bawer wrote a generally positive overview of Moss's work, he noted that sometimes Moss appears excessively formal and "overly self conscious," especially in his earlier works.[32]

---

[27]Laurence Lieberman, "Recent Poetry: Exiles and Disinterments," *The Yale Review* 61, no. 1 (October 1971), 94.

[28]Thom Gunn, "Manner and Mannerism," *The Yale Review* 50, no. 1 (September 1960), 130.

[29]Karl Malkoff, *Crowell's Handbook of Contemporary American Poetry* (New York: Thomas Y. Crowell Co., 1973), 219.

[30]Winfield Townley Scott, "Three Old Voices Try New Tunes," *The New York Times Book Review* (November 13, 1960), 62.

[31]Jones, "Howard Moss," 2397.

[32]Bruce Bawer, "The Passing of an Elegist," *The New Criterion* 6 (November 1987), 37.

Moss believed that a poet should be able to use words musically. Richard Howard comments that Moss saves unusual words for critical moments in the poetry, when the "music" of the word is too alluring or descriptive to be ignored,[33] while Winfield Scott also praised *A Winter Come*, specifically for radiating "delicious music."[34]Dana Gioia concludes that *A Winter Come*, along with some of Moss's other poems, was not given much attention because "simplicity, emotion, and musical perfection are not qualities that produce compelling literary scholarship."[35]

The poet's criteria for good poetry included his view that it should posses a duality of viewpoints: an inner observer, coming from the self, and an external one, or an outsider looking in. Moss admired most those writers, such as Elizabeth Bishop, Marcel Proust, and Vladimir Nabokov that he believed were able to integrate these two visions. When *The New Yorker* said, upon his death, that Moss was "both mirror and window," a "reflective glass" that looked in and out simultaneously,[36] it may have bestowed on him his greatest compliment.

Lauridsen and Poetry

As previously discussed, Moss originally wrote *A Winter Come* as a set of ten poems with eight lines each, and Morten Lauridsen first set all ten poems of the original set but later trimmed four of them, leaving the six strongest settings.[37] Lauridsen admits that the cycle of ten remained as it was for a long time, until he decided it was time to tighten it up. In reality, the cycle very nearly included seven poems, with his publisher, Peermusic, attempting to convince Lauridsen to

---

[33]Howard, *Alone With America*, 450.
[34]Scott, "Three Old Voices," 62.
[35]Gioia, "The Difficult Case," 102.
[36]"Howard Moss," *The New Yorke*r 63, no. 33 (October 5, 1987), 128.
[37]Lauridsen, interview by author.

include “Those Statues.” However, Lauridsen felt the set would be stronger without it and found himself in an extraordinary circumstance of having to plead with his own publisher not to publish one of his songs.[38]

Lauridsen has said that poetry is “like breathing” for him, and that he spends time every day with some type of poem.[39] Lauridsen begins every class he teaches with a poem.[40] Lauridsen’s love of literature, particularly poetry, was so great that he said that he would have majored in it if he had not had a greater passion for composition.[41] Instead, as he tells Martin Anderson in a 2005 interview, “…I’ve devoted my creative life to setting texts to music, uniting my two passions.”[42] He explains that poets and composers are attempting the same ends, “…shedding new light on the human condition, and searching for answers and searching for ways of coping as human beings, and shedding beauty on our lives through their arrangement of words.”[43]

For Lauridsen, the idea of a cycle encompasses similar poetic motives (even when including multiple authors) and shared musical traits.[44] To date, he has written seven such cycles (choral and vocal): *A Winter Come*, *Cuatro Canciones*, *Madrigali: Six “FireSongs” on Renaissance Italian Poems*, *Les Chansons de Roses*, *Nocturnes*, *Lux Aeterna*, and *Mid-Winter Songs*.[45] Lauridsen considers these cycles the “core” of his compositional oeuvre,[46] and when

---

[38]Ibid.
[39]Miller, “Conversation with Morten Lauridsen,” 27.
[40]Lauridsen, interview by author.
[41]Krueger, “A Conductor’s Analysis,” 165.
[42]Anderson, “Comfort of Melody,” 50.
[43]Lauridsen, interview by author.
[44]Sharp, “Morten Lauridsen’s ‘Lux Aeterna,’” 18.
[45] Lauridsen, “Biography,” accessed 7 July 2008.
[46]Sharp, “Lux Aeterna,” 19.

asked about the appeal of setting vocal works, he said, "I simply think that the human voice is the most beautiful instrument..."[47]

Analysis of Poetic Texts: Spoken Text, Poetic Meter, and Musical Setting

There are three considerations that must be discussed regarding language as used in poetry and musical setting. First, there is the text used in the poem, herein after referred to as spoken text. Second, there is the poetic meter, which may differ from the first in that the poet may stress words in the interest of remaining in a metric pattern that may not be ordinarily stressed in prose or in spoken text. Finally, there is the musical setting, and herein lies the composer's most challenging quandary: Does the composer set the text based on the natural stresses of the spoken word (spoken text), the poetic meter, or does the composer depart from both of those and set the text in a way that gives precedence to musical considerations?

Lauridsen is acutely conscious of poetic rhythm. Margaret Sue Hulley explains that Lauridsen analyzes each poem so that he will know exactly which words or parts of words that he will emphasize by placing them on downbeats, elongated notes, or higher pitches. Conversely, notes that do not receive poetic stress are placed on weaker musical beats.[48] In creating a musical setting for these poems, Lauridsen, while aware of the rhythms of poetry, does not hesitate to revert to the stress of spoken text in the interest of text expression. In select instances, he disregards both the poetic meter and the spoken text to more fully illustrate the text.

Each selection in *A Winter Come* employs changing meter, allowing Lauridsen to target specific words to give greatest stress (downbeats) or secondary stress (beat 3, for example, in 4/4

---

[47]Anderson, "Morten Lauridsen," 51.

[48]Margaret Sue Hulley, ""A Study of the Influence of Text in Morten Lauridsen's *Mid-Winter Songs*," (D.M.A. diss., Louisiana State University and Agricultural and Mechanical College, 1998), 38.

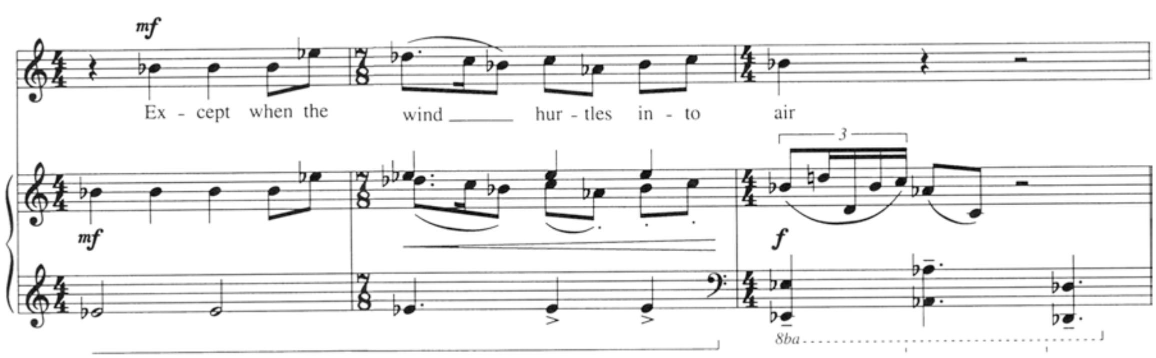
meter). This method of changing meter, sometimes quite frequently, allows Lauridsen to fully exploit these nuances of the text and gradations in stress and rhythm.

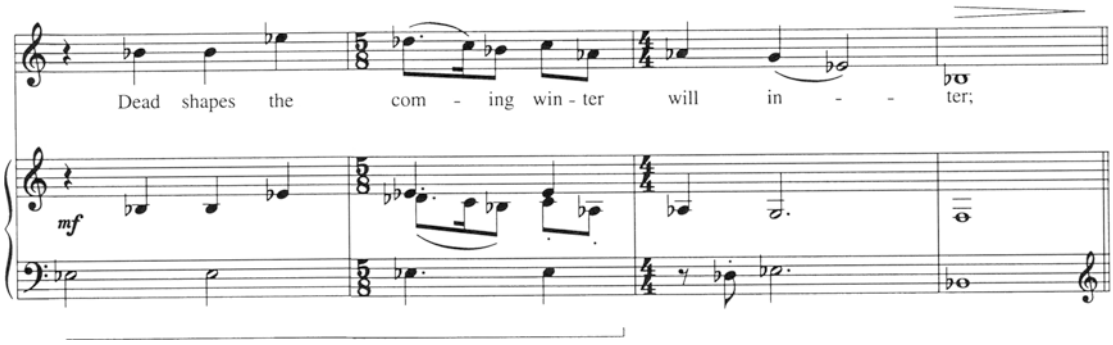
In this example (Example 1) from the first song of the cycle, “When Frost Moves Fast,” Lauridsen changes meter from 4/4 to 7/8, back to 4/4, then to 5/8, then back to 4/4. In measure 26, Lauridsen gives primary stress to the word “wind,” while reserving secondary stress for the syllable “hur-” of “hurtles” and “in-” of “into,” and following the natural inflections of the spoken text. Potentially, Lauridsen could have remained in 4/4 and achieved a similar effect with syncopations and other rhythmic manipulations. However, by employing 5/8 and 7/8 in the midst of the more steady 4/4, we have a sense of wind gusting, blowing leaves about, and we are presented with a sense of the uncertainty of winter weather and life in general.

Example 1. “When Frost Moves Fast,” mm. 25-31

Ĕxcépt whĕn thĕ wińd húrtlĕs ińtŏ áir

Deăd shápes thĕ cómiňg wíntĕr wíll ĭntér;

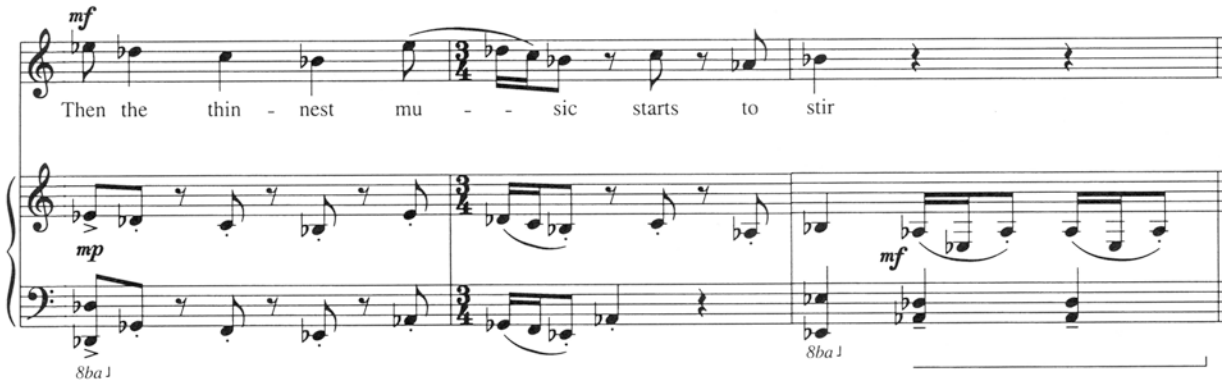




There are a few places where Lauridsen deliberately defies the natural rhythm of the text. For the next example (Example 2), the text scans as follows:

Example 2. "When Frost Moves Fast," mm. 37-39

Thén thĕ thínnĕst músĭc stárts tŏ stír

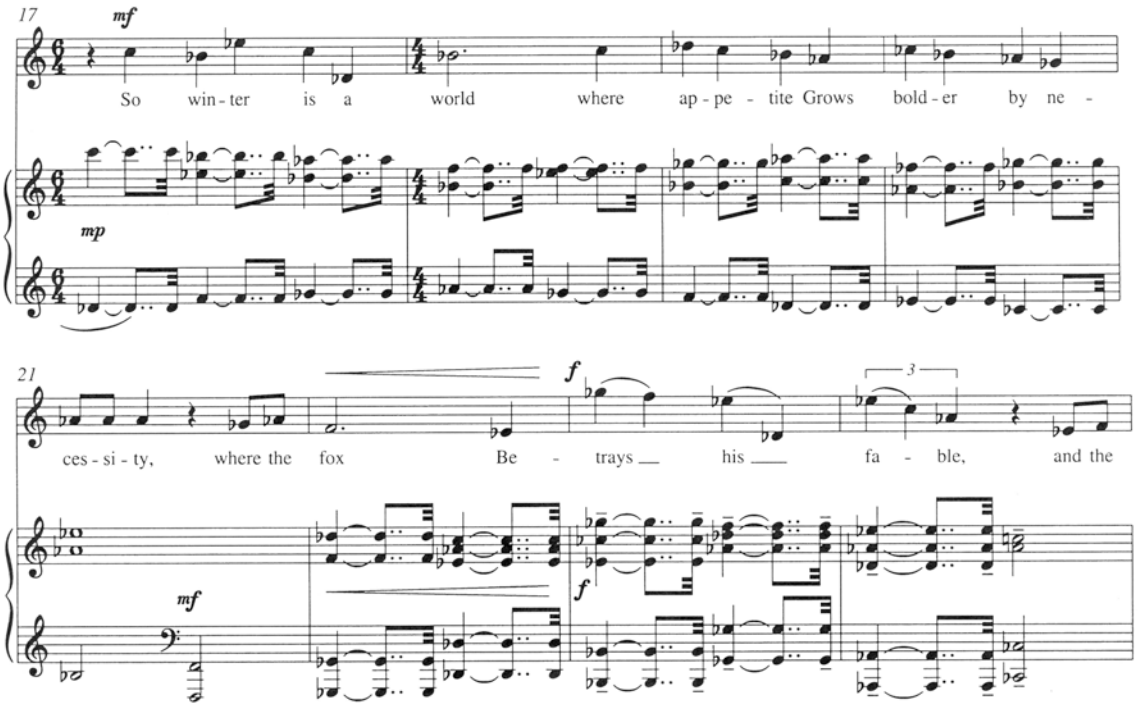


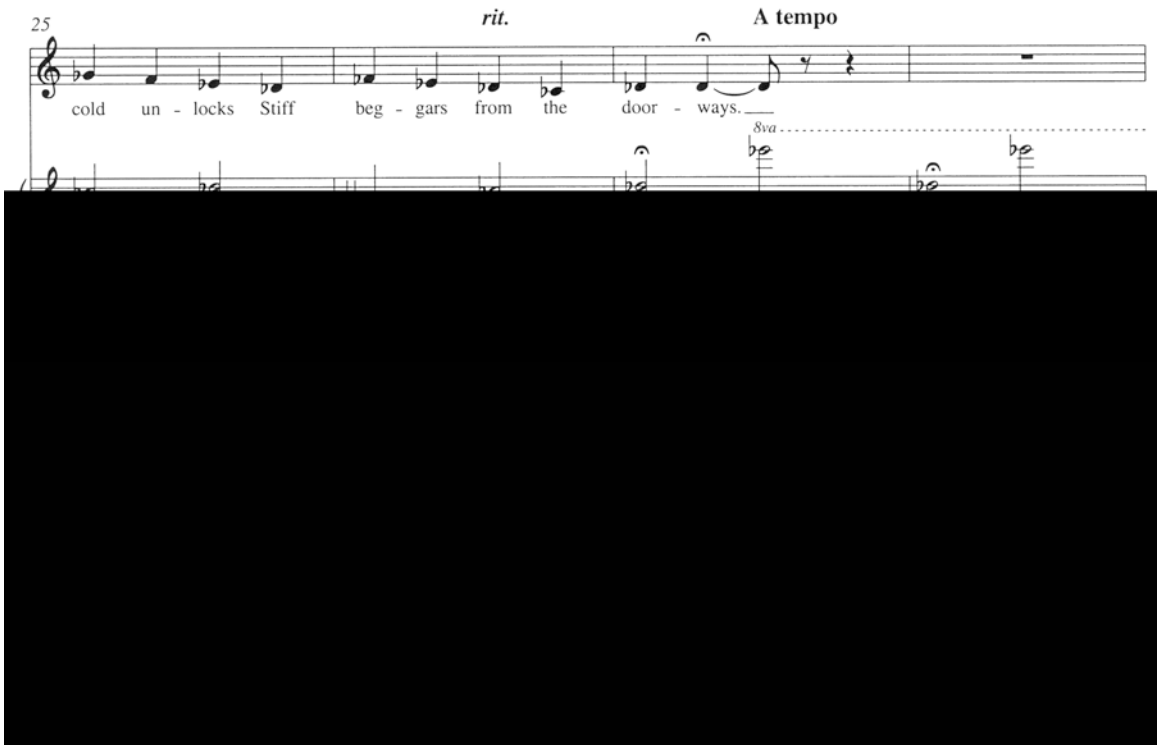
Lauridsen sets this phrase in syncopation, thereby causing every strong beat of the poetry, save one ("stir"), to fall on an off-beat. In this way he departs both from how the text might be spoken and from the poetic meter. This is a delightful way to set the "thinnest music" that is just beginning, perhaps not quite yet finding its rhythm. "Music" also receives a very short melisma, emphasizing the word with an onomatopoeic gesture.

"As Birds Come Nearer" provides an example of the composer lingering in 4/4 for nearly half of the song, beginning in measure 18 as shown in Example 3. The poetry could be scanned as follows:

Example 3. "As Birds Come Nearer," mm. 17-32

So winter is a world where appetite
Grows bolder by necessity, where the fox
Betrays his fable, and the cold unlocks
Stiff beggars from the doorways. Time grows old
In the knuckles of an old man blue with cold





As one can see from Example 3, by remaining in 4/4 with mostly quarter note rhythms, Lauridsen emphasizes unstressed syllables as presented in the poetic meter. For example, “-tite” of “appetite” receives secondary stress from its position on beat 3 of measure 19, “his” is stressed in measure 23, and “from” receives secondary stress on beat 3 of measure 26 (all three examples unstressed in poetic meter). This is a purely musical setting by Lauridsen, who departs both from the poetic meter as well as the stresses of spoken text to illustrate this section.

This abrupt metric constant yields a multi-layered metaphoric representation of the unyielding passage of time in, “Time grows old…,” or perhaps this may refer to the fox, who, uncharacteristically reaches for and eats the grapes that he scorned in the fable. It could also be a reference to the unyielding, unforgiving winter landscape painted by Moss in this poem. Lauridsen illustrates all of these possibilities beautifully by departing from his characteristic use of mixed meter, maintaining a consistent meter.

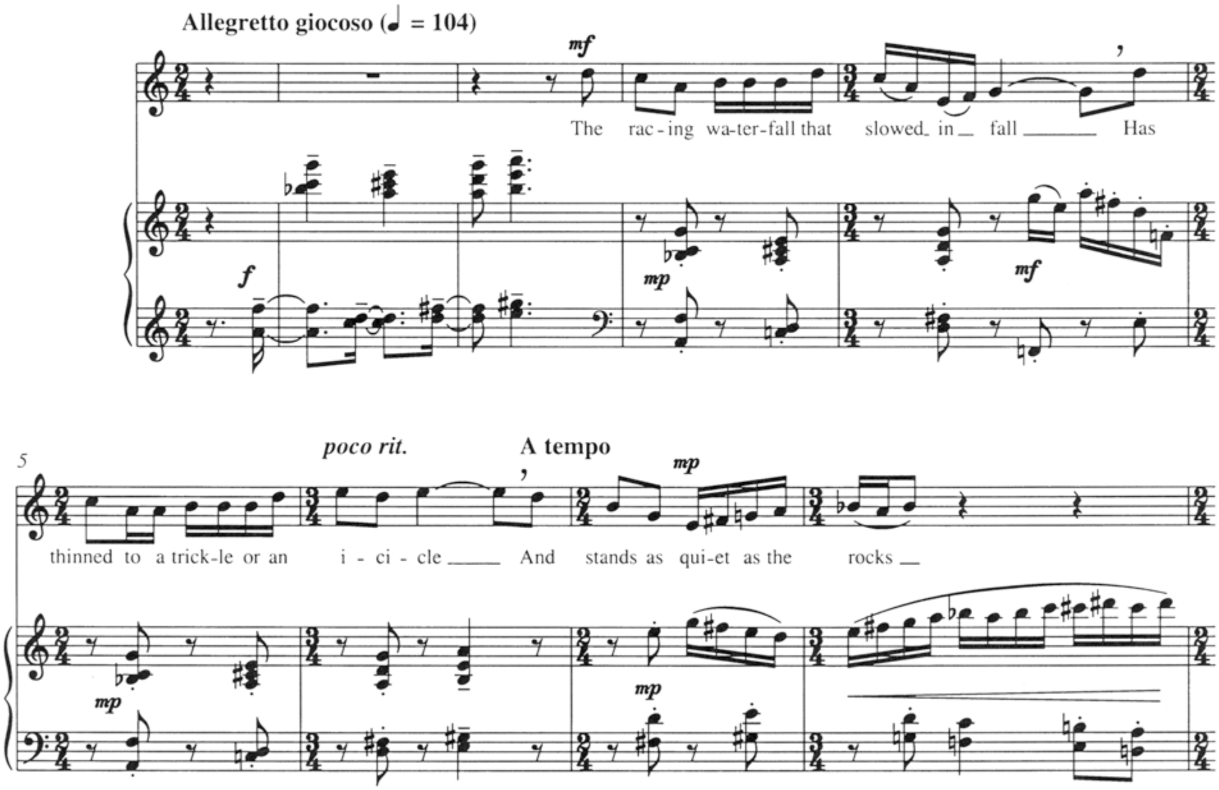
In song number three, “The Racing Waterfall,” Lauridsen once again resorts to frequent meter change, permitting word stress to occur in metrically appropriate places. One instance (Example 4) where he departs from this is on the word “icicle” in measure six. The text scans as follows:

Example 4. “The Racing Waterfall,” mm. 1-8

Thĕ rácin̆g wátĕrfăll thăt slówed ĭn fáll

Hăs thínned tŏ ă tríckl̆e ŏr ăn ícĭclĕ

And̆ śtands ăs qúiĕt ăs thĕ rócks ĭt wílled



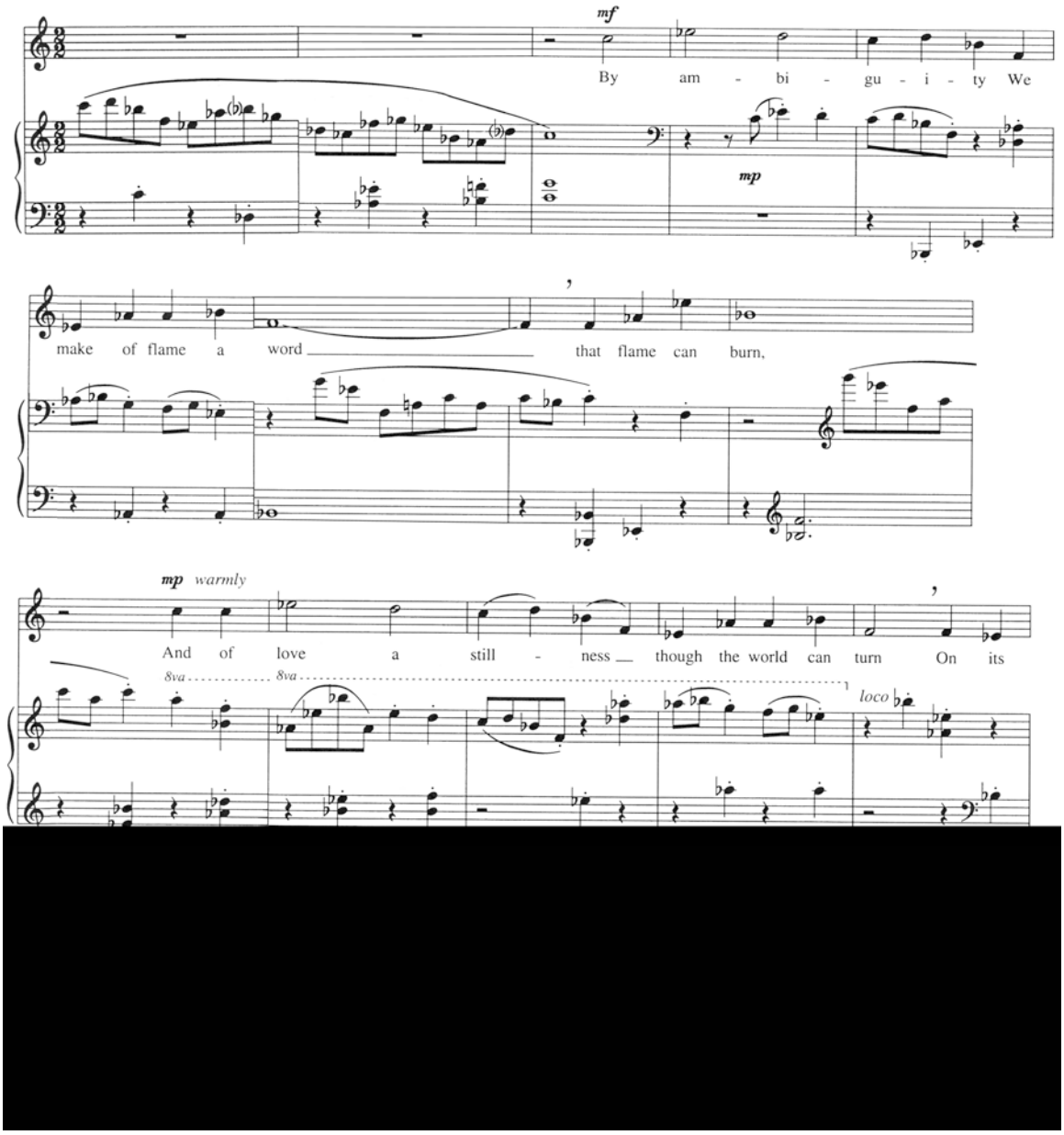
“[I]cicle” is held longer with the added poco ritardando. Also, the syllable “cle” of “icicle,” a syllable not stressed in the poetic meter, receives a weaker secondary stress in the musical setting

because it falls not only on beat 2, but also is held out by the singer and emphasized. The longer note values of “icicle” plus the fact that “icicle” is the highest note we have heard so far in the song results in a vivid picture. The “icicle” is water, slowed by freezing temperatures, and illustrated by a ritardando in measure six. The word “icicle” is held out for a quarter note tied to an eighth note, the highest and longest note of the song thus far. Only two additional notes receive similar value. The final note, and on the word “fall” in measure four. In this measure, the extra emphasis on the word “fall” illustrates the slowing of the waterfall, and the eighth/sixteenth notes immediately resume at the plunge into the water at the bottom. This is a departure from both the poetic meter as well as the spoken text.

In the fifth song (Example 5), “Who Reads By Starlight,” Lauridsen again elects to stay in a 2/2 meter for 18 measures (measures 13-30), and, limiting note duration to half and quarter notes, he stresses syllables that would normally be unstressed in the poetic meter. The syllables “-bi-” and “-ty” of “ambiguity” land on secondary stressed beats (measures 16-17). Similarly, “[A]nd” (measure 22), “a” (measure 23), “-ness” of stillness (measure 24), and “on” (measure 26) are placed on beats of secondary stress.

Example 5. “Who Reads By Starlight,” mm. 13-30

Mĕre fáct ŏr fíctiŏn. B̆y ámbĭgúĭt̆y
Wĕ̆ máke ŏf̆ fláme ă̆ wórd thăt̆ fláme căn̆ búrn,
Ăn̆d ŏf̆ lóve ă̆ stíllnĕs̆s thóugh thĕ̆ wórld căn̆ túrn
Ŏn ĭt̆s̆ móměnt ań̆d bĕ̆ stíll. Ŏr̆ túrn ăn̆d túrn.



By using consistent meter in these eighteen measures, Lauridsen alludes to the inexorable turning of the world, referenced at the end of the poem. The positioning of syllables, normally unstressed, onto stressed musical beats, serves to enhance the sense of “ambiguity” referred to by the poet, still another instance of the composer departing from both poetic meter and spoken text in order to more fully illustrate the text in a musical setting.

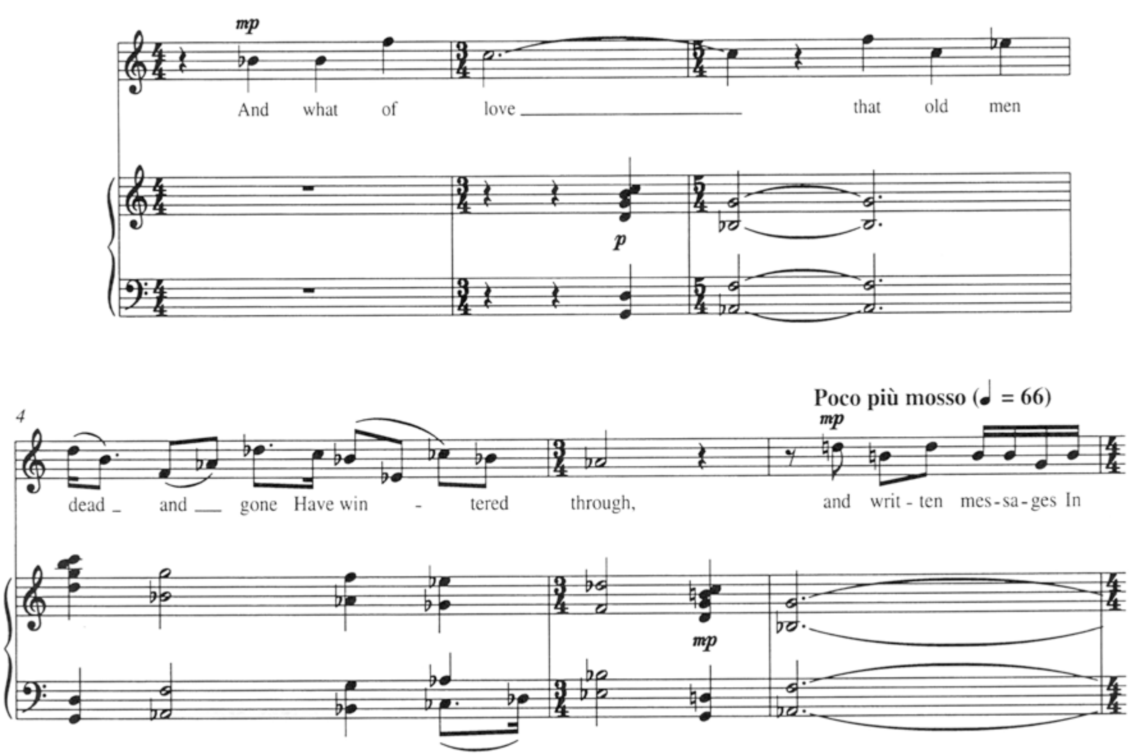
Typically, Lauridsen presents a thought as a complete musical phrase, even when it occurs across an enjambment in the poetry.[49] A good example of this occurs in the first three lines of the final song, "And What of Love," as shown in Example 6.

Example 6. "And What of Love," mm. 1-8

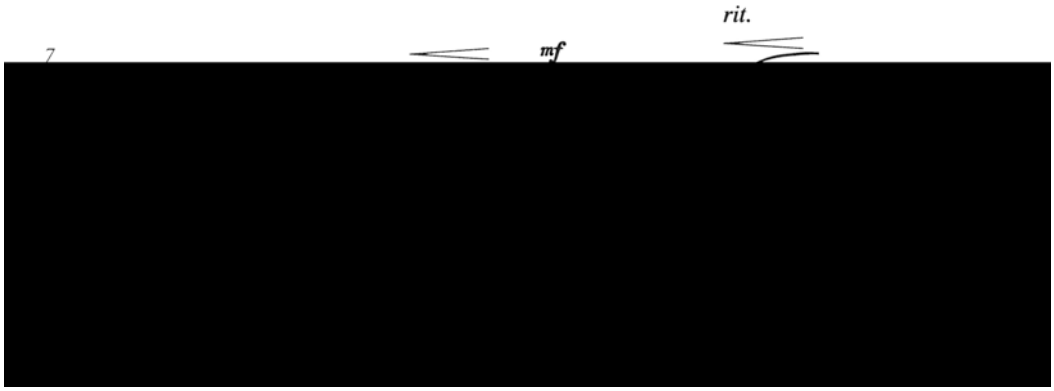
An̆d whát of̆ lóve that̆ óld men̆ déad an̆d góne

Hăve wíntered thróugh, an̆d wrítten̆ méssăgĕs

Ĭn snów sŏ trávĕllĕrs, whŏ cóme tŏo wárm



[49]Enjambment is when a line of poetry runs into the following line of poetry without being stopped by punctuation. Taken from *Poetry Into Song* by Deborah Stein and Robert Spillman (New York: Oxford University Press, 1996), 326.

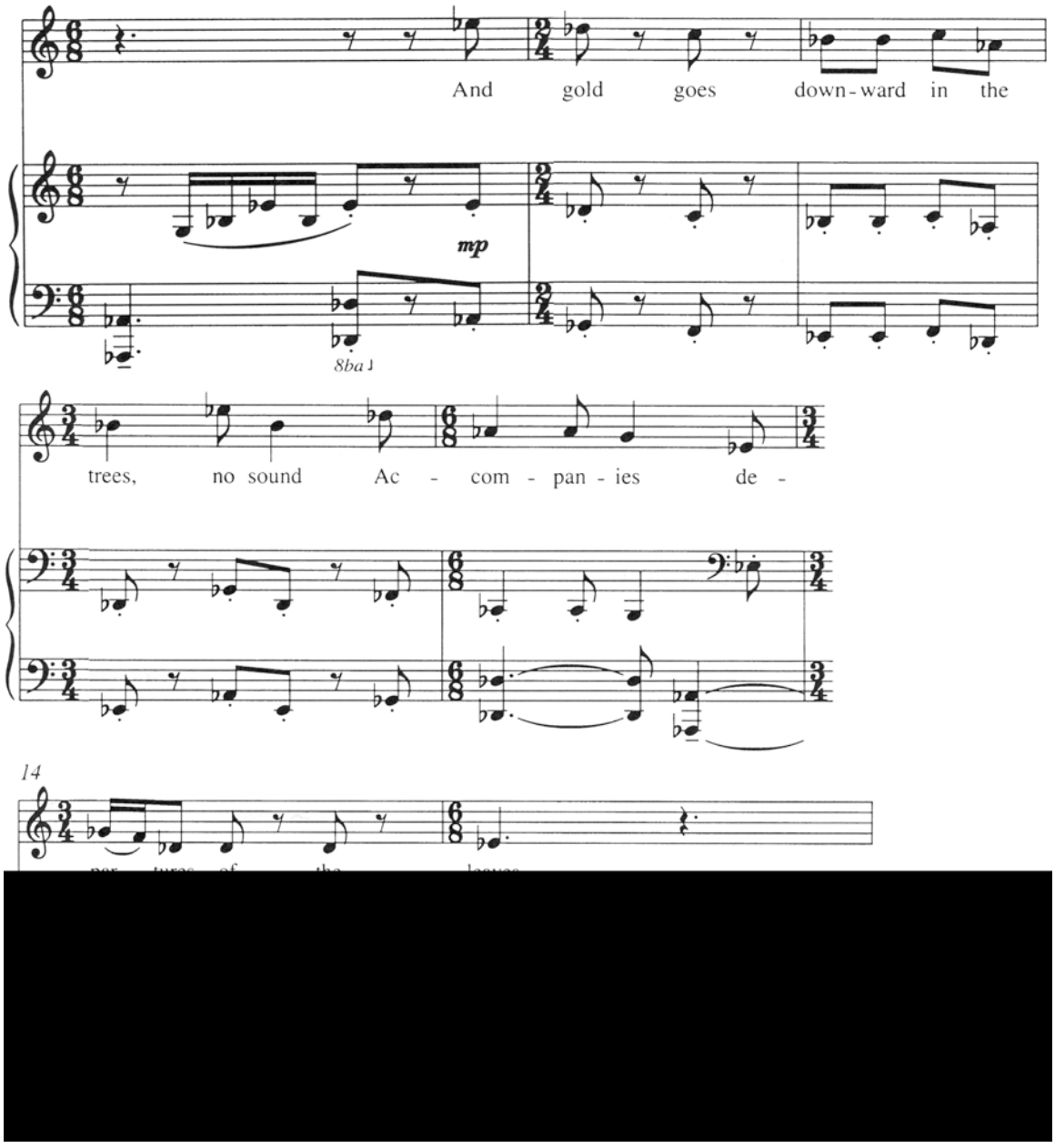


Lauridsen places a quarter rest after “love,” then presents the adjective clause, “that old men dead and gone have wintered through,” as one musical phrase. “[A]nd written messages in snow so travellers” is also set as one phrase, the composer electing to remain true to the sense of spoken text in his musical setting, instead of ending the phrase at the end of the poetic line.

Imagery and Word Painting

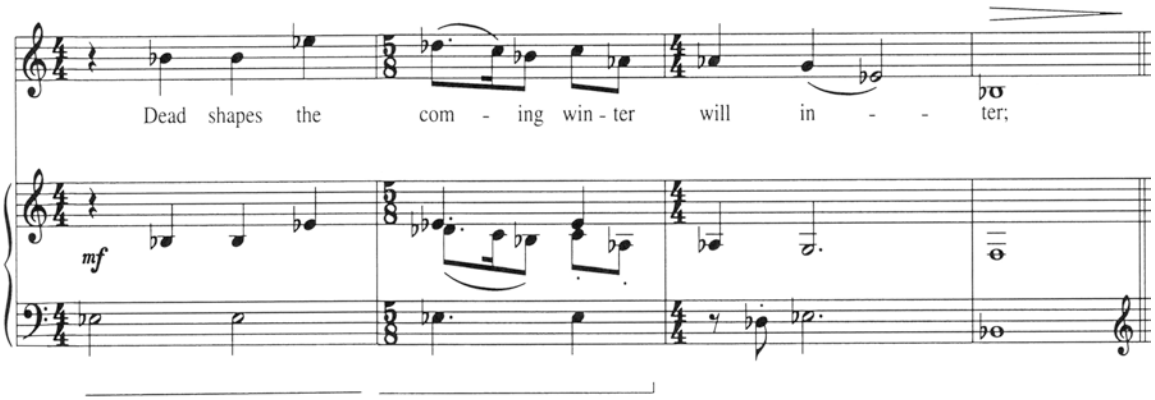
Lauridsen utilizes text painting other than instances of departure from the poetic meter for musical purposes as discussed above. In the first song, “When Frost Moves Fast,” the crisp tempo, with its many sixteenth and eighth note rhythmic patterns, delightfully illustrates the quick onset of frost and winter. As shown in Example 7, the gradually descending melodic line of “And gold goes downward in the trees” gives the listener the aural picture of leaves falling off the trees, finally settling on the “ground” of E-flat (tonic):

Example 7. "When Frost Moves Fast," mm. 9-15



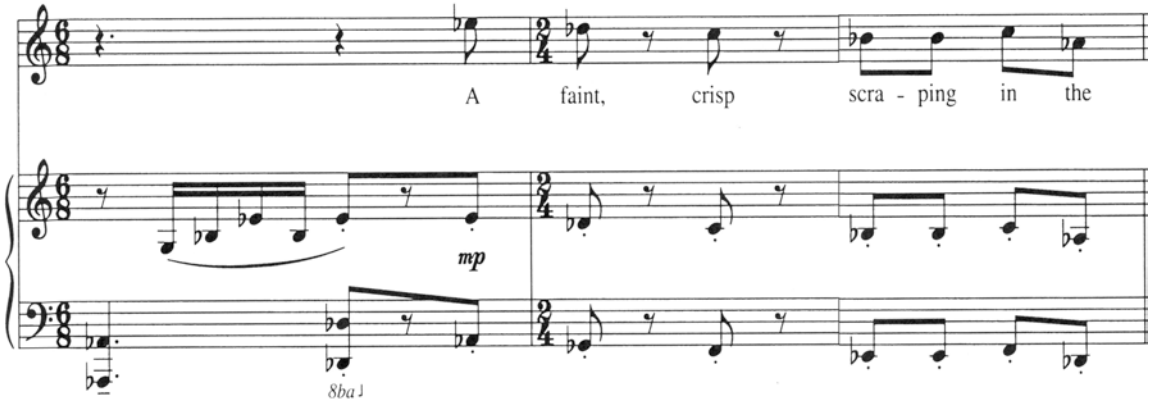
Similarly, the melodic line in measures 28-31 (Example 8) also moves downward, reflecting the text, "Dead shapes the coming winter will inter." The lowest note of the song, the B-flat on "inter" illustrates the wintery grave of leaves, well buried in the ice and snow:

Example 8. "When Frost Moves Fast," mm. 28-31



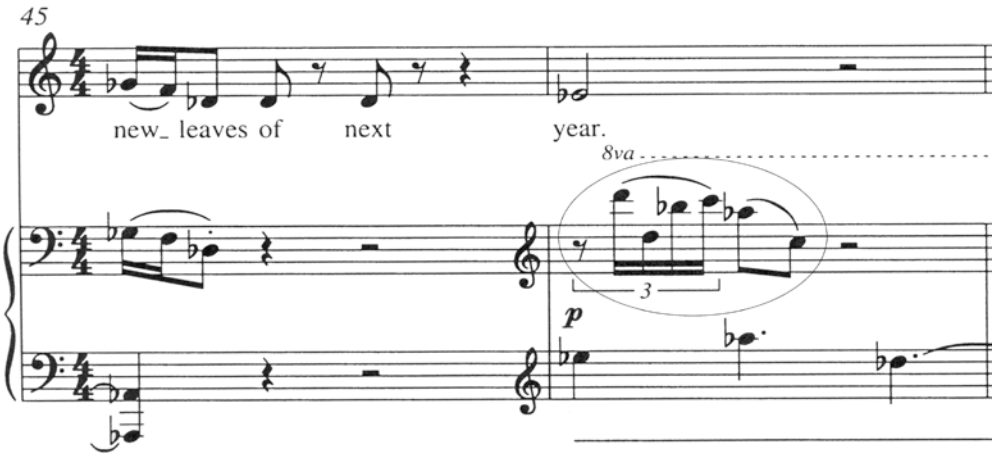
Lauridsen illustrates the onomatopoeia beautifully furnished by Moss in measures 40-42 (Example 9) by setting "faint, crisp scraping" as eighth notes punctuated by eighth rests, helping us to hear the dry, crackling sound of the winter leaves along barren ground. The mezzo forte of the previous phrase is replaced at measure 40 by mezzo piano, making this section of music softer, more "faint."

Example 9. "When Frost Moves Fast," mm. 40-42



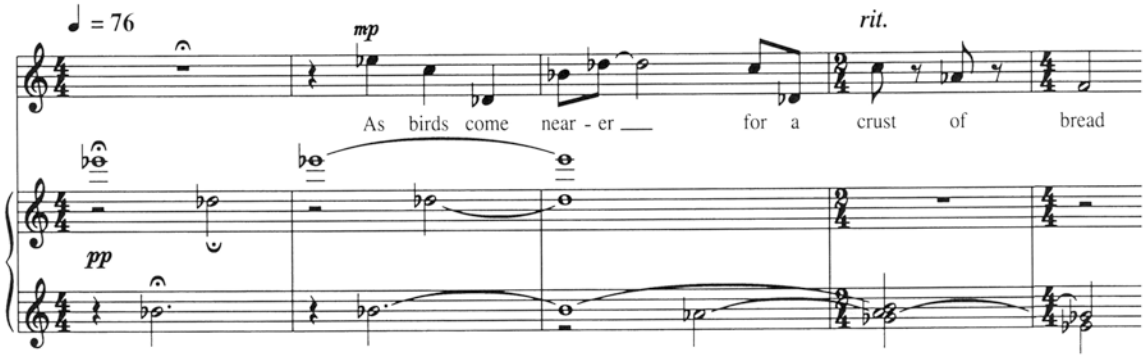
Measure 46, shown in Example 10, features a swirling note pattern reminiscent of winter leaves moving restlessly in the wind:

Example 10. "When Frost Moves Fast," mm. 45-46



The second song, "As Birds Come Nearer," exhibits a number of additional instances of text painting. Lauridsen repeats an eighth note/eighth rest/eighth note/eighth rest rhythm in two places. In measure 4 (Example 11), the words are "crust (rest) of (rest) bread," illustrating the pecking "rhythm" that a bird might have as it leans down, retrieves a crumb, comes up, and descends again for another morsel:

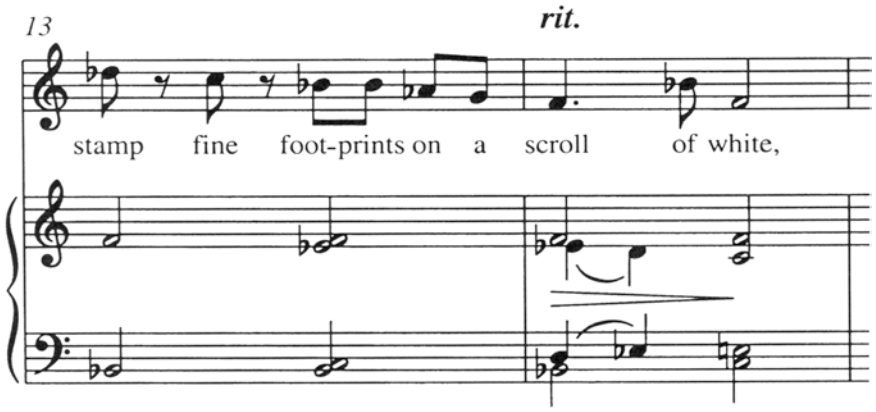
Example 11. "As Birds Come Nearer," mm. 1-5



An identical rhythm occurs on the same page with the words "stamp (rest) fine (rest) footprints on a scroll of white," only now it represents the delicate movement of a bird's foot as

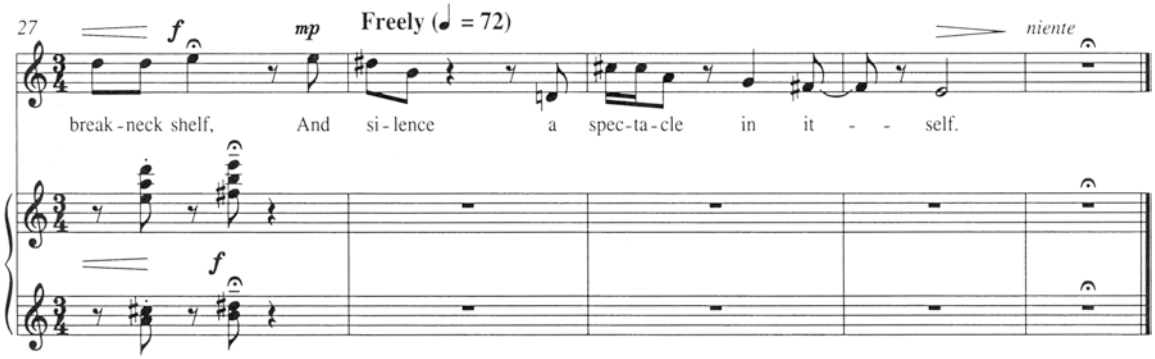
it leaves imprints in the snow. In Example 12, one can almost see the bird moving in this way as this rhythm is played and sung:

Example 12. "As Birds Come Nearer," mm. 13-14



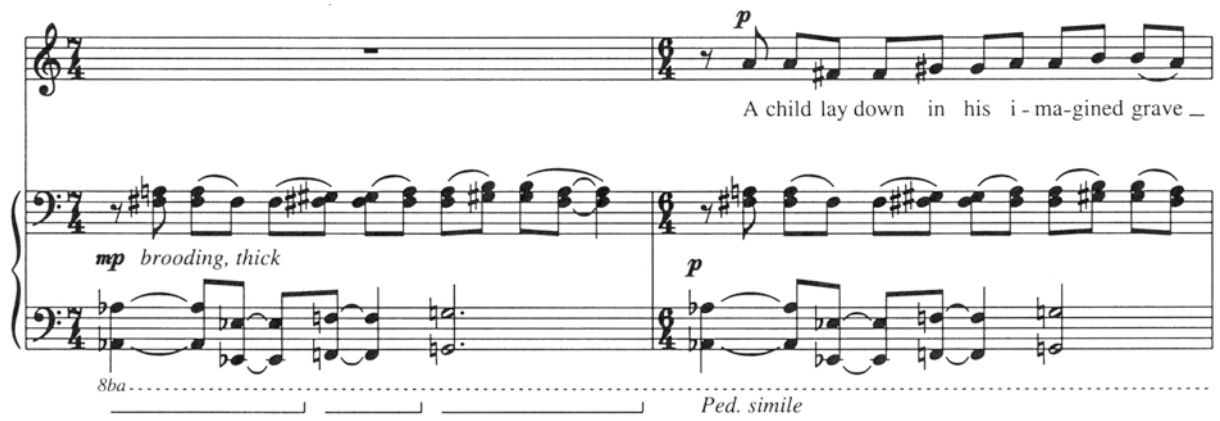
"The Racing Waterfall" appropriately employs rushing sixteenth note rhythms to represent water as it hurries over rocks. The melodic line pauses on an E five, one of the highest notes in the song, representing the frozen waterfall, in motion but immovable on the high rock. Dramatically, as shown in Example 13, the accompaniment ceases at this point, leaving the singer to deliver the last line, "And silence a spectacle in itself." Lauridsen even uses silence in this last melodic line to further the idea that silence can be its own spectacle by dividing up the melodic line with rests after "silence," "spectacle," and in between the syllables "it-" and "-self." Lauridsen illustrates the point of this line beautifully by allowing silence to permeate the vocal line through rests and a lack of accompaniment:

Example 13. "The Racing Waterfall," mm. 27-31



Lauridsen uses the rise and fall of the vocal line (Example 14) to illustrate the text in "A Child Lay Down." On the words "lay down," the vocal line dips down a minor third, then rises; it descends a whole step on the word "grave." Every other note in this line either stays the same or moves steadily upward, emphasizing the meaning of "lay down" and "grave."

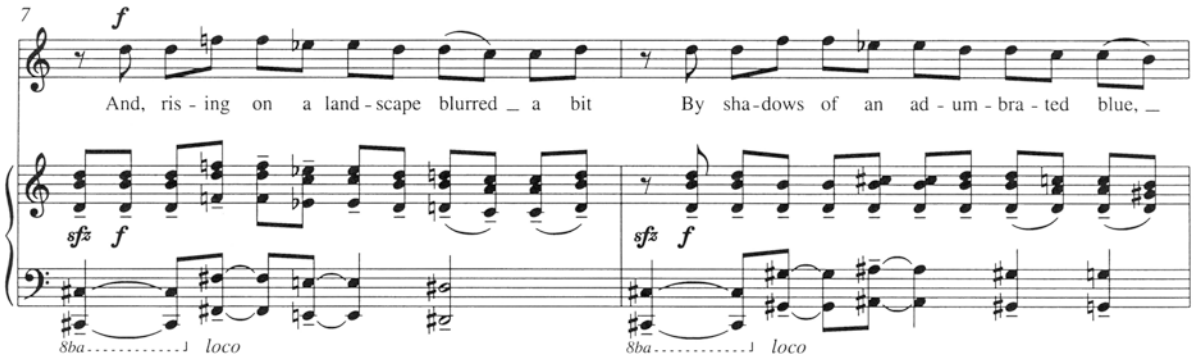
Example 14. "A Child Lay Down," mm. 1-2



Another salient feature of the vocal lines in "A Child Lay Down" is shape; by virtue of the gentle rise and fall in half and whole steps, they effectively look like mounds of snow, perhaps the snow displaced into mounds by the boy making snow angels in the song. The two highest phrases of the song, displayed in Example 15, "And, rising on a landscape blurred a bit" and "[B]y shadows of an adumbrated blue" effectively form the climax of the song, illustrating

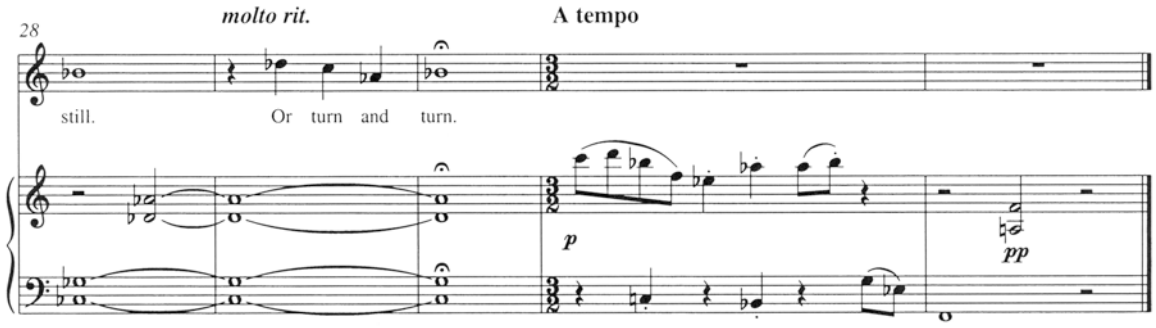
the boy rising up out of the indistinct wintry landscape and contemplating his physical spiritual being:

Example 15. "A Child Lay Down," mm. 7-8



As starlight travels infinitely, so also the song "Who Reads By Starlight," has a nearly constant stream of eighth notes, either in the vocal line or the accompaniment. At the words "be still," where the world stops (Example 16), Lauridsen brings the accompaniment to a virtual halt with tied whole and half notes, only to resume the moving accompaniment at "[O]r turn and turn."

Example 16. "Who Reads By Starlight," mm. 28-32



The final song of the cycle, "And What of Love," is the only movement featuring repetition of text by Lauridsen: "[W]ho come too warm in measures 8-9, and "in joining joy" in

measures 24-25. Edward Cone states that repeated sections can serve to do what the person's mind may already do anyway, and that is to revisit or mull over certain poetic lines after reading them the first time.[50] Lauridsen himself speaks fondly of this particular musical moment, stating that he feels strongly about the alluring chords he created for these "expressive words."[51]

Repetition of this bit of text underscores the warning to travellers (younger and perhaps more inexperienced in matters of love) not to get carried away in matters of passion, lest their love "grow too cold." The older, more experienced person knows this, just as they also know that once a person grows old, the same fire of youth has lost its heat. The repeated "joining joy" phrase reinforces this idea, with both repeated phrases sharing identical melodic and rhythmic material, two sides of the same coin: the fiery passion that is unique to youth that can also burn out of control, leaving the youth cold and alone. These are the warnings, the "messages in snow" that the old know about love.

[50]Edward T. Cone, "Words into Music: The Composer's Approach to the Text," in *Sound and Poetry*, ed. Northrup Frye (New York: Columbia University Press, 1957), 11-13.

[51]Lauridsen, interview by author.

CHAPTER 3

MUSICAL ANALYSIS

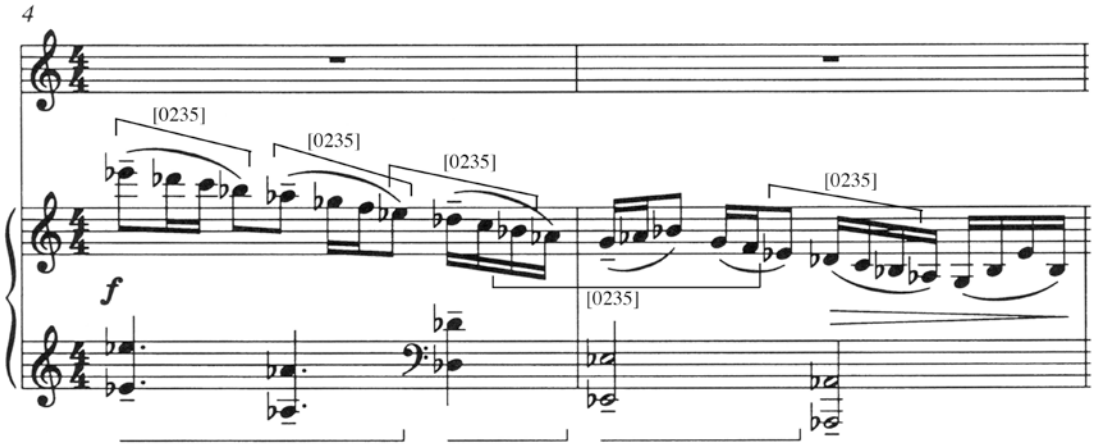
Lauridsen states in the front matter of the vocal score of *A Winter Come*, "The songs are tuneful and direct with much of the music derived from manipulations of the opening motive: E-flat, D-flat, C, B-flat."[1] This motive can be written in pitch class set notation as [0235]. This set, by virtue of its pattern of whole and half steps, is very redundant. It occurs twice in every diatonic mode (including major and minor) and four times in an Octatonic collection. Songs in the cycle suggest usages of these modes and scales which create a high degree of flexibility and redundancy with [0235]: the Mixolydian mode, the Phrygian mode, the Dorian mode, minor and major modes, and, in "A Child Lay Down," the Octatonic scale. In addition to these collections, Lauridsen uses a variety of vertical sonorities (often non-tertian), including use of [0235] as a discrete chord structure, use of "Lauridsen" chords ([0237] or [0247], a major chord with an added second or fourth), and a general preference for the use of major and minor seconds. Other primary analytical elements include his use of plagal motion as a substitute for V-I motion, his creation and manipulation of motives as a compositional device, and his use of bitonality in the last song, "And What of Love." Modified Schenkerian graphs illustrate larger scale motion in each song, structural elements, and essential tonal materials.

"When Frost Moves Fast" begins in the Mixolydian mode with E-flat as a centric pitch: E-flat, F, G, A-flat, B-flat, C, D-flat, E-flat. The opening motive on which the entire cycle is

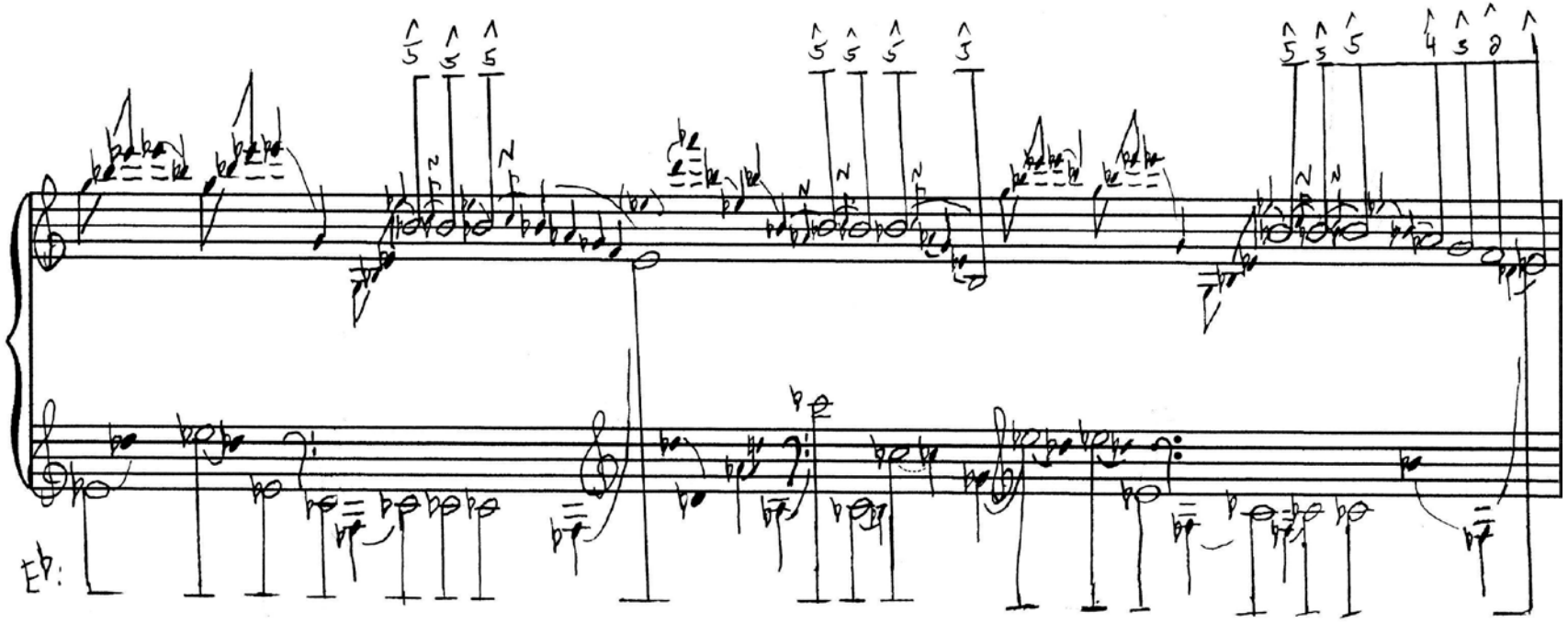
[1]Lauridsen, *A Winter Come*, front matter.

based, E-flat, D-flat, C, B-flat, corresponds to the topmost four pitches of the Mixolydian scale, in which the seventh scale degree is lowered by a half step. This gives “When Frost Moves Fast” its own unique sound. Lauridsen often flattens the G of the scale, a scale degree that is normally natural in this Mixolydian collection, creating a sense of modal ambiguity. This produces a Dorian scale (Example 17), creating two sets of [0235] side by side:

Example 17. “When Frost Moves Fast,” mm. 4-5



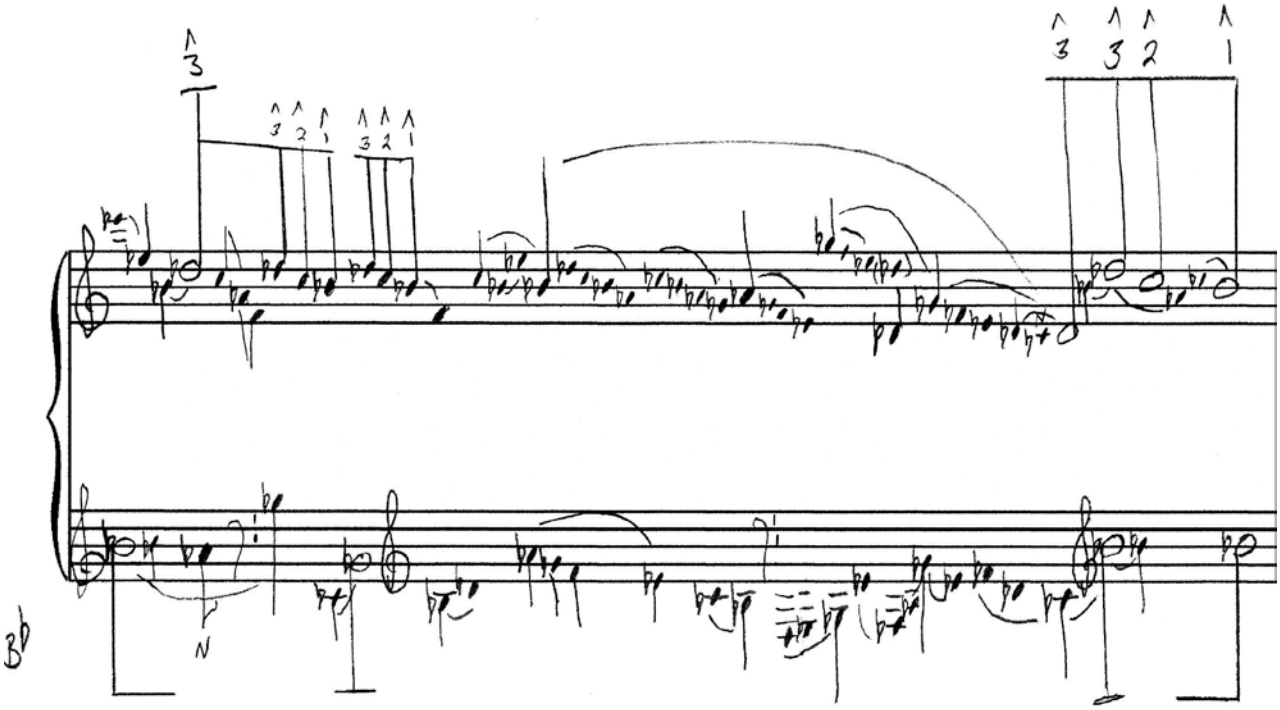
As one can see from the modified Schenkerian graph in the next example (Example 18), “When Frost Moves Fast” is a strongly diatonic composition. Lauridsen reiterates E-flat as the tonic note. In addition, his use of stepwise, scalar motion, and repeated emphasis of B-flat and E-flat in the song emphasize and support the strongly diatonic sound with its Mixolydian flavor. In this song and several songs in this cycle, Lauridsen substitutes plagal motion at cadences where one would expect a dominant-tonic formula.



Example 18. "When Frost Moves Fast," Analytical Graph

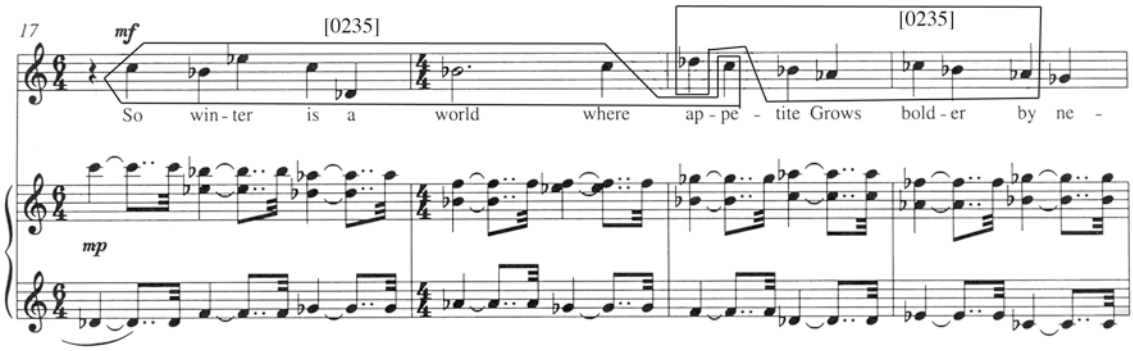
The second song of the cycle, “As Birds Come Nearer,” features a tonic of B-flat. This song suggests the four-flat collection in Dorian mode. This graph (Example 19) illustrates the many occurrences of B-flat in the bass line, as well as the reiteration of B-flat in the melodic line. This song also uses the fourth scale degree, E-flat, as a substitute for a traditional dominant-tonic formula at the end of the song:

Example 19. “As Birds Come Nearer,” Analytical Graph



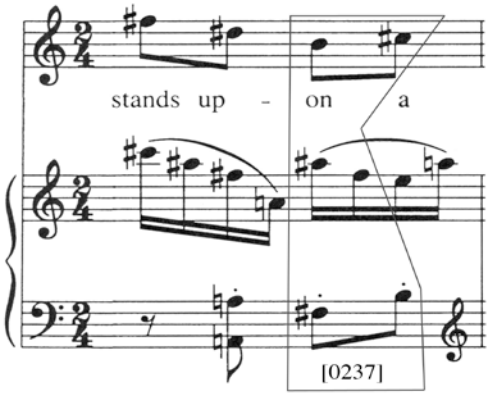
Dorian mode consists of two tetrachords, each an [0235] pitch class set. As shown in the next example, Example 20, most of the vocal line in this song is a linear composite of [0235], either by occurrences of [0235] side by side, or occasionally by overlapping the set.

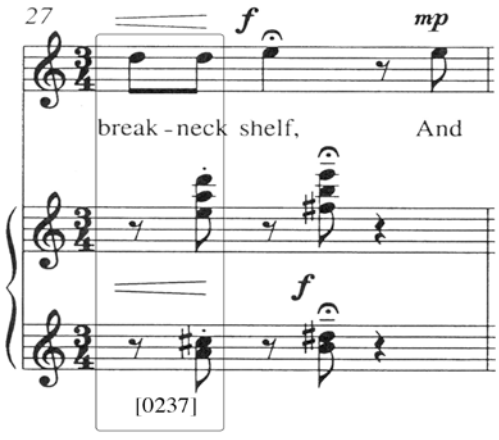
Example 20. "As Birds Come Nearer," mm. 17-20



Every song in the cycle except for song four, "A Child Lay Down," features one of Lauridsen's signature compositional devices, the use of a major chord with an added second or fourth, creating an [0237] or an [0247] pitch class set (see Example 21). Margaret Sue Hulley notes in her monograph, "A Study of the Influence of Text in Morten Lauridsen's *Mid-Winter Songs*" that Lauridsen himself admits that he uses this chord in all of his compositions.[2] These chords are so associated with Lauridsen that his students call them "Lauridsen chords."[3] The examples below (Example 21) are taken from song three "The Racing Waterfall."

Example 21. "The Racing Waterfall," m. 20 "The Racing Waterfall," m. 27

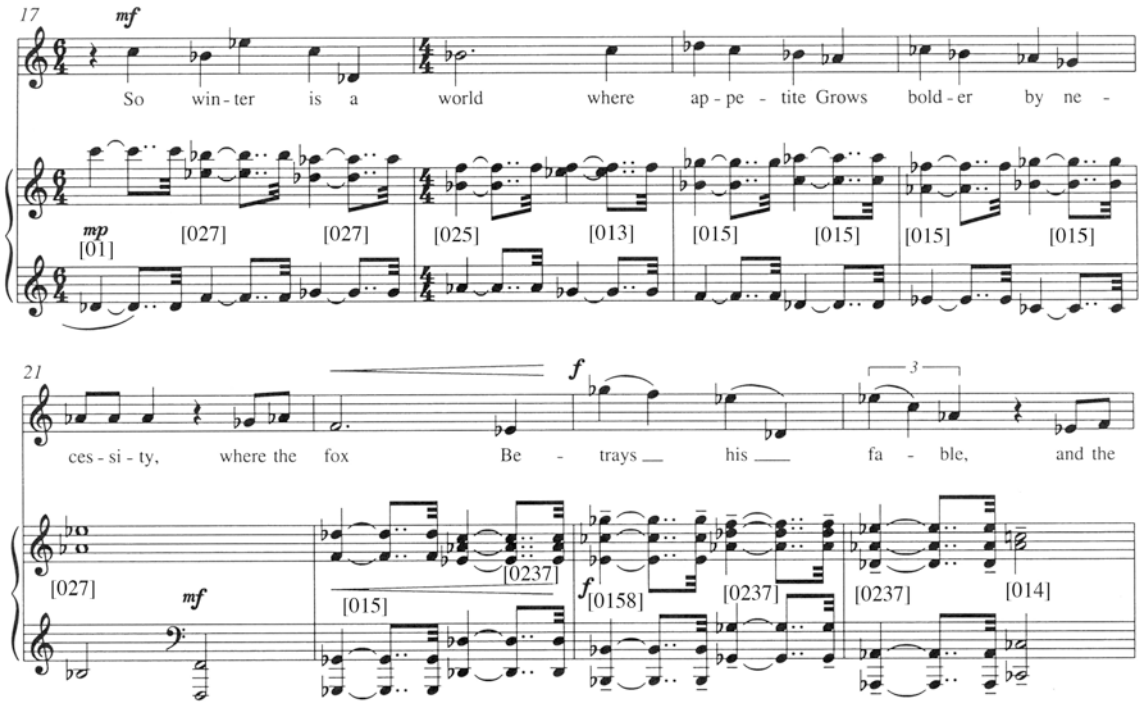




[2]Hulley, "Influence of Text," 26.
[3]Miller, "Conversation with Morten Lauridsen," 28.

Another interesting compositional feature of "As Birds Come Nearer" is the use of shrinking and expanding chords by use of pitch class sets [012], [013], [014] and [015]. Lauridsen originates this section with [01], the minor second. Carol Krueger notes that "the interval of a second both linearly and vertically is a favorite compositional device of Lauridsen."[4] Throughout the next ten measures as shown in Example 22, he expands and contracts these vertical sonorities, interspersing them with two different spellings of the "Lauridsen chord" [0237]. The harmonic intensity of this section with its many minor seconds and the expanding and contracting chord structures reflects the growing appetite brought on by winter, and musically illustrates the idea of the fox changing the outcome of the fable.

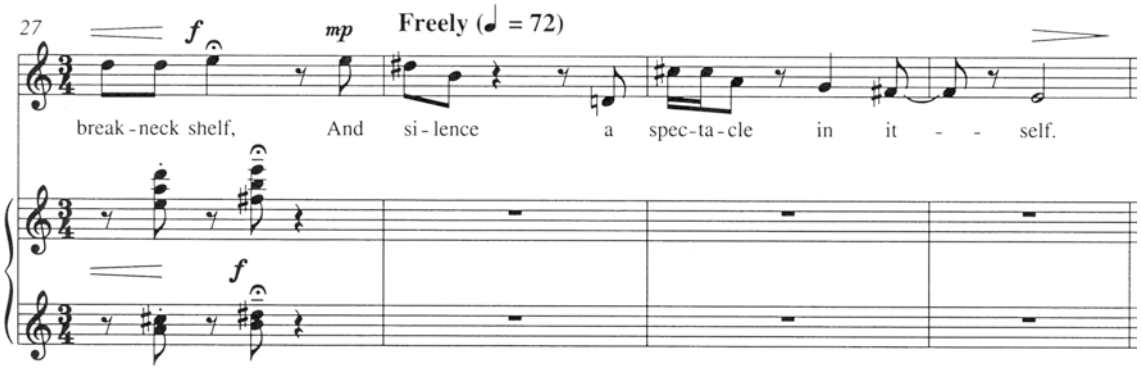
Example 22. "As Birds Come Nearer," mm. 17-24



[4]Krueger, "A Conductor's Analysis," 128.

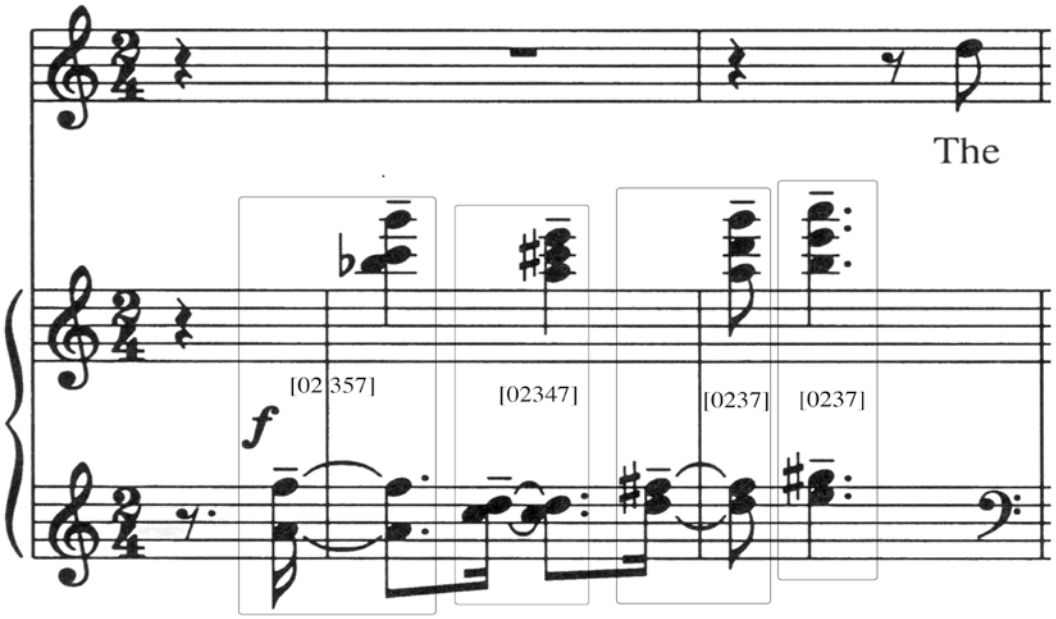
"The Racing Waterfall" is based around the centric pitch E-natural. Until measure seven, it seems that Lauridsen is basing the vocal line around the Phrygian mode. At measure seven, he introduces an F-sharp into the vocal line, giving it a minor flavor. Throughout the rest of the song, Lauridsen exchanges C-naturals for C-sharps and D-naturals for D-sharps, creating a sense of modal ambiguity after beginning the song with a Phrygian scale. This ambiguity reflects the text, "Seeing a changed world prepared to change," since the sense of mode is also changing. The last line of the poem (measures 27-30) is a descending version of the ascending melodic minor scale with the raised sixth and seventh scale degrees, with the notable exception of the low D-natural in the vocal line at measure 28.

Example 23. "The Racing Waterfall," mm. 27-30



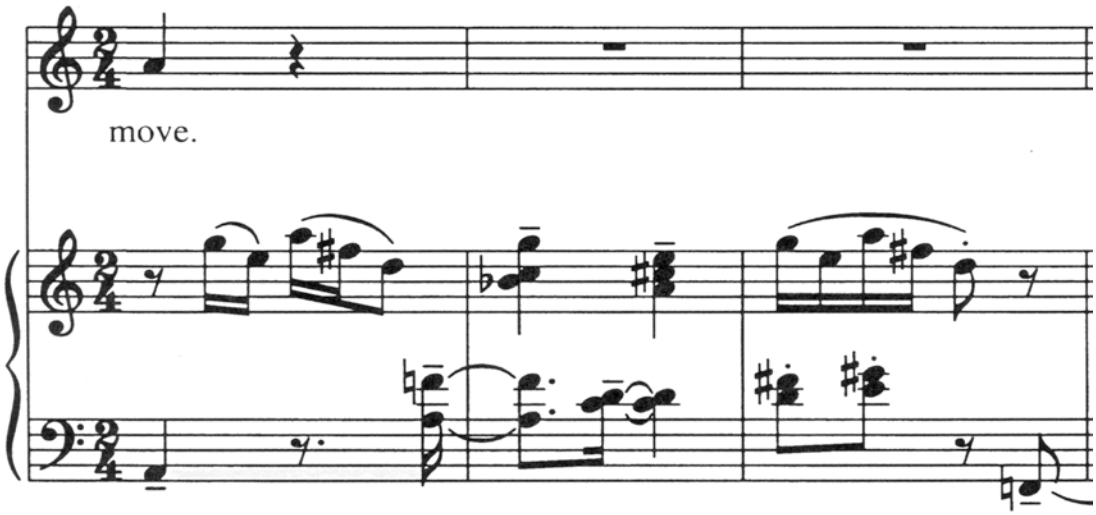
The entire song contains many "Lauridsen Chords," as well as major and minor seconds. Lauridsen takes the first four chords of piano accompaniment ("Lauridsen Chords" and chords that contain "Lauridsen Chords" as subsets) and uses them as a basis for the accompaniment for the rest of the song as displayed in Example 24:

Example 24. "The Racing Waterfall," mm. 1-2

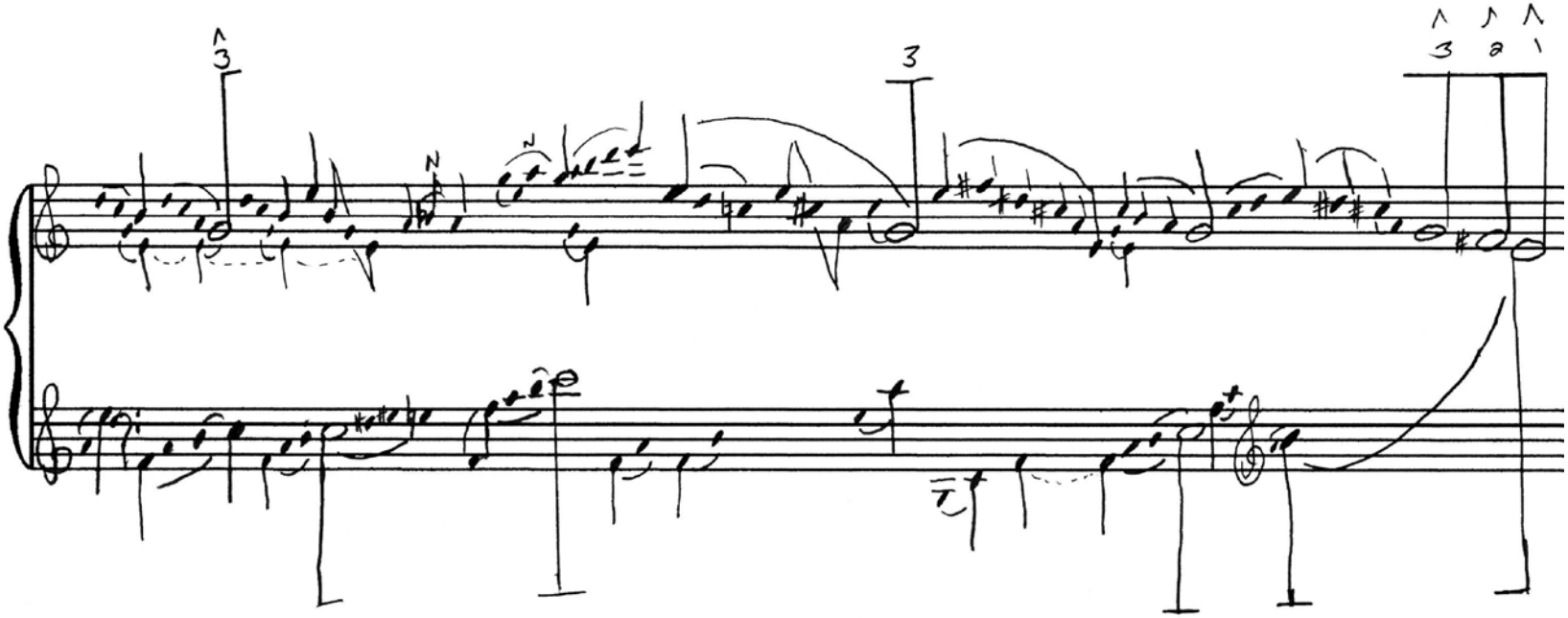


Sometimes he separates the motive from the left hand and uses it with a modified version of the melody in the right hand (Example 25):

Example 25. "The Racing Waterfall," mm. 10-12



This song, with its many accidentals, still strongly reiterates “E” as the tonic note because “E” is the lowest note in the bass line at the end of the four-chord introduction that serves as the basis for the remainder of the accompaniment in the song. As the graph below illustrates in Example 26, this song also contains the strongest V-I cadence in the cycle. The V chord still contains the addition of an “E,” high at the top, but it allows the text, “break-neck shelf,” to sound as though it really is at the top of a high precipice by giving it a wrenching stopping point:



Example 26. "The Racing Waterfall," Analytical Graph

"The Racing Waterfall" uses [0235] mostly in a linear fashion. In the Phrygian mode, it is part of the scale (scale degrees 4, 5, 6, 7) and occurs in its entirety as part of the vocal line (such as the opening text, "The racing waterfall that slowed," notes A, B, C, D). It also can be seen in parts of the vocal line and accompaniment combined, or in linear sections of the accompaniment. Lauridsen does not use [0235] as a discrete chord structure in this song. It is always combined with other tones.

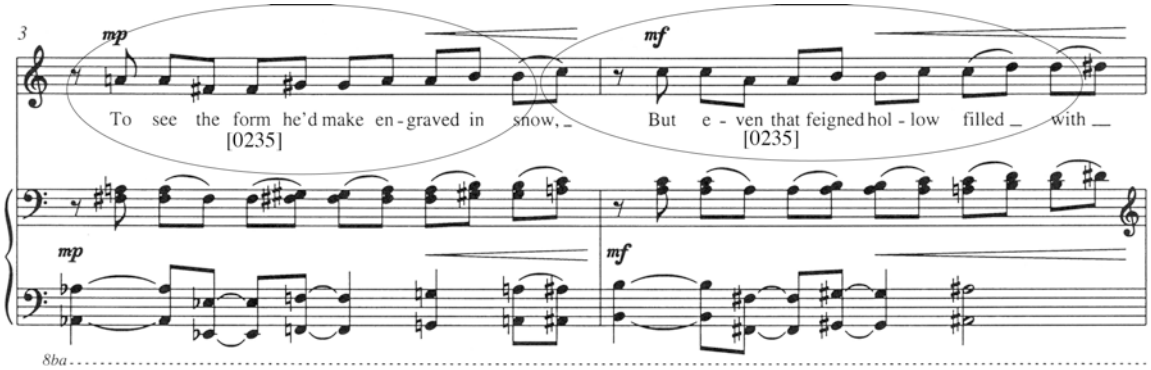
Although "A Child Lay Down" does not utilize the "Lauridsen Chord," it does feature the use of major and minor seconds. Lauridsen introduces tension immediately by placing a bass note at the beginning of nearly every measure that is a half step lower than the first note of the vocal line in each measure. Lauridsen admits that the bass line in this song is "a modified and transposed version of that form itself to create dissonance and tension."[5] For purposes of this analysis, the bass line will be considered separately.

"A Child Lay Down" is the only song in the cycle that is not based on a diatonic collection. Measures 1-4 are taken from the Octatonic $_{2,3}$ collection.[6] Because [0235] is a subset of the Octatonic collections, as well as of the other scales used in this song cycle, the transition to a song based on these collections works smoothly. Although there are occurrences of [0235] in somewhat vertical arrangements, most of the uses of [0235] occur in a linear fashion as sections of the melody as shown in Example 27:

[5]Lauridsen, interview by author.

[6]The labeling system for the Octatonic collection is taken from *Introduction to Post-Tonal Theory* by Joseph N. Straus (New Jersey: Prentice-Hall, Inc., 2005), 144-147.

Example 27. "A Child Lay Down," mm. 3-5



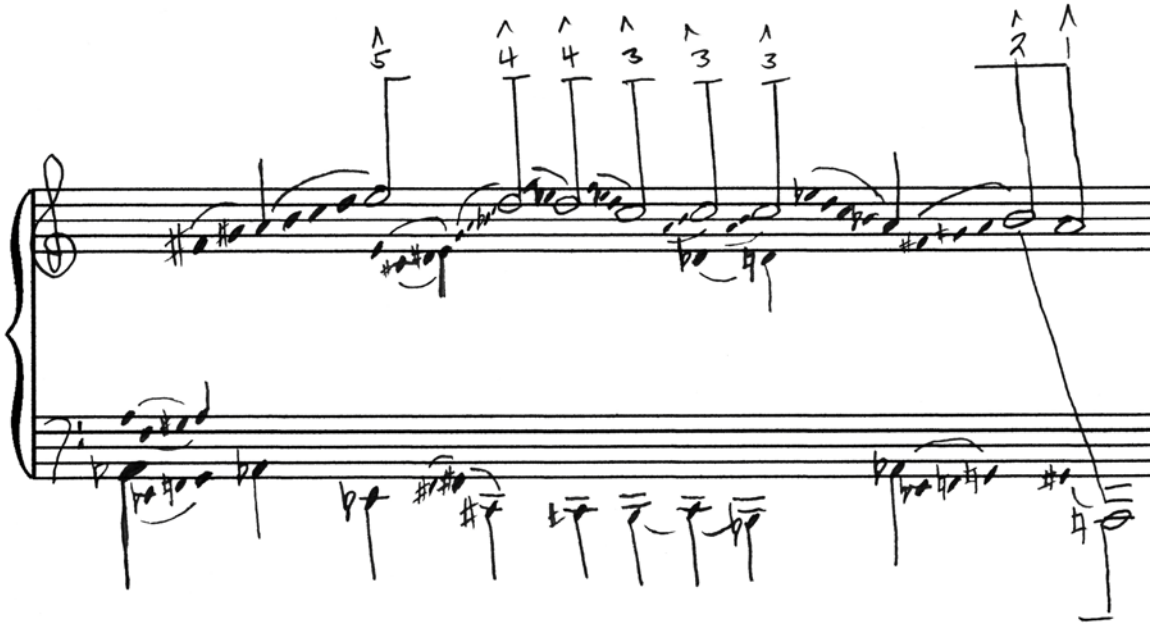
At measure 5, there is a shift to Octatonic $_{0,1}$, and measures 7-9 revert back to Octatonic $_{2,3}$ (with the exception of a few pitches). At measure 10, the melody continues to use Octatonic $_{2,3}$ while the B-flat and D-flat of the accompaniment are inclusive of pitches from the Octatonic $_{0,1}$ collection. In measure eleven, this is reversed, and Octatonic $_{0,1}$ is used in the melody, and Octatonic $_{2,3}$ is used in the accompaniment. The final measures of the song, 12-14, are nearly identical to the first two measures of the song, but the order is changed. Lauridsen says of the end of this song, "…everything flips upside down and comes back, and retracts upon itself."[7]

Lauridsen is referring to the vocal line as well. The first two presentations of the one-measure melody occur in measures 2 and 3. In measure 4, the melody is suddenly transposed up a minor third, and slightly modified. At measures 7 and 8, Lauridsen inverts the theme and presents it up a major fourth from opening measures just as the text proclaims appropriately, "And rising on a landscape blurred a bit." Measures 9 and 10 return to the original form, but transposed up a third, similar to measures 4-5, but slightly modified to fit the text. Measure 11 briefly reverts back to the inverted form of the melody, this time transposed only up a minor third. The song ends as it began, with the one measure melodic theme at the original pitch level.

[7]Lauridsen, interview by author.

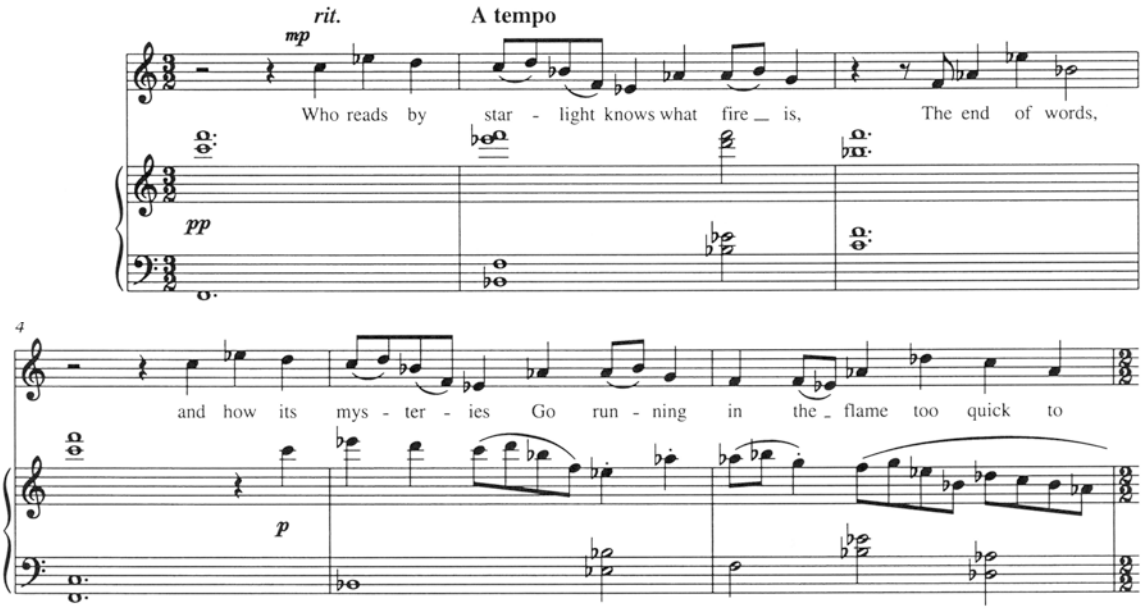
In this modified Schenkerian graph of “A Child Lay Down” (Example 28), one can see that while the song does move through several Octatonic shifts, the melodic lines of the song move mostly by step, making it easy to hear for the singer. Although the bass line is consistently dissonant, giving the song, an unsettled, edgy feeling, the singer is nearly always doubled with the right hand.

Example 28. “A Child Lay Down,” Analytical Graph



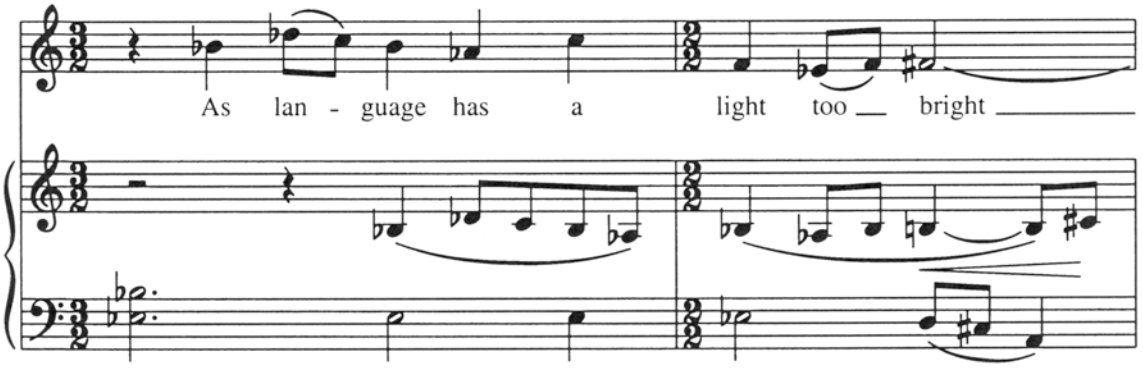
The fifth song, “Who Reads By Starlight,” features a tonal center of F. Although natural minor is implied with the many D-flats and E-flats throughout the song, the following example contains many D-naturals, giving it a Dorian flavor in places. The opening motive, introduced by the singer (Example 29), recurs throughout and is the musical glue that holds the song together. It appears in various permutations and fragmentations in the accompaniment. It also appears several times imitatively after a vocal entrance:

Example 29. "Who Reads By Starlight," mm. 1-6



Two other vocal entrances are given imitative treatment with the accompaniment (Example 30), even when the accompaniment does not utilize this original motive:

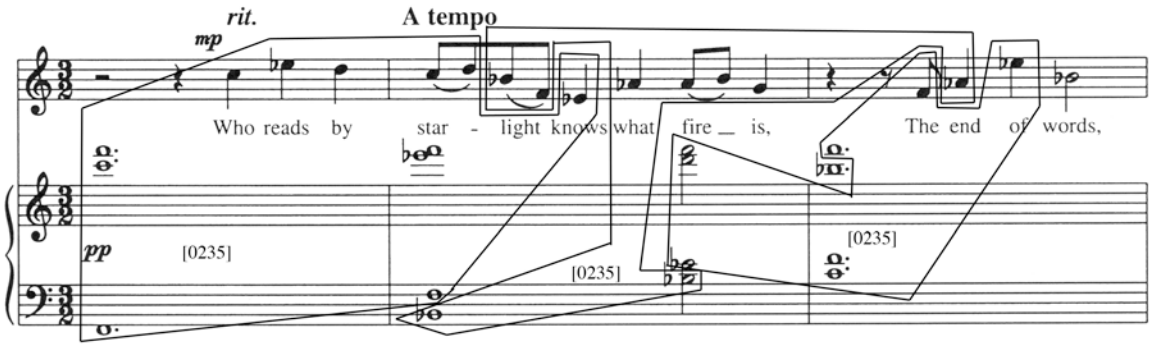
Example 30. "Who Reads By Starlight," mm.8-9



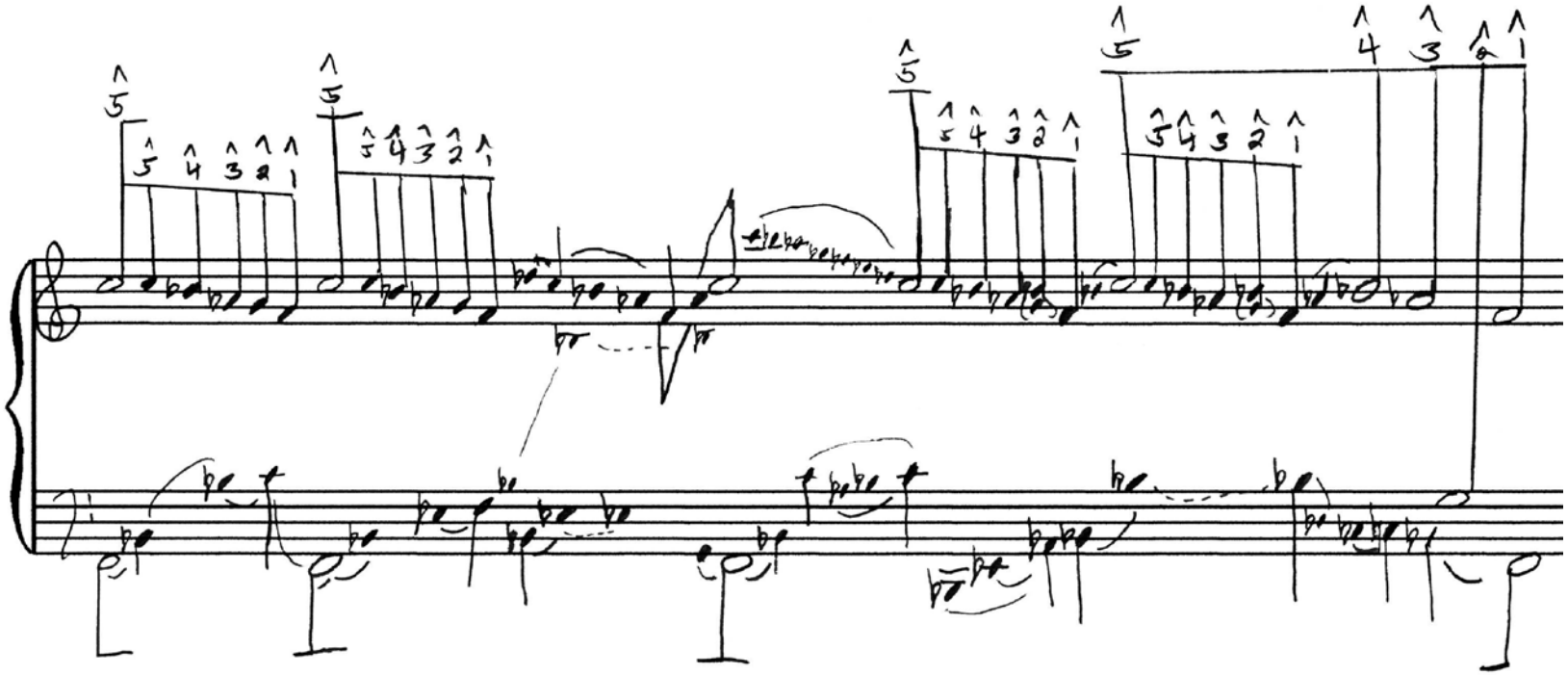
Because [0235] is a subset of the minor scale, there are many instances of [0235] in the melodic line, although the set often appears fragmented, interrupted by other pitches from the scale. The chord structure consists mostly of "Lauridsen Chords," or subsets of the "Lauridsen

Chord." [0235] can be found in groups of notes taken from the piano accompaniment as well as from the vocal line (Example 31).

Example 31. "Who Reads By Starlight," mm. 1-3

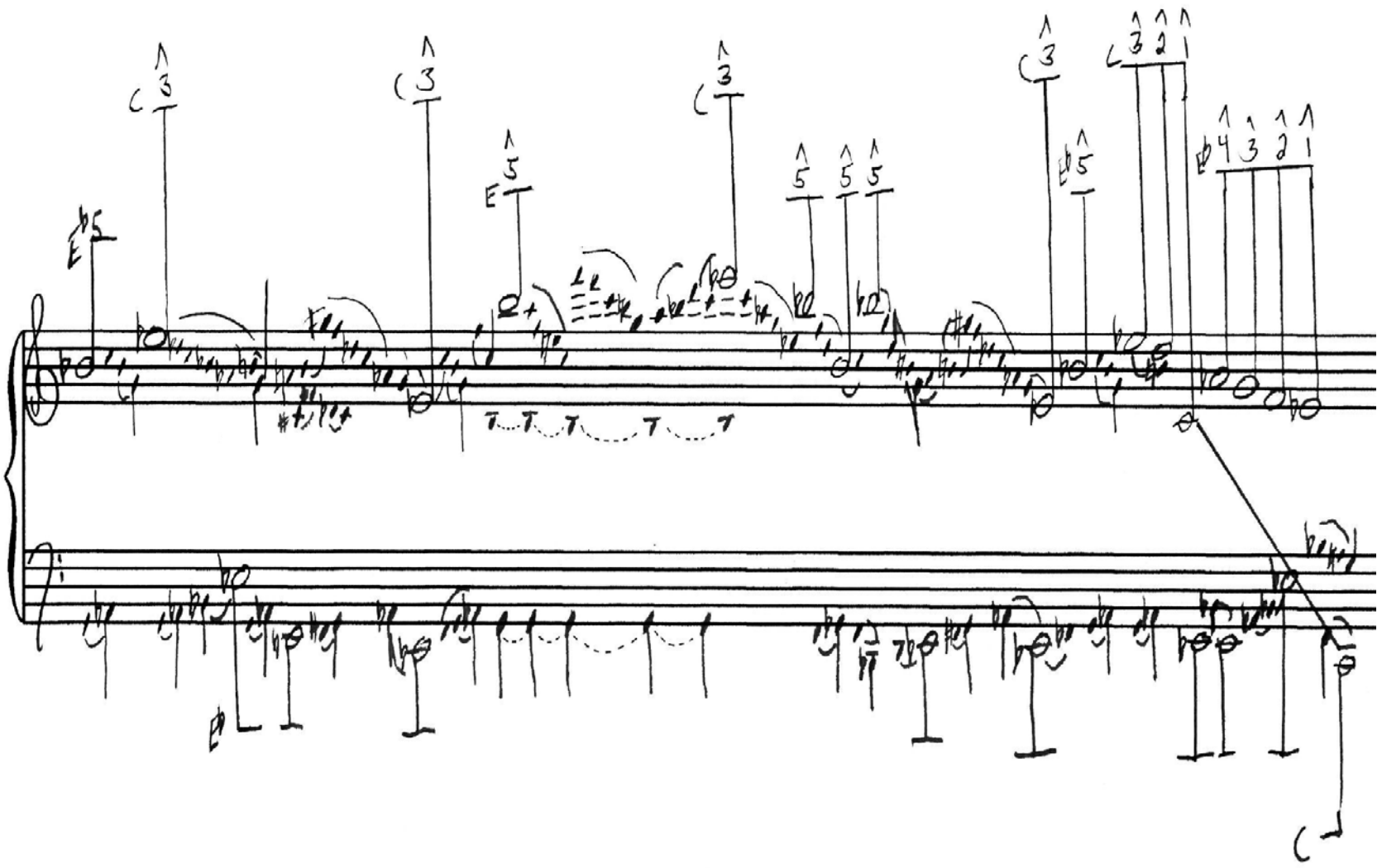


The modified Schenkerian graph in Example 32 shows that, although the movement of the vocal line at surface level seems complex, the basic movement of the lines are scalar, moving downward mostly by fifths. The final chords of this song support a case for a weak V-I cadence because there is a C in the bass, followed by a B-flat. Because the B-flat is then followed by a G and E-flat, C minor (v) is implied.



Example 32. "Who Reads By Starlight," Analytical Graph

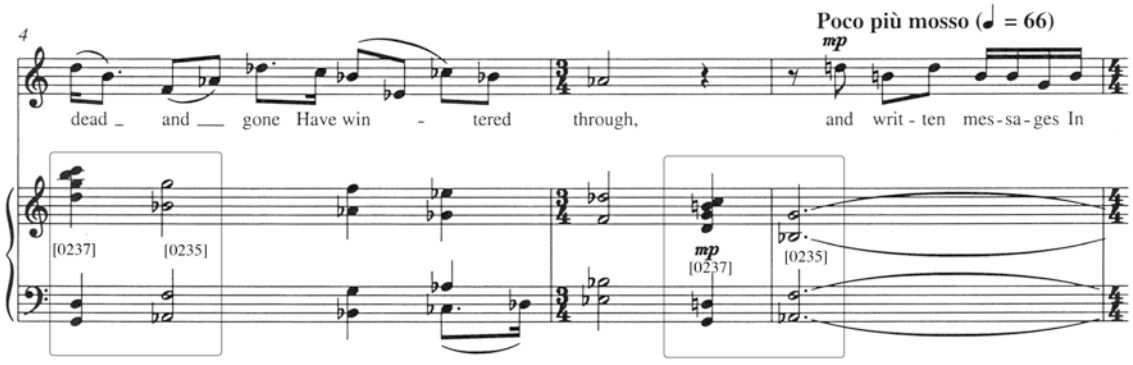
Song six, “And What of Love,” shows strong tonal inclinations towards both C minor and E-flat major. These two keys are mediant-related, and their tonic triads share two common tones, G and E-flat. This close relationship allows for frequent shifts back and forth between the two tonal centers. As one can see from the modified Schenkerian graph in Example 33, E-flat is a prominent bass note, with both B-flat (the fifth of E-flat major) and E-flat (the third of C minor and the tonic note of E-flat) occurring as prominent pitches in the treble.



Example 33. "And What of Love," Analytical Graph

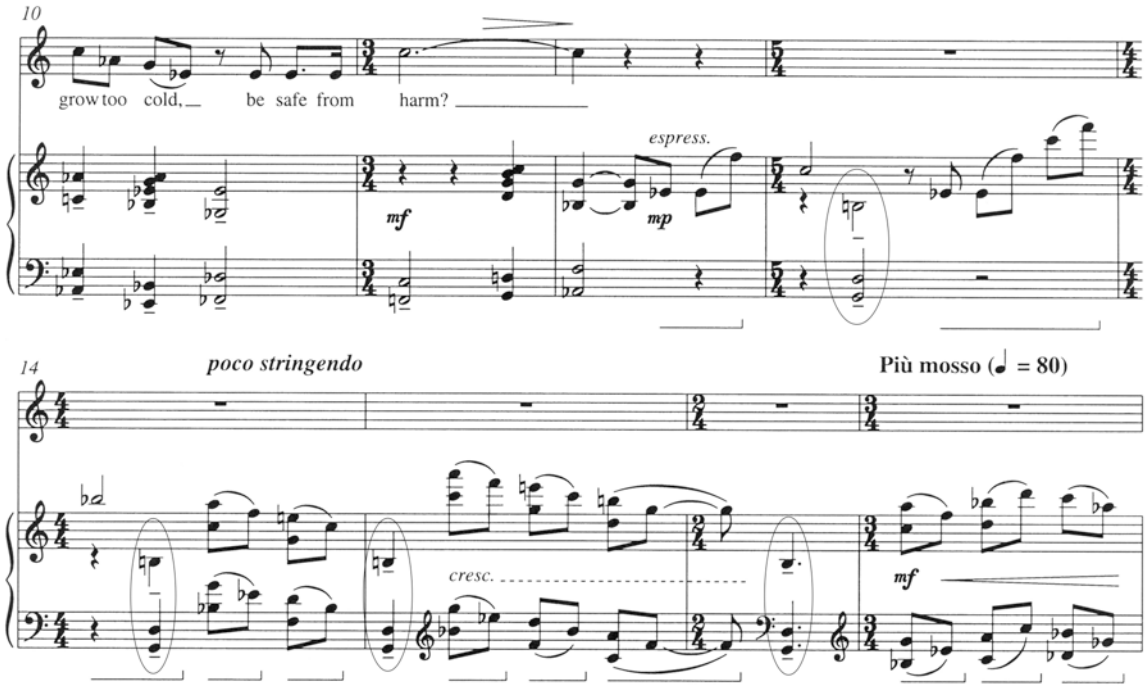
Although C is the final bass note of the song, it does not appear in a position of strength or importance in any other location. However, G major chords occur as part of a two-chord formula that Lauridsen employs frequently in this song (shown in Example 34). The first chord is the G-major chord with a major fourth added in, the "Lauridsen Chord." The second chord is A-flat, F, B-flat, and G, an [0235] chord. Although this G chord with the added fourth never resolves to C major in this two-chord formula, it is reiterated throughout the song, giving the final C validity as a tonic pitch.

Example 34. "And What of Love," mm. 4-6



G major chords, circled in Example 35, occur frequently in the middle section (piano interlude) and are emphasized both by note length (quarter note, dotted quarter, and half note) and by chord placement on strong beats of the measure. This G major chord, although it never resolves as a V-I cadence in a traditional way, implies C as a centric pitch:

Example 35. "And What of Love," mm. 10-17

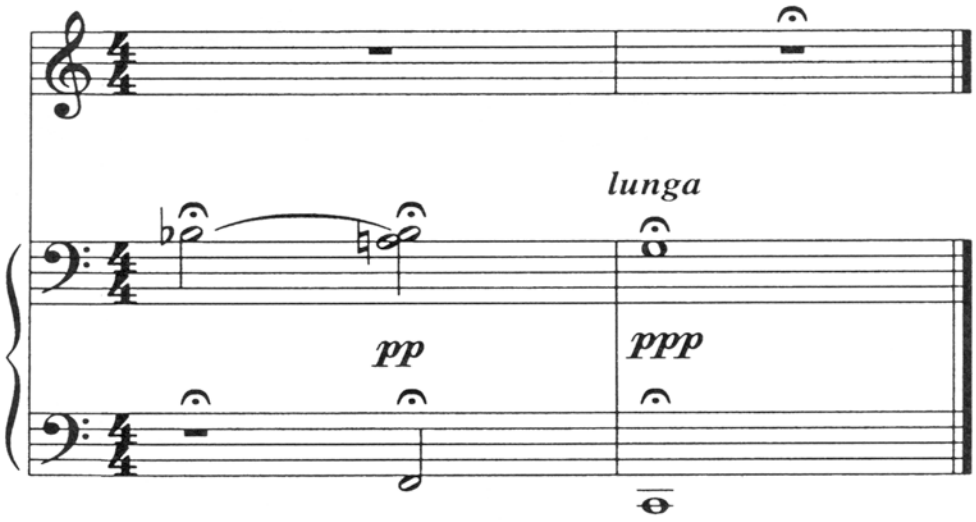


Lauridsen refers to this chord as the "Love Chord." He says of this chord, "…it's *insistent*…it is steadfast…. [The G chord] will always be there, no matter what….what's happening in our life? Or, what's happening to me? That G chord will be there."[8]

This song features much use of half step motion in the bass line (see Examples 33 and 34). Another technique used by Lauridsen in the bass line is the use of plagal motion for V-I motion. All the instances of this (save the final cadence) do not involve the use of traditional IV or I chords. The chords on top of these bass lines tend to be [0237] "Lauridsen Chords" and [0235] chords utilizing various pitch classes which share common bass and treble movement. The chord progression that is the most clearly plagal is the final cadence, shown in Example 36, where Lauridsen uses F-A with the addition of a suspended B-flat from beats one and two. This F-A dyad resolves to an open fifth, C-G:

[8]Ibid.

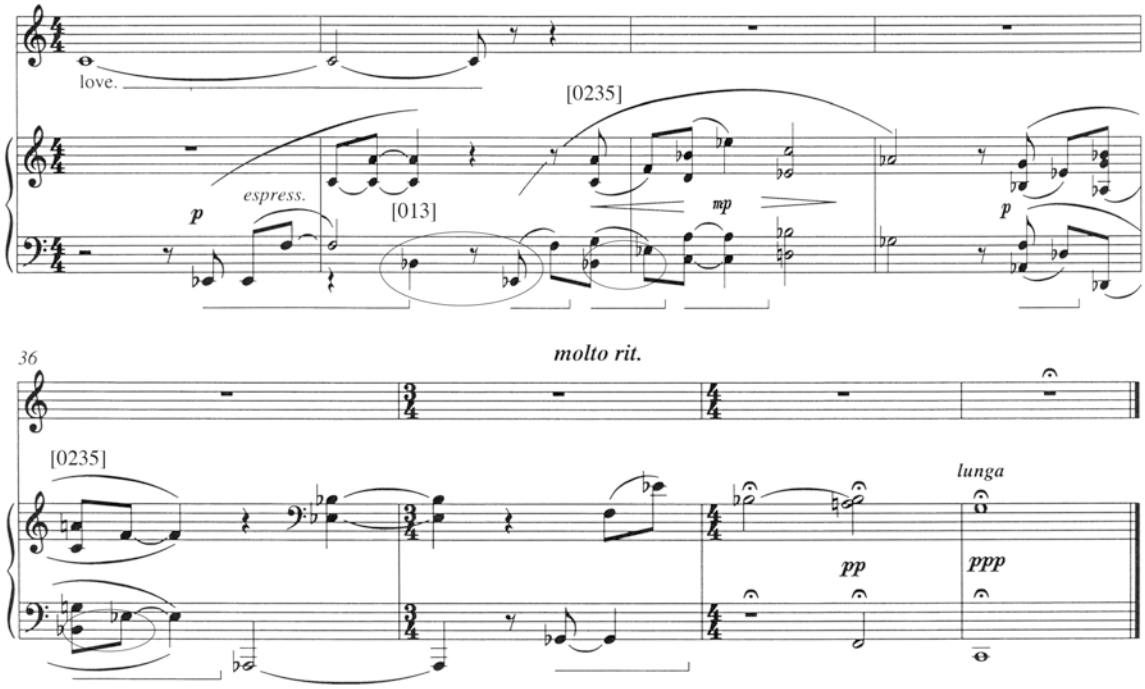
Example 36. "And What of Love," mm. 38-39



The bitonality in this song allows, as Lauridsen admits, much "tonal flexibility."[9] The "joining joy" that the travellers in the song experience is aptly illustrated by the two tonal centers of C and E-flat joining together in the song. In many places it is difficult to aurally identify any true tonal center. The last eight measures (Example 47) illustrate this blending of tonalities well. The C on which the vocal line ends (measure 32) gives a strong indication that the song should end in C. However, this note is overlapped immediately by an E-flat. Following that E-flat are several more strong E-flats which are preceded by B-flats (although the chord above the B-flat is not a true V chord, but an [013] chord or an [0235] chord instead. This "dominant" bass motion gives validity to E-flat as a tonic pitch. Lauridsen turns that upside down, however, by ultimately ending the song on C:

[9]Ibid.

Example 37. "And What of Love," mm. 32-39



CHAPTER 4

PEDAGOGICAL STRATEGIES

As this chapter deals with pedagogical strategies and interventions, the dynamic nature of sound production within the vocal apparatus should be addressed initially. Although an effort has been made to retain clear distinctions between rhythmic and intervallic execution, breath management, resonance and diction issues in the discussion that follows, it is readily apparent that these individual components of the singing act are steadfastly interdependent. Richard Miller asserts there are four major elements of the singing act: The "source of power," the "vibratory action," "systems of resonance," and the "facility of articulation."[1] Barbara Doscher notes, "The three major functions of respiration, phonation and resonation are actually an inseparable unit, and when this unit is operating properly a cyclical interplay takes place."[2]

Regardless of how one quantifies these factors, acquiring balanced execution among the various workings of the singing act is absolutely necessary to achieving technical proficiency, which in turn yields freedom of artistic communication. This balance of breath and space to produce efficient tone while ensuring linguistic intelligibility is a basic tenet of good singing in general, and a consistent challenge in the performance of *A Winter Come*. In order to construct a lucid and accessible guide to negotiating the diverse vocal challenges inherent to this cycle, it is

---

[1] Richard Miller, *The Structure of Singing* (New York: Schirmer Books, 1996), 197.

[2] Barbara Doscher, *The Functional Unity of the Singing Voice* (Metuchen, NJ: Scarecrow Press, 1988), 165.

essential to discuss each technical vocal factor individually when possible, as a component of the functional unit when equally necessary to preserve continuity of pedagogical method.

A Winter Come, while not exhibiting extended techniques common to post-tonal twentieth-century works, involves multiple challenges to the singer and pianist. Many of these challenges are directly or indirectly related to producing accurate rhythms with a relaxed vocal tract. Other issues include successfully negotiating large intervallic leaps in the vocal line against dissonance in the accompaniment, maintaining clarity of diction and efficient vocal production in fast tempi, breath management for long phrases, and vowel modifications in passagi and register extremes.

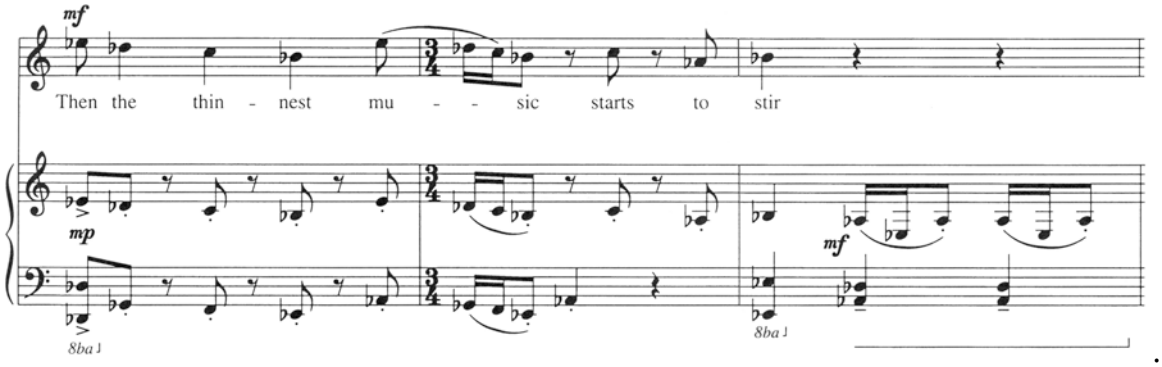
Rhythm in this work is restless and constantly changing. For the vocalist, this can mean that the singer will attempt to articulate the rhythms with the pharyngeal musculature (constrictors, palatine, glossus) or articulating structures (jaw, tongue). This method fosters tension in the throat where relaxation is necessary at all times. In song number one, "When Frost Moves Fast," rhythm must be precise yet fluid while the unsettled, glittering picture of winter is portrayed with meter changes in nearly every measure and syncopated patterns with frequent eighth rests.

In measures 37-39 of "When Frost Moves Fast," (see Example 38) the singer must cultivate a sensation of near paralysis in the throat, slowly receiving the breath into the lower body during the measure preceding the entry of the voice. Beginning with the first consonant [ð], the lower abdominal and pelvic muscles are allowed to contract gently, launching the first sound on the release of air.

Continuing through the musical passage, the singer maintains an open throat sensation, a feeling that nothing is happening in the pharyngeal area. This in turn encourages vibrato to occur

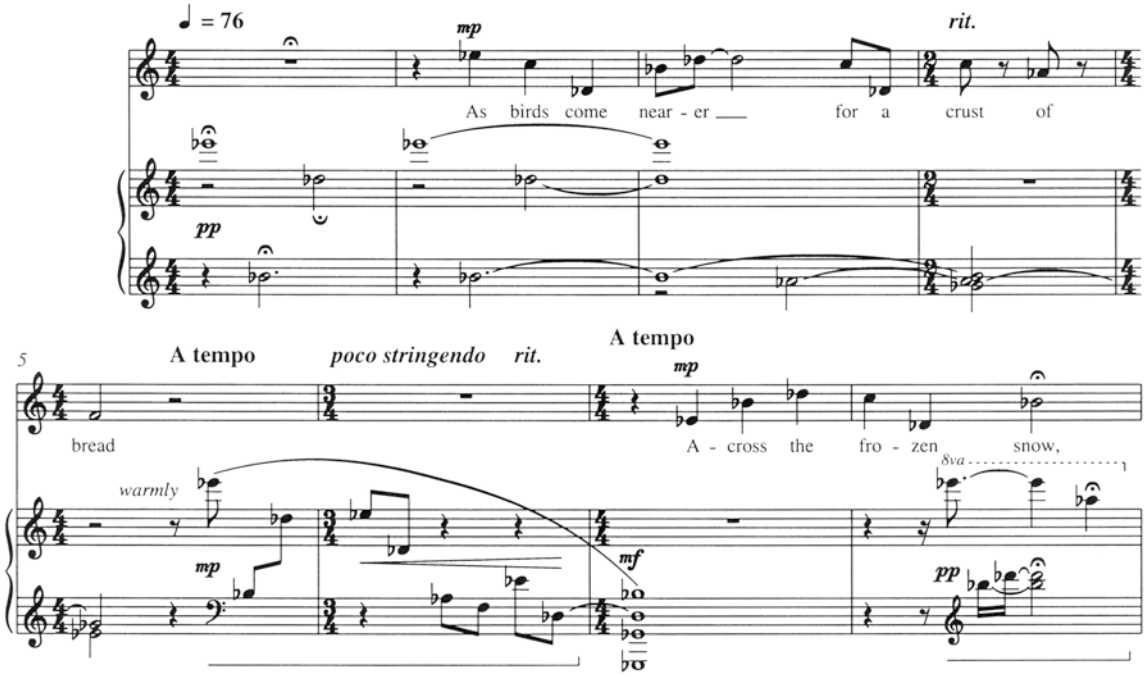
on every note (even those of least metric value), ensures that there is ample breath to complete the musical phrase, and prevents the singer from articulating rhythms with the pharyngeal musculature. Producing the word "music," with its sixteenth note rhythm can present challenges to the singer as well (see measures 37-38). If vibrato is allowed in this passage, merely continuing it through this rhythm, the sixteenth notes occur as part of the vibrato, yielding accurate tempo and execution of rhythm with tension-free production.

Example 38. "When Frost Moves Fast," mm. 37-39



Large leaps can be problematic for any singer, especially one with little experience in twentieth- and twenty-first century literature. Song two, "As Birds Come Nearer," employs the use of major sevenths, and also includes one direct major ninth and one minor tenth. Often such large leaps involve register changes, and fortunately, Lauridsen supports these leaps within the accompaniment. In the opening measures, however, the vocalist must produce these pitches without the help of the piano, executing correct pitches against dissonance while creating an effortless legato, as though suspended in space:

Example 39. "As Birds Come Nearer," mm. 1-8



In measures 1-8 from Example 39, the second pitch, C five, must be produced against the piano's D-flat. With the plethora of tied notes and longer notes, the singer must develop excellent tonal memory to allow this line to flow smoothly. There are several ways to find difficult pitches if the singer does not have perfect or absolute pitch. Over time, singers develop a sense of where one "feels" a note. That is, the singer may feel vibrations in the sinuses or a certain part of the head, and anticipate that the location of these vibrations change as one varies pitches. Over time, the singer can hone this skill to near pitch-perfect accuracy. As Sharon Mabry notes in *Exploring Twentieth Century Vocal Music*, singers can develop "a kinesthetic feeling for certain pitches according to the singer's register events, resonance qualities, and breath energy requirements."[3]

[3]Sharon Mabry, *Exploring Twentieth-Century Vocal Music* (New York: Oxford University Press, 2002), 35.

Ideally, pitches should be obtained whenever possible from intervallic relationships with other pitches and from the piano accompaniment. Less experienced singers may have difficulty with intervals or pitches, even when the notes are in the accompaniment, and especially if the pitches are embedded within voices of the left hand. If a singer has difficulty with a pitch that is doubled in the piano accompaniment, have the singer and pianist perform to the point of the problem in a piece, then stop, hold the note and chord on the challenging pitch. Doing this repeatedly will help the student hear the pitch in the piano, allowing the singer to "train the brain" and throat to sing the right pitch. Eventually the singer can slowly proceed through the problem area without stopping and increase the tempo of the problem passage until it is up to speed.

Another way to allow ease of correct interval production is to practice them as part of one's daily warm-up. Sharon Mabry encourages singers to use difficult sections of twentieth- and twenty-first century works as vocal warm-up exercises, thus allowing the singer to sing intervals with ease that he or she previously perceived as strange or difficult.[4] Instead of vocalises built on thirds, fifths, and octaves, singing major and minor sevenths, major and minor ninths, and other challenging intervals, beginning and ending on various pitches can be of tremendous assistance in mastering various twentieth- and twenty-first century vocal idioms. Use of an open, relaxed throat, and low, deep breaths that cause the abdomen to expand while employing a portamento on the vibrato and vacillating between pitches is highly recommended since this assists in discovering where one "feels" the pitches. As a result, the singer discovers what breath speed is necessary to produce these intervals without engaging throat muscles to compensate for inefficient abdominal effort.

---

[4]Ibid.

With post-tonal works that are based on pitch class sets such as *A Winter Come*, a useful technique with which to familiarize oneself is to sing various permutations of the melodic and harmonic materials within the set(s). Lauridsen identifies [0235] as "…[the] four note cell which is found everywhere in that piece in a lot of different manipulations…" For example, the first eight notes of "As Birds Come Nearer" constitute one set of [0235]. Many times the set occurs in a linear fashion, as it does here; also in "When Frost Moves Fast," and "A Child Lay Down." As previously discussed, Mabry recommends this technique as a way to successfully sing twentieth- and twenty-first century vocal music.

Dissonant linear intervals in the vocal line or intervals that create a dissonance with the accompaniment tend to encourage tension in the vocal tract. Less experienced singers "pitch" these notes, using extrinsic voluntary musculature in the larynx and pharynx in an effort to produce the correct pitches. Using "As Birds Come Nearer" as an example, one can sing the first phrase of the song (measures 1-5) on [a] or [ɑ] slurring all of the notes together while singing on the vibrato as described previously. When there is a large leap, the singer should practice giving extra breath energy as he/she changes pitch, keeping the ribs out to prevent rapid loss of inflation or excessive subglottic pressure. Of course, the throat should feel open and nearly devoid of sensation in order to allow the breath to move through the vocal tract and function efficiently. This also prevents the lowest note from going flat, while maintaining melodic tension in the vocal line despite the large leaps.

If the singer has difficulty performing this phrase on a vowel, he/she should employ lip or tongue trills to be sure the breath flow is consistent through the phrase. If the lips or tongue cease to vibrate when "trilling," this is a good indication that breath function is inefficient and in

need of additional attention separate from the musical work. After the singer can perform this exercise successfully, one should reintroduce the text with an improvement in legato production.

Rhythm and diction conspire to unseat efficient vocal production throughout this cycle. Pitches of brief duration that are followed by short rests, such as in measure four of "As Birds Come Nearer" (see Example 39) or measures 37-39 of "When Frost Moves Fast" (see Example 38), tend to cause grabbing in the throat or overzealously singing ending consonants, thereby eliminating vowels necessary to maintain adequate vocal tract space and linguistic intelligibility. The word "crust" in Example 39 contains four distinct consonant sounds that must be clearly enunciated. Young singers especially tend to use extra muscle energy in the jaw and face, producing tension in the vocal tract and prohibiting the vowel to vibrate fully within the pharyngeal area and eliminating much of the natural color ascribed to the voice itself.

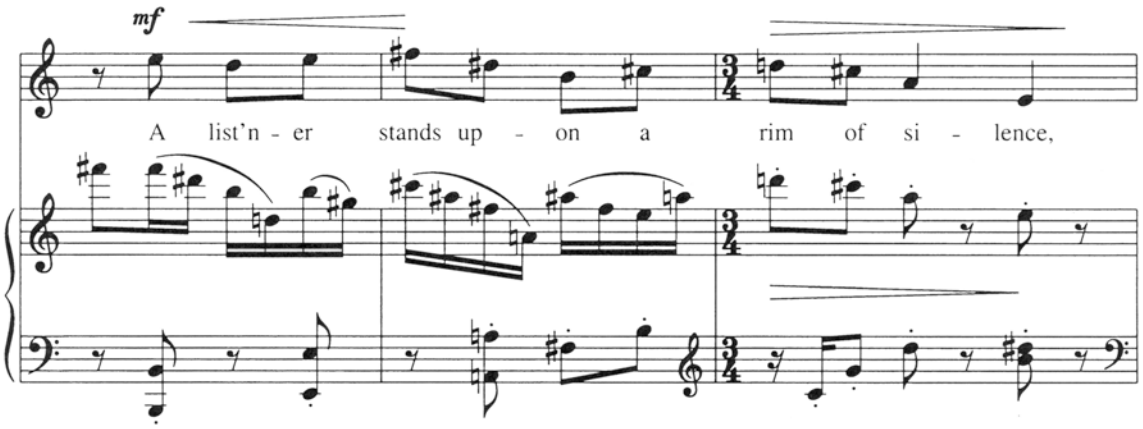
Song three, "The Racing Waterfall," presents diction challenges as well. Its tempo of *allegretto giocoso* (where quarter note equals 104) requires the singer to present text clearly, cleanly, and smoothly while avoiding over-articulation of consonants. The practice of whispering text as suggested by William Vennard is often used successfully by voice teachers: Eliminating pitch brings conscious attention to the consonants that are actually being articulated.[5] Additionally, the technique of rehearsing this song using a slack, relaxed jaw with intense breath energy will allow words to be clearly produced without tension. This prevailing sensation of a "hanging" or "flapping" jaw should be accompanied by a visualization of the body as an open space from pelvis to neck. This assists in maintaining outward expansion of the ribs, resulting in maximum breath usage for each musical phrase.

---

[5]William Vennard, *Singing: The Mechanism and the Technic* (New York: Carl Fischer Inc., 1967), 182.

Singers, especially the young and those whose primary experience lies in popular idioms, often "grab" or "pitch" sequential eighth notes with the vocal tract articulators as previously described. Even experienced singers can produce these patterns with little or no vibrato, a result of "laryngeal tension" and "[poor] breath management."[6] The singer should practice passages such as measures 19-21 of "The Racing Waterfall" (Example 40) on a single vowel, slowing the passage and allowing vibrato to occur on every note:

Example 40. "The Racing Waterfall," mm. 19-21



Gradually speed up the passage, keeping in as much vibrato and freedom as possible. Then when one is up to tempo, reintegrate the text with the melody, permitting as much vibrato and vocal color as possible.

The slow tempo of song four, "A Child Lay Down," presents an ideal scenario for the development of excessive tension, which begs the question: How does one best exercise breath management throughout these long phrases, especially within a slow tempo and an additional *ritardando* on the final beat? Inhaling with a comfortably lowered larynx, dropping the jaw, and allowing the ribcage to expand allows the diaphragm to descend as low as possible, enabling a

[6]Miller, *Structure of Singing*, 188.

maximum amount of breath to enter the body. Vennard notes that the ribs are connected to the diaphragm and therefore as the ribs go out, the diaphragm descends and flattens.[7] Maintaining outward expansion of the ribs keeps the diaphragm in a lower position, allowing the singer to expend the air absolutely needed for singing the phrase.

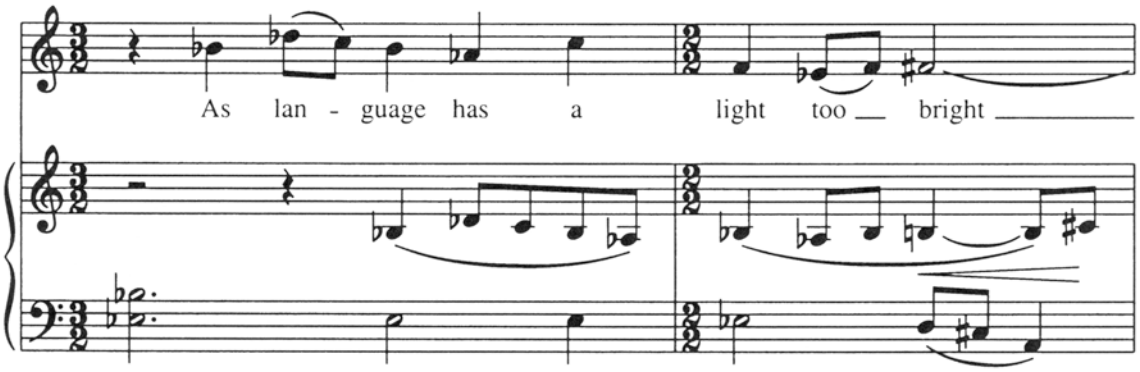
Song five, "Who Reads by Starlight," and song three, "The Racing Waterfall," share similar vocal challenges: Fast tempi and plethora of text apt to cause jaw and neck tension when one tries to enunciate clearly. In addition, the middle and upper-middle range tessitura of these songs may cause the singer to avoid using the optimum breath necessary for efficient phonation. Inexperienced singers often tend to use just enough breath to produce the pitch, especially when it is close to or within normal speaking range. Meribeth Bunch, quoting D.F Proctor's *Breathing, Speech and Song*, points out that "[d]uring speech the great portion of air flow passes through the mouth rather than the nose: inspirations are brief and rapid; expirations are prolonged and slow; and airway pressures are more negative in inspiration and more positive in expiration. These variances are more pronounced in singing than in speaking."[8]

Most people do not need to use a large amount of breath energy to speak. Therefore, when singers must produce notes in a tessitura that is in or near speaking range, the tendency is to give less breath. Measures 8-9 of song five, "Who Reads by Starlight," (Example 41) is an ideal instance where singers must be encouraged to infuse each phrase with breath. Instructing a singer to use vibrato on every note, singing through and beyond the notes, and using as much air as possible (without going sharp) will give these passages in the lower tessitura the life they need to ring just as vibrantly as passages in higher tessitura.

---

[7]Vennard, *Singing,* 24.
[8]Bunch, *Singing Voice*, 31.

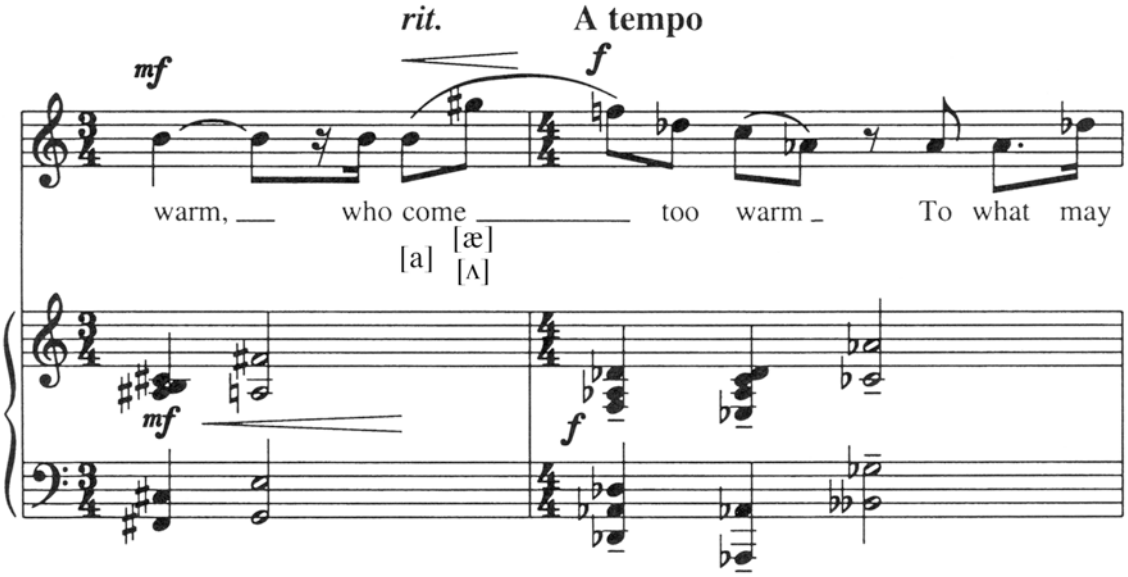
Example 41. "Who Reads By Starlight," mm. 8-9



Vowel modification is a technique that must be used to successfully navigate the pitch extremes of this cycle in order to maintain beauty of tone while clearly enunciating text. "And What of Love" contains the widest musical range of the entire cycle (an octave plus a sixth). The first occurrence of the highest pitch, G-sharp five, is in measure eight, on the word "come," with the singer beginning on a third-line B-natural four, and ascending up to the G-sharp five on the same word. Most singers must modify the vowel of G-sharp five, brightening the vowel on the B-natural from the [ɔ] of "come" to [a] prepares the vocal tract space for the transition to the G-sharp. Changing the top note from the [a] of the B-natural to a combination of [æ] and [ʌ] will allow it to ring without being too bright (Example 42). Richard Alderson discusses the concept of using the [ʌ] vowel in his book *Complete Handbook of Voice Training*, stating that using this as a basic vowel (with perhaps a hint of another vowel) allows for full color in the upper registers.[9]

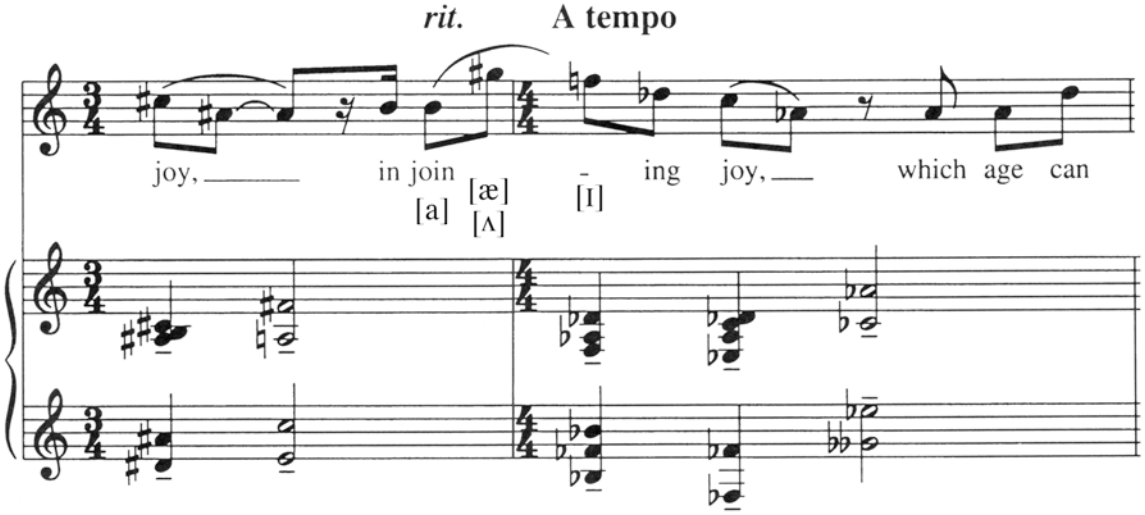
[9]Richard Alderson, *Complete Handbook of Voice Training* (New York: Parker Publishing Company, Inc., 1979), 146.

Example 42. "And What of Love," mm. 8-9



In a similar way, one should modify the [ɔɪ] of "joining joy" to [a], then to [æ] and[ʌ], avoiding going to the [I] part of the diphthong until one sings the F- natural on the following note (Example 43):

Example 43. "And What of Love," mm. 24-25



In the first song, "When Frost Moves Fast," the singer must produce the lowest note of the cycle, B-flat three, on the syllable "-ter" of the word "inter." It is possible that sopranos and tenors may have difficulty with this pitch since it lies in a lower tessitura. In order to allow the note to project effectively, palatal lift must be maintained while modifying the vowel to [ə], avoiding the unstressed r-colored vowel [ɚ].

Finally, aside from considerations of vocal production, a singer must take into account the difficulty of the accompaniment and tempi throughout *A Winter Come*. Lauridsen recommends that the singer find a very good pianist for the cycle. He says, "I can say this from hearing this piece for decades now, hearing very fine singers do it, and the pianist isn't as good, and it wrecks the set." Further, he advises, tempi "must be on the button." He stresses that the text must be understandable, but the tempo energetic, so taking the recommended tempi is very important. Finally, Lauridsen recommends that the singer listen to the original recording by Jane Thorngren and Ralph Grierson, noting, "…the recordings…were very beautifully done. I was there, they were right on the money…[it] will give an indication to prospective performers of the quality of musicianship needed.[10]

The author's informal survey of senior vocal recital programs at the University of Georgia (academic years 1994-2005) indicates that vocal teachers often program from among the same group of composers when programming twentieth- or twenty-first century works. When pieces from these periods were performed, composers represented were generally from the pantheon of well-known, early twentieth-century figures (i.e., Britten, Rorem, Barber, and Copland). In other cases, the twentieth century compositions were by composers favoring more conventional rhythmic structure and tonal harmonic language.

[10]Lauridsen, interview by author.

A Winter Come, one of Morten Lauridsen's few solo vocal works, is challenging without being technically or artistically beyond the reach of most undergraduates. As Lauridsen himself states, "It's American as all get out in its sound. And it is something that one can do, rather than saying 'I want to do some spirituals and that's it,' to indicate twentieth-century American…music."[11] The cycle is short in duration due to the brief nature of the poems, but eliminates fatigue and stamina concerns for young singers. In conclusion, Lauridsen's advice is sound: "If someone wants to program a twentieth-century work, a cycle, this makes a very good ten minute cycle."[12]

[11]Ibid.
[12]Ibid.

BIBLIOGRAPHY

Alderson, Richard. Complete *Handbook of Voice Training*. New York: Parker Publishing Company, Inc., 1979.

Anderson, Martin. “Morten Lauridsen and the Comfort of Melody.” *Fanfare – The Magazine for Serious Record Collectors* 28, no. 5 (May – June 2005), pp. 49-52.

Bawer, Bruce. “The Passing of an Elegist.” *The New Criterion* 6 (November 1987): 35-37.

Berdahl, James Nilson. “Ingolf Dahl: His Life and Works.” Ph.D. diss., University of Miami, 1975.

Berry, Wallace. “The Music of Halsey Stevens.” *The Musical Quarterly* 54, no. 3 (July 1968): 287-308.

Brinnin, John Malcolm. “Remembering Howard Moss.” *Poets & Writers* 16, no. 5 (September/October 1988): 14-18.

Bromwich, David. “Temporary Brilliancies.” *The Times Literary Supplement* (May 14, 1976): 571.

Bunch, Meribeth. *Dynamics of the Singing Voice*. New York: Springer-Verlag, 1982.

Clampitt, Amy. “Between the Lines: Rereading Howard Moss.” *Parnassus: Poetry in Review* 15, no. 1 (1989): 341-349.

Clippinger, David W. "Moss, Howard.” *Continuum Encyclopedia of American Literature*, Letter M. Continuum International Publishing Group Ltd. Available from Literary Reference Center, accession number 18735887 (accessed 19 July 2007).

Cone, Edward T. *The Composer’s Voice*. Berkeley: University of California Press, 1974.

Cone, Edward T. “Words into Music: The Composer’s Approach to the Text.” In *Sound and Poetry*. Ed. Northrup Frye. New York: Columbia University Press, 1957.

Cuthbertson, Ken. “Moss, Howard.” *Contemporary Authors*, vol. 44. Ed. Susan M. Trosky. Detroit: Gale Research Inc., 1994.

Doscher, Barbara. *The Functional Unity of the Singing Voice*. Metuchen, NJ: Scarecrow Press,

1988.

Emmons, Shirlee and Sonntag, Stanley. *The Art of the Song Recital*. New York: Schirmer Books, 1979.

Fortunato, Mary Jane. "Craft Interview with Howard Moss." *The New York Quarterly* 15 (Summer 1973): 25-54.

Friedberg, Ruth C. *American Art Song and American Poetry*, vol. 3. Metuchen, NJ: The Scarecrow Press, 1981.

Gardner, Stephen. "Howard Moss." *Dictionary of Literary Biography: American Poets Since World War II*, Part II: L-Z, vol. 5. Ed. Donald J. Greimer. Detroit: Gale Research Company, 1980.

Gioia, Dana. "The Difficult Case of Howard Moss." *The Antioch Review* 45 (Winter 1987): 98-109.

Gunn, Thom. "Manner and Mannerism." *The Yale Review* 50, no. 1 (September 1960): 125-135.

Hall, Sharon K. "Howard Moss." *Contemporary Literary Criticism: Yearbook 1987*, vol. 50. Detroit: Gale Research Inc., 1988.

Henken, John. "Music Review: Gondek in Recital at Ambassador." *Los Angeles Times* (April 16, 1986), 3.

Hillringhouse, Mark. "The New York School Poets." *Literary Review* 48 (Summer 2005): 146-179.

Hollander, John. *Rhyme's Reason*. New Haven: Yale University Press, 1981.

Holman, C. Hugh. *A Handbook to Literature*. New York: The Odyssey Press, 1972.

"Howard Moss." *The New Yorker* 63, no. 33 (October 5, 1987): 128.

Howard, Richard. *Alone With America: Essays on the Art of Poetry in the United States Since 1950*. New York: Atheneum, 1980.

Hulley, Margaret Sue. "A Study of the Influence of Text in Morten Lauridsen's *Mid-Winter Songs*." D.M.A. diss., Louisiana State University and Agricultural and Mechanical College, 1998.

Jones, Robert C. "Howard Moss." In *Critical Survey of Poetry*. Vol. 5, ed. Robert Magill. Englewood Cliffs, New Jersey, 1992

Koob, Lindsay. "Guide to Records: Lauridsen: Northwest Journey," *American Record Guide*

68, no. 6 (November-December 2005): 143-144.

Krueger, Carol J. “A Conductor's Analysis of *Les Chansons des Roses* Cycle and an Overview of the Vocal Compositions of Morten Lauridsen.” D.M.A. diss., University of Miami, 2000.

Lauridsen, Morten. “Biography.” Morten Lauridsen Website. http://www.mortenlauridsen.com. (accessed July 7, 2008).

_____. “Biography.” Morten Lauridsen Website. http://www.mortenlauridsen.com. (accessed November 28, 2008).

_____. Electronic mail message. November 2, 2008.

_____. Interview by author. Videotape. Los Angeles, California. October 7, 2008.

_____. *A Winter Come*. New York: Southern Music Publishing Co., Inc., 1985.

Leiter, Robert. “Howard Moss: An Interview.” *The American Poetry Review* 13 (September/October, 1984): 27-31.

Lieberman, Laurence. “Recent Poetry: Exiles and Disinterments.” *The Yale Review* 61, no. 1 (October 1971): 82-100.

Linn, Robert. “Biography,” Robert Linn Website. http://robertlinn.org/robertlinn_bio.htm (accessed November 2, 2008).

Mabry, Sharon. *Exploring Twentieth-Century Vocal Music*. New York: Oxford University Press, 2002.

Malkoff, Karl. *Crowell’s Handbook of Contemporary American Poetry*. New York: Thomas Y. Crowell Co., 1973.

Marowski, Daniel G., and Matuz, Roger. “Howard Moss.” *Contemporary Literary Criticism*, vol. 45. Detroit: Gale Research Co., 1987.

McCoy, Jerry. “Choral Poetry: The Extended Choral Works of Morten Lauridsen.” *Choral Journal* 35, no. 4 (1994): 25-30.

Meister, Barbara. *The Art Song: The Marriage of Music and Poetry*. Wakefield, NH: Hollowbrook Publishing, 1992.

_____. “The Interaction of Music and Poetry.” Ph.D. diss., The City University of New York, 1987.

Miller, Margaret Winchell. “A Conversation with Morten Lauridsen.” *The Voice of Chorus America, Serving Professional, Volunteer, Children/Youth, and Symphony/Opera Choruses* 25 (Summer 2002): 27-28.

Miller, Richard. *The Structure of Singing*. New York: Schirmer Books, 1996.

Moss, Howard. “Books: The Poet’s Voice.” *The New Yorker 53* (February 13, 1978): 118-124.

_____. “The Canada-Brazil Connection.” *World Literature Today* 51, no. 1 (Winter 1977): 29-33.

_____. “Elizabeth Bishop: All Praise.” *Kenyon Review* (March 1966): 255-62.

_____. “His Own Greatness He Did Not Recognize.” Review of *John Keats* by Walter Jackson Bate. *New York Times*, 29 December 1963.

_____. Review of *The Allegorical Epic: Essays in Its Rise and Decline*, by Michael Murrin. *Comparative Literature* 35 (1983): 384-387.

_____. *Selected Poems*. New York: Atheneum, 1971.

_____. *A Swimmer in the Air*. New York: Charles Scribner’s Sons, 1957.

_____. “Thank You, Fog.” *The New York Times Book Review* (January 12, 1975): 1, 10, 12.

_____. *A Winter Come, A Summer Gone: Poems 1946-1960*. New York: Charles Scribner’s Sons, 1960.

Moss, Howard, ed. *The Poet’s Story*. New York: Macmillan Publishing Co., Inc., 1973.

Murphy, James Lawson. “The Choral Music of Halsey Stevens.” Ph.D. diss., Texas Tech University, 1980.

Owen, Harold. “Harold Owen Biography,” Harold Owen’s Home Page. http://www.uoregon.edu/~hjowen.biography.html (accessed January 2, 2009).

Pisk, Paul A. “Halsey Stevens.” *Bulletin of American Composers Alliance* 4, no. 2 (1954): 2-13.

Power, Matthew. “Combining head and heart.” *Choir and Organ* 12, no. 6 (November/December 2004): 44-47.

Raybon, Leonard C, Jr. “An Old Form Newly Clothed: Exploration and Conductor's Analyses of Morten Lauridsen's *Madrigali: Six 'Fire-Songs' on Italian Renaissance Poems*." D.M.A. diss., Louisiana State University and Agricultural & Mechanical College, 2003.

Richardson, Kip. “Choral Cross Ties Singers Blend Old and New Masterpieces.” *The Oregonian* (October 15, 1991): D03.

Scott, Winfield Townley. “Three Old Voices Try New Tunes.” *The New York Times Book Review* (November 13, 1960), 62.

Sharp, Timothy W. “Morten Lauridsen’s ‘Lux Aeterna’ – A Conductor’s Consideration.” *Choral Journal* 43, no. 7 (February 2003): 17-33.

Stein, Deborah and Spillman, Robert. *Poetry Into Song*. New York: Oxford University Press, 1996.

St. John, David. “Scripts and Water, Rules and Riches.” *The Antioch Review* 43 (Summer 1985): 309-319.

Stone, Kurt, and Maas, Gary L. “Dahl, Ingolf.” *The New Grove Dictionary of Music and Musicians*, 2nd ed. Edited by Stanley Sadie and John Tyrrell, 6:835-836. London: Macmillan, 2001.

Strimple, Nick. *Choral Music in the Twentieth Century*. Portland: Amadeus Press, 2002.

Straus, Joseph N. *Introduction to Post-tonal Theory*. New Jersey: Prentice-Hall, Inc., 2005.

Vanderkoy, Paul Arthur, “A Survey of the Choral Music of Halsey Stevens.” D.M.A. diss., Ball State University, 1981.

Vennard, William. *Singing: The Mechanism and the Technic*. New York: Carl Fischer, Inc., 1967.

Weinstein, Michael H. “’Tonal’ Reference in the Serial Music of Ingolf Dahl.” Ph.D. diss., Brandeis University, 1991.

Whitlock, Keith Wesley. “A Study and Performance of Two Choral/Orchestral Works of the Late Twentieth Century: Morten Lauridsen’s *Lux aeterna*, James F. Hopkins’*Songs of eternity*.” D.M.A. diss., University of Southern California, 2002.

Young, Welborn Edward. “Aspects of Renaissance Influence in Selected Movements of Morten Lauridsen’s *Madrigali: Six ‘Fire Songs’ on Italian Renaissance Poems* and *Lux aeterna*.” D.M.A. diss., University of Illinois at Urbana-Champaign, 2003.

APPENDIX A

A WINTER COME: FULL TEXT

When frost moves fast and gardens lose their ground
And gold goes downward in the trees, no sound
Accompanies departure of the leaves,
Except when the wind hurtles into air
Dead shapes the coming winter will inter;
Then the thinnest music starts to stir
A faint, crisp scraping in the startled ear:
The leaves that feed the new leaves of next year.

As bird come nearer for a crust of bread
Across the frozen snow, by hunger led
To stamp fine footprints on a scroll of white,
So winter is a world where appetite
Grows bolder by necessity, where the fox
Betrays his fable, and the cold unlocks
Stiff beggars from the doorways. Time grows old
In the knuckles of an old man blue with cold.

The racing waterfall that slowed in fall
Has thinned to a trickle or an icicle
And stands as quiet as the rocks it willed
To move. As though expecting it to fall,
A listener stands upon a rim of silence,
Seeing a changed world prepared to change,
The waterfall silent on its breakneck shelf,
And silence a spectacle in itself.

A child lay down in his imagined grave
To see the form he'd make engraved in snow,
But even that feigned hollow filled with snow;
And, rising on a landscape blurred a bit
By shadows of an adumbrated blue,
He came upon two worlds he had not known;
One was his being, one his mind let go

Until the light would take the blue from snow.

Who reads by starlight knows what fire is,
The end of words, and how its mysteries
Go running in the flame too quick to see,
As language has a light too bright to be
Mere fact or fiction. By ambiguity
We make of flame a word that flame can burn,
And of love a stillness, though the world can turn
On its moment, and be still. Or turn and turn.

And what of love that old men dead and gone
Have wintered through, and written messages
In snow so travellers, who come too warm
To what may grow too cold, be safe from harm?
They know the fire of flesh is winter's cheat
And how the icy wind makes young blood sweet
In joining joy, which age can never have.
And that is what all old men know of love.

APPENDIX B

INTERVIEW WITH MORTEN LAURIDSEN

October 7, 2008

MGR: Why did you select the poems that you did for this cycle, and what drew you to these particular poems?

ML: I became acquainted with the poems of Howard Moss through the settings by others, mainly Ned Rorem, and I thought he did very well with the settings. I thought the poetry lent itself to musical settings.

So much of poetry, at least for me, does *not* lend itself, does not suggest musical settings, and Howard Moss's poems, partly because he was somewhat of a structuralist, I think, and I'm…I think certainly in this time that I was writing this piece of music…I think I still am in a lot of ways…take a very classic approach to structure…that appealed to me.

And these, in this case, they were what, eight line poems, is that what we have here, in each one of these? Eight lines, vignettes of winter scenes, and I thought that as a cycle, it was *very* attractive…the idea of winter is very attractive because it is so pregnant with symbols. Light and dark, and coolness and warmth, the opposites, death and rebirth, all of that…and I thought that Moss, in writing about the human condition captured a lot of different aspects of that. And because of that, it allowed a lot of rope *musically*, it allowed me to, in each poem, take a fresh approach, *musically*, and, so the idea of a common theme of winter, of poems that were, for the most part short, and direct, and beautifully, I thought, crafted, quite elegant…crafted…elegantly

crafted, all of these you know, immediately when I read these poems, I thought this is certainly a cycle.

You know, he did all ten of them and there are ten poems and originally I set all ten of them, and they were performed in that format for a long time until I decided to shorten the cycle and go to the six I thought were the best of the set.

I eliminated the poem that I thought was the most extreme, two poems that were at the extremes of the style. One was quite atonal, and it kind of stood out from that so I eliminated that…one I thought was too simplistic and I took that out. One I eliminated simply because I thought there were too many musical ideas in it for such a short poem…it was overburdenend, and one I took out because I didn't like it as much and I took out…I kept six that I thought were the best. It was sort of interesting to me that later on when this very same cycle showed up in the book that Moss won the National Book Award for, that he had condensed the cycle too. I think there are six or seven of them I think they were very similar to what I had.

MGR: Any chance that the missing four will get reworked and make a reappearance?

ML: No.

MGR: In the manuscript that you sent me, number two was still included, "Those Statues."

ML: Yes, right.

MGR: Who decided to cut that one? You, or the publisher?

ML: I did. No, I did. Very interesting on that because, originally when I sent this set in, there were seven of them, and then I wrote to Peer saying you know, I am going to eliminate one of them. And then I found myself at this very unusual position, because Peer actually liked that poem, that setting a lot and wanted it in there, and so I found myself writing and saying, "Please don't publish this particular one of the set."

MGR: I liked it too. I played through it when I realized that that one wasn't any of the ones that I knew.

ML: Yeah, I think that it had too much of a…

MGR: It was dark.

ML: Yeah, but it also had a bit of a Debussy influence on it, I think. Anyway, I actually have heard it. It is not bad. You are right, I could have included it and I could be sitting here saying well, that I am sort of glad that I did include it. That was the last one I deleted. And it could have been included. But on the other hand, what I have I think are better.

MGR: Was this your senior composition project? And… or…who assigned it?

ML: Well, at this point I was studying with Ingolf Dahl. This was my first project in beginning the master's program with him. It was done on the first year of my master's degree.

MGR: Ok. You told me you met Howard Moss and/or talked to him.

ML: Yes.

MGR: What did he say about your settings?

ML: He was mainly interested…initially…my initial dealings with him were to get permission to set the poems. I met him in New York when Juliana Gondek, at I think it was Merkin Hall or Carnegie Recital Hall or something like that…did a solo recital there and she included "When Frost Moves Fast." And also another piece, a setting is by Ned Rorem. He [Moss] came to the concert…we just had brief telephone conversations. He seemed to be far more interested that he get his royalties out of it than anything else.

MGR: Moss said that it was important for a poet to be conscious of the link between music and poetry, and he also said that music is at the heart of poetry and I thought that was interesting

when I read that because you seem to have a very similar philosophy about linking poetry to music.

ML: Totally. Totally. I read poetry every day. I start my classes with a poem each day. It elevates us. I have such respect for poets and…I…they are doing with words what I am doing with music, and beyond that they have a way of getting really…shedding new light on the human condition, and searching for answers and searching for ways of coping as human beings and shedding beauty on our lives through their arrangement of words. I especially am astonished by the poetry of Rilke, which I read a great deal and I have of course set Rilke a lot. But, you know, in all of my music in all the choral settings and vocal settings you look at the poems, the poets I *have* set and they are certainly amongst the great poems of our time…the great poets of our time. I wouldn't include Howard Moss in the "great" category in the same way that I would include Lorca, or Rilke, or Robert Graves, or Neruda…but he's a fine poet, he's a fine poet, and certainly glad that he contributed his output, which I think is very, very well crafted.

MGR: Any chance of setting other Moss poems?

ML: There is always possibility of that. Rorem of course has been a big champion, did *King Midas* and others. I mean, there is that other cycle after all. There is *A Winter Come* and there's *A Summer Gone*. Why not? Who knows?

MGR: In some interview about composition you said writing is more arduous than it is enjoyable. Is that…Was that true with this cycle?

ML: Sure. When somebody who hones and revises…hones-revises-hones-revises…I…look, I hammered at this particular piece for a long time 'til I got it ready for publication. Didn't get published until long after it was premiered. But I wouldn't change a note. That's because of revisions over the years.

MGR: Would you have any special directives for singers or accompanists who want to perform this cycle? I know that you mentioned in our rehearsal together that you weren't always happy…that the rehearsals didn't always go smoothly…

ML: Right.

MGR…and what advice would you give?

ML: Well, first of all, the difficulty in this cycle is far more for the pianist than I think it is for the singer. It's a tough piece to play. I'm a decent pianist and I wouldn't even begin to play this piece. I could play certain moments of it but not the whole thing. It's a very tough piece, it's all exposed. It's fairly thin textures. The pieces are for the most part, short. Everything has got to be exactly right. It's the kind of piece where you can't hide behind anything as the pianist. It is very clear when mistakes are made.

Tempos must be on the button. And as you know in your rehearsing with that there's…each one of these pieces I think, very much has a certain tempo where it works perfectly. For the pianist and the singer, on the faster ones where the words are clear and yet the tempo is still up. So it's not too rushed, it's not too slow. Each one of these finds its tempo. And unless that tempo is really quite on the button when indicated…what I suggested are the tempi for each one of these things, then the piece doesn't succeed as well. But it includes…it needs a very, very fine pianist. Don't try it if you don't have one. I can say this from hearing this piece for decades now. Hearing very fine singers do it, and the pianist isn't as good, and it wrecks the set.

I suggest anybody doing this…I…on the recording of this thing, the first recording by Jane Thorngren and Ralph Grierson…Ralph did the premiere of this thing…years ago, and here I did thirty years later bring him back to do the recording. Rose Taylor did a wonderful premiere

but upon…after I asked her if she'd like to do the recording, felt she was not longer the kind of voice that could do that anymore. And so I brought in Jane who does a wonderful performance of this thing. But even Ralph admits that it's a very, very, tough cycle to do. And from the get-go, from the very first one "When Frost Moves Fast," it requires an outstanding pianist. And…gee, I had a performance overseas…I didn't even recognize the piece. Then I got a letter from the pianist saying he had…what was it?…a crisis of confidence or something like that on this piece. He was then scheduled to do another piece of mine and I sprang out of the audience and did it myself! (laughs) Anyway…but that's a must, and I would suggest listening to the recordings, they were very beautifully done. I was there, they were right on the money and certainly, if nothing else, will give an indication to perspective performers of the quality of musicianship needed.

MGR: You told me, in our rehearsal that the number, the song, "A Child Lay Down," caused you to realize you were a composer based on a com…or something like…a comment made by someone significant. And at the time I was too nervous and intimidated to even…to just barely register the comment…and I wondered who made the comment, and if you can explain.

ML: I don't remember exactly.

MGR: OK.

ML: It must have been some sort of a garbled…I felt that…I…

MGR: Maybe someone who listened to it, or something…

ML: Well this is the first piece written following my bachelors degree. So really at that point I had only been composing four years. Because I started *late* in life, *began* composing in college…And…so, this is really starting my fourth year of composition. But, I guess it was probably *me* that felt that once this piece was done, that I was a composer…that is probably what

I was referring to…because I thought it was an excellent set. I thought…I remember Ramiro Cortez who was teaching at USC during those years, Ramiro's long gone, now, he died early…he died at fifty of a heart attack…he was a very fine songwriter too and he felt…he felt that it was the finest song cycle since the Dickinson settings. Went on to become a prizewinner in a contest for young composers and all that kind of stuff, and then of course I got that wonderful write up in the *Washington Post* when it was done at the Kennedy Center with Rosa Lamoreaux, which was thrilling to me to have my work recognized.

I'm very fond of this cycle. It is the first of seven as of this date, seven vocal cycles, and I love hearing it done well, I'm pleased with the interaction between the voice and piano. I spent a great deal of time studying that, I was just doing what I had to, and guess who I went to Schumann, and Schubert, and Brahms, and those…And then the twentieth-century masters, Copland and Rorem and Sam Barber, Benjamin Britten all, to…studied the…the…how the voice and piano interact. So you see that if you take just that aspect of the cycle and see what does the piano do, what is the role of the piano in each one of these pieces…

And you know, I was limited by the size of the poems, these are little bitty poems, they're vignettes, they don't call for grand pieces, so for the most part there are certain kinds of figurations used…Certain kinds of textures that remain consistent for the pianist throughout each of these whether it is the monothematic number four, "A Child Lay Down," or the sparkly scale and arpeggiated-oriented number one, or the intricate "counterpointcy" of number three, or the kind of rhythmic figuration in the second one, the kind of chords used…they are all unified, each one of these I think pianistically is unified in each one of these songs. And that's no different…you learn that from you know, from these other masters of songs…you find in

Schubert…he'll take a certain kind of idea or Rorem will take a certain kind of piano figure and remain constant with that because…if the…especially if the song is short.

So anyway, it was a great learning experience for me. I learned a great deal about setting text, about the interaction between voice and piano, in terms of…in terms of form. And also, as you well know, this piece is unified by this (sings), "ya da da dum," that four-note cell which is found everywhere in that piece in a lot of different manipulations, it is tighter than a drum.

MGR: Speaking of the shortness of the poetry, I don't…I'm not sure about the ones that you cut, but you resisted the urge-or maybe you didn't feel an urge-to repeat text except in the last song.

ML: Yeah, but just in a couple of places.

MGR: Right.

ML: In joining joy, (sings) "In joi---ning joy…" That's true, that's true (sings)… yeah, yeah…just occasionally, yeah.

MGR: Is there…Do you have an explanation for why you repeated that particular snippet? I have a theory, but I wanted to hear what you had to say.

ML: Well, I tell you musically, I like both those places very, very much. I remember Ingolf Dahl thought that that B-flat major chord, (sings) "in join…" in the…he thought it was *very* special…I remember he just lit up like a light bulb when I played that passage for him. I thought it was very, very beautiful. So maybe I *lingered* on that little passage. And I did it because I thought musically it was gorgeous, and we're dealing with very expressive words.

MGR: In your interview with Carol Krueger-she covered all of your vocal works. And you mentioned that this cycle was for tenor and piano, and I know it's been recorded by Paul Sperry, and it's been done by multiple sopranos. Do you have a preference of whether it's done by tenor

or soprano, or how would you feel about it being done by baritone or a mezzo in transposition…. I know it's not out there in that format.

ML: Well, let's see…It was written for…with a mezzo in mind, and that was Rose Taylor. It works perfectly well for tenor. I don't mind it for a baritone. I don't think I'd like to have it transposed. These pieces tend to…the tessitura works just right for these things. I spent a lot of time on that.

MGR: How did you decide to stress various words…or what do you…you've mentioned in other articles that I've read, about there being "trigger" words. And we've just talked about a few of them in the last song. What are some other trigger words that perhaps drew you or…significant…

ML: Not so much…Not so much in this particular cycle. I think that this is the case because of the brevity of the poems as a whole. The whole poem is like a trigger in a certain way…If you go to the Graves settings I did for the *Midwinter Songs*…"dying sun," you know, that triggered the whole set. The "trigger words" for me in the *Madrigali* were all the words that had to do with fire, *fiamma*. And…but then there are words that over centuries composers have loved to paint. I do a lot of word painting of course, in the *Lux Aeterna* for example, a lot of painting in that.

Anyway, in this particular case, I think I was trying to capture more than anything, the overall effect of each poem as I saw it. That's why that number four is so dark. It's a mysterious thing, I mean, "A child lay down in his imagined grave." That was Halsey's…Steven's favorite one and I went on to do a doctorate with him. He loved that poem. He said I was perfect, the setting, because it was monothematic. I take a cell, basically in retrograde (sings melody) and move it through a series of tonal centers accompanied in the left hand by a modified and transposed version of that form itself to create dissonance and tension. It's a high point, then

everything flips upside down and comes back, and retracts upon itself. Little monothematic idea he thought worked very, very well. Certainly captures the mood.

But, see, here's a place where I don't think a transposition of the original would work well, because…Those kinds of sounds are pretty well set in my…the sounds of the piano…very well set in my mind. The range is such that a baritone could do it, you know, or mezzo or tenor, that's fine. But I had a mezzo in mind not a tenor when I wrote the set.

MGR: I noticed the dedications beginning of each of the songs, and some of them, you've…as we've spoken to each other, you've already explained…Juliana Gondek, Paul Sperry…Sylvia McNair…was there a particular…other than she's just a fabulous soprano?

ML: Sylvia, yes. Well, Sylvia went…she loved the *Lux Aeterna* so much. I got such a marvelous letter from her about the *Lux Aeterna*. And I had been a great admirer of Sylvia's…She's one of those singers who can be equally at home singing Jerome Kern with André Previn or singing the Brahms *Requiem*, she's a versatile, wonderful, brilliant musician. She loved my music and I loved her music. And, I loved her as a person too, and still do. And so it's kind of a tribute, I would say.

MGR: Number four, and if I butcher the name, forgive me…Jama..

ML: Jama, Jama Laurent.

MGR: Laurent, that's the only other one I couldn't figure out.

ML: Jama…Jama is a very gifted singer…studied at USC…I remember very…very, very well those days in theory classes when she and I and Martin Katz, who has become sort of the dean of American accompanists now, back at Michigan all these years, palled around trying to learn the literature and…Jama was a very, very fine soprano, went off to work with Bernstein, did *Candide*, went to Europe, and all sorts of stuff… after her voice no longer did what she wanted it

to do, she came back and got a Ph.D. in Psychology…is now a very noted Los Angeles Psychologist. But…a very, very dear, dear friend of mine for decades, and decades, and decades. I see her all the time.

MGR: In an interview with Margaret Sue Hulley, who wrote the dissertation on *Mid-Winter Songs*, you talked about composing vocal works by working on the text, the pace of the poem, and what words to emphasize…which is something we already sort of talked about…But did you do this here was well…I think you kind of already answered this question...as an undergraduate…not as an undergraduate, but as a…but just after. Can you explain the process that you go through when you set poems? Do you scan them? Or do you read them out loud?

ML: I read them out loud all the time. You know, especially, as you well know, it has caught me off guard that I have set a number of poems in their original languages, not English. I am not a linguist. I get together with people who are at the University. I love listening to singing and performing Italian in the original key [language]. Same with Latin. Same with Spanish. Same with French. And so, I...on setting words in those languages, I always have people fluent in those languages provide me with a cassette tape of the reading of the poem and I live with that and sing the words and work with them…and I double check them all the time to make sure I am correct in my setting of those. But I spend a great deal of time…I speak the words, I sing the words. Any vocal composer will tell you that the words are so important in terms of range, for example, you know, and accentuation…All these things, and how the consonants work, and the vowels and all that, we work on that a great deal, we are thinking about our singers…the dynamics, all of that figures in…we understand how the human voice works even though I am not a singer, I'm a chorister, and that's about it, but…yes, I spend a lot of time in the trenches with just those kinds of problems.

MGR: Do you have perfect pitch?

ML: No.

MGR: You've mentioned at least about one particular setting this song had to be in this key, was that the case of any of these? I know you are very specific about the song…you are very happy with them being in certain keys. I don't know if you mean that…In one particular case you are talking about…it wouldn't work…

ML: You are talking about the *Chansons*, I think. The French pieces, they just said, they have to be in D-flat. They have to be in D-flat. They are all in D-flat, or C sharp minor in that middle one. Yeah, there are certain keys that work well. I have a little bit of leeway. You know, I…on those…I...just for practical reasons, when I did the duet for…of *Dirait-on*, I turned it up a step because it tended to lie low down around that D-flat all the time, I thought if I could move it up a step, instead of more E-flat…would make a big difference for a lot of singers. That's more of a practical thing. And it doesn't wreck the piece. But I do spend a lot of…part of it, too, for example had… the *Lux Aeterna*, and the *O Magnum Mysterium*. I wrote those specifically for the L.A. Master Chorale. There are low Ds down there. I wrote the *Roses* Songs for a professional chorus in Oregon called *Choral Cross Ties*. There are low D-flats in that. I was thinking about those groups. I am well aware that most high schools don't have D-flats, maybe even Ds. I wasn't thinking about that when I wrote the piece. There are people in the L.A. Master Chorale that live down there. There are basses that that's where they are. And why not use them? I'm their composer in residence. Use the group. Use what the group can do.

MGR: In analysis of the final song of this song cycle, I basically…and you may tell me that this is not true…that the song is bitonal. It ends in C.

ML: There is a lot of bitonality in that. I…for example…the pedal G chord…

MGR: Right.

ML: Right in the center of that. I…that's one of my favorite passages. I like that thing. Where basically in the right hand you're all in those flat keys…keep coming back to that g chord–the love chord…is what I call that chord…keep coming back to that…that chord…it's *insistent*…it is steadfast because it says "and what of love that old men dead and gone have wintered through." And it's like…that will always be there, no matter what. What…what's happening in our life? Or, what's happening to me? That G chord will be there. I like that…that little piano solo in there, a lot.

MGR: There are a lot of E-flats, and a lot of B-flat. Is that a tie-in to the first number? Or…

ML: Possibly, possibly…yeah, possibly. But I certainly agree with your idea that there are great long passages of bitonality in that. There is no particular key, is there, in this thing? It just shifts around, it shifts.

MGR: It ends on C, but you don't ever get a C in the bass….'til the…

ML: It's flexible tonality, tonal flexibility. Some of the others are very clearly tonally based. The first one is very much Mixolydian, right?

MGR: Right.

ML: The D-flat, yeah.

MGR: You said of Halsey Stevens, "Every time I sit down to compose, I have him." Can you elaborate?

ML: I have him, I have them all. I have everybody.

MGR: You had not studied with Halsey Stevens when you composed this?

ML: No. No. No, I was studying with Ingolf Dahl.

MGR: What did he think of it? Halsey Stevens.

ML: What did Halsey Stevens think? He thought it was a very attractive set. He liked this music very much. He thought it was well put together. But, I think what I probably meant to say with Halsey…And I tell my students this too, that every time I sit down to compose a piece of music I feel all those people in the room with me. It could be the guy in Medieval History saying have you thought about this?" Or the person in counterpoint saying, "Have you considered using inverted canon here?" And that's just all the learning and all the people that dedicated themselves to teaching me and everybody else." I feel their presence very vividly. Especially the historians, the ones that taught craft. I think that counterpoint…I studied counterpoint with a great man up in Oregon…Harold Owen. He just retired. He moved to Oregon after he taught at USC. He wrote books on counterpoint. His classes in counterpoint are legendary. Counterpoint is so important I think, to a composer…or at least *this* composer. The importance of every single note against every other note. I would not take a note out of this cycle, not one, anywhere. There is nothing expendable. It's just right. There's not one note…and it doesn't need a note, here…it doesn't need less than that…it is because of all the honing and the thinking of how each note fits with every other note. That came about through many, many, many hours of honing over a period of years.

MGR: It's interesting that you had not studied with Halsey Stevens because one of his…as I was reading about him and studying him to try to figure out about what kinds of influences he might had on you, one of his salient characteristics was he would change meter according to text…

ML: Yes.

MGR: ….and that is something that you do a lot.

ML: Yes, but you see, I didn't have to study with him. I studied his scores. I looked at his scores I looked at Bartók, and of course he was a great authority on Bartók…and wrote a book on

Bartók, wrote the first book on Bartók. 1953. Bartók had been dead for less than ten years. *The Life and Music of Bela Bartók*. Halsey went out and learned Hungarian to get the primary sources. I thought that was very important and impressive. But, if you look at the choral music of Halsey there are lots of changing meters. And that's just something I thought was very neat to do.

MGR: Emphasis on singable melodies?

ML: Yeah.

MGR: What influence did Robert Linn have on your works? He's been the hardest person to dig up information about.

ML: Yeah, that's because Bob was very modest, he was way too modest. And a very brilliant composer. He told me once that he figured out finally what his music was supposed to do…it supposed to make people feel good, and it did. He had a great wit. His music was like champagne. It was beautifully conceived, it left you always feeling up. It was like…wow, that was great, you know, that kind of feeling. And he loved thirds and sixths…he had a jazz background. I studied with Bob…I studied with him for a couple of years. He was a very patient man, he was a good guide. He never promoted himself. He loved his wife, he loved his children and he loved to travel. You'd go into Bob's house in the kitchen and they had a map of the world the size of one of the walls, and they had little pins stuck in for every place they'd been, and I think it was when I finally saw three pins in New Guinea, I said Bob, you know, hello! You've been everywhere and now you're going back to places like that for the third time? He would always send Christmas cards with him in some place, you know, with a boa constrictor around his neck, or something. They had that at his funeral. When he died, I gave one of the eulogies. I had the crowd in stitches telling Bob Linn jokes. Bob made…Bob Linn's music was very human.

He thought about the performer, he thought about his audience, he thought about his craft. He never took himself very seriously as a composer. He never wanted to make any sort of huge, big statement. He was a teacher and he tried to inspire his students and to guide their careers. And he told me, after I was starting to get noticed, that it was the greatest thing for a teacher is to see his students outdo…outshine the teacher. That's Bob Linn. He was a great teacher, and I love him dearly. He's a great man. No one ever said a bad word about Bob Linn. We all were very grateful for his teaching and his music and his craft. And he was a real true gentleman. Which you'll never find much anymore.

MGR: Ingolf Dahl. Would you like to talk about what types of influences he had on you?

ML: Ingolf was by far the most demanding teacher I had. He would sit there and fire questions at you like a machine gun at every meeting that we had. They would be questions like, "Mr. Lauridsen, tell me what happened musically in 1803, and don't tell me what everybody knows." "Mr. Lauridsen, I have to go run to the bathroom. Here is a fugue subject, three-part…have the exposition done by the time I come back." "Mr. Lauridsen, using a Neapolitan sixth, modulate from this key to this key." "Mr. Lauridsen, tell me about the Schönberg piano concerto." "Mr. Lauridsen, here's a Bruckner mass, full orchestra…I'll play the orchestral score in full score, you play the choral parts… ready, here we go!" Boom, boom, boom. "Mr. Lauridsen…" He did that with all his students. And this happened every single solitary lesson. For weeks and months on end. And he just simply felt…and he said it…Composers are the elite. They've got to know more than anybody else. They have to have all these skills at their…they have to know their counterpoint, they have to know everything. He did. He was a great conductor, a great pianist. Never had a degree in music, he had a degree in Art History. You know, he died shortly after I

did my master's with him…he was on sabbatical, he died in his 50s of a heart attack. Same summer as his wife, who was much older than he was, died.

And I used to have a recurring dream about this guy. He'd show up in the dream, and I'd always say, "Professor Dahl, you're dead, what are you doing around here (laughs)?" And his answer in the dream was always the same. "If you had carefully analyzed the middle movement of such and such a piece, it would become clear to you." I had that recurring dream for years and years. He…for one year, my whole life was this guy. Had composition from him.

He was a confidant of Stravinsky. I had his class on Stravinsky. I had the Collegium Musicum with this man. This was at the same time Michael Tilson Thomas was studying with him, Ralph Grierson was studying with him. So he kept the pressure up. He was very fond of the *Winter Come* cycle. He thought it was an excellent piece of music. But he just drilled it into us as composers…that we…he said, you are the elite, you have to know this, you have to know everything. You have to know your theory and all that…I remember once springing out of bed in the middle of the night prior to my next day lesson with Ingolf…because you'd always think, God, what is he going ask me next…suddenly got into my mind that he was going to ask me about Lully, I remember springing out of bed, and rushing to my books, looking up Lully, and catching sight of me in the mirror at about three in the morning, with this wild look on my face, and saying out loud, "Lauridsen, you are losing your mind, you are flipping out, you are melting down." There is not *all* that much to know about Lully! I mean…but it just showed you the kind of, you know…how do you be prepared for anything? And so, anyway…but he was rigorous. He went across the line a few times into what I thought was a little bit…I am the professor and you're not, that sort of a thing. I thought he could be little bit brutal. He did it with everybody, all of his students. He's like an especially vocal and demanding basketball coach or boss or anything

else. He had a great sense of humor. He wanted to go hiking with me. I was looking forward to that, then I heard right in the paper that he died during the summer on sabbatical. But you go to Mike Thomas [Michael Tilson Thomas] and he'll tell you that he was probably the most influential man of his development.

MGR: You have two cycles about winter. Do you have a special love for that? Or is that…

ML: Well, I do. I'm from the Pacific Northwest. I told you how pregnant the thing is in terms of symbols. But I miss it. I'm down here in Los Angeles. I miss the snow. And so it gives me the opportunity to get back into kind of that feeling to write about winter. Oh, I think it is just a yearning of mine.

MGR: You did mention in this same dissertation that the…*A Winter Come* has gotten some fine write ups. And you did mention one, earlier in our interview. Do you know…

ML: Washington Post, yeah.

MGR: Yes, do you know any others? That is one thing that I have had a lot of trouble running down…it's not something that's been, you know…in all the databases that I've been searching.

ML: On this cycle?

MGR: Yes.

ML: On this cycle. There have not been a lot of write ups on this cycle…I can remember a few…L.A. Times…But how many vocal recitals are reviewed? This is what it comes down to. How many vocal recitals get…see print? Occasionally we do, in a case like…at the Kennedy Center for example…Juliana Gondek did the cycle in Ambassador Auditorium in Los Angeles, got a very nice notice in the Los Angeles Times, from John Henken I think it was…look there haven't been a lot, not the same as the ones that get reviewed in large formats.

MGR: Is there…are there any other things that you'd like to share about this cycle?

ML: No. I think…I look on this cycle with a great deal of fondness. I love to hear this cycle when it is done well. I look at this cycle as a huge stepping stone for me as a composer. I look at…Even though this cycle was written at a fairly early age. I look at it as a mature work. I think I look at all the works written up to this…that point as learning works. My trumpet sonata is one…my only trumpet sonata, Opus one…it's been in print for a long time and is performed a lot, taught at Julliard and places like that…but that's a case where the trumpet sonata…as I tell my own students find that fifteen weaknesses, say in the first movement, then, like ten in the second movement, five in the last movement.

I can see myself growing as a composer, becoming more confident as a composer. I'm talking about things such as you know, shape of phrases, use of the left hand, rhythmic variety, all those things…but I can see myself that that's a learning piece that grows, it grows I think it is quite true that there are weaknesses in it.

But I look back at the *Winter Come* cycle, which is the piece that got me started with Peer because I went with Peer because they had a dedication and commitment to art song and any publisher that does that you have to tip your hat to, because art song is not making any money for anybody. Where is the market for art song? It's very, very small. But they are one of three publishers that did the *114 Songs* by Charles Ives. And I went with them because of their commitment with art song. And I had a letter from Halsey Stevens who never published any of his art songs with them, and I went back…I think it was the same time that I went back for that Howard Moss performance, and I met with them back there, and they liked these art songs, they liked *A Winter Come*. Paul Sperry put together the anthology as it turned out right at that time. He loved *A Winter Come*. So it is very interesting for me, and it has certainly worked very well for Peer that they took me on the basis of the art song. And I said to them at that time, I do write

choral music as well, and they said we don't have much of a catalog in that area…and I said, "That's fine. Leave that to me." And then they've got everything else.

At last check, they sold a million and a half copies of these scores, and a lot of that dough goes to the publication of art song, or my Piano Variations, that very few people bought…or some of these…my Lorca cycle for example that's completely atonal, I love that as much as any of my pieces…but there is not a commercial market as such for that. But the fact that some of these other pieces, like *O Magnum Mysterium*, the *Roses* Songs and the *Lux Aeterna* have become huge. But it also had led to many, many more performances of *A Winter Come* because people open the catalogues, and so I see a resurgence of sales of this thing.

MGR: Its reputation is getting out there. Because I spoke to our librarian at our school [University of Georgia], and I told him what I was doing. And he already knew about it. He said, "Oh yes, I know that one."

ML: Well, I found that out last week when I was in Phoenix for a bunch of teachers there….choristers and vocal teachers there. And, a number of them have heard of it, a number of them had done it. Those that didn't, when I played excerpts, said they are certainly going to do it now. So…it's been received very well. If someone wants to program a twentieth-century work, a cycle, this makes a very good ten minute cycle.

MGR: It's very programmable.

ML: Exactly. On very fine poetry. It's American as all get out in its sound. And it is something that one can do rather than saying I want to do some spirituals and that's it….to indicate twentieth-century American choral music. So it's good, and so I see it more and more and more being programmed. And I'm delighted that you have taken this interest in it. And your own performance is outstanding…it was back there in Georgia. I am sure that our talk, and your

paper, and performances of this will lead to wider recognition of this cycle as being something of value.

MGR: I hope it will too. Thank you.

ML: You're welcome.

APPENDIX C

VOCAL WORKS OF MORTEN LAURIDSEN

Solo Voices

Be Still, My Soul, Be Still	High voice, cello, clarinet, and piano
Cuatro Canciones	High voice, cello, clarinet and piano
Dirait-on	Voice and piano, mixed duet and piano and high voice and guitar
O Magnum Mysterium	Voice and piano/organ
Sure On This Shining Night	Mixed Duet and piano
Where Have the Actors Gone	Voice and piano
AWinter Come	High voice and piano

Ensembles

Ave Dulcissima Maria	Chorus (TTBB) a cappella, finger cymbals
Ave Maria	Chorus (SATB) a cappella
Dirait-on	Chorus (SA, SATB or TTBB) and piano
Four Madrigals on Renaissance Texts	Chorus, flute, bassoon, violin, cello, Tambourine
I Will Lift Up Mine Eyes	Chorus a capella
Les Chansons des Roses	Chorus (SATB) a cappella (piano for Dirait-on)
Lux Aeterna	Chorus (SATB), orchestra, organ (or piano)
Madrigali: Six “FireSongs” on Italian Renaissance Poems	Chorus a cappella
Mid-Winter Songs	Chorus and orchestra/piano
Nocturnes	Chorus (SATB) and piano
O Come, Let Us Sing Unto the Lord	Chorus and piano, organ or brass quintet
O Love, Be Fed With Apples While You May	Chorus and piano
O Magnum Mysterium	Chorus (SATB or TTBB) a cappella
O Nata Lux	Chorus (SATB) a cappella
Praise Ye The Lord	Chorus a capella
Psalm 29	Chorus and piano or organ
Ubi Caritas Et Amor	Chorus (SATB) a cappella

APPENDIX D

DISCOGRAPHY OF ALL-LAURIDSEN RECORDINGS AND *A WINTER COME* RECORDINGS

The Complete Choral Cycles, Portland, Oregon Chamber Chorus Choral Cross-Ties, Bruce Browne, conductor, Freshwater Classical, 1994

Lux Aeterna, Los Angeles Master Chorale with Maestro Paul Salumunovitch, conductor, RCM Records, 1998

Northwest Journey, Various artists including Jane Thorngren, Ralph Grierson, and Morten Lauridsen, RCM Records, 2000

Lux Aeterna, Polyphony and Britten Sinfonia with Maestro Stephen Layton, conductor, Hyperion Records, 2005

Nocturnes, Polyphony and Britten Sinfonia with Maestro Stephen Layton, conductor, Hyperion Records, 2007

A Winter Come Recordings

Paul Sperry Sings An American Sampler, Paul Sperry, tenor and Irma Vallencillo-Gray, piano; Albany Records, 1994, Includes: “When Frost Moves Fast” and “And What of Love”

Northwest Journey, Various artists including Jane Thorngren, Ralph Grierson, and Morten Lauridsen, RCM Records, 2000

And What of Love? Elin Carlson, soprano, Eroica Classical Recordings, 2002

APPENDIX E

LETTERS OF PERMISSION

Richard P. Evans

For the Estate of Howard Moss

135 East 71st Street

New York, NY 10021

January 3, 2009

Melanie Gibson Rowell

PO Box 519

Nicholson, GA 30565

Dear Ms. Rowell:

Thank you for your request to use six poems by Howard Moss in your document for degree completion of Doctor of Musical Arts at the University of Georgia.

As Executor of the Howard Moss Estate, I hereby grant you permission to use and print the six poems you've chosen from Howard's work. There is no fee involved.

Thanks and good luck

Richard P. Evans

Executor

Estate of Howard Moss

Dear Ms. Rowell,

Assuming that your dissertation will not be published for commercial use, we grant a gratis license provided you include the following copyright line:

"A Winter Come" by Morten Lauridsen
Copyright 1985 by Southern Music Publishing Co.Inc.
All Rights Reserved. Used by Permission

Regards,
David Jácome
Copyright Manager
peermusic
5358 Melrose Avenue, 3rd Floor
Los Angeles,CA 90038

From: Rowell, Melanie [mailto:mrowell@swu.edu]
Sent: Thursday, July 10, 2008 2:32 PM
To: djacome@peermusic.com
Subject: A Winter Come

Dear Mr. Jacome,

I am a doctoral student who is writing my dissertation about the cycle "A Winter Come" by Morten Lauridsen. Dr. Lauridsen is aware of my project and, and has agreed to an interview for my document.

As part of my dissertation, I will need to use musical examples. Mr. Vunderink indicated that I should specify to you exactly what measures I would need to include. I have not finished writing the document and cannot answer that right now. My main concern was to get the process started and find out exactly what I would need to do in order to include musical examples in my work. I definitely did not want to wait until the last minute and have my request denied.

I will be happy to provide you any information you need. As soon as I know which measures I'll be using, I'll be happy to provide that information as well. I have performed the cycle for Mr. Lauridsen, and one of my students performed it. I really have enjoyed my time with it. Please let me know what I need to do to use these musical examples.

Thank you,

Melanie

Melanie Gibson Rowell
Assistant Professor of Music
Southern Wesleyan University
Folger Fine Arts
Studio 216
864.644.5293
mrowell@swu.edu
mrowell@uga.edu
melanie@melaniegibson.com