

City Research Online

City St George's, University of London

Citation: De Villiers, N. (2018). The becoming of a song composer: a critical re-evaluation of Richard Hageman and his songs. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)

This is the accepted version of the paper.

This version of the publication may differ from the final published version. To cite this item please consult the publisher's version.

Permanent repository link: https://openaccess.city.ac.uk/id/eprint/25617/

Copyright and Reuse: Copyright and Moral Rights remain with the author(s) and/or copyright holders. Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge, unless otherwise indicated, provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way. For full details of reuse please refer to City Research Online policy.

City Research Online: http://openaccess.city.ac.uk/ publications@citystgeorges.ac.uk

The Becoming of a Song Composer:

A critical re-evaluation of Richard Hageman and his songs.

Nico de Villiers

PhD

Guildhall School of Music and Drama

Department: Research

July 2018

For

Oupa and Oumie,

and Sundays at three.

Contents

Acknowledgements 9

List of Musical Examples 13

List of Tables 19

List of Graphs 19

List of Figures 19

List of Recorded Songs 20

Foreword 23

Introduction 29

Part I Background 31

Chapter 1 Richard Hageman in Context 33

Contextual Background 33
Classical Music in America 34
Art Song in Early Twentieth-Century America 38
Richard Hageman in Scholarship 42
Americanism in Hageman's Output 49
Research Questions 52
Methodology 54

Chapter 2 Identity and Style 59

Identity as Self-in-Process 59
Creative Timeline 64
Early Songs (1917-1928) 65
Post-Opera Songs (1931-1937) 67
Hollywood Songs (1938-1954) 68
Late Songs (1955-1960) 71

Stylistic Tendencies and Literary Influence 72
American Romanticism 73
American Impressionism 80

Hageman's Poets 86
Literary Influences On The Songs 86
Rabindranath Tagore 87
Robert Nathan 88
Changing the Text 88
Conclusion 89

Part II Case Studies 91

Chapter 3: *Do Not Go, My Love* in History and Performance 93

Performance Practice 93
Reading Tagore's Poem 96
The Song 102
Interpreters of the Song 106

Performance Timeline/Duration Graph 107
Tempo as Emotional Navigator 112
Piano-accompanied performances 115
Introduction [bar 0] 115
Adagio [bar 1] 116
The approach of the triplet in the voice [Bar 7-8] 124
Tempo primo: an unmarked ritardando [Bar 14] 125
The approach to the piano interlude [Bars 21-23] 128
Più mosso [Bar 24] 130
The approach to the transitional moment between reality and fantasy [Bars 34-35] 132
Tempo primo più mosso [Bar 37] 134
Rall. molto [Bar 44] 135
Adagio [Bar 46] 136
Rall. [Bar 51] 137
Performances accompanied by orchestra 137
Conclusion 145

Chapter 4: Cinematic Elements in Hageman's Songs 149

Art song and film 149
The Little Dancers 157
Voices 165
Art song and cartoons 171
The Fox And The Raven 173
The Owl And The Pussy-cat 187
Conclusion 193

Chapter 5: Songs in Foreign Languages 197

Discrepancies in text/translation presentation 198

The German texts 204
The German songs: 206
Bettlerliebe 207
Die Stadt 215
Am Himmelstor 223
O Welt, du bist so wunderschön 229

The French texts 238
The French songs: 239
Ton Cœur Est Un Tombeau 240
Il Passa 247
Nocturne 254

The Spanish texts 263
The Spanish songs: 264
En Una Noche Serena 265
Miranda 271
Conclusion 277

Chapter 6: A Late Style: Robert Nathan Settings 279

Fear Not The Night 282
Hush 293
Is It You? 300
A Lover's Song 307
So Love Returns 311
Conclusion 321

General Conclusion 323

Bibliography 329

Appendix I: Persons Index 341

Appendix II: Complete List of Compositions 347

Appendix III: Anthology of Nineteen Hageman Songs 355

Acknowledgements

The task of unearthing a person's life through various avenues is never achieved by an individual. I have been overwhelmed by all the support and interest my research of Richard Hageman has awakened internationally. This work and my continuing scholarship undertaken into Richard Hageman's life and artistic output would not have been possible without the support, encouragement and assistance of a large group of dedicated people who were willing to help in this journey. I owe specific thanks to the following people and institutions.

My gratitude goes to my principal supervisor, **Dr Anastasia Belina** (Assistant Head of Undergraduate Programmes, Royal College of Music, London and Doctoral Supervisor, Guildhall School of Music and Drama) whose inextinguishable energy and exuberance have been an inspiration throughout my study. My thanks also to **Dr Helena Gaunt** (then Vice-Principal & Director of Guildhall Innovation) and **Dr Claire Taylor-Jay**, my secondary supervisors, for their continued support and guidance throughout my research.

Dr Aloma Bardi (President, The International Center for American Music, Ann Arbor, MI and Florence, Italy) has been enthusiastically supporting and encouraging my interest in and involvement with the work of Richard Hageman over a number of years, tirelessly searching for and compiling scores and newspaper clippings from sources across the USA.

Dr Kathryn Kalinak (Rhode Island College, Providence, RI) and **Asing Walthaus** (Leeuwarder *Courant,* Leeuwarden, Friesland, the Netherlands) for their encouragement, invaluable help in locating archival material, and shared enthusiasm in taking my research to the next step.

Journalist **Johann de Graaf** who is always happy to share his knowledge and archival material on Richard Hageman's family. **Ronald** and **Elisabeth Slager** (Frysk Musyk Argyf) for their interest and encouragement. **Klaas Zandberg** of the Historisch Centrum Leeuwarden for invaluable information on Leeuwarden during the time of the Hagemans' residency. My gratitude to **Sophie Simnor** whose expertise in editing helped greatly in the preparation of this document.

Thank you to pianists **Roger Vignoles**, **Armin Guzelimian**, **Christopher Glynn**, **Brian Masuda**, soprano **Roberta Alexander**, and baritone **Thomas Hampson** for interviews with regards to their performances of Richard Hageman's songs. Many thanks to **Janice Chapman MOA** for guidance and advice with regards to the technical aspects of singing. Special thanks to **Dr Penny Johnson** and **Carlos Aransay** for input regarding Hageman's German and Spanish songs. **Elizabeth Renton Miller** (Paso Robles, California) for information on Richard Hageman's association with her parents, Arthur Renton and Dorothy Sayles, as well as donations of various pieces of archival material. My gratitude goes to pianist **Martin Katz**, **Victoria Villamil** and **Judith Carman** for their correspondence regarding their work on the subjects of collaborative pianism and American art song.

I would like to express my further gratitude to **Dr Sandra McClain** (Florida Atlantic University), **Dr Caroline Helton** (University of Michigan), **Dr Nicole Hanig** (University of Portland, Oregon), **Valerie Trujillo** and **Dr Timothy Hoekman** (Florida State University) together with their vocal and collaborative piano students who invited me to lead masterclasses, workshops, and lecture recitals on Richard Hageman's songs at each of these institutions. Thank you to sopranos **Ella de Jongh, Siân Dicker**, **Manon Gleizes**, **Davidona Pittock**, tenor **Robert Lewis** and baritone **Oskar McCarthy** for sharing their artistry and enthusiasm in the preparation and recording of the songs for this project. Thank you to **Julian Hepple**, Head of Audio Visual at the Guildhall School of Music and Drama for granting access to the GSMD recording

studios**.** Special thanks to **Eve Morris** and **Paul Anders** (music production interns from the University of Surrey, Guildford, England) for assisting in the engineering and production during the recording process of the songs discussed in this thesis.

I extend my sincere thanks to the battalion of archivists of the various orchestras with whom Richard Hageman worked: **Molly Tighe** (Archives Consultant, Pittsburgh Symphony Orchestra, Pittsburgh, PA), **Steven Lacoste** (Archivist, Los Angeles Philharmonic, Los Angeles, CA), **Meg Shippey** and **Ray Kreuger** (Artistic Planning Manager and Assistant to the Music Director, and Associate Orchestra Librarian respectively of the Baltimore Symphony Orchestra, Baltimore, MD). Thank you to all the archivists of the various concert halls for sharing their archival material and assistance: **Paula Best** (Head of Archive, Wigmore Hall, London, England) and **Moniek de Zeeuw** (Archivist, Het Muziektheater Amsterdam, The Netherlands). I would like to thank **Robert Hudson** (Associate Archivist, Carnegie Hall, New York, NY) in particular who tirelessly answered questions, put me in touch with other sources in addition to furnishing me with the extensive archival material of Carnegie Hall itself. My sincere thanks to **John Pennino** (Archivist, The Metropolitan Opera, New York, NY) for his assistance and encouragement in painstakingly compiling all the MET archival material on Richard Hageman. **Marc Wanamaker** (Bison Archives, Los Angeles,CA) and **Betty Uyeda** (Collections Manager, Seaver Center for Western History Research, Los Angeles, CA) for material on the Hollywood Bowl; **Felix Brachetka** (Volksoper, Wien); **Bart Schuurman** (Amsterdam Stadsarchief, Netherlands) and **Jos A Heitmann** for information on Amsterdam. **Tresoar** in Leeuwarden for access to the archives of the Frysk Orkest.

I am indebted to various libraries for sharing archival material, and digitising material in order to accelerate my research: **Edward (Ned) Comstock** (Senior Library Assistant at Cinematic Arts Library, University of California, Los Angeles, CA) for his enthusiasm and encouragement throughout my work as well as putting me in contact with various sources that assisted me in my research; **Jenny Romero** (Research Archivist) and

Kristine Krueger at the Margaret Herrick Library (Academy of Motion Picture Arts and Sciences, Beverly Hills, CA) for their support and assistance in collecting details regarding Hageman's life in the film industry; **David K. Frasier** and **Zach Downey** (The Lilly Library, Indiana University, Bloomington, IN); **Olivia Wahnon de Oliviera** (Bibliothèque, Conservatoire royal de Bruxelles, Belgium); **Iain Breary** (Royal Academy of Music, London, England); **Jan Waling Huisman** (Curator Scientific Instruments, University Museum, Groningen, The Netherlands); **Helene van Rossum** (Archivist, Curtis Institute of Music, Philadelphia, PA); **Larry Lustig** (The Record Collector Magazine); **Stephanie Challener** (Publisher, Musical America Worldwide). For information on Hageman's opera premiere in Germany, I thank **Stefanie Walzinger** and **Derek McGovern, Dr Thomas M. Salb**, and the personnel at the **Berlin Staatsbibliotek** (Berlin, Germany) and **Freiburger Stadtarchiv** (Freiburg, Germany).

I thank the **Guildhall School of Music and Drama**, the **International Opera Awards**, the **International Center for American Music (ICAMus)**, the **Hampsong Foundation**, the **Oppenheimer Memorial Trust**, and the **Richard Hageman Society** for financial support whilst undertaking my research.

Finally, thanks to my family: to my mother **Dr Alice Hendriks-Boshoff** whose own dedication to and passion for her work have been an example and inspiration to me from childhood; my stepfather **Jan Hendriks** for his encouragement; my brothers **Jean** and **Pieter**, and my sister **Nicolette** who in their individual ways set their examples of perseverance, dedication, determination and unfailing belief in me which influenced my work in an indescribable way.

Nico de Villiers

London, July 2018

List of Musical Examples

Chapter 2

Example 2.1. *The Rich Man*, bars 1-6.

Example 2.2. *O Why Do You Walk*, bars 1-6.

Example 2.3. *The Little Dancers*, bars 22-29.

Example 2.4. *A Lady Comes To An Inn*, bars 52-54.

Chapter 3

Example 3.1a. Combination of textures: *Do Not Go, My Love*, bars 45-53.

Example 3.1b. Reality motif: syncopation: *Do Not Go, My Love*, bars 1-2.

Example 3.1c. Fantasy motif: semi-quaver rippling effect: *Do Not Go, My Love*, bar 37.

Example 3.2. *Do Not Go, My Love,* bars 32-35.

Example 3.3. *Do Not Go, My Love*, bar 1.

Example 3.4. *Do Not Go, My Love*, bars 7-8

Example 3.5. *Do Not Go, My Love,* bars 12-15.

Example 3.6. *Do Not Go, My Love*, bars 20-23.

Example 3.7. *Do Not Go, My Love*, bars 23-34.

Example 3.8. *Do Not Go, My Love*, bars 32-35.

Example 3.9. *Do Not Go, My Love*, bars 37-39.

Example 3.10. *Do Not Go, My Love*, bars 43-46.

Example 3.11. *Do Not Go, My Love*, bars 45-46.

Example 3.12. *Do Not Go, My Love*, bars 50-53.

Chapter 4

Example 4.1. *The Little Dancers*, bars 1-4.

Example 4.2. *The Little Dancers*, bars 13-18.

Example 4.3. *The Little Dancers*, bars 16-21.

Example 4.4. *The Little Dancers*, bars 22-29.

Example 4.5. *The Little Dancers*, bars 70-74.

Example 4.6a. *Voices*, bars 0-4.

Example 4.6b. *Voices,* bars 16-20.

Example 4.6c. *Voices,* bars 40-44.

Example 4.6d. *Voices*, bars 65-75.

Example 4.7. *Voices*, bars 49-70.

Example 4.8. *Voices,* bars 65-81.

Example 4.9. *The Fox And The Raven*, bars 0-8.

Example 4.10. *The Fox And The Raven*, bars 11-22.

Example 4.11. *The Fox And The Raven*, bars 38-50.

Example 4.12. *The Fox And The Raven*, bars 51-61.

Example 4.13. *The Fox And The Raven*, bars 62-67.

Example 4.14. *The Fox And The Raven*, bars 68-87.

Example 4.15. *The Fox And The Raven*, bars 94-102.

Example 4.16. *The Fox And The Raven*, bars 118-130.

Example 4.17. *The Fox And The Raven*, bars 161-163.

Example 4.18a. *The Fox And The Raven*, bars 172-176.

Example 4.18b. *Die Walküre*, Act 3, Scene 1, (Richard Wagner).

Example 4.19. *The Owl And The Pussy-cat*, bars 1-3.

Example 4.20. *The Owl And The Pussy-cat*, bars 16-36.

Example 4.21. *The Owl And The Pussy-cat*, bars 37-43.

Example 4.22. *The Owl And The Pussy-cat*, bars 72-81.

Chapter 5

Example 5.1. *Beggar's Love/Bettlerliebe*, bars 13-18.

Example 5.2. *Beggar's Love/Bettlerliebe*, bars 19-20.

Example 5.3a. *Beggar's Love/Bettlerliebe*, bars 10-21.

Example 5.3b. *Beggar's Love/Bettlerliebe*, bars 22-34.

Example 5.4. *Beggar's Love/Bettlerliebe*, bars 25-30.

Example 5.5. *The Town/Die Stadt*, bars 3-8.

Example 5.6. *The Town/Die Stadt*, bars 18-20.

Example 5.7. *The Town/Die Stadt*, bars 21-23.

Example 5.8. *The Town/Die Stadt*, bars 31-34.

Example 5.9. *The Town/Die Stadt*, bars 15-20.

Example 5.10. *The Town/Die Stadt*, bars 21-30.

Example 5.11. *The Town/Die Stadt*, bars 43-47.

Example 5.12. *At Heaven's Door/Am Himmelstor*, bars 5-10.

Example 5.13. *At Heaven's Door/Am Himmelstor*, bars 18-19.

Example 5.14a. *At Heaven's Door/Am Himmelstor*, bars 16-17.

Example 5.14b. *At Heaven's Door/Am Himmelstor*, bars 28-31.

Example 5.15. *At Heaven's Door/Am Himmelstor*, bars 20-23.

Example 5.16. *At Heaven's Door/Am Himmelstor*, bars 35-40.

Example 5.17a. *Oh Lovely World/O Welt du bist so wunderschön*, bars 18-19.

Example 5.17b. *Oh Lovely World/O Welt du bist so wunderschön*, bars 22-24.

Example 5.18a. *Oh Lovely World/O Welt du bist so wunderschön*, bars 9-11.

Example 5.18b. *Oh Lovely World/O Welt du bist so wunderschön*, bars 22-24.

Example 5.18c. *Oh Lovely World/O Welt du bist so wunderschön*, bars 34-35.

Example 5.19a. *Oh Lovely World/O Welt du bist so wunderschön*, bars 9-11.

Example 5.19b. *Oh Lovely World/O Welt du bist so wunderschön*, bars 18-21.

Example 5.19c. *Oh Lovely World/O Welt du bist so wunderschön,* bars 22-24.

Example 5.19d. *Oh Lovely World/O Welt du bist so wunderschön,* bars 34-35.

Example 5.19e. *Love in the Winds*, bars 8-11.

Example 5.20a. *Oh Lovely World/O Welt du bist so wunderschön*, bars 1-8.

Example 5.20b. *Love in the Winds*, bars 1-7.

Example 5.21a. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 16-17.

Example 5.21b. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 20-23.

Example 5.21c. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 8-9.

Example 5.21d. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 14-15.

Example 5.22a. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 1-2.

Example 5.22b. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 8-9.

Example 5.22c. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 16-17.

Example 5.22d. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 29-30.

Example 5.23a. *Il Passa/He Passed By*, bars 7-9.

Example 5.23b. *Il Passa/He Passed By*, bars 19-21.

Example 5.24. *Il Passa/He Passed By*, bars 37-39.

Example 5.25a. *Il Passa/He Passed By*, bars 4-6.

Example 5.25b. *Il Passa/He Passed By*, bars 7-9.

Example 5.26a. *Il Passa/He Passed By*, bars 22-24.

Examples 5.26b. *Il Passa/He Passed By*, bars 34-36.

Example 5.27a. *Nocturne*, bar 15.

Example 5.27b. *Nocturne*, bar 29.

Example 5.27c. *Nocturne*, bars 41-43.

Example 5.27d. *Nocturne*, bars 55-60.

Example 5.28a. *Nocturne*, bars 25-26.

Example 5.28b. *Nocturne*, bars 37-38.

Example 5.29a. *Nocturne*, bars 55-60.

Example 5.29b. *Do Not Go, My Love*, bars 50-53.

Example 5.29c. *Il Passa*, bars 43-47.

Example 5.30a. *En Una Noche Serena/Alone In The Night*, bar 12.

Example 5.30b. *En Una Noche Serena/Alone In The Night*, bar 43.

Example 5.31a. *En Una Noche Serena/Alone In The Night*, bars 47-51.

Example 5.31b. *En Una Noche Serena/Alone In The Night*, bars 54-57.

Example 5.32a. *Miranda*, bars 95-99.

Example 5.32b. *Miranda*, bars 116-127.

Example 5.33. *Miranda*, bars 146-159.

Chapter 6

Example 6.1a. *Mondnacht*, op. 39 no. 5, bars 1-4, (Robert Schumann).

Example 6.1b. *Fear Not the Night*, introduction, bars 1-4.

Example 6.1c. *Widmung*, bars 14-17 (Robert Schumann).

Example 6.1d. *Fear Not The Night*, bars 39-48.

Example 6.2. *Fear Not The Night*, Crux, bars 23-32.

Example 6.3. *Fear Not The Night*, bars 13-16.

Example 6.4. *Fear Not The Night*, bars 34-35.

Example 6.5a. *Fear Not The Night*, bars 39-42.

Example 6.5b. *Christ Went Up Into The Hills*, bars 24-28.

Example 6.6. *Fear Not The Night*, bars 49-59.

Example 6.7a. *Hush*, bars 1-12.

Example 6.7b. *Hush*, bars 13-24.

Example 6.8. *Is It You?*, bars 8-13.

Example 6.9. *Is It You?*, bars 29-34.

Example 6.10. *Is It You?*, bars 11-16.

Example 6.11. *Is It You?*, bars 38-44.

Example 6.12a. *A Lover's Song,* bars 4-5.

Example 612b. *A Lover's Song*, bars 10-11.

Example 6.12c. *A Lover's Song*, bars 32-38.

Example 6.12d. *A Lover's Song*, bars 45-53.

Example 6.13. *A Lover's Song*, bars 22-31.

Example 6.14a. *So Love Returns,* bars 12-17.

Example 6.14b. *Beggar's Love*/*Bettlerliebe*, bars 1-9.

Example 6.15a. *So Love Returns*, bars 26-32.

Example 6.15b. *So Love Returns*, bars 48-51.

Example 6.16. *So Love Returns*, bars 18-23.

Example 6.17. *So Love Returns*, bars 28-36.

Example 6.17 cont. *So Love Returns*, bars 37-44.

Example 6.17 cont. *So Love Returns*, bars 45-57.

List of Tables

Chapter 2

Table 2.1. *Early Songs* (1917-1928).

Table 2.2. *Post-Opera Songs* (1934-1937).

Table 2.3. *Hollywood Songs* (1938-1954).

Table 2.4. *Late Songs* (1955-1960).

Chapter 6

Table 6.1. Structural layout, *Is It You?* (1951).

List of Graphs

Chapter 3

Graph 3.1a. *Do Not Go, My Love*, Performance tempi (1924-1945).

Graph 3.1b. *Do Not Go, My Love*, Performance tempi (1945-2008).

Graph 3.2a. *Do Not Go, My Love*, Performance Tempi (1924-1951).

Graph 3.2b. *Do Not Go, My Love*, Performance Tempi (1951-2008).

Graph 3.2c. *Do Not Go, My Love*, Performance Tempi (1924-1965).

List of Figures

Chapter 4

Figure 4.1. The Sycophantic Fox and the Gullible Raven, (*Fables for the Frivolous*, illustrated by Peter Newell, 1898).

Figure 4.2. Depicted smell (*Mickey Mouse Shorts: The Little Whirlwind*, 1941).

List of Recorded Songs

These songs are accessible via the following link:

http://www.nicodevilliers.com/phd-musical-examples

Chapter 3 - *Do Not Go, My Love* in History and Performance (1924-2008)

1. *Do Not Go, My Love* (text: Rabindranath Tagore, 1917)* 3'07"

Chapter 4 - Cinematic Elements in Hageman's Songs

2. *The Little Dancers* (text: Laurence Binyon, 1935)+ 2'16"
3. *Voices* (text: Witter Bynner, 1943)# 1'39"
4. *The Fox And The Raven* (text: Guy Wetmore Carryl, 1948)** 3'39"
5. *The Owl And The Pussy-cat* (text: Edward Lear, 1955)# 3'04"

Chapter 5 - Songs in Foreign Languages

6. *Bettlerliebe* (text: Theodor Storm, 1958)% 2'17"
7. *Die Stadt* (text: Theodor Storm, 1958)% 2'44"
8. *Am Himmelstor* (text: Conrad F. Meyer, 1958)§ 2'35"
9. *O Welt, du bist so wunderschön* (text: Julius Rodenberg, 1958)§ 1'32"
10. *Ton cœur est un tombeau* (text: Jacques Boria, 1921)* 2'42"
11. *Il Passa* (text: Hélène Vacaresco, 1960)* 2'46"
12. *Nocturne* (text: Jean Moréas, 1960)** 3'51"
13. *En Una Noche Serena* (text: Andreas de Segurola, 1945)+ 3'47"
14. *Miranda* (text: Hilaire Belloc, 1940)+ 2'24"

Chapter 6 - A Late Style: Robert Nathan Songs

15. *Fear Not The Night* (text: Robert Nathan, 1960)# 3'02"
16. *Hush* (text: Robert Nathan, 1951)# 1'55"

17. *Is It You?* (text: Robert Nathan, 1951)§ 3’07”

18. *A Lover’s Song* (text: Robert Nathan, 1955)+ 2’01”

19. *So Love Returns* (text: Robert Nathan, 1960)§ 4’08"

Performers

*Manon Gleizes (soprano)

+Robert Lewis (tenor)

#Davidona Pittock (soprano)

**Oskar McCarthy (baritone)

§Ella de Jongh (soprano)

%Siân Dicker (soprano)

Nico de Villiers (piano)

Foreword

My first encounter with the work of Richard Hageman (1881-1966)[1] took place during my masters degree studies in collaborative piano at the University of Michigan in Ann Arbor, Michigan, USA. A singer colleague suggested that we included Hageman's most famous song *Do Not Go, My Love* (1917) in a recital programme.[2] Something that was striking about the song from the start, and still remains to be so, was its direct style, so intriguing and effective in performance. The poem, from Rabindranath Tagore's collection *The Gardener*, was translated into English by the poet himself. Ezra Pound best summed up its inherent honesty by suggesting that Tagore's poetry has 'a sort of ultimate common sense, a reminder of one thing and of forty things of which we are over likely to lose sight in the confusion of our Western life…'[3] Hageman's setting complements and reflects this balance between simplicity, subtlety and sincerity. This enigmatic quality is arguably one of the reasons why *Do Not Go, My Love* firmly remains in the American art song canon to this day. It has been recorded by a variety of esteemed singers including Kirstin Flagstad, Zinka Milanov, Rose Bampton, Maggie Teyte, Kiri te Kanawa, Dino Borgioli, Lauritz Melchior, Thomas Hampson, and Theodore Uppman.

Even though *Do Not Go, My Love* immediately aroused my curiosity as to whether Hageman had composed any other songs, it was only some years later after my time in Michigan that I was able to take on a larger project of researching and exploring this topic. Since Hageman was not primarily a composer (he started out as an accompanist, repetiteur and conductor) I found him an especially interesting subject. Eventually his diverse career encompassed conducting, accompanying, coaching,

[1] As this document includes dates connected to various people, compositions and publications, see Appendix II on p. 328 for a complete Persons Index which indicates all persons mentioned in this thesis.

[2] In the absence of manuscripts or any diaries the current study refers to a song's publication date as the date of its creation.

[3] Pollack, H. (1995) *Skyscraper Lullaby: The Life and Music of John Alden Carpenter*. Washington: Smithsonian Union Press.

composing, and film acting. Since song composition was a relatively steady activity throughout his life I am convinced that it is important to study his complete song oeuvre in order to grasp Hageman as composer and artist. With no anthology dedicated solely to Hageman's songs and the majority of his songs out of print, I had to start my research by locating the scores for each of the songs in order to glean an overview of his complete art song output. I was able, with the assistance of Dr Aloma Bardi and the International Center for American Music, to gather scores for all 69 published songs.[4] This task took roughly 18 months in all.

My continuing journey with the life and work of Richard Hageman, however, goes further than studying his songs for the concert platform. Mainly mentioned in the footnotes of books over the past few decades, Hageman has now slowly been drawn up into the main narrative. My activities within the rediscovery of Richard Hageman and his varied creative output is a part of a gradual increase in interest, which first crystallised in Dr Kathryn Kalinak's 2007 publication *How The West Was Sung: Music in the Westerns of John Ford*, in which she discusses Hageman's music in John Ford's films.[5] The following year J.M. Minderhoud's book *De Harmonie: eens het culturele centrum van Groningen* (*The Harmonie: once the cultural centre of Groningen*) mentioned Hageman's father as well as Hageman himself in passing.[6] In *Gevierde Friezen in Amerika* (*Celebrated Friesians in America*) from 2009 the Leeuwarder journalist Asing Walthaus published an overview chapter of Richard Hageman's life.[7] In 2014, Hageman's birth town Leeuwarden in Friesland, honoured him by naming an aqueduct after him. I was invited to perform a recital of Hageman's music with my

[4] As of yet it has not been possible to locate all of Hageman's estate and papers, therefore for the purposes of this thesis it is assumed that his song oeuvre consists of 69 songs for voice and piano, published between 1917 and 1960.

[5] Kalinak, K. M. (2007) *How the West Was Sung: Music in the Westerns of John Ford.* Berkeley: University of California Press.

[6] Minderhoud, J.M. (2008) *De Harmonie: Eens Het Culturele Centrum Van Groningen.* Bedum, Netherlands: Profiel.

[7] Haan, P. d. and Huisman, K. (2009) *Gevierde Friezen in Amerika.* Leeuwarden, Netherlands: Friese Pers Boekerij.

colleagues Marie Vassiliou (soprano) and Corinne Morris (cello) at the site of the aqueduct, three days prior to its opening to public traffic.

As a result of the growing interest in Richard Hageman internationally, and my collecting an archive of photos, memorabilia and some letters, I founded the Richard Hageman Society (RHS) in 2015 for the purpose of creating a platform that would stimulate research connected with Hageman, and encourage the performance of his music. In November 2015 I collaborated with the Northern Film Festival (NFF) in Leeuwarden by curating a fringe festival entitled 'Hageman Experience.' Here I presented a small exhibition of pieces from my private collection of Hageman memorabilia, which hitherto had never been shown to the public; *She Wore A Yellow Ribbon* (1947) and *Stagecoach* (1939), two films that feature Hageman's music, were screened; Dr Kathryn Kalinak presented a keynote lecture on Hageman's film music; I performed a programme of Hageman songs with Dutch soprano Debora Berghuijs; and Asing Walthaus and I presented our book, *Making the Tailcoats Fit: the Life and Work of Richard Hageman* (2015), which is the first ever Richard Hageman biography.

The archival collection of the RHS is ever growing with two particularly important acquisitions received in 2018. The first was a gift from Elizabeth Renton Miller, daughter of Arthur Renton and Dorothy Sayles who were both students of Hageman and to whom Hageman dedicated a song each. This acquisition consists of vocal scores annotated by Hageman, photos and other archival material such as newspaper clippings. The second was a gift from Katherine Korngold Hubbard, granddaughter of the composer Erich Korngold, who gifted a photo which shows various composers who had written for Hollywood, including both Hageman and Korngold.

In 2016 the RHS joined forces with the Leeuwarden City Council, the Leeuwarden Historical Centre as well as the Department of Monument Preservation in Friesland to mount a memorial plaque outside Hageman's birth house. At this event I presented a lecture at the Leeuwarden Historical Centre on Hageman's heritage in Friesland, and

his work at New York's Metropolitan Opera and Hollywood. In addition, the RHS collaborated with the Museum of the University of Groningen by exhibiting archival material relating to both Hageman and his father Maurice Hageman, who played an important role in the musical life of Leeuwarden and Groningen. The memorial plaque outside Hageman's birth house was unveiled in March 2016 by myself and Sjoerd Feitsma, Alderman for Culture in Leeuwarden.

In 2017, the centenary of the publication of *Do Not Go, My Love*, I published an article, "A Song's Centenary," in the *Classical Singer Magazine* devoted to the performance history of Hageman's most famous song, drawing in part from the content in Chapter 3 of the current thesis. In the same year I undertook a lecture recital and masterclass tour in the USA where I introduced all the repertoire discussed in this study, together with a handful of additional songs, to the vocal faculties of the University of Michigan in Ann Arbor, Michigan; the University of Portland in Portland, Oregon; Florida Atlantic University in Boca Reton, Florida; and Florida State University in Tallahassee, Florida. This tour was generously supported by the Guildhall School of Music, the Hampsong Foundation, the International Center for American Music, and the Richard Hageman Society.

Leeuwarden is the 2018 European Capital of Culture. The Richard Hageman Society collaborated with the CityProms Festival and the Leeuwarden City Council for the engraving and preparation of Hageman's unpublished overture *In A Nutshell* for its European premiere by the North Netherlands Orchestra (NNO).[8] The NNO performed the European premier of the overture under the baton of Swedish conductor Per-Otto Johansson. Prior to the performance of the overture I returned to the Leeuwarden Historical Centre to give a keynote lecture giving contextual background to the piece itself and Hageman's activities during that time.

[8] As far as current research shows, this overture was performed only once in 1945 by the Los Angeles Philharmonic in Los Angeles, under Hageman's direction.

Following our collaboration at the Northern Film Festival in 2015, Dr Kathryn Kalinak, Asing Walthaus and I have been commissioned by Peter Lang Publications of Bern, Switzerland, to prepare a critical biography containing in-depth discussions of Hageman's complete oeuvre, encompassing his songs and concert music, his opera, as well as all his film music. This publication is scheduled for the Autumn of 2020.

All these activities and events listed above demonstrate the impact that my research has already had, and indeed continues to have. I therefore view the current study as a part of the continuation and development of the various projects I envisage for my involvement with the life and work of Richard Hageman.

Introduction

The purpose of this survey, *The Becoming of a Song Composer: A critical re-valuation of Hageman as a song composer*, is to assemble and demonstrate the knowledge and insights that sprang from my research as scholar and performer of Hageman's songs over an extended period of time. This study aims to expose a number of new songs to be added to the American art song repertoire hitherto undiscovered or neglected. By introducing the 19 songs discussed in the current thesis to scholars and performers of American art song, greater insight will be gained into one of America's neglected song composers.

Generally, various people know about Hageman without realising that they do. The American collaborative pianist Martin Katz in recent email correspondence responded after reading *Making The Tailcoats Fit: The Life and Music of Richard Hageman*,[9] by writing that he has seen and heard Hageman in so many films, but never connected "Do not go, my love" [sic] with anything else. 'Your wonderful book creates all these connections and many more.'[10] In addition to the success of *Do Not Go, My Love* (1917), Hageman's work has been heard in the scores for John Ford's *The Long Voyage Home* (1940), *3 Godfathers* (1948), *She Wore A Yellow Ribbon* (1949), and several other Hollywood productions.[11] As an actor he has been seen on screen with Louis Armstrong and Billie Holiday in *New Orleans* (1947), with Elizabeth Taylor in *Rhapsody* (1954), and as the conductor Carlo Santi in Richard Thorpe's celebrated 1951 film *The Great Caruso*, starring Mario Lanza as Enrico Caruso. In addition to a wealth of uncredited stock music Hageman's complete credited film music output totals 18 film scores and 11 appearances as actor between 1941 and 1954.

[9] De Villiers, N; Walthaus, A. (2015) *Making The Tailcoats Fit: The Life and Music of Richard Hageman,* Leeuwarden, the Netherlands: Uitgeverij Wijdemeer.

[10] Email correspondence between NdV and Katz, 17 March 2016.

[11] See Appendix II for a complete list of compositions.

The results of this study primarily consist of a survey of 19 songs, which is accompanied by a recording of all of these songs. The survey focuses on this selection of songs through in depth case studies, whilst putting the remainder of Hageman's songs in context of these focused studies. The recording is not only an archival reference, but it is also there to inspire a development of an ongoing performance practice of Hageman's songs, which at the time of writing is still in its infancy. As Hageman's artistic output displays characteristics of various different stylistic strands this survey aims to identify and contextualise these. Additionally, this study is to serve as a gateway for other Hageman interpreters by offering my own insights and experience gained from performing and recording the songs. It illuminates specifics that came to light in the preparation process for this project.

By documenting recurring patterns in Hageman's songs, hitherto unexplored particulars aim to cast light upon Hageman's artistic identity and development as American art song composer. Hageman's musical responses to and interaction with poetry, his writing for specific voice types, and his approach to pianism in his song accompaniments will be studied. This information results in informing how the vocal duo ensemble could collaborate in the preparation of Hageman's songs for performance. Therefore, instead of presenting theoretical analyses of the songs, this survey considers the songs from a practice-based perspective, which should prove useful to other performers as well as educators of American art song.

Part I

Background

Chapter 1

Richard Hageman in Context

CONTEXTUAL BACKGROUND

The Dutch-born American Richard Hageman (1881-1966) had an illustrious career as conductor, accompanist, coach and composer, which took him across the USA and Europe, and introduced him to some of the most celebrated artists of the first half of the twentieth century. When he made his conducting debut with the Metropolitan Opera Company in Gounod's *Faust* in Philadelphia in 1908, the glittering cast included Enrico Caruso as Faust, Geraldine Farrar as Marguerite, and Adamo Didur as Méphistophélès. His career as film composer commenced with success when he shared an Oscar for best musical score to John Ford's iconic western, *Stagecoach* (1939).[12] In addition to winning this Oscar, he was nominated for an Academy Award for *If I Were King* (1938), *The Long Voyage Home* (1941), *The Howards of Virginia* (1941), *This Woman Is Mine* (1942) and *The Shanghai Gesture* (1943). Prior to his career in Hollywood, Hageman composed orchestral and choral works, short chamber works, and an opera, *Caponsacchi* (1931). The latter was the first American opera to be performed in Germany and Austria. The world premiere took place at the Freiburg City Theatre in Germany with the alternative title *Tragödie in Arezzo.* This performance

[12] *Stagecoach* was a low budget film from Argosy Pictures, John Ford's independent company. Due to its financial constraints the post production schedule was tight and therefore the score was not produced in the typical way of, for example, a Paramount production. John Ford assembled a group of Paramount composers to work simultaneously in order to finish the score quickly. Originally six composers collaborated in writing this score: W. Franke Harling, John Leipodlt, Leo Shuken, Boris Morros, Louis Gruenberg and Hageman. Louis Gruenberg, who, similar to Hageman, had a background in art music (his opera, *The Emperor Jones*, premiered at the Met in 1934) was originally supposed to compose the complete score for *Stagecoach*. Gruenberg's music, however, was not deemed acceptable and it was returned to him. Dr Kathryn Kalinak (Rhode Island College) surmises that Gruenberg could not write fast enough as the tight schedule required, and so a team of composers was assigned to the project. Since none of Gruenberg's music made the final cut the Oscar was shared by Harling, Leipoldt, Shuken, Hageman and Head of Music, Boris Morris.

was partially broadcast live from Germany to America.[13] In February 1937 the opera had its US premiere at the Metropolitan Opera. Only two performances took place at the Met, but a number of performances of certain excerpts occurred during Hageman's lifetime. The American soprano Helen Jepson, who sang the heroine's role at the Met, performed Pompilia's second aria (*Lullaby*) in concert at Carnegie Hall.[14] In an historical 'all American' concert performed at the 1940 Golden Gate International Exhibition in San Francisco, Hageman's work was included when excerpts from *Caponsacchi* (1931) was performed under his direction.[15] In January 1945 Hageman conducted the Los Angeles Philharmonic Orchestra in a performance of the overture to *Caponsacchi* as well as an as of yet unpublished overture entitled, *In A Nutshell*.

CLASSICAL MUSIC IN AMERICA

Referring to the development of classical music in the USA during the first two decades of the twentieth century, Barrymore Scherer points out that the fine arts in the USA reflected an 'optimism with an opulent wave of creativity now known as the American Renaissance.'[16] It was during this time of optimism and opulence that Hageman first came to the USA in 1906 as the accompanist of the celebrated French cabaret artist Yvette Guilbert, an artistic rival to Sarah Bernhardt. Hageman subsequently contributed broadly to the American cultural life over the following period of nearly half a century. He was employed at the Metropolitan Opera and

---

[13] In a letter dated 10 February 1932 Dr Max Krüger, the director of the Freiburg city theatre, wrote to the mayor confirming: 'Der Berliner Verlag Adler hat mich am Sonntag telegrafisch benachrichtigt, dass das Vorspiel und der I. Akt der Uraufführung der Oper ,,Tragödie in Arezzo" am 18.d.M. durch die Reichspost mit Kabel nach London und von da funkentelegrafisch an die amerikanische Sendegruppe COLUMBIA, der 76 Sender angehören, übertragen wird.' (The Berlin-based publisher Adler notified me by telegraph on Sunday that the Prelude and First Act of the premiere of the opera 'Tragödie in Arezzo' will be broadcast to the American broadcasting company via London on the 18th of this month.) Freiburg City Archive, C4/V/28/05,*Uraufführung der Oper "Tragödie in Arezzo"*, 1 Fasz. Heft-Nr. 1, Brief datiert den 10. Februar 1932.

[14] Carnegie Hall Archives, https://www.carnegiehall.org/PerformanceHistorySearch/#!search=Caponsacchi (First accessed 15 January 2014).

[15] For further biographical information on Richard Hageman I refer the reader to De Villiers, N; Walthaus, A. (2015) *Making The Tailcoats Fit: The Life and Music of Richard Hageman,* Leeuwarden, the Netherlands: Uitgeverij Wijdemeer.

[16] Scherer, B. L. (2007) *A History of American Classical Music*. Naperville, Ill.: Sourcebooks, Inc., p. 54.

Chicago Civic Opera between 1908 and 1922, working with the greatest names of the time including Enrico Caruso, Amelita Galli-Curci, Frances Alda, Alma Gluck et al. He worked with voice students, as well as piano students specialising in the art of accompaniment, at the Curtis Institute of Music and the summer programmes of the Ravinia Festival.[17] By the time he was naturalised as an American citizen in 1925, Hageman had already immersed himself in the American cultural world as conductor at the Metropolitan Opera, and the operas in Chicago and Los Angeles, as accompanist to celebrated singers and instrumentalists at the time, and coach to the various opera singers he was to work with at the aforementioned opera companies. His career as film composer led him to collaborate on some of the most iconic western films from this particular American film genre.[18]

Since Hageman was not only active within the professional music sector as conductor, accompanist and coach, but also as instructor to young singers and pianists, the general state of music education within the US would therefore not have passed him by. During the second decade of the twentieth century the debates about the importance of music education were integral to the development of American culture. Hageman participated in these debates in favour of developing a proper and structured music education system in the US. Up until that point music education towards a professional career usually took American-born musicians to Germany or France. The importance of establishing an educational system which would develop a culture of Americans studying music and developing their careers in America, and in so doing developing an 'American voice' in the long run, was a well-discussed issue at the time. In an interview with *Musical America* Hageman's views become evident when he mentions that 'Five years of age is not too early to begin teaching music to a

[17] Often inaccurately described as the 'Head of the Opera Department' and credited to the years 1935-1939, my archival research confirms that Hageman's role at the Curtis Institute was that of coach and chorus master between 1925-1929.

[18] According to Kathryn Kalinak, Hageman virtually became the 'house composer' for Argosy Pictures, John Ford's production company. See De Villiers, N; Walthaus, A. (2015), Foreword.

child.'[19] He continues to point out that children should be 'grounded in solfeggio and those that show themselves gifted must be given encouragement and every opportunity to develop their talents.'[20] Hageman comments further that 'America has so far neglected to establish a great Federal school where poor, as well as rich, may find the finest training,' which reveals his awareness of the greater social impact of a structured and methodical music training irrespective of class or social differences.[21] Subsequently this suggests that not only did Hageman consider the benefits of music education to students from a young age, based on ability rather than affluence, but furthermore understood the importance of a structured music education in order to ensure the development of a music culture at large in the US. Hageman was occasionally on adjudication panels for composition prizes which were launched to encourage American composers to advance their craft.[22] Hageman's musical and artistic consciousness was therefore not only focused on his own work, but also the development of the US musical scene and education in general.[23]

Since Hageman started composing songs in the mid-1910s, nearly a decade before being naturalised as a US citizen, it can be surmised that his song composition was not the result of having found a 'new home.' At the time he had already been in the US for a decade and had immersed himself in the American cultural scene. Even though his early musical education took place in Europe, his artistic identity does not give the impression of being dependent on his geographic base. Rather, cosmopolitanism plays an integral part in his development as an artist. A general awareness of cosmopolitanism and the world beyond one's immediate surroundings seems to have been a concept which was a part of the Hageman household early on. Prior to settling

[19] B.R. 'Feverish Pace of Life in America Retards Our Cultural Advance, Says Richard Hageman', *Musical America*, 31 January 1920, p. 3.

[20] Ibid.

[21] Ibid.

[22] 'To Produce an American Opera', *The New York Times*, 13 October 1918, p. 4; *The Evening News* (Harrisburgh, Pennsylvania), 10 February 1925, p. 4.

[23] The notion of an artist's *becoming* and *self-in-process* will be explored in further depth below.

in Leeuwarden, Hageman's father, Maurice Hageman, spent an extended period of time in the East Indies as the director of the Aurora Music Society in Batavia (modern-day Jakarta).[24] Another cosmopolitan feature prominent throughout Hageman's artistic identity is his French-influenced schooling that carried through into his professional career as conductor and composer. Hageman's father, who himself studied at the Conservatoire royal de Bruxelles, gave his son his earliest music lessons prior to attending the conservatoire in Brussels for three years. Thereafter Hageman continued and finished his schooling in Amsterdam. In 1903 he moved to Paris for three years, working as accompanist in the voice studio of Mathilda Marchesi, regularly returning to Amsterdam to perform in recitals at the Concertgebouw.

Little is known of Hageman's time in Paris beyond his work with Madame Marchesi, but being in Paris during the period of 1903-1906 meant that it is unlikely that he was oblivious to Debussy's influence on the music scene. The influence of French music is detectable throughout his compositional career, and it is specifically apparent in the occurrence of impressionistic qualities, even in its American guise. Other examples of a Gallic influence in Hageman's musicianship occur in professional positions that he held, such as the position of 'conductor of French repertoire' at Ravinia in the late-1910s. In *Caponsacchi*, an overt French influence, reminiscent of the traditions within nineteenth century French opera, is Hageman's inclusion of a ballet entr'acte (a carnival scene) between the Prologue and the first act. George Balanchine choreographed the ballet for the Metropolitan Opera premiere in 1937.

Hageman published his 69 art songs for voice and piano between 1917 and 1960 with the majority of these being settings of English texts by both American (the majority) and British poets and writers. Various of these songs, especially *Do Not Go, My Love*

[24] Prior to settling in Leeuwarden, Richard Hageman's father, Maurice Hageman, spent a decade in Batavia, present-day Jakarta, as the director of the Maatschappij voor Toonkunst-Aurora (Aurora Music Society) from 1865-1875. (See Leeuwarder Courant, 20 September 1901, https://resolver.kb.nl/resolve?urn=ddd:010596183:mpeg21:a0004 (First accessed 23 April 2018).

(1917), enjoyed particular popularity. This is confirmed when considering that between 1919 and 1930 at Carnegie Hall alone, Hageman's songs appeared eighteen times on concert programmes performed by such accomplished names as Orville Harold, Edward Johnson, Mabel Garrison, Sophie Braslau, Claire Dux, John McCormack and Dino Borgioli.[25] Only eight songs are set to non-English texts, of which four are in German (Meyer, Rodenberg, Storm), three in French (Boria, Moréas, Vacaresco) and one in Spanish (Segurola).[26]

ART SONG IN EARLY TWENTIETH-CENTURY AMERICA

When considering early exponents of the American art song genre the names of Stephen Foster and Charles Ives might be the first to spring to mind. Foster's songs such as *Oh! Susanna*, *Jeanie With The Light Brown Hair* and *Beautiful Dreamer* have become so deeply rooted in the American cultural fabric that they have been absorbed into the milieu of folk music.[27] Conversely, though Ives composed a wealth of music during the first two decades of the twentieth century, his activity went nearly unnoticed to the greater music world. Jan Swafford points out that '[Ives'] enormous creative effort was carried on largely in private. Between the premiere of The Celestial Country [sic] in 1902 and performances in the 1920s, Ives had no real public exposure at all. […]It did allow [him] to follow his most visionary ideas, but it also distanced him from the profession.'[28] Therefore even though actively composing during the first third of the twentieth century, Ives's impact was only really acknowledged by the 1940s at which point he was a genuine influence on the American music scene. Even though Hageman's film music, especially the cavalry films of John Ford in the 1940s, might suggest the influence of Charles Ives's works, the current study unfortunately does not allow space for this to be investigated any further.

---

[25] Carnegie Hall Archives, https://www.carnegiehall.org/PerformanceHistorySearch/#!search=Richard%20Hageman (First accessed on 15 January 2014).

[26] These eight songs will be discussed in Chapter 5.

[27] Zollo, P (2002) 'Stephen Foster.' URL: http://performingsongwriter.com/stephen-foster/ (First accessed 22 March 2016).

[28] Swafford, J. (1998) 'Ives The Man: His Life.' URL: http://www.charlesives.org/ives-man-his-life (First accessed on 19 October 2015).

Considered retrospectively from the second half of the twentieth century until the present time, prominent composers such as Ives, Leonard Bernstein, Aaron Copland and Ned Rorem tend to overshadow a number of composers who were active during the first decades of the twentieth century. Richard Hageman has been one of these composers. One of the aims of this study is to draw Hageman out from under the Ives-Bernstein-Copland-Rorem shadow, and subsequently open up the discussion about the rest of his artistic output, as well as the work of other neglected and obscure American art song composers.

To understand the developments in American classical music in the early twentieth century it is useful to look at the performance practice of the time. Laura Tunbridge suspects that during this time performers, particularly singers, maintained links with earlier generations in an aim for potential validation.[29] The same might be said of the composers who were specifically interested in writing art songs during this time. However, the appeal of the art song genre as a compositional model declined due to its neglect by the more forward-looking composers within the greater American musical sphere. A prime example here would be Roger Sessions who contributed only one song to the American art song genre whilst composing a great number of instrumental, operatic and choral works.[30] In his discussion of Sessions' song *On the Beach at Fontana* (1929, text by James Joyce), which apparently is 'a piece of infinitely greater compositional sophistication and much more in touch with the language of contemporary instrumental composition,' Charles Hamm highlights the predicament of song composers on the brink of a new decade.[31] He asserts that the jagged vocal line of Sessions' song is juxtaposed with such a prominent piano role, that the text is rendered 'virtually unintelligible.'[32] 'The listener is forced to hear it as a

[29] Tunbridge, L. (2013) 'Frieda Hempel and the Historical Imagination', *Journal of the American Musicological Society*, Vol. 66, No. 2, p. 441.

[30] Olmstead, A. (2008) *Roger Sessions: A Biography*, London: Routledge Publishing, p. 232.

[31] Hamm, pp. 456-7.

[32] Ibid.

piece of abstract music, a brief duo for soprano and piano.'[33] By writing abstract music, where the intelligible projection of text was deemed unnecessary, composers had the opportunity to explore more complex and angular melodic writing, as well as incorporating a wider range of instrumentation.

The first three decades of the twentieth century were an exciting time in American cultural history. Mary DuPree specifically refers to the time between the end of the First World War and the stock exchange crash in 1929, as an 'interregnum in American Music [sic]', and proposes that this was 'the real beginning of modern American music.'[34] According to Ruth Friedberg and Robin Fisher, 'impulse toward "Americanism"' in composition virtually became an artistic counterpart to the political isolationism that followed the First World War.[35] Having composed his first songs during the latter years of the 1910s means that Richard Hageman's first songs had their inception during DuPree's 'real beginning' of modern American music.[36] Mapping the development of the art song genre, Hamm positions Hageman firmly within this new mainstream of American song,[37] which correlates with DuPree's view that this 'interregnum in American music' in fact has previously been misjudged as a 'state of anticipation.'[38] During this time a dichotomy existed within the American art song genre as it negotiated a fine line between art music and popular music. Discussing the performance of art song in the late 1910s and 1920s Tunbridge mentions that 'the

[33] Ibid.

[34] DuPree, Mary H. (1990) 'Mirror to an Age: Musical America, 1918-1930'. *Royal Musical Association Research Chronicle*, No. 23, pp. 137-147.

[35] Friedberg, R. C.; Fisher, R. (2012) *American Art Song and American Poetry.* 2nd ed. Plymouth: Scarecrow Press, p. 49.

[36] DuPree, p. 137.

[37] Hamm, C. (1983) *MUSIC in the New World.* New York, NY.: W.W. Norton and Company, p. 456-7. Charles Hamm's *Music in the New World* maps out the development of early American composers writing in a European-influenced manner (such as Edward MacDowell), through those who had found a middle ground between art song and popular song (Ernest Charles, Carpenter, Griffes), to those composers who are considered to have developed the musical language that became associated with a typical 'American sound' (Charles Ives, Aaron Copland, Samuel Barber). Details and the viability of referring to an 'American sound' will be explored in Chapter 2.

[38] DuPree, p. 137.

status of song remained ambiguous in social and aesthetic terms.'[39] Due to the art song genre's small scale, it maintained an 'almost unique ability to slip between popular and classical spheres.'[40] This corroborates Hamm's references to song composers from the first decades of the twentieth century as '…American songwriters [who…] found a middle ground between art-song and popular song, in both the sentiment of their texts and in their musical means.'[41] In addition to the small scale of art song, as mentioned by Tunbridge, the constantly expanding mass media in terms of commercial recordings, and perhaps more so radio broadcasts, caused both art song and popular song spheres to be increasingly in contest with each other, and their differentiating borders to be blurred. Tunbridge continues that 'many performers (perhaps especially singers) were keen to maintain links with earlier, but not too distant, generations: a "golden age" representing a "grand tradition" on which modern performers could draw for validation.'[42] This 'golden age' and 'grand tradition' is evident in the presence of styles reminiscent of the salon or drawing room music from the nineteenth century songs by those song composers who did not necessarily embrace the avant-garde. Stephen Foster would be a particularly good example in this case. Even though he largely wrote popular songs for the minstrel stage, he occasionally composed ballads such as *Jeanie With The Light Brown Hair* which were intended for the drawing room. Foster seems to have been successful in both instances. This, therefore, clarifies Tunbridge's view on art song's subtle shift between the classical and popular spheres. More so, this 'grand tradition' which was transferred from its European roots with the great number of musicians moving to the USA during the first decades of the twentieth century (be it either through choice or persecution) adds to the cosmopolitanism inherent in the American music fabric.

Similar to singers searching for validation by drawing on earlier traditions, there were

---

[39] Tunbridge, L. (2013) 'Frieda Hempel and the Historical Imagination', *Journal of the American Musicological Society*, Vol. 66, No. 2, p. 441.

[40] Ibid.

[41] Hamm, p. 456.

[42] Tunbridge, p. 439.

certain composers from this period who 'were keen to maintain links with earlier generations (i.e. European models) whilst moulding their ideas within the new outlook of finding an identity typical of America.'[43] These included composers such as John Alden Carpenter and Charles T. Griffes who employed foreign influences in their works. These composers differ from Charles Ives, 'whose secret flowering of astonishingly original songs [despite his mainly European-influenced training] was largely rooted in native soil.'[44] Taking into account David Kushner's views on American music and Impressionism, he counts Carpenter and Griffes as pertinent figures among the American Impressionists. Considering conclusions made through my research I suggest that at least a fraction of Hageman's song output shows clear trends in line with the American Impressionists. However, the versatility and various musical stylistic traits and features in Hageman's music mean that he does not easily fit into any clearly defined category, nor is it the aim of this study to put him into such. Therefore, he will be evaluated as a composer in his own right, and a combination of different influences on his style will be examined. American Impressionism and Hageman's association with it will be explored further in Chapter 2.[45]

RICHARD HAGEMAN IN SCHOLARSHIP

Despite his prominence in various fields of the US cultural scene throughout his life, minimal source materials exist with particular reference to Hageman's career as composer and, specifically, to his work as song composer.[46] Since no personal papers nor manuscripts concerning his songs have yet been located, we can only consider the 69 songs that were published during Hageman's lifetime. Even though a handful of songs are still in print, no anthology of Hageman's complete song output exists, leaving the majority of his songs out of print, and not readily available for performers.

[43] ibid.

[44] Friedberg, R. C., Fisher, R., p. 49.

[45] Kushner, D.Z., (n.d.) 'American Music and Impressionism.' URL: http://harn.ufl.edu/linkedfiles/monet-kushneressay.pdf (First accessed 17 October 2015).

[46] Except for Kathryn Kalinak's *How the West Was Sung: Music in the Westerns of John Ford* that discusses, amongst other composers, Hageman's film music, and De Villiers & Walthaus' *Making the Tailcoats Fit* which features a summarising chapter on Hageman's songs, there exists no other publication dedicated solely to any of Hageman's compositions.

For this study it has proven difficult to locate all the songs and additional contextualising material on Hageman's songs which have proven to be relatively scarce. A broad spectrum of secondary sources can be found, ranging from two that were published during Hageman's lifetime (1930 and 1942) to several others spanning the period between 1979 and 2013. Collectively, these sources document only 29 out of the total number of songs for voice and piano, which makes the current study the first to consider Hageman as song composer and taking his complete published song oeuvre into consideration. Even though I shall discuss only 19 songs in total in this thesis, my insight into these songs spring from the knowledge of Hageman's complete song output.[47] In other sources Hageman's songs are either mentioned in passing or represented through general annotated information. Not one of these sources discusses the songs in a way that either proves particularly useful to performers in gaining an insight into the idiosyncrasies of Hageman as song composer, or that invites further scholarship into Hageman at all.

The earliest source to document American art song in its own right, and to include references to Hageman, is the 1930 publication by William Treat Upton, *Art-song in America: A Study in the Development of American Music*.[48] Upton presents the canon of American art song from 1750 up to 1930 and comments on each of a total of 113 composers. The scope of this single volume therefore allows only for limited information to be included on Hageman's songs. Upton mentions that Hageman had 'the most popular success' of all the contemporary song composers up until 1930, but what exactly made him so popular is left for the reader to guess.[49]

Contemporary views on Hageman's songs sporadically appeared in periodicals such as *The Musical Times* and *Musical America*. As these critical responses to Hageman's

[47] Indeed, nowhere in the other sources is it ever acknowledged that only a sample of Hageman's songs are discussed or what the total number of songs might be.

[48] Upton, W.T. (1930) *Art-song in America: A Study in the Development of American Music* Boston, Mass.: Oliver Ditson Company, p. 159.

[49] Ibid. p. 159.

songs appeared only in sources written by American writers for mainly an American readership, the assumption can be made that the points of view expressed are representative of the general mindset of the American musical community at the time. When taking these into account it becomes clear that writers attempted to place Hageman's composition within either of the following two perspectives: the one places Hageman within the late-Romantic or early twentieth-century European art song canon through comparison to European composers and the other concurrently places him within the contemporary American milieu considering him to be 'in modern style' and perhaps even forward-looking.[50] When *Musical America* reviewed Hageman's first two Tagore settings in 1917, it noted that *Do Not Go, My Love* (1917) had a middle section which is '*quasi*-Tchaikovskyan' in feeling.[51] It continues to regard the semi-quaver accompaniment in the bridging section of the song's reprise to be 'quite *à la* Duparc.'[52] In 1928 *Musical Times* refers to some Hageman accompaniments as being of a Straussian character. It is evident that, needing to be concise, the reviewers of music periodicals had to suggest a comparative musical language of European or 'old world' composers in order to guide their readership for commercial benefit rather than describing the composition's artistic merit. Even though comparing Hageman's songs to other composers might suggest various influences at play in his work, it also severely limits independent impressions to be formed of his composition.

The 1917 *Musical America* review quoted above refers to the accompaniment of *May Night* (1917) as '…one of the most delightful accompaniments that we have seen in a long time.'[53] The *Niagara Falls Gazette* commented in 1930 on *Evening* (1922, a setting of an anonymous text) that its accompaniment was elaborate, 'difficult…in *modern*

[50] *The Niagara Gazette*, 28 February 1930, p. 22.

[51] Ibid.

[52] Ibid.

[53] *Musical America*, 11 August 1917, p. 20.

style' [my italics], and that the song was 'irresistibly lovely.'[54] This suggests that, regardless of having been compared to earlier composers, Hageman's writing was generally seen as to be up to date with the conventions of the time of art song composition in the US. Hamm refers to this as the 'new mainstream American song.'[55] In *Music in the New World* Hamm compares Hageman's first song *Do Not Go, My Love* (1917) to Ernest Charles' *When I Have Sung My Songs To You* (1934) and comments on the former's pioneering composition.[56] He states that 'The piano accompaniment [in Hageman's song] is richly sonorous…The text is set in an almost completely syllabic fashion, mostly in a medium range, and the singer has no difficulty in projecting the entire lyric to the audience.'[57]

Some of the contemporary comments on Hageman's writing might indicate why his songs were overshadowed over time by other more forward-looking composers. I deem the following review to be more a contemporary critical response to the evolving classical music scene in the US than a direct comment on Hageman's skill as composer. In *The Musical Times* of April 1928 the reviewer refers to Hageman's setting of Katherine Adams' *Christ Went Up Into the Hills* (1925) as sincere '…but not sufficiently austere.'[58] It continues to suggest that Hageman's 'excessive use of the diminished chords' is detrimental to the drama of the text. The views in 1930 by the aforementioned *Niagara Falls Gazette* regarding *Evening* (1922) alongside Upton's commentary of the same year, versus the 1928 *Musical Times* review might shed further light on how the art song genre had the possibility of subtly moving between popular and serious music. In Hageman's own songs one can observe a subtle movement between art song and popular song with such examples as *Voices* (1943), *The Owl And The Pussy-cat* (1955), and *The Fox And The Raven* (1948) veering

[54] *The Niagra Gazette*, 28 February 1930, p. 22.

[55] Hamm, p.456.

[56] Hamm, p. 457.

[57] Ibid.

[58] T.A. (1 April 1928) *The Musical Times*, p. 325.

stylistically more towards the popular side of the spectrum. These songs are to be discussed in more detail in Chapter 4.

The 1928 *Musical Times* review suggests that the means by which Hageman created the dramatic effects could possibly reach the same, if not greater, dramatic intensity by way of starker compositional means.[59] Therefore, there seems to be a call here for a seemingly more sophisticated type of writing. Be that as it may, it is important to consider the moments where Hageman employs the diminished chord colour. The way in which he uses diminished harmonies in response to the poetry often occurs when he is aiming to portray agony or anguish (*Christ Went Up Into the Hills*, 1925, text by Katherine Adams), or the occurrence of an extraordinary event (*A Lady Comes To An Inn*, 1947, text by Elizabeth Coatsworth). This *Musical Times* review is possibly doing Hageman a disservice as his use of the diminished chord colour and musical response to the poetry is what leads to my conclusion that some of his work can be considered within the canon of American Impressionist composers, a notion to be explored in Chapter 2.

Two more recent sources focusing on American art song that include discussion of a number of Hageman's songs are Victoria Villamil's *A Singer's Guide to American Art Song, 1870-1980* [60] and *Art Song in the United States, 1759-2011* by Judith E. Carman, William K. Gaeddert and Rita M. Resch (henceforth Carman).[61] Each of these sources provides helpful preliminary information concerning their subjects. Villamil gives short biographical information on Hageman, a general overview of a selection of fifteen songs, with brief annotations on tessitura, performance length (in minutes), and publication details. Conversely Carman discusses each of their selection of 19 songs presented according to specific criteria, citing in bullet points the title (with

[59] Ibid.

[60] Villamil, V. E. (1993) *A Singer's Guide to the American Art Song, 1870-1980.* Metuchen, N.J.: Scarecrow Press.

[61] Carman, J. E., Gaeddert, W. K., Resch, R. M. (2013) *Art Song in the United States, 1759-2011: an Annotated Bibliography.* 4th ed. Lanham, Il: Scarecrow Press.

publication, key, tessitura, performance time), voice type, general mood, brief specifics regarding vocal and piano writing, particular difficulties, and appropriate programme use. Unfortunately both sources provide incorrect biographical information (such as Hageman's dates) and, in Villamil's case, inaccurate claims about Hageman's professional life (such as which position he held at the Curtis Institute of Music in Philadelphia). Since neither source gives any reference to their subject composers' complete song oeuvres, as a result, each presents an inaccurate perspective regarding their discussed composers. However, even though neither source considers Hageman's songs in depth, both attempt to give some insight into his compositional characteristics by mentioning colourful piano writing, and evocative musical settings of the poetry. According to Villamil, some piano parts have 'busy' and 'delightful' figurations whilst others have 'lush accompaniments.'[62] Her descriptions correlate with a 1919 piece in *Musical America* reviewing Hageman's *Two Childhood Songs* (1919, texts by Eugene Field). Both agree that these songs are '…two beautiful gems…written with conspicuous ability…'[63] Unfortunately such vague descriptions do not shed any light as to why in particular the piano writing seems 'busy', or how this either reflects or opposes the vocal part, nor what the poetry suggests and Hageman's reaction to it.[64]

In *American Art Song and American Poetry*, Ruth C. Friedberg and Robin Fisher (henceforth Friedberg) set their focus on American-born composers setting American texts.[65] Their study maps the history of American art song and poetry from the settings of Edward MacDowell in the 1870s through the songs of Ives, and the 'Six "Americanists"', and eventually deals with each new decade according to the

[62] Villamil, p. 196-197.

[63] *Musical America*, 4 January 1919, p.30.

[64] *The Musical Times*, 1 April 1928, p. 325.

[65] Friedberg, R. C., Fisher, R. (2012) *American Art Song and American Poetry.* 2nd ed. Plymouth, UK: Scarecrow Press.

composers' birth years.[66] Since the authors' study considers only American-born composers, Hageman is summarily omitted. Even though Friedberg is a useful source to track the parallel development of the appreciation of poetry and art song in the USA over a period of over 140 years (the youngest composer represented is Jake Heggie, born in 1961), they automatically fall victim to the complications of national identity. The first half of the twentieth century saw mass migration from Europe to the USA, which enabled numerous composers such as Stravinsky and Schoenberg to make the USA their home. Other composers, such as Ernst von Dohnányi, Miklós Rózsa, Louis Gruenberg, and Erich Wolfgang Korngold either had written in similar genres as Hageman had done or, in fact, worked with Hageman. Therefore, by focusing their study solely on American-born composers, Friedberg disregard a wealth of artistic contributions to the American cultural heritage. This omission might be because many of these composers either wrote songs that were too much in a European orientated style (Dohnányi and Gruenberg) or were perhaps better known for their operatic or film music rather than non-staged concert music (Rózsa and Korngold).

Similar to Friedberg, Barrymore Laurence Scherer's study, *A History of American Classical Music*, emphasises mainly American-born composers, with specific focus on the 'Boston Six', a New England School of composers, namely Mrs H.H.A. (Amy) Beach, George Chadwick, Arthur Foote, Edward MacDowell, John Knowles Paine, and Horatio Parker. Even though Hageman's naissance and early education took place in Europe, there are various pointers indicating that he was considered by his contemporaries as an American musician and composer. Subsequently one could surmise that he might have considered himself as an American composer rather than an uprooted Dutch composer. In fact, it seems that by the end of his life, even some in

[66] Friedberg counts Douglas Moore, William Grant Still, Florence Price, Ernst Bacon, Roy Harris, and Aaron Copland among the 'Americanists' since, 'the musical settings are as varied as their poetic origins, yet each is a unique embodiment of the "American" in music: an artistic representation, as it were, of one of the many faces of America.', p. 49.

his native Holland considered Hageman an American composer.[67] His output of art songs, the majority first performed in the USA and often dedicated to American-based singers, were quickly integrated into the American art song canon. When his opera was premiered in Freiburg in the early 1930s he was lauded both in Europe as well as in the US, since his was the first American opera to be performed in the German-speaking world.[68]

AMERICANISM IN HAGEMAN'S OUTPUT

Hageman's 'Americanism' is reflected through the choice of literature he set for his songs. Instead of looking back to his European roots, Hageman set some of America's most respected poets, including Emily Dickinson (*Charity*, 1921), Conrad Aiken (*Music I Heard with You*, 1938), and Elinor Wylie (*Velvet Shoes*, 1954). More than half of his 69 songs are settings of American poets, which reflect the influence of the US and American literature on Hageman as an artist. Not only did his decision to set English texts mean that his songs were more immediately accessible to both performers and audiences in America, but it also meant that he was not bound by the political constraints during the two World Wars. Commenting on the status of music of Austrian and German heritage on America's stages, Tunbridge points out that 'Austrian and German music and musicians had dominated opera houses and concerts,' and mentions that '[their] occupying rights began to be queried with the outbreak of hostilities in Europe.'[69] A further literary influence on Hageman's work is his collaboration with the American playwright Arthur Goodrich who was

[67] At the time of his death, various newspapers hailed Hageman as an 'Amerikaanse componist en dirigent' (American composer and conductor) in the obituaries. See delpher.nl, https://www.delpher.nl/nl/kranten/results?query=%22Richard+Hageman%22&page=1&coll=ddd (First accessed 23 April 2018).

[68] Hageman became a naturalised American in 1925, but he was already engrossed in the American cultural scene from the end of the first decade of the twentieth century through his association with the Metropolitan Opera. See De Villiers, N; Walthaus, A. (2015), pp. 27-29.

[69] Tunbridge, L. (2013) 'Frieda Hempel and the Historical Imagination', *Journal of the American Musicological Society*, Vol. 66, No. 2, p. 466.

commissioned to write the libretto for Hageman's opera *Caponsacchi* (1931).[70] Even though being the first American opera to be staged in Germany, the reverse of the hostilities pointed out by Tunbridge seem to have affected Hageman directly when his opera was withdrawn from a series of performances throughout Germany and Austria in 1933.[71]

Brief references to Hageman's songs in sources on song interpretation (Kimball, 2006 and 2013) and recital programming (Emmons & Sonntag, 1979; Emmons & Lewis, 2006) provide programming suggestions. Unfortunately these sources give a blinkered view of Hageman as song composer. Kimball suggests Hageman's songs to be generally suitable for programming within a *lighter* group of English songs, which might be the result of ignorance of Hageman's complete song output. Here Hageman's composition has been assumed to only have, echoing Tunbridge, the 'ability to slip between popular and classical spheres.'[72] Even though this might be true for a number of Hageman's songs, this viewpoint of interchangeability does not consider those songs of a more profound nature, including *Do Not Go, My Love* (1917), *Ton Cœur Est Un Tombeau* (1921), *Il Passa* (1960), and *Fear Not The Night* (1960). The matter of interchangeability will be explored further within the discussion of the songs themselves. Seeing as there is no collected anthology of Hageman songs and the locating of scores tends to be problematic, it might explain why Kimball, Emmons, Sontag, and Lewis suggest only single Hageman songs to be programmed in the English sets. The programming of single songs occurred also during Hageman's lifetime, although other artists included his songs in pairs, and in exceptional cases in

[70] Gilman, L. (5 February 1937) '"The Ring and the Book" Yields an Opera in English at the Metropolitan', *New York Herald Tribune.* Arthur Goodrich and Rose A. Palmer wrote a play entitled *Caponsacchi*, which was based on Robert Browning's narrative poem *The Ring and the Book*. Following attending a performance of the play, Hageman commissioned Goodrich to write his opera's libretto.

[71] 'Opera Banned By Nazis Will Be Heard Here', *New York Herald-Tribune*, 27 April 1936. This was the *New York Herald-Tribune* announcement prior to the opera's debut at the Metropolitan Opera in 1937 *Tragödie in Arezzo* (*Caponsacchi*) was banned by the Nazis, but was unable to give concrete reasons for the ban. As of yet I am to locate further evidence of whether this is fact or propaganda.

[72] Tunbridge, L. (2013) 'Frieda Hempel and the Historical Imagination', *Journal of the American Musicological Society*, Vol. 66, No. 2, p. 466.

larger groups. An example of the latter where a larger number of songs were programmed in one recital (and currently available on a commercial recording) is a performance by Australian soprano Nance Grant and pianist Geoffrey Parsons who programmed a group of five Hageman songs to conclude their 1976 recital.[73]

The challenges of selecting a representative sample from any composer's output, for the purpose of being included in a larger body of work such as an annotated bibliography or guide, pose at least two obstacles. Firstly, there is the practical implication of locating scores when no collected edition is published. Hageman's songs were originally published separately, which would have been commercially viable at the time. With many of Hageman's songs now out of print, the author of any reference source would only be able to consider those specific Hageman songs that were readily available at the time of writing.

In my correspondence with both Carman and Villamil regarding the process of compiling their respective annotated reference works, a second determining influence on their decisions became apparent: aesthetics and subjective choice. According to Carman, the concern for musical value naturally played a secondary role to the availability and annotation of the songs.[74] Villamil mentions in her correspondence that her choice of songs was based on a combination of their popularity at the time of writing, as well as her own feelings about the songs, whilst '…popular songs were included out of a feeling of being "duty bound".'[75] At the same time she points out that her practice throughout the preparation of the book was to include songs she felt had been overlooked.[76] What makes the work in the current thesis unique is that in preparation of this study, all 69 of Hageman's published songs were located in order

[73] See 'Nance Grant and Geoffrey Parsons perform Grieg, Hageman & Strauss,' *The Art Of Nance Grant*, Melba Recordings, 2012. URL: https://www.melbarecordings.com.au/artist/nance-grant.

[74] Email Correspondence between NdV and Carman, 7 January 2015.

[75] Email Correspondence between Villamil and NdV, 4 January 2015.

[76] Ibid.

to create a holistic backdrop against which the following arguments and conclusions for the 19 case studies could be drawn.[77]

With many of Hageman's songs out of print, a handful of songs still appear in American art song anthologies published by G. Schirmer, Inc.[78] One anthology suggests a specific categorisation of Hageman's compositional style in its title: *Romantic American Art Songs: 50 songs by 14 composers*.[79] Certain internet sources give access to around seven songs available for electronic download.[80]

RESEARCH QUESTIONS

As I prepared various Hageman songs for concert performances, a number of practical and interpretive questions have recurred throughout my personal preparation as well as in the interaction with my duo partners during rehearsals and performances. The primary research questions of this study are focused on performance practice as a form of research into Hageman's songs. At first these might seem to be issues of theoretical analysis, but they do carry important considerations to be made by both singer and pianist.

Performance Practice

The central questions within the current study address issues pertaining to both theoretical and practical aspects of performance practice. Considering the current

---

[77] The process of locating all 69 songs stretched over a period in excess of 18 months with the assistance of the International Center of American Music (ICAMus) based in Ann Arbor, Michigan, USA and Florence, Italy.

[78] The three anthologies that include any of Hageman's songs (each publishing *Do Not Go, My Love* from 1917) are as follows:
Arvin, G. (ed) (1996) *15 American Art Songs*, New York: G. Schirmer, Inc.;
Walters, R. (ed.) (1990) *Romantic American Art Songs: 50 Songs by 14 Composers*, New York: G. Schirmer, Inc.;
Walters, R. (ed.) (2008) *The G. Schirmer Collection of American Art Song: 50 Songs by 29 Composers*, New York: G Schirmer, Inc.

[79] Walters, R. (ed.) (1990) *Romantic American Art Songs: 50 Songs by 14 Composers*, New York: G. Schirmer, Inc.

[80] See Classical Vocal Reprints: , URL: http://www.classicalvocalreprints.com (first accessed on 28 January 2016).

study is undertaking this research from the point of view of a voice-and-piano duo, it is important to investigate the relationship between the voice and piano in Hageman's songs: how Hageman's writing potentially differs from one voice type to another, and so whether he tailors his writing specifically to suit different voice types, and subsequently whether he approaches the accompaniment differently from one dedication to another; and how these particulars influence the performance choices made by the voice-and-piano duo. Having performed a third of Hageman's songs with a soprano (outside of the current research project), I have first hand experience how the various songs place specific technical and performance demands on the singer, which might not always be most effectively portrayed by the soprano voice. Taking into account how these different ways of writing affect the choices made by the pianist, certain techniques would be contemplated in order to avoid for instance imbalance between voice and piano. Finally Hageman's performance directions will be evaluated in order to see how these contribute to a fuller understanding of his writing and how these influence the interpreters' decisions in the preparation and performance of his songs.

Further questions that will play a role in tandem to the questions set out above will concern Hageman's artistic identity, his creative output and his cultural influence. Even though these would not be of primary concern to my research, they do influence the contextual background in support of the preparation of the songs.

Artistic Identity

When considering his musical language, is Hageman's firmly built on a European (particularly French) heritage, or did he adopt a language that kept up to date with compositional techniques current to his geographical placement and time? Since Hageman was a cosmopolitan artist, how does his development as artist and composer materialise in his song composition?

Creative Output and Cultural Influence

The creative output of this study consists of a recording of the 19 songs discussed in depth in this thesis (accessible via the following link: **http://nicodevilliers.com/phd-musical-examples/**). Placing Hageman within the canon of American music and observing his contemporary relevance will illuminate his influence upon the US cultural heritage. It will furthermore broaden the understanding of the composition and heritage of American art song.

METHODOLOGY

The integral practical component of the current practice-based study will be an audio recording of 19 of Richard Hageman's songs illustrating issues discussed in this re-evaluation of him as a song composer.[81] All but two of these songs will be world-premiere professional recordings which would offer a new contribution to the current Hageman discography. I will discuss these recorded songs in a series of 19 case studies addressing particular aspects of Hageman's song oeuvre composed between 1917 and 1960. The recordings discussed in chapters 3-6 will be accessible via this link: **http://nicodevilliers.com/phd-musical-examples/** The speaker symbol (🔊) indicates wherever the listener-reader should refer to the website in order to hear the discussed performances. The case studies will primarily consider a segment of Hageman's song oeuvre through their performance as well as place these songs within the context of Hageman's professional career and that of the greater American art song genre.

Since no recording exists of any of these songs, with the exception of *Do Not Go, My Love* (1917) (see Chapter 3) and *Miranda* (1940) (see Chapter 5), the high quality recording of the songs discussed here is essential in the research process to clearly illustrate the various arguments made within the case studies. As these recordings are the first of their kind and the case studies discuss minutiae regarding performance

[81] Previous study only addressed Hageman as film composer. See Kalinak, K. (2007) *How The West Was Sung: Music in the Westerns of John Ford*, Berkeley: University of California Press.

practice, their primary purpose is to ensure that the subtleties of my artistic interpretation alongside those of the singers, are properly represented in the recorded format. Furthermore, these recordings are to serve both as archival and reference material for future researchers in the field of American art song and twenty-first century art song performance practice. Since this project is a performance-based work, it is essential to present the performances within a high quality studio environment in order to convincingly illustrate the findings of arguments to the assessors of this thesis.

My critical and evaluative approaches can be organised into three sections, aimed at answering specific research questions. The following is a chronological approximation of how the methodology will unfold throughout the research process. The first part focuses on answering questions about Hageman's compositional development over time. Hageman's compositional career is punctuated by specific professional and creative landmarks which will influence the structure of the survey of the selected songs to be discussed. These periodic landmarks divide Hageman's songs into four categories according to their time of composition. These categories are 'Early Songs' (songs composed between 1917 to 1930), 'Post-opera Songs' (songs composed between 1931 and 1937), 'Hollywood Songs' (songs composed between 1938 and 1954), and finally 'Late Songs' (songs composed between 1955 and 1961).

The second part of the methodology focuses on answering questions relating to performance practice in Hageman's songs. Where traditionally performance practice might be viewed as a prescriptive approach harking back to recreating it exactly as the performer-composer did it — the treatises of C.P.E. Bach and J.J. Quantz spring to mind — my concept of "performance practice" with reference to Richard Hageman is naturally different. As we do not know how Hageman performed these songs himself or how he thought they should be performed, I believe each Hageman interpreter has played and continues to play an active role in the ongoing performance practice that is developing around this composer. I therefore view my work as a source which might

open doors to future interpreters. Giving an overview of particulars regarding performances of Hageman's songs by way of surveying recordings made by singers of the previous century, I can inform my own recordings of the songs by reacting to information gained from the survey of these recordings. As there are no sources exploring this aspect of Hageman's work at all, I believe it is essential to include it here.

Do Not Go, My Love (1917) is the only song that consistently remained in the repertory since its composition and has been recorded the most by various artists. It, therefore, would be the best example to give an insight into the various aspects of performance practice that had developed around Hageman's songs. Recordings of the song from 1924 to the present day include singers with whom Hageman worked, through singers who were taught by the aforementioned singers, and finally recordings from the 1970s to 1990s by artists who had no obvious connection to the composer. Considering these recordings, taking into account that Hageman seems to have captured particulars regarding singers' voices in his composition, would be helpful in establishing further details regarding the developing performance practice tradition around his songs. Hageman dedicated songs to about fifteen celebrated singers. In most cases it has not been possible to discern whether these singers indeed recorded Hageman's songs, even though they did perform them — at times with Hageman at the piano. However, various other recordings of these singers' performances are currently available. As Hageman worked with all the singers to whom he dedicated songs, one can assume that he would have tried to capture characteristics of the singers' voices in the songs specifically dedicated to them. Using the overview knowledge of the characteristics of the voices for which Hageman composed may give an insight into what he might have had in mind regarding specific voice types.

The final part of the methodology will consider three categories within Hageman's output. Firstly, the presence of cinematography seems to subconsciously have played a role in Hageman's choice of poetry, posing questions as to whether his songs are

best described as being picturesque or scenic (see Chapter 4). This chapter investigates various aspects of cinematography present in Hageman's songs by observing particular cinematic qualities such as diegetic- and non-diegetic referents, movement and character development within the texts, and how Hageman subsequently responds to these musically.

Secondly, it will consider the way in which Hageman approached setting non-English texts (see Chapter 5) and various ways in which performers can decide which version (the original foreign language or the translated English setting) to sing. Observing details regarding vocal production and the way the original language sits in the voice vis à vis the English translation (especially in the upper *passaggio*) is used as a guide. Even though the recording of particularly these songs reflects the artistic decisions of the author appropriate for the current study, the theoretical approaches remain open to future individual performers. These performances, therefore, are not intended to be a prescriptive way in which to approach these songs.

Finally, observing Hageman's settings of the poet Robert Nathan, whose texts he set most frequently, the notion of maturing and *lateness* in Hageman's later songs are discussed through the observation of his combining new concepts to his writing with former ideas developed through a fresh approach (see Chapter 6).

My eventual recording of Hageman's complete song output will not only be a platform to portray my findings within the current research, but would open up further in-depth study to answer questions regarding performance as research in Hageman's song output. From previous experience I have already been able to answer some of the questions pertaining to negotiating issues of balance between the voice and piano, and certain songs being more appropriate to one voice type than another. I foresee that similar questions and answers might result from the recording process of the songs.

I am humbled by the fact that I discovered Hageman as a song composer and that my extensive research (stretching over nearly a decade) has attracted lively attention from an international community of performers and scholars. This submission will not only satisfy their curiosity in the music of this composer, but also put Hageman firmly on the map as an integral figure in twentieth-century American music.

Chapter 2

Identity and Style

IDENTITY AS SELF-IN-PROCESS

'Identity is *mobile,* a process not a thing, a becoming not a being…' Thus Simon Frith commented on identity and music, pointing out that '…our experience of music — of music making and music listening — is best understood as an experience of this *self-in-process*.'[82] The theory of *self-in-process* enables one to research the work of artists from a vantage point that maps their development within their creative and sociological surroundings. It is particularly appropriate for artists who assimilate with the milieu in which they find themselves or someone who leads a metropolitan existence. Richard Hageman is an example of such an artist: he was a truly metropolitan individual and integrated with his surroundings. Considering his life in America, Hageman's adopting various American customs is in contrast to a contemporary such as Sergei Rachmaninoff who remained totally rooted in his Russian heritage. Where Hageman generally adopted an Americanised life, Rachmaninoff deliberately recreated the Russian setting of the Ivanovka estate in America by observing Russian customs, employing Russian servants, and entertaining Russian guests.[83] Considering the notion of assimilating with one's surroundings I personally identify better with Hageman. As a multi-cultural artist with a complex political and social background (i.e. a white South African — of European heritage, but not European — trained in South Africa, Europe and the US, and now settled and practising mainly in Britain), I have first-hand experience of how one responds to cultural influences as they differ from one country or home to another.

---

[82] Hall, S., Du Gay, P. (eds.) (2011) 'Music and Identity'. *Questions of Cultural Identity*, Frith, S., Chapter 7, p. 109.

[83] Even though Hageman at one point did employ a German housekeeper, I consider this a mere coincidence. Regarding Rachmaninoff, see Norris, Geoffrey; Sadie, Stanley, ed. (1980). *The New Grove Dictionary of Music and Musicians*, Volume 15, London: MacMillan, p. 554.

When considering Hageman's compositional output, his *self-in-process* automatically seems more complex due to the nature of his artistic heritage. For most of his life he was not a solely dedicated to composition but had a truly portfolio career which included the disciplines of an accompanist and chamber musician, as well as an operatic conductor. His early beginnings in Europe and his early career in the US were focused mainly on conducting and coaching, and subsequently writing songs, often dedicated to singers with whom he worked at that time.[84] It was only until he started serious work on *Caponsacchi* (1931) in the mid-1920s that he spent a considerable time focused on composition. Therefore, I expect that his performer's identity, which is a product of the influences on his performer's psyche, will be prominent throughout his *self-in-process*. In other words I am convinced that his approach to his creative output as composer was regularly influenced by his practical experience as pianist as well as his knowledge of the idiosyncrasies of the classically trained voice. I assume that, whenever he composed he did so from a performer's perspective and with the eventual performers in mind (even if subconsciously). The practical aspect of his musicianship was evident in his creative process, whether on display while acting as a conductor or a panel of judges for a music competition in film or his composition.[85] In his songs the poetry choices are often enabling him to create scenes which are vivid, in so doing allowing performers (and in turn listeners) to experience the songs through the near tangibility of the content. This ability to write music which vividly conjures up specific scenes was particularly useful in his later career as film composer.[86]

Considering Hageman as a performing-composer, his process might be different from a composer who dedicates most of their time to their compositional craft. The latter

---

[84] Between 1917 and 1928 Hageman published 18 songs, just shy of a third of his complete song oeuvre.

[85] When observing his acting career it is interesting to note that in film Hageman's performer's persona was drawn into focus. Examples would be *There's Magic in Music* (1941) where he plays himself; *3 Godfathers* (1948) and *New Orleans* (1947) where he performs as pianist; and in *The Great Caruso* (1951) and *Rhapsody* (1953) where he embodies the role of an orchestral conductor.

[86] The notion of his songs often being scenic (i.e. experience-led) rather than picturesque (i.e. mere impression) will be discussed in further depth in Chapter 4.

are perhaps more likely to focus on writing music with a particular goal in mind in order to solve a specific problem or answer a certain question through their own creation. This focused and systematic approach might become clear in their development as artists through their creation. Conversely, Richard Hageman is treated in this thesis as an artist with a varied portfolio career, therefore drawing together all the aspects that might have contributed to his compositional approaches. An instance that has been documented where inspiration played a role in Hageman's creative process is his composing of his only opera *Caponsacchi* (1931). In a 1937 interview with Lawrence Gilman, critic for the *New York Herald-Tribune*, Hageman recounts that after he saw a performance of Arthur Goodrich and Rose A. Palmer's play *Caponsacchi,* he said 'I wanted to get up from my seat and tell them that their play ought to be sung and not spoken.'[87] He subsequently urged Goodrich and Palmer to write the libretto and the first sketches of the music were made in 1926. Until that point Hageman had not composed anything larger than songs for voice and piano.

When focusing on his song composition it is important to note that Hageman's first song, *Do Not Go, My Love* (1917), composed in his mid-thirties, is relatively late compared to composers who are mainly focused on composing. The song was dedicated to tenor George Hamlin, a successful professional singer, with whom Hageman performed in recital. Composers such as Aaron Copland and Samuel Barber, both already started composing songs during their childhood and gradually developed their skills in the art of composition. Both Copland and Barber dedicated their earliest songs to their mothers, therefore keeping the dedication within the assumed safety of the familial environment. It could be assumed that Hageman's 'jumping into the deep end' of inspired writing shows a particular confidence as a composer (supported by his experience as conductor and accompanist, and close engagement with professional singers) which furthermore was encouraged by having a professional singer in mind as a dedicatee for the song.

[87] See Metropolitan Opera Archives, URL: http://archives.metoperafamily.org/archives/scripts/cgiip.exe/WService=BibSpeedfullcit.wxCID=120590&limit=500&xBranch=ALL&xsdate=&xedate=&theterm=&x=0&xhomepath=&xhome= (First accessed 9 April 2016).

By nature, especially when approaching a composer far outside the established canon such as Richard Hageman, one might like to classify the output of such an artist within the oeuvre of their creative medium. There are several processes that traditionally serve as a way by which to categorise the output of artists, and as a result consider their identities as creators. Two such ways include the recognition of, and association with specific schools of thought, as well as the notion of national identity.[88] Nationalism is considered through the rigidity of particular rituals, customs and social values associated with a specific country or cultural milieu. Conversely, a means by which to discern the identity of an individual artist more accurately while remaining in keeping with the constant evolvement of their craft, would be to observe their interaction with and development through their surroundings. Therefore superimposing a geographically nationalistic mould or such characteristics on artists' works in an aim to categorise them within a canon ought to be avoided. Consequently, instead of marginalising an artist within certain geographical and political constraints, it proves more appropriate to consider any artist's creative trajectory through *self-in-process*. This would be especially relevant when taking into account individuals from the twentieth century and beyond where migration over great distances (be it enforced or spontaneous) is a much more common occurrence, and as a result influential in the creative process.

Since Hageman did not leave any personal reflections in writing on his artistic identity, his compositions serve as the best means through which to discover details of his *becoming*. The application of the *self-in-process* theory and the mobility of identity will recur throughout this thesis partly because it is at the heart of my work as practitioner when reflecting on my own *becoming*, and similarly in identifying Hageman's *self-in-process* through his song composition.

[88] In this thesis I use the term artist in the broadest sense of the word, thereby including creators and presenters of visual, theatrical, literary and sonic arts.

Alongside identity I would place a *sense-of-belonging* as an active role player, be it consciously or subconsciously, in any artistic creative process. Whereas *self-in-process* is an ongoing phenomenon, *sense-of-belonging* does not necessarily occur automatically. Therefore, *sense-of-belonging* (or the process to pursuing it) to the migrating artist might arguably be more at the forefront of their minds and subsequently play a more active role in their creative process. Similarly as a migrating musician, it is clear to me how Hageman responded to his surroundings and assimilated with the culture within which he found himself. He had no children, and I am yet to locate his estate and his papers, even though I have already located a great deal of material such as manuscripts, photographs, and correspondence relating to some of his work. Regardless of the paucity of first-person accounts by Hageman where he reflects on his artistry, his artistic activities are telling with regards to his personality, his work ethic and creative development. Owing to his cosmopolitan existence of having lived in Europe as well as the US, in addition to travelling extensively internationally as conductor, pianist and composer, there are various indicators which demonstrate Hageman's identity and *self-in-process* as an example of Frith's notion of 'a becoming not a being.'[89] Art in whatever form is a conscious or subconscious comment on, or reaction to outside influences, or one's own inspiration, or a complex combination of these. In order to understand Hageman's identity better, it is necessary to consider the various stylistic strands in his output, which in itself should illuminate his *self-in-process*. Any indicators as to his adoption of 'Americanism' should be considered as his process of assimilation and *becoming*, rather than a notion towards specific nationalistic sentiments.

[89] Hall, S., Du Gay, P. (eds.) (2011) 'Music and Identity'. *Questions of Cultural Identity*, Frith, S., Chapter 7, p. 109.

CREATIVE TIMELINE

In order to evaluate Richard Hageman's *self-in-process* through the lens of his compositional activities, his career has been outlined in a creative timeline below. Even though it focuses on his contribution to the American art song genre, the creative timeline takes into account his compositions in other genres, and his engagements as conductor and accompanist. It is clear that Hageman's diverse career easily falls within four main periods, which are determined by observing specific creative high points in his career in general. It does not only give a general biographical overview of Hageman's compositional career, but it designs a structure by which to holistically study his art song oeuvre of 69 songs. This timeline furthermore gives an impression of how Hageman's other compositional activities, such as the composition of his opera and film scores, perhaps influenced the composition of his songs and vice versa. Even though an in-depth comparative study between the songs and Hageman's other works stretches broader than the scope that the current thesis allows, it opens the door for further research into the creative output of this composer.[90]

In the following overview of each period the timeline shows the year of publication, the title of the songs, the author of the text in parentheses and, where appropriate, the dedicatee. As stated in the introduction the majority of Hageman's songs are settings of texts in English, predominantly by American poets. Settings of non-English texts are generally from his late period with the exception of two songs. The first non-English text he set was as early as 1921, and interestingly in French: *Ton Cœur Est Un Tombeau* (*Thy Heart Is Like A Tomb*). His only Spanish setting, *En Una Noche Serena* (*Alone In The Night*, 1945) is from his prolific Hollywood period. An in-depth discussion of a selection of songs from each period addressing both musical and textual detail will be discussed in Part II.

[90] Further scholarship into the comparative study between Hageman's songs and other works will be explored further in a forthcoming publication by the author, Dr Kathryn Kalinak, and Asing Walthaus, commissioned by Peter Lang Publications, due in Autumn 2020.

Early Songs (1917-1928)

It is important to know that Hageman came to composition after he established a career as conductor, accompanist, and coach. Therefore his compositions would have been influenced by what he already knew as a practising musician at that time. Since he was constantly working with singers and vocal music, he brought a wealth of knowledge and expertise to his composition. The significance of this has been demonstrated by the fact that it was his first song that became the most famous and was adopted into the American art song canon. *Do Not Go, My Love* (text by Tagore), was published in 1917 when Hageman was 36 years old. Upton observes in *Art-song in America: A Study in the Development of American Music* that Hageman enjoyed 'the most popular success' of contemporary song composers up until 1930 (such as numerous performances of his songs at Carnegie Hall alone between 1919 and 1930).[91]

TIMELINE	**EARLY SONGS**		
Year	**Song Title**	**Poet**	**Dedicatee**
1917	*Do Not Go, My Love*	Rabindranath Tagore	George Hamlin
	May Night	Rabindranath Tagore	Oscar Seagle
1918	*Grandma's Prayer* from Two Songs of Childhood	Eugene Field	Mrs Platt Marsch
	The Cunnin' Little Thing from Two Songs of Childhood	Eugene Field	
1919	*At The Well*	Rabindranath Tagore	Amparito Farrar
1920	*Happiness*	Jean Ingelow	to Renee (Thornton [Hageman's second wife]

[91] Upton, W.T. (1930) *Art-song in America: A Study in the Development of American Music* Boston, Mass.: Oliver Ditson Company., p. 159.

TIMELINE	EARLY SONGS		
Year	**Song Title**	**Poet**	**Dedicatee**
1921	*Charity*	Emily Dickinson	Frances Alda
	Nature's Holiday	Thomas Nashe	Mabel Garrison
	Ton Cœur Est Un Tombeau	Jacques Boria	Sophie Braslau
1922	*Animal Crackers*	Christopher Morley	
	Devotion	Christopher Morley	to Renee
	Evening	Anonymous	Laura Fink
	When We Were Parted	Christopher Morley	to my wife [Renee]
1924	*Christ Went Up Into The Hills*	Katherine Adams	John McCormack
	Little Sorrows	William Blake	
1925	*Me Company Along*	James Stephens	Claire Dux
1928	*Grief*	Ernest Dowson	Marie Morrissey

Table 2.1. *Early Songs* (1917-1928).

Compared to other song composers whose association with particular poets is clearer to see (i.e. Benjamin Britten with W.H. Auden; Aaron Copland with Emily Dickinson; Francis Poulenc with Guillaume Apollinaire and Paul Éluard) Hageman's case is less obvious as he set a great variety of poets. The early period is exceptional in that Hageman returns to three poets (Tagore, Field and Morley) several times.

Post-Opera Songs (1934-1937)

The songs from this period were all written after the completion of his opera *Caponsacchi* (1931). Having composed *Caponsacchi*, Hageman subsequently spent an extended period of time in Europe whilst conducting performances of *Caponsacchi* in Germany and Austria. In 1936 he returned to the Metropolitan Opera, where in addition to Balanchine's production of *The Bat* (*Die Fledermaus*, Johann Strauss) Hageman conducted Balanchine's controversial production of Gluck's *Orfeo ed Euredice*. Here the singers performed their parts from the orchestra pit whilst dancers from American Ballet interpreted the action on stage. The next season Hageman asked Balanchine to choreograph the ballet scene for the Metropolitan Opera performances of *Caponsacchi* (1931).

TIMELINE	**POST-OPERA SONGS**		
Year	**Song Title**	**Poet**	**Dedicatee**
1934	*Dawn Shall Over Lethe Break*	Hilaire Belloc	
	The Donkey	G.K. Chesterton	
1935	*The Little Dancers*	Laurence Binyon	
	The Night Has A Thousand Eyes	F.W. Bourdillon	Barbara Kliefoth
1936	*Christmas Eve*	Joyce Kilmer	Helen & Norman Mason
1937	*The Rich Man*	Franklin P. Adams	
	This Thing I Do	Arthur Goodrich	
	Song Without Words		

Table 2.2. *Post-Opera Songs* (1934-1937).

This period rendered the smallest number of songs within Hageman's oeuvre, presumably due to his various other commitments as conductor and focus on the production of *Caponsacchi*.

Hollywood Songs (1938-1954)

Hageman's Hollywood period was altogether his most prolific as composer. Even though he remained active as a conductor at the Hollywood Bowl between 1938 and 1942, and was active as a recitalist, his Hollywood years were mostly spent composing either credited film scores, uncredited stock music, or art songs. During this period he composed nearly a third of his whole song output.

The dedications for his songs of this period are particularly interesting since they shed some new light on both his personal and professional life. Regardless of his activities in the film industry, he maintained links with the classical music world by composing songs for prominent artists such as Jan Peerce, Lotte Lehmann, James Melton and John Charles Thomas. Gladys Swarthout, who had a career both in opera as well as film is an interesting dedicatee as her career in itself is an example how artists and their performances can straddle both the classical as well as popular worlds of American music. In addition, on a more personal note, he dedicated four songs during this period to his third wife, Eleanore Rogers, who also was the dedicatee of *Caponsacchi* (1931). This period also includes dedications to Arthur Renton and Dorothy Sayles, a voice-and-piano duo who were young artists at the time and students of Hageman.

TIMELINE	**HOLLYWOOD SONGS**		
Year	**Song Title**	**Poet**	**Dedicatee**
1938	*Music I Heard With You*	Conrad Aiken	Eleanore (Rogers) [Hageman's third wife]
	Sundown	Lew Sarrett	

TIMELINE	HOLLYWOOD SONGS		
Year	**Song Title**	**Poet**	**Dedicatee**
	To A Golden-Haired Girl	Vachel Lindsay	Kleinchen' Melchior
1940	*Miranda*	Hilaire Belloc	Arthur Renton
	Mother	Margaret Widdemer	Dorothy Sayles
	When I am Dead, My Dearest	Christina Rossetti	Eleanore (Rogers)
1941	*Love In The Winds*	Richard Hovey	Eleanore (Rogers)
1943	*Little Things*	Orrick Johns	
	Voices	Witter Bynner	
1944	*Don Juan Gomez*	Elizabeth Jane Coatsworth	John Charles Thomas
	Fear Not The Night	Robert Nathan	Lotte Lehmann
	Into The Silent Land	Christina Rossetti	
	Lift Thou The Burdens Father	Katherine Call Simonds	
1945	*En Una Noche Serena*	Andreas de Segurola	Jan Peerce
1946	*Beauty*	John Masefield	
	Contrasts	Elizabeth Jane Coatsworth	
	The Fiddler of Dooney	W.B. Yeats	James Melton
1947	*A Lady Comes To An Inn*	Elizabeth Jane Coatsworth	
1948	*The Fox And The Raven*	Guy Wetmore Carryl	
1949	*The Summons*	Rabindranath Tagore	
1950	*O, Why Do You Walk?*	Frances Cornford	
1951	*Hush*	Robert Nathan	

TIMELINE	HOLLYWOOD SONGS		
Year	**Song Title**	**Poet**	**Dedicatee**
	Is It You?	Robert Nathan	Eleanore (Rogers)
	Trade Winds	John Masefield	
1952	*Scherzetto*	Alfred Kreymborg	
1953	*All Paths Lead To You*	Blanche Shoemaker Wagstaff	
	Let Me Grow Lovely	Karle Wilson Baker	
	Sleep Sweet	Ellen Huntington Gates	
	Walk Slowly	Adelaide Love	
1954	*I See His Blood Upon The Rose*	Joseph M. Plunkett	Gladys Swarthout
	Velvet Shoes	Elinor Wylie	

Table 2.3. *Hollywood Songs* (1938-1954).

The variety of poetic themes and compositional styles in this third period can perhaps be ascribed to the versatile work that his composition for film required. The films he wrote for at the time include varied themes such as a swashbuckler set in 15th century France (*If I Were King*, 1938), an historical epic set in colonial America (*The Howards of Virginia*, 1940), a film noir set in China (*The Shanghai Gesture*, 1941), westerns set on the nineteenth century American frontier (*She Wore A Yellow Ribbon*, 1949; *Three Godfathers*, 1948; *Fort Apache*, 1948), contemporary social dramas (*Paris Calling*, 1941 and *This Woman Is Mine*, 1941), and seafaring sagas (*Rulers Of The Sea*, 1939 and *The Long Voyage Home*, 1940) to name but a few. During this period for his songs Hageman returns to two poets from earlier periods (Tagore and Belloc) and establishes his association with Robert Nathan in a setting *Fear Not The Night* from

1944. Chapters 5 and 6 illuminate the influence of Nathan on Hageman's songs of this and the following compositional period.

Late Songs (1955-1960)

What makes the late songs to be particularly interesting from the point of view of Hageman's artistic identity is that, with the exception of the 1921 song *Ton Cœur Est Un Tombeau*, and the 1945 song *En Una Noche Serena*, the remaining six foreign language settings come from this period.

The only professional dedication from this period is one of his last songs from 1960, dedicated to the American mezzo-soprano Nan Merriman. The other dedications allude to more personal connections. Other than the three dedications to Eleanore, it has not been possible as of yet to identify Thompson H. Mitchell Jr. or the more elusive Anne, 'who loved Indian lore'.

TIMELINE	**LATE SONGS**		
Year	**Song Title**	**Poet**	**Dedicatee**
1955	*A Lover's Song*	Robert Nathan	Eleanore
	The Owl And The Pussy-Cat	Edward Lear	Thomson H. Mitchell Jr.
1956	*How To Go And Forget*	Edwin Markham	
	Praise	Seumas O'Sullivan	Eleanore
1957	*Under the Willows: Shoshone Love Song*	Mary Hunter Austin	Anne, who loved Indian lore
	When The Wind Is Low	Cale Young Rice	Eleanore
1958	*Am Himmelstor/At Heaven's Door*	Conrad F. Meyer, tr. Robert Nathan	
	Bettlerliebe/Beggar's Love	Theodor Storm, tr. Robert Nathan	
	Die Stadt/The Town	Theodor Storm, tr. Robert Nathan	

TIMELINE	LATE SONGS		
Year	**Song Title**	**Poet**	**Dedicatee**
	O Welt, du bist so wunderschön/O Lovely World	Julius Rodenberg, tr. Robert Nathan	
1960	*Il Passa/He Passed By*	Helene Vacaresco, tr. Robert Nathan	
	Nocturne	Jean Moréas, tr. Robert Nathan	
	So Love Returns	Robert Nathan	Nan Merriman

Table 2.4. *Late Songs* (1955-1960).

Hageman's late songs are often nostalgic in the musical language and the poetic content. These songs are representative of an artist whose varied and engaged career has come to a close and, in his retirement, Hageman perhaps turns his creative process more inward. According to Edward Said, one can often identify a particular sense of what he refers to as 'late style' at the end of a creative career. During this time ideas from earlier points in an artist's creative process are either crystallised or, in contrast, completely new approaches seem to inspire fresh ideas.[92] See Chapter 6 which explores elements of 'late style' in Hageman's creative output further.

STYLISTIC TENDENCIES AND LITERARY INFLUENCE

Hageman's writing is rich and shows an amalgamation of a variety of different styles, reflecting a rich European cultural heritage as well as his identification with the US. The following sections will address the phenomena of Romanticism and its American counterpart, as well as Impressionism and how it manifested itself within the American

[92] Said, E. (2006) *On Late Style: Music and Literature Against the Grain*, London: Bloomsbury, p. 6.

milieu. These stylistic strands will be viewed within Hageman's output. The present discussion does not aim to force Hageman into a particular box or category, but instead to observe Romanticism at large and its American nuance as facets of his output. This aims to position him as truly an American musician with a European cultural heritage.

American Romanticism

Before focusing on American Romanticism as a phenomenon, it might be useful to recap how Romanticism is generally considered from a European nineteenth-century perspective. *The Concise Oxford Dictionary of Music's* (CODM) entry is quoted here at length as it touches on various issues, illuminating specifics which will aid in identifying and defining American Romanticism. 'Romanticism', according to CODM is a term,

> …used to describe literature, written mainly in the 2 decades 1830-50, and applied to mus. written in the period c.1830 to c.1900. It is a vague term, for there are 'Romantic' elements in all mus. of all ages. However, the composers generally classified as Romantic are of the period of Weber, Schubert, Schumann, Chopin, Liszt, Berlioz, Wagner, etc., in whose mus. *emotional and picturesque expression* [my italics] proved to be more important than formal or structural considerations. Thus Romanticism became the antithesis of classicism. In literature the works of Byron, Scott, Wordsworth, Goethe, Hugo, Gautier, and Balzac were at the heart of the Romantic movt. and composers such as Berlioz and Liszt were particularly influenced by Byron and Scott. The supernatural element in Romantic literature is reflected musically in works such as Weber's *Der Freischütz* and the *Witches' Sabbath* movt. of Berlioz's *Symphonie fantastique*. However, Chopin, an essentially Romantic composer, was not influenced by literary models; and many movts.

> in works by 'Classical' composers such as Haydn, Mozart, Beethoven, and others, have Romantic leanings. As in so many branches of mus., *distinctions between one category and another are blurred, thus nationalism, impressionism, and post-romanticism all impinge upon Romanticism* [my italics].[93]

American Romanticism in its essence correlates with (European) Romanticism as far as the interest in exploiting 'emotional and picturesque expression' in the music. The two principal differences which affect the greater outlook of the epoch is that of geography and time. The geographic differences lead to different observations and descriptions of the surroundings both in the visual arts, literature and music. The second is outlined by Kyle Rothweiler who asserts that in contrast to European Romanticism being mainly a nineteenth-century trend, American Romanticism in music is 'paradoxically, an entirely modern [i.e. from the turn of the twentieth-century] phenomenon.'[94]

Rothweiler suggests, arguably even exaggerates, that American music 'lay dormant or toddled around uncertainly, unable to inspire any individual voices' during the height of European Romanticism.[95] A first problem in his argument is that of time: when European Romanticism was at its peak, the USA was not a century old. Rothweiler's observation seems exaggerated too, as he appears to disregard the work of Chadwick, Beach and MacDowall, and the rest of the Second New England School in Boston (during the late-Romantic epoch in Europe), which prepared a way for the development of American art music during the latter part of the nineteenth century and into the twentieth century. However, in an aim to define American Romanticism, Rothweiler refers to Charles Ives's early works, commenting that they try to combine a

---

[93] Rutherford-Johnson, T., Kennedy, M., Kennedy, J. B. (2012) *The Concise Oxford Dictionary of Music.* 6th ed., p. 614.

[94] Rothweiler, K. (1989) 'American Music and the "New Romanticism"'*, Chronicles of Culture,* Libertarian Alliance. URL: http://www.libertarian.co.uk/lapubs/cultn/cultn016.pdf (First accessed 24 December 2015).

[95] Ibid. p. 2.

'uniquely personal style and a powerful moral urgency with musical nationalism.'[96] Ives's earliest works were greatly influenced by his teacher Horatio Parker's Euro-centric approach. Michael Broyles points out that 'Ives's works from the period through 1905, including the first two symphonies and a number of songs, are to a considerable degree rooted in and indebted to the European Romantic language of Parker and his colleagues, as well as the broader European traditions of Brahms, Dvořák, and Tchaikovsky.'[97] That Ives' works possess a unique personal style and played a role in the development of the American music canon is not disputed here. Instead, the argument is questioning how Ives' artistic impact actually could have existed during the 'height of European Romanticism'.

To consider Ives' early works as a representative model of the musical activity in the US at large during the latter part of the nineteenth century and into the first two decades of the twentieth century, actually creates a misconception as far as the literal effect these works might have had on composers of the day is concerned. In fact, it could be speculated that Rothweiler misrepresents what was indeed influencing American Romanticism during the first two decades of the twentieth century. Ives's works were mostly unknown and remained unperformed during this time and as a result, at least musically, belong to the next generation of American composers. (Individuals such as Aaron Copland, Henry Cowell, Nicolas Slonimsky, Lou Harrison, and John Kirkpatrick devoted themselves in one way or another to developing Ives' legacy in the 1930s and 1940s).[98] This general attitude of focusing on Ives' influence outside of its time might suggest a reason as to why other composers of the time, arguably more conservative than Ives, yet publicly active and performed, have been neglected or indeed disregarded in general.

---

[96] Ibid. p. 2.

[97] Nicholls, D. (ed.) (1998) 'Art music from 1860-1920' *The Cambridge History of American Music*, Broyles, M. Chapter 9, p. 244.

[98] Swafford, J. (1998) Charles Edward Ives, Charles Ives Society, Inc. URL: http://www.charlesives.org/02bio.htm (first accessed 19 October 2015)

Rothweiler nonetheless points out 'three vital Romantic principles': a personal style, a powerful moral urgency, and musical nationalism.[99] As stated above, nationalism is a concept best suited to nineteenth-century studies. As will be explored later in this thesis, specifically with regards to American Impressionism, what exactly is the sound of America is difficult to determine. This is the juncture where individual composers' personal styles, therefore their *self-in-process*, play a role. Finally, the musician-composers in the US of the first thirty years of the twentieth century were keen to establish a music particular to their own surroundings, even though this meant using European models within a 'New World' perspective.

In the Introduction I indicated that current publishers include Hageman in anthologies dedicated to Romantic American art song.[100] Considering those composers whose songs have been included alongside Hageman's in *Romantic American Art Songs* (RAAS) confirms the notion that 'Twentieth-century American composers […] are, in one way or another, Romantic in their fundamental approach to composition.'[101] Rothweiler's list of composers, and that of the RAAS anthology have some overlapping names such as John Alden Carpenter and Charles Tomlinson Griffes. Indeed the composers represented in RAAS in terms of their lifetimes, and therefore indirectly their years of creative activity, span considerably more than a century, covering ground from the late nineteenth century through the early twentieth century.[102] A recording entitled *Sure On This Shining Night: The Romantic Song in America* by tenor Robert White and pianist Samuel Sanders similarly represents a broad scope of twentieth-century American art song under the eclectic banner of

---

[99] Rothweiler, K. (1989) 'American Music and the "New Romanticism"', *Chronicles of Culture,* Libertarian Alliance. URL: http://www.libertarian.co.uk/lapubs/cultn/cultn016.pdf (First accessed 24 December 2015).

[100] Walters, R. (ed.) (1990) *Romantic American Art Songs: 50 Songs by 14 Composers*, New York: G. Schirmer, Inc.

[101] Rothweiler, p. 2.

[102] The composers included are Mrs. H.H.A. (Amy) Beach, John Alden Carpenter, Charles Tomlinson Griffes, John Jacob Niles, Douglas Moore, William Grant Still, Ernest Charles, Virgil Thomson, Ernst Bacon, John Duke, Sven Lekberg, Gardner Read and George Rochberg.

Romanticism.[103] It includes composers from Amy Beach (*The Year's At The Spring*, 1899) to Marc Marder (*To A Stranger*, 1996). These examples not only confirm Rothweiler's notion of the influence of Romanticism on many American composers, but suggest that the lines of categorisation within the American canon are blurred, subsequently making categorisation difficult. Bringing the argument directly to Richard Hageman, I will argue (or the current study will assert) that he is a Romantic composer within the American milieu. Hageman's creative development took place during the last pangs of Romanticism in Europe, and it is this frame of mind which comes into play in his output as composer. Due to the geographic differences between Europe and the Americas, certain trends within all artistic spheres (i.e. the visual, musical and literary arts) transpired and developed later in the Americas. Consequently, placing Hageman inside the subdivisions within the greater American Romantic epoch (as in for example American Impressionism below) would be appropriate and, since his latest works occurred in the early 1960s, referring to him as a post-Romantic composer places him best within the American canon.

In addition to re-evaluating Richard Hageman here as an art song composer who exhibits obvious Romantic qualities, the current study also aims to explore the various stylistic strands that occur within his vocal output, and thus illuminate his *self-in-process*. As a result of his varied career as pianist, conductor, coach and composer, Hageman's songs are arguably more the product of his inspiration than commissioned instruction by others. This suggests that his compositional outlook, even though unspoken, might be compared to that of Walter Piston's, who believed that '…a composer's first duty is to write down what he hears in his mind and what he feels in his heart, without worrying whether this is especially American or not.'[104] According to Rothweiler the label of 'Romanticism' is one with which few composers from the twentieth century, apart from Rachmaninoff and Medtner, would necessarily have

[103] White, R., Sanders, S. *Sure On This Shining Night*, London: Hyperion (CDA66920).

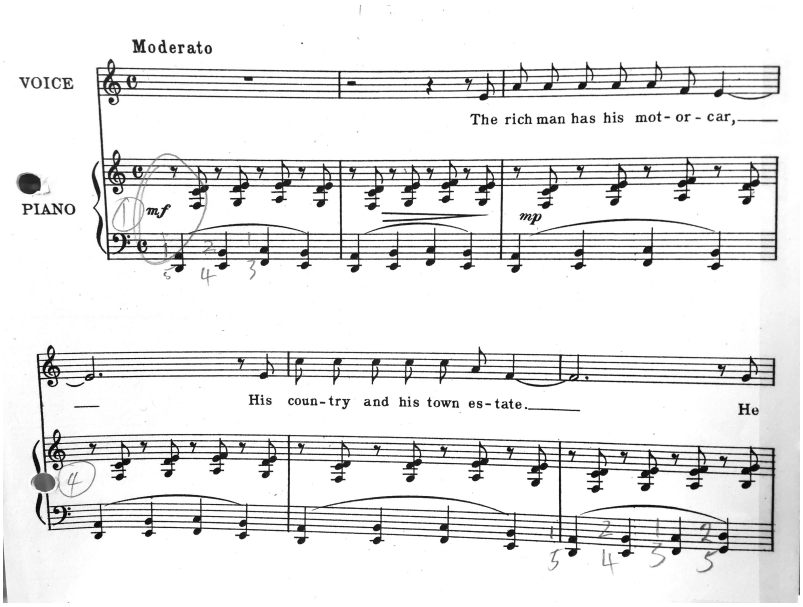
[104] Machlis, J. (1963) *American Composers of our Time*, New York: Thomas Y. Crowell Company, p. 54.

associated themselves.[105] By reiterating a parallel between Hageman and Rachmaninoff, it becomes clear that *self-in-process* by nature is different from one artist to another. Rachmaninoff, who despite his migration, remained rooted in his Russian heritage, presents a very different way of *becoming* from a cosmopolitan artist such as Hageman, who does not seem to have cared where he belonged both politically and culturally. It furthermore proves his adaptability and assimilation, unlike many others who emigrated to the US around the same time.

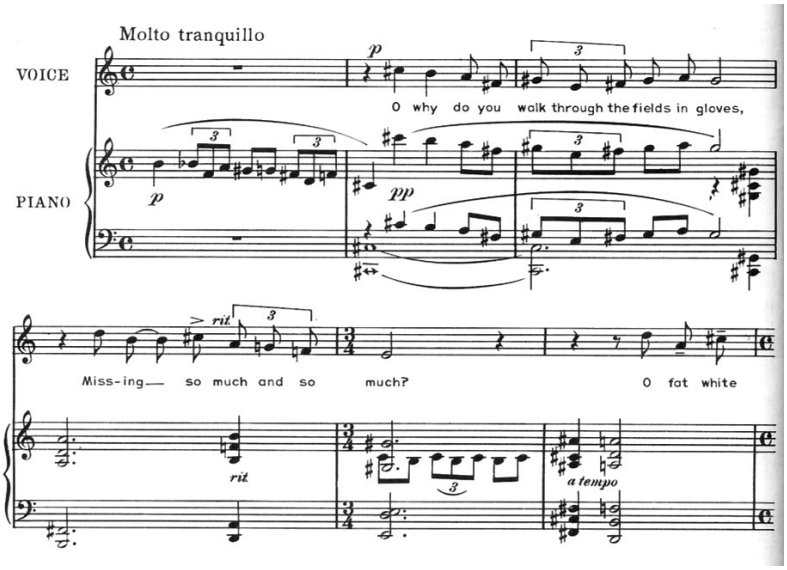
Hageman's skill was crafted around the poetry he used. Some poets he set were active during American Romanticism (sometimes referred to as the American Renaissance, a literary movement between 1820 and 1865).[106] This harkening back to a time prior to his own is sometimes reflected in a song such as *Charity*, 1921, with a text by Emily Dickinson. More typically, Hageman set poets who were his contemporaries, and this is reflected alternatively in his setting of these modern texts. Examples of modern texts, which are reflected by a perhaps more linear writing style which stripped from lush chordal or arpeggio writing and the lyricism for which Hageman had become known, include *The Rich Man* (1937) and *O Why Do You Walk?* (1950).

[105] Rothweiler, p. 2.

[106] Baym, N. & Levine, R.S. (eds.); Levine. (2012) "American Literature 1820-1865". *The Norton Anthology of American Literature*. New York, USA: W.W. Norton & Company. pp. 445–463. The 'American Renaissance' referred to by Baym is a nineteenth-century literary movement whereas Scherer's reference to the 'American Renaissance' (see Introduction) is the 'wave of creativity' during the early twentieth century.



Example 2.1. *The Rich Man*, bars 1-6.



Example 2.2. *O Why Do You Walk*, bars 1-6.

This dichotomy between an attraction to the old and the new, or perhaps Hageman's fluid ability to let his music fit the message of whatever the text, is likely one of the reasons why his work has been considered by some to have the 'ability to slip

between popular and classical spheres.'[107] The influence that poetry played on Hageman's creative process and style will be discussed below, and in more detail in the case studies in Part II.

American Impressionism

According to *Oxford Music Online*, Impressionism is a

> philosophical, aesthetic and polemical term borrowed from late 19th-century French painting. It was first used to mock Monet's *Impression, Sunrise*, painted in 1873 and shown in the first of eight Impressionist exhibitions (1874–86), and later to categorize [sic] the work of such artists as Manet, Degas, Pissarro, Sisley, Renoir, Cézanne and Regnault. 'Impressionist' also describes aspects of Turner, Whistler, the English Pre-Raphaelites and certain American painters, as well as the literary style of Poe and the Goncourt brothers, and the free verse and fluidity of reality in symbolist poetry.[108]

As Impressionism was originally associated with the visual and literary arts, its musical counterpart is associated with the movement in French music from around the late nineteenth and early twentieth centuries, with Debussy and Ravel as its main representatives. Characteristically impressionist compositional techniques include the use of medieval modes; an emphasis on fourths, fifths and octaves (often in parallel motion); the use of the whole-tone and pentatonic scales creating an exotic or Eastern musical atmosphere; unprepared or unresolved harmonies and added second or

---

[107] Tunbridge, L. (2013) 'Frieda Hempel and the Historical Imagination', *Journal of the American Musicological Society*, Vol. 66, No. 2, p. 437-474. Berkeley: University of California Press.

[108] Pasler, J. (n.d.) 'Impressionism', *Oxford Music Online*. URL: http://www.oxfordmusiconline.com/subscriber/article/grove/music/50026?q=Impressionism&search=quick&pos=1&_start=1#firsthit (First accessed: 22 April 2016)

seventh intervals; and the special use of pedals in piano writing by which to blur tonalities, and create unusual textures.

While Impressionism at large crossed the Atlantic and can be found in the paintings of artists such as William Merritt Chase and his student Charles W. Hawthorne, it similarly can be found in the music of America. Collins mentions that 'what differentiated Chase from Monet, and Hawthorne from Renoir was not simply their nationality.'[109] She reinforces that influences such as subject matter and landscape from the United States and France differed enormously. Additionally, the social and political setups of the two nations were vastly different from one another, 'thus fostering independently unique versions of Impressionist work.'[110]

These various characteristics of Impressionism were developed and reinvented on American soil by European composers who either made a sojourn to the US or settled in the New World. Similarly, American-born and -schooled composers often travelled to Germany and France which led to their being influenced by French Impressionism. However, Kushner comments

> American composers, whether trained abroad or at home, were […] interested in seeking paths that would distinguish them from the strong European traditions which often served as a starting point for what ultimately emerged as a multifaceted and yet uniquely American manner of approaching the muse.[111]

[109] Collins, J. (14 July 2011) 'American Impressionism: Beyond Boats and Parasols', https://nbmaa.wordpress.com/2011/07/14/american-impressionism-beyond-boats-and-parasols/ (first accessed: 23 December 2015)

[110] Ibid.

[111] Kushner, D.Z., (n.d.) 'American Music and Impressionism.' URL: http://harn.ufl.edu/linkedfiles/monet-kushneressay.pdf (First accessed 17 October 2015).

The first US-born composer who has been identified as having written Impressionistic music is Charles Tomlinson Griffes.[112] Kushner indicates Griffes as 'the American Impressionist par excellence,' and considers Charles Wakefield Cadman among the American Impressionists as well.[113] Parts of Hageman's creative output prominently displays characteristics of American Impressionism. His employment of impressionism is more subtle, and at times more sporadic, than that by Griffes and Cadman. Where this duo overtly employed sources associated with America (i.e. Indian American music, Spirituals etc.) in an impressionistic idiom, Hageman's writing at times incorporates colours traditionally in a musical sense (i.e. a French-inspired approach) associated with Impressionism, even when the poetic content does not necessarily overtly call for an impressionistic treatment. Where descriptive titles generally give a vague insight into the specifics of a piece of absolute music, the title and ensuing text in the art song genre at least present the advantage of possibly forewarning its interpreters of what is to follow, but this of course depends on the clarity and directness of the text.

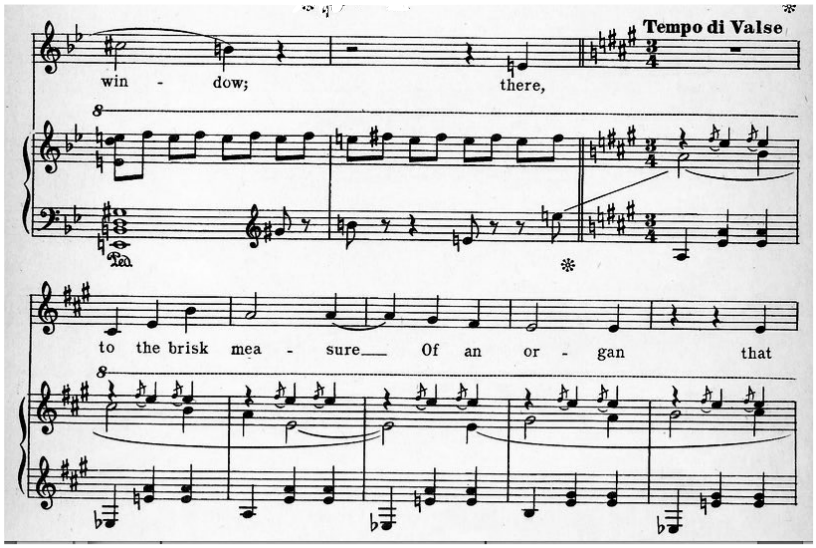
Due to its transatlantic history, the concept of American Impressionism is by nature a result of the mobility of identity and *becoming* through its combination of a European-established yet American-evolved notion. American Impressionism can therefore be described as a turn-of-the-century and early twentieth-century trend in the visual arts and of musical composition in the US, by native- as well as foreign-born composers, inspired by French Impressionism, however, incorporating qualities of subject matter, music or sounds either native to or associated with Northern America. These qualities of music native to North America could, for instance, include the use of elements from Native American or African American musics.

---

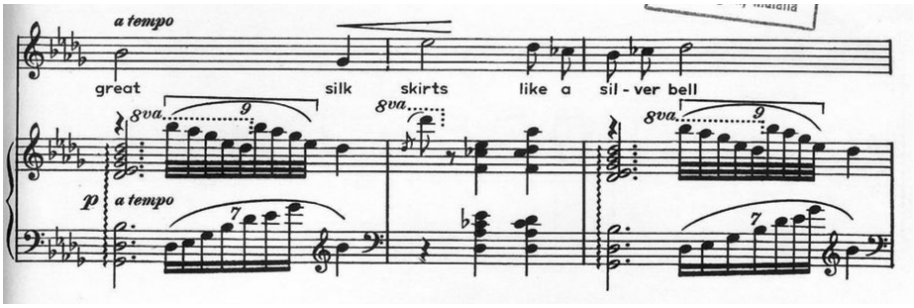
[112] *Encyclopaedia Brittanica*, 'Charles Griffes: American Composer.' URL: http://www.britannica.com/biography/Charles-Griffes (First accessed 18 April 2016).

[113] Kushner, D.Z., (n.d.) 'American Music and Impressionism.' URL: http://harn.ufl.edu/linkedfiles/monet-kushneressay.pdf (First accessed 17 October 2015). The author wishes to thank Dr Kathryn Kalinak (Rhode Island College) for pointing out that Cadman, incidentally, was asked by Hollywood to score films in the early sound period when studios first started looking to bring composers with their experience (and prestige) to the milieu of sound film. Even though Cadman's time in Hollywood precedes Hageman's, the former founded the Hollywood Bowl Orchestra which proved important to Hageman's career during the early-1940s.

Clear examples of Hageman's impressionistic writing include songs from across his whole song oeuvre. Two specific examples would be *The Little Dancers* (1935) where the piano imitates a barrel organ (Example 2.3); and *A Lady Comes To An Inn* (1947) which uses a combination of intricate rhythmic writing and modal harmonies to depict the foreign travellers (Example 2.4).



Example 2.3. *The Little Dancers*, bars 22-29.



Example 2.4. *A Lady Comes To An Inn* bars 52-54.

A part of Hageman's *becoming*, therefore the development of his identity, his *self-in-process*, is clear when we observe how he immersed himself in the place and culture of his surroundings. Once in America, Hageman engrossed himself in the American lifestyle and scene. He became a naturalised American citizen in the mid-1920s, and even though the concept of citizenship is no guarantee for an experience of belonging, it at least is an indication of Hageman's association with that country and its values. All this strongly points towards Hageman's 'Americanism.' The particular influence of French music in Hageman's composition can be ascribed to his early association with French art music: his education in Brussels, his work in Amsterdam and Paris, and eventually his involvement at the Chicago Civic Opera.[114]

As American composers were trying to distinguish themselves from the traditions of Europe, Kushner observes that 'American music during the Impressionistic period reveals a high degree of eclecticism, with Impressionism as an aesthetic imperative [which was] relatively low on the spectrum of stylistic features that attracted serious attention.'[115] With (American) Impressionism being low on the agenda in the greater scheme of Western Classical music and American music by the 1930s and 1940s, indicates why Hageman and many of the American Impressionists mentioned earlier have been overlooked by both scholars and performers. Additionally, considering

[114] Hageman was appointed conductor of specifically French repertoire at Chicago.

[115] Kushner, D.Z., (n.d.) 'American Music and Impressionism.' URL: http://harn.ufl.edu/linkedfiles/monet-kushneressay.pdf (First accessed 17 October 2015).

European/American interaction and migration during the twentieth century, ongoing research focuses on the émigré musicians who fled fascism in Europe. The attention that has been paid, and is continuing to be paid, to the latter group of musicians overshadows the musicians who were not persecuted, but rather who, like Hageman, travelled to America in pursuit of adventure. It is beyond the scope of this thesis to establish to what extent economics or career advancement entered into the equation here and where the opportunities for young musicians in a Europe overcrowded with musicians and composers were. Nevertheless, it is an interesting point to consider for someone taking on further research into this area.

It has already been mentioned that twentieth-century American composers' writing fundamentally possesses characteristics of Romanticism.[116] Viewing Hageman's work within this context, with specific reference to American Impressionism, opened up the possibilities of exploring Hageman's development as composer and artist. The kaleidoscope of Americanism in North American music causes the locating of the exact sound of music associated with the US to be more elusive. In his review of a San Francisco Symphony concert in 2003, Bernard Holland grappled with the question of what really is American classical music, and, therefore, what exactly is an American sound.[117] He described Copland's writing as having 'intense brightness, the clean spaces of the melodies hinting of modal folk tunes, and the use of harshness and harmonic conflict as an expression of optimism, not despair', while referencing Virgil Thomson's writing to clearly show national identity through 'the revival hymns and marching band tunes, or ones very much like them [that] could be nothing but ours.'[118] Finally regarding Ned Rorem, Holland wrote, 'Perhaps we should say that he is one [i.e. American], and leave it at that.'[119] Therefore, due to having such a diverse culture, Americanism cannot be pinned down to just one cultural avenue. Hence,

---

[116] Rothweiler, p. 2.

[117] Holland, B. (2003) 'Music Review; How Classical Composers Defined an American Sound', *The New York Times,* URL: http://www.nytimes.com/2003/09/18/arts/music-review-how-classical-composers-defined-an-american-sound.html. (First accessed 17 October 2015)

[118] Ibid.

[119] Ibid.

since song composition was Hageman's creative activity of which we have tangible proof and that spans the whole of his composing career, assessing the *self-in-process* of his multi-faceted and -disciplined career through the perspective of specifically his songs gives us as his song interpreters insight by which to approach their interpretation and performance. Such considerations will be addressed throughout the various case studies of chapters 4-6.

HAGEMAN'S POETS

Literary Influences On The Songs

The chronological overview of Hageman's song output within the larger context of his career creates the opportunity to observe certain stylistic traits emerging from his creative output. His identity as an established American composer, as opposed to an uprooted European one, manifests itself through the various stylistic tendencies present in his composition. The most prevalent among these are American Romanticism and American Impressionism. These stylistic tendencies seem to be first and foremost based on the poetic content and Hageman's responses to them.

Since the current study will consider only a portion of Hageman's songs in focused case studies (see Part II), it is nevertheless necessary to consider the literary influences of all his songs. As argued above, Hageman has generally been accepted as one of the American Romanticists when one is to consider his compositional style and language. Furthermore, Romanticism also manifests itself in Hageman's artistic identity through the choice of poetry for his songs. Even though these song texts represent writers from a wide range of nationalities as well as a broad time period, it is mainly late nineteenth- and early twentieth-century American poets who feature in his songs. Other nationalities represented in his songs include Irish, English, French, German and Bengali. Hageman's choice of poets ranges not only from a broad time scale, but also from a wide spectrum of writers, from journalists to celebrated poets and authors. In his song output poets tend to be represented by one or two poems, with only a handful of poets being set more often. In most cases, except for Rabindranath Tagore and Robert Nathan, different settings of the same poet occur

within a relatively similar time frame, i.e. within the space of five years. The oldest poem he set is *Spring, The Sweet Spring* (from *Summer's Last Will and Testament*, 1592) by the celebrated Elizabethan pamphleteer Thomas Nashe.[120] His latest settings are of the poems and translations by the American Robert Nathan.[121] As of yet it is not completely clear what Hageman's compositional process was exactly; however considering the fairly consistent, if at times sporadic composition of songs throughout his career, as well as the apparently random choice of poems, he seems to have set texts to music whenever inspired to do so instead of consciously planning to compose. Due to the nature and scope of the genre, it can be surmised that he would have followed a more structured compositional commitment when working on his opera *Caponsacchi* (1931), and more so his work on film scores in Hollywood from the late 1930s to the early 1950s.

Rabindranath Tagore

The Bengali polymath, Rabindranath Tagore was the first poet Hageman set to music. Three poems are from *The Gardener* (1913), set between 1917 and 1919, and one from *Gitanjali* (1913), set in 1949.[122] Tagore's texts are renowned for being written within a free metre, potentially making it more challenging to set to music compared to poetry with a strict or predictable metre. Hageman's early songs (especially *Do Not Go, My Love* and *At The Well*) were celebrated around the time of their composition, and it is indeed his Tagore settings more so than his other songs that have remained in the generally performed American Art song repertoire to this day. According to Andreas de Segurola, Tagore commented that Hageman's setting of *At The Well* (1919) was the best musical setting he had ever heard of any of his poetry.[123] Another composer who is known for his settings of Tagore's poetry is John Alden Carpenter

[120] Hageman entitled his setting *Nature's Holiday* (1921) and dedicated the song to soprano Mabel Garrison.

[121] See Chapters 5 and 6.

[122] See *Do Not Go, My Love* and *May Night* (1917), *At The Well* (1919), and *The Summons* (1949).

[123] Coppola, C. (Summer/Fall 1984) 'The Lyric in India', *Journal of South Asian Literature,* Volume 19, nr. 2, Notes 19, pp. 50-51.

who published a cycle of six Tagore poems. I have already indicated above the certain American Impressionist devices occurring in Hageman's earlier Tagore settings (see Chapter 2), but, contrary to John Alden Carpenter's Tagore settings which exhibit more overt traditional Impressionistic influences, Hageman's writing employs a more subtle use of Impressionistic devices.

Robert Nathan

The author with whom Hageman worked most closely, is the American novelist and poet Robert Nathan. Hageman seems to have found a kindred spirit in Nathan's modern yet Romantic language, which was suitable for his own Romanticist-orientated compositional language. The connection between Nathan and Hageman together with the idea of a reflection on Romanticism in both their work is explored in more depth in Chapter 6. Over a period of sixteen years Hageman set five of Nathan's original poems.[124] Hageman also employed Nathan to prepare lyric translations for five songs not originally in English which will be discussed in Chapter 5.[125]

Changing the Text

It is not a novel practice for composers to alter the text when setting poetry. However, it is interesting to observe how Hageman regularly alters the names of poems as well as at times the content of the poems themselves (either through omission or repetition) in order for the text to serve his composition best. Of all the songs discussed in the current thesis, Hageman either added descriptive titles or changed the content of the poetry in eight of these songs. Considering his song oeuvre overall, other than adding titles to songs where the original poem was untitled (for example all the Tagore, Nathan as well as Dickinson settings), a number of instances exist where Hageman changed the content of the poetry. A prime example of this is when he renames Hilaire Belloc's *Tarantella* as *Miranda* (1940) and omits the final stanza of the

[124] See *Fear Not the Night* (1944), *Hush* (1951), *Is It You?* (1951), *A Lover's Song* (1955), *So Love Returns* (1960) in Chapter 6.

[125] See *Bettlerliebe* (Storm, 1958), *Die Stadt* (Storm,1958), *Am Himmelstor* (Meyer,1958), *O Welt, du bist so wunderschön* (Rodenberg, 1958), and *Nocturne* (Moréas, 1960) in Chapter 5.

original poem, in so doing turning a song into bittersweet reminiscences of camaraderie among two friends as opposed to the harrowing memories of survival during war in Belloc's original text.[126] A similar instance where the text is altered to fit the dramatic content of Hageman's song is in Guy Wetmore Carryl's *The Sycophantic Fox and the Gullible Raven*.[127] Hageman not only changes the title to *The Fox and the Raven*, but alters the final lines of the penultimate stanza of the poem, and omits the final stanza altogether. There is one instance where Hageman's choice of title arguably suggests a more practical approach as opposed to an artistic one in the naming of a song. Robert Nathan published a novel *So Love Returns* in 1958 and interestingly Hageman changes the title of Nathan's poem *Now Blue October* to *So Love Returns*, which was published two years after Nathan's novel.[128] This naming might potentially have been a decision made for commercial benefit due to the association with Nathan's novel.

Conclusion

Even though he came to composition relatively late, the creative timeline presented above reflects the four compositional periods of Hageman's song output. The *Early Songs* period represents the songs he composed during the late-1910s and the 1920s (see Chapter 3 and 5 for examples from this period). His *Post-Opera Songs* period comprises the eight songs from the 1930s which followed the completion of *Caponsacchi* in 1931 until 1937 (see Chapter 4 for a discussion on one song from this period). His most prolific period as song composer coincides with his career in Hollywood, therefore, the *Hollywood Songs* period includes all the songs composed between 1938 and 1954 (Chapters 4, 5 and 6 discuss a number of songs from this period). The *Late Songs* period is dominated by the literary presence of Robert Nathan who either acted as translator for some of Hageman's songs in foreign languages (see

[126] See Chapter 5 for an in-depth discussion of this song.

[127] See Chapter 4 for an in-depth discussion of this song.

[128] See Chapter 6 for an in-depth discussion of this song.

Chapter 5) or original texts (see Chapters 6). Together with Robert Nathan, the literary influence of Rabindranath Tagore is most prominent in Hageman's song oeuvre. Of the array of poets Hageman set to music, Tagore was the only poet whose poetry is represented further apart than two consecutive periods (thirty years past between *At The Well* (1919) and *May Night* (1919), and *The Summons* (1949). It is clear that Hageman's *becoming* and *self-in-process* as composer were influenced by stylistic tendencies such as American Neo-Romanticism as well as American Impressionism.

Part II

Case Studies

Chapter 3

Do Not Go, My Love in History and Performance (1924-2008)

This chapter aims to contextualise the performance history of Hageman's song *Do Not Go, My Love* (1917), and, in so doing, to track the performance practice that seems to have developed around his songs over nearly a century. Whilst making specific reference to singing and singers from shortly after the end of the First World War through to the first decade of the twenty-first century, twenty-one audio recordings of performances of *Do Not Go, My Love* have formed the basis for this survey.

In preparation for surveying the various recordings of *Do Not Go, My Love*, referred to by a radio announcer in 1945 as a 'song of dramatic power; mystic and beautiful,' the origin and context of the poem from Rabindranath Tagore's collection *The Gardener* will first be considered independently from Hageman's musical setting.[129] In addition to gaining a general frame of reference for the text itself, this independent reading will present an overview of the emotional content inherent in the text, which in turn gives insight into understanding Hageman's musical reaction to the poem. This context will then set the stage to consider the ensuing interpretative responses by the artists through the lens of performance practice.

PERFORMANCE PRACTICE

Performance practice is traditionally considered as the study of the act of performance from a theoretical point of view through the surveillance of treatises, composers' lectures, interviews or their personal writings (correspondence, programme notes, diary entries etc.). More recently the study of audio recordings has been opening up a different insight into performance and, according to Daniel Leech-

[129] Teyte; Bell Telephone Hour; Voorhees 9/17/45—ANNA 1007 (LP), Richard LeSeuer Collection, Ann Arbor, Michigan. (First accessed 6 December 2016)

Wilkinson, highlighting what it is that 'performers do with sound that make music (emotionally) moving.'[130]

Audio recording is a real-time representation of performance decisions made by performers in the moment during performance. Even though each performance in itself is unique, considering a number of recordings that span over an extended period of time gives an overview of the evolution of stylistic approaches as represented through the performance by different generations of performers. The various performances considered below are a combination of live concert recordings, live radio broadcasts and edited studio recordings where it can be assumed that at least some editing was involved. Considering studio recording practice today compared to that of the early years of recording, one needs to remain conscious of the difference in spontaneity represented in the performances. The artistic decisions are not necessarily representative of what would be the case when compared to a live performance, especially in more recent studio recordings where the practice of editing has become much more sophisticated. Editing can potentially make a recording seem 'too perfect' whilst on the other hand, a recording of a live performance might include certain flaws in the performances. In this study the various recordings have been considered at face value.

Leech-Wilkinson explains that 'the continuing development of style is itself a form of evolution that introduces fresh approaches to interpretation and fresh meanings to compositions as it renews performance from generation to generation.'[131] Performance practice is therefore a constantly evolving phenomenon which stretches over an extended period of time. Through the study of audio recorded performances themselves one gains insight of how artists' approaches to performance of specific repertoire have changed. Therefore, crucial to this survey, performance study

---

[130] Leech-Wilkinson, D. (2009) *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance*, London: CHARM. Chapter 4: 'Changing Performance Styles: Singing.' URL: http://www.charm.rhul.ac.uk/studies/chapters/chap4.html, #par43 (First accessed 10 January 2017)

[131] Ibid, #par5.

establishes a platform from which current and subsequent performers can draw inspiration in their interpretations of/approaches to Hageman's songs.

The evolution of a changing style or a performance practice can only be studied retrospectively as the continual changes are subtle, and can only be accurately observed once a certain tendency had passed and progressed to another, i.e. from one generation of performers to another. As interpretive conventions are established over a period of time various different performance approaches, stylistic mannerisms and the interpretations of the text by its reader (either the singer or the collaborative pianist in the case of art song) are likely to be different. Leech-Wilkinson gives examples of how singers interpreted the score and text they sang and how this changed over time.[132] His study focuses on *Lieder* performances on record, but one can track similar performance traits with equal effectivity in repertoire in alternative languages by other singers. The study below therefore aims to expose the number of interpretive qualities shared by the various singers surveyed across the recording timeline. It will observe whether the older recordings' performers present, as suggested in Leech-Wilkinson's research, a greater preference for vocal colour and expression with a general depiction of text vis à vis the 'moment-by-moment changes in the emotional state of the character,' or the more psychologically weighted characterisation of text from the post-World War II period.[133]

Performance practice within the context of this study is therefore to be understood to be the observation of the continuous development of the interpretation, via a study of various recordings of the same song. This is not outlining a prescriptive methodology which needs to be superimposed upon the interpretation of the songs in order to achieve a valid or informed performance, as is traditionally considered in the performance practice disciplines of eighteenth- and nineteenth century compositions. Instead it serves to record recurring traits in the performance of Hageman's songs which developed over time. Identifying these traits within the various audio recorded

[132] Ibid.

[133] Ibid, #par30.

performances gives an opportunity to comment on Hageman's style and in turn might inform the interpretation of other songs within his oeuvre. As the notion of performance practice is, as already mentioned, the study of the continuous interpretive development of this song, the analyses of the data below are to be seen as a snapshot of the phenomenon within a continuous and ongoing interpretive timeline that extends on beyond the present study. Therefore the interpretations by performers beyond this study automatically influences the performance practice of Hageman's songs at large and could lead to a re-evaluation of the performance practice of his songs at a later date.

READING TAGORE'S POEM

I have argued elsewhere the benefits of considering the poetry within the context of its collection in order to gain a clearer view of how to subsequently interpret the song text.[134] In my general practice, the relevance of this approach was confirmed when I most recently received feedback from a practitioner who found my contextualisation of the poetry of James Agee useful in his interpretation of Samuel Barber's setting of *Sure On This Shining Night*, opus 13, no. 3 (1938).[135] Studying Tagore's poem separately from Hageman's setting exposes a context of where it fits within the collection of *The Gardener*. Even though a performance of *Do Not Go, My Love* would automatically be a presentation of Tagore's poem outside the context of *The Gardener*, Hageman did indeed set two other poems from the same collection.[136] Therefore, this suggests that he was at least familiar with the collection itself, which then warrants a survey of this poem's relationship to the others within *The Gardener*. A contextual reading will furthermore lay the groundwork by which we can discern how different singers' interpretations potentially have shaped a performance practice

[134] See De Villiers, Nico (2012) *The Old and New.* URL: http://nicodevilliers.com/the-old-and-new/ (First accessed for this study March 2017)

[135] Ibid.

[136] Hageman's *May Night* (1917) is a setting of poem no. 15 (*I run as the musk-deer runs*), and *At The Well* (1919) is a setting of poem no. 18 (*When the two sisters go to fetch water*) from *The Gardener.*

based on the sociologic context, and in turn the psychological frame of mind, of the time whenever the song had been recorded. Finally, this creates a starting point against which this rich accumulation of knowledge can inform my own performance in concert as well as in the audio recording process of the other songs which accompanies this study. As it is indeed, in Leech-Wilkinson's words, the presence of text '[which] directs emotional responses more narrowly…' and in so doing setting song clearly apart from abstract instrumental music, it is important to build as broad and clear a scenario of the text in preparation of studying its musical setting.[137] The current in-depth study of the following text is representative of a practice I incorporate regularly in my preparation by which to form my own opinions of the text and its setting in order to make clear and well-informed interpretive choices of the repertoire I perform. Even though the scope of this study will not allow similar in-depth discussions of each text Hageman had set, this study of Tagore's *Do Not Go, My Love* gives the opportunity to illuminate at least one working process when dealing with vocal repertoire.

One might query, though, why a contextual reading is needed, even if the performer ends up presenting their own interpretation of the song? Within an operatic setting the text of an aria is by nature extracted from a larger libretto contextualised within an established storyline, which presents a number of specifics as far as the context of the aria is concerned. Art songs, on the other hand, usually are settings of poems which only have the potential constraints of the chronicle of the collection within which they are published, which can either be in a narative-oriented order or collected in a freer form. Composers sometimes extract texts from novels which needs its own contextual

[137] Leech-Wilkinson, D. (2009) *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance*, London: CHARM. Chapter 4: 'Changing Performance Styles: Singing.' URL: http://www.charm.rhul.ac.uk/studies/chapters/chap4.html, #par4 (First accessed 10 January 2017).

research.[138] For example the narrative in Johann Wolfgang Goethe's *Wilhelm Meisters Lehrjahre* (*The Apprenticeship of Wilhelm Meister*) contextually influences the various musical settings of for example Mignon's responses to her experiences in the novel. Texts which Hageman set had been extracted from various sources such as collections of poems, plays, newspapers, and literary journals. Particularly as far as collections of poems are concerned, the poet would usually organise verse within a collection to fit a common theme or loosely tell a story. At other times the poems might just be a collection as assembled by the editor. This dual possibility of either a freer context or a general collective therefore calls for some contextual investigation by which to inform an interpreter. Without such a misinterpretation or misunderstanding of the text, which in turn could be reflected in the presentation of a musical setting and its performance, might arise.

Even though the traceable narrative through Tagore's *The Gardener* seems very free, knowledge of the context of the poem within that collection nevertheless broadens the understanding of *Do Not Go, My Love* the poem itself. This in turn gives particular insight to performers on which their interpretive decision-making could be based when singing Hageman's song. Tagore's poem is reproduced below:

> Do not go, my love, without asking my leave.
> I have watched all night, and now
> my eyes are heavy with sleep;
> I fear lest I lose you when I'm sleeping.
> Do not go, my love, without asking my leave.
>
> I start up and stretch my hands to
> touch you. I ask myself, "Is it a dream?"
> Could I but entangle your feet with
> my heart and hold them fast to my breast!
> Do not go, my love, without asking my leave.

[138] An example where such a contextual understanding is important — though the song setting is outside the context of the original — is the various settings of Mignon's songs from Goethe's *Wilhelm Meisters Lehrjahre*, 1795-1796. *Wilhelm Meisters Lehrjahre* (Wilhelm Meister's Apprenticeship) has not only been the source of Thomas Ambroise's opera *Mignon*, but numerous Lied composers including Schubert, Schumann and Wolf set Mignon's songs in Goethe's book to music.

Do Not Go, My Love is no. 34 from Rabindranath Tagore's *The Gardener* (1915), a collection of 85 love poems. Even though the collection is not a chronologically ordered account of a love affair, it roughly outlines the relationship between a Bengali queen and her lover, the gardener. The different stages of the narrative outline the blossoming of the love affair, and its demise due to the lovers' inequality of birth, and the queen's eventual death — a death which is portrayed as a reincarnated transfiguration, or 'Verklärung,' to a higher spiritual level.[139] Various complexities with regards to class differences, social standing and the appropriateness of this particular relationship appear throughout the cycle.

Do Not Go, My Love is a pivotal point in the dramatic arch of *The Gardener*. The poem preceding it, *I love you, beloved. Forgive me my love*, is the only poem in the whole collection to actually include the phrase 'I love you', and, ironically, is the first poem suggesting a fear of unrequited love. The vulnerability of the queen is clear in the uninhibited language used in *Do Not Go, My Love*. This pertinence in the admission of this fear of rejection makes it stand out from the collection as a result.

Right from the outset of the first strophe the queen's monarchial role and status are blurred, perhaps even compromised, when she utters the opening line of the poem ('Do not go, my love, without asking my leave'). She implores her lover not to leave her, and tries to assert her power by setting an ultimatum of protocol ('… without asking my leave'). The role reversal is clear when it is indeed the queen who guards her lover for fear of abandonment, rather than herself as a monarch being guarded. The vulnerability she utters in the opening line is confirmed in her admission of her fear of loss and unrequited love in the final line of this strophe.

[139] 'Verklärung' is derived from the verb, 'verklären,' which in this sense can be considered in its religious meaning, i.e. 'jemanden, etwas ins Überirdischen erhöhen und seine Erscheinung, ein inneres Leuchten, Strahlen verleihen' (To increase someone/something in the supernatural, and to give it an eternal light, an inner light.) https://www.duden.de/rechtschreibung/verklaeren#Bedeutung1 (First accessed 12 January 2017).

By the end of the first strophe the mantra 'Do not go, my love…' seemingly lulls the queen to sleep, if only momentarily, because in the second strophe she wakes in confusion and tries to reach her lover. In this strophe the vulnerable queen's fallibility as she moves beyond the security of her status into a realm that is illusory, a dream, is magnified. The second strophe intensifies the reversal of roles and class between the queen and the lover. The queen's use of language, the conditional tense, suggests wishful thinking as opposed to the authoritative speech generally expected of a monarch. This implies that she has been stripped of her power and self-control through her having loved, or given in to loving.

At this juncture it is important to unpack the subtle use of symbolism in the text. To a Western reader Tagore's imagery involving the direct reference to feet might seem strange. Indeed, at the time of its Hageman's song's earliest performances this strophe seem to have elicited puzzled commentary from the audience. At a 1917 New York performance of *Do Not Go, My Love* by Sybil Vane and Hageman himself *Musical America* reports that at hearing this line in the song a man in the last row shouted out, 'Some feat!'[140] Notwithstanding this confusion, in Hindu culture feet traditionally played an important symbolic role: the touching of feet signified respect to elders or a deity. The touching of feet is responded to by the elder/deity giving a blessing to the person who is showing respect. The various attitudes between the individual showing respect and the elder/deity are categorised into different *bhava* (becoming, being, existing, occurring, appearing). According to Swami Nikhilananda the *bhava* specifically referring to the attitude of a woman in love is called *Madhurabhāva* (or *kantabhava*).[141] Ergo, within the context of *Do Not Go, My Love* the *madhurabhāva* category applies directly to the queen, and as a result highlights the role reversal and touches on the cultural issues around gender hierarchy. Since concepts specific to gender studies are outside the scope of the current research, the significance of this dichotomy of ruler/woman is assumed here.

---

[140] *Musical America*, 10 February 1917.

[141] Swami Nikhilananda *Vivekananda: The Yogas and Other Works* Ramakrishna-Vivekananda Center, 1984 [1953] pp. 450-453.

When performing Hageman's song *Do Not Go, My Love*, since it is out of context of the whole collection of poems, the queen's royal status, or indeed the compromise of that very status, need not be the primary focus for its interpretation. The knowledge of these particulars of status and gender bring depth to the reading of the poem that could be influential in interpreting the song or the effective positioning of this song within a group of songs in a concert programme. It is rather the *humanity* of the speaker whose human response to love, and the possible (even anticipated) loss thereof that comes to the fore, which is to be drawn into focus in performance.

Hageman's own response to the text seems to imply thinking beyond the thematic constraints of *The Gardener*. Dedicating the song to the tenor George Hamlin suggests that Hageman made a closer connection with the emotive sentiment or crux of the text rather than specifically associating it within the constraints of the social status or the gender of the character in *The Gardener*. Of all the more detailed decisions to be made when studying and performing this song, I regard, interpretively speaking at least, the most important consideration to be that this text is a love poem from a collection of love poems which deals mainly with requited and unrequited love. It only transpires during the final five poems of *The Gardener* that the protagonist dies or experiences a transfiguration to a divine dimension. When looking at the text at first, it is possible to consider the text to be about the loss of a loved one through death. Because of this, it is appropriate to caution against considering *Do Not Go, My Love* outright as a dirge from the point of view of the phrase 'I have watched all night, and now my eyes are heavy with sleep.' The subtle syntactic difference in nuance between 'keeping watch' and 'keeping vigil', could potentially lead to a misinterpretation of the content of this poem as 'keeping vigil' in general parlance tends to be associated particularly with staying at someone's deathbed.

THE SONG

Hageman seems to clearly present the speaker's uninhibited emotional reaction in several ways.[142] The absence of an introduction in the piano plunges the singer into the song, thus suggesting a sense of instability.[143] Both the performers and listeners are immediately drawn into the midst of the scene, which highlights the directness that is characteristic of this song, and in fact often in Hageman's writing in general. Other details of Hageman's response to the directness of the text will become clear in the discussion of the musical setting itself below.

Even though Tagore's text presents itself as an equally balanced diptych Hageman's setting is organised into two musical strophes, of which the second is broader than the first. The first musical strophe, *reality* (bars 1-21), contrasts with the augmented second musical strophe, *fantasy* (bars 21-53), spanning a total of 33 bars. This apparent musical imbalance reflects the juxtaposition of the speaker's experience between reality and fantasy. The contrast between the sections is reflected further in the writing in both the voice and piano parts, which will be clarified below.

The vocal writing in *Do Not Go, My Love* is generally diatonic with a relatively conservative vocal range. The vocal line moves above the stave only once, at which point the shift from reality to fantasy in the text is highlighted. Up until this point (bar 35) the piano writing is generally a syncopated chordal motif with subtle melodic interjections (bars 4, 12-14) and a dramatic interlude (bars 21-23), reflecting the anguish felt by the speaker and the foreboding sentiment of loss in the text. These slight melodic interjections and contrapuntal moments in the piano part create opportunities for the pianist and the singer to interact with each other on a more complex level. In contrast to the general supporting role of the piano with regards to the voice, these momentary interactions heighten the intensity within the dramatic

[142] As Hageman's interpretation moves beyond the constraints of class, gender and status, it is unsuitable to continue referring to the queen when discussing the song itself.

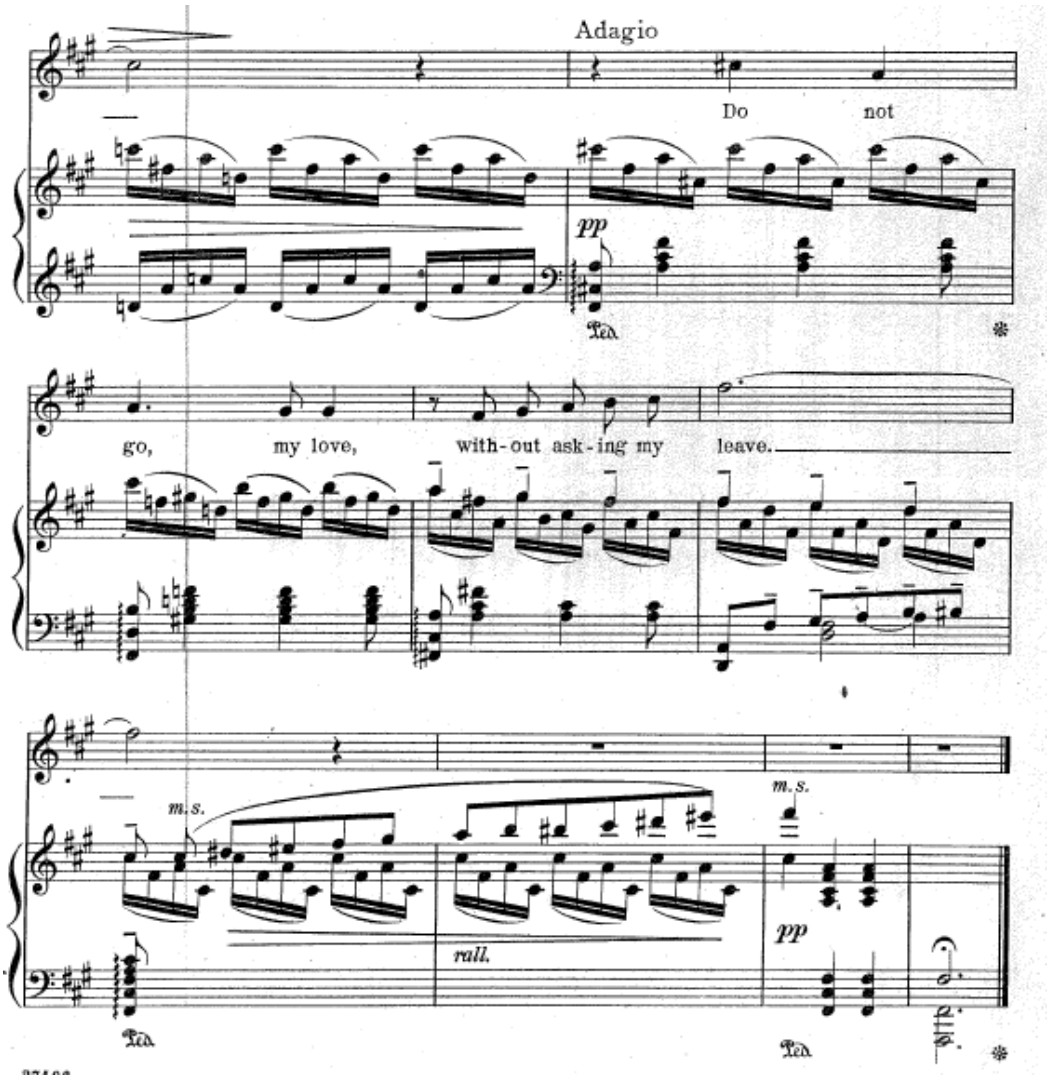
[143] Details of how singers have dealt with this difficulty will be discussed further in the section addressing specific recordings below.

arch of *Do Not Go, My Love*. The subtlety with which Hageman manages this interaction is one of the ways that gives this song its immediacy in projecting its message. This sophisticated approach to the setting of the text distinguishes it as an art song, which in turn has become one of the foremost of its kind in the early twentieth-century American art song canon.

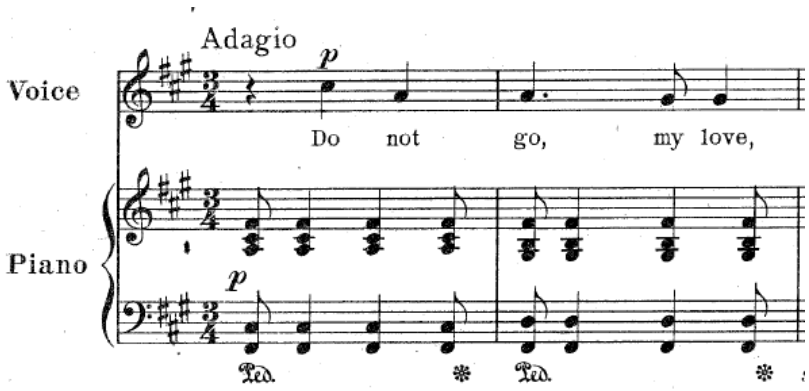
A characteristic of Hageman's composition is the presence of dramatically vivid writing and the subtle combination of textures in the piano part as well as between the voice and piano that seem to play some representative or symbolic role.[144] At the final return of the quasi-refrain line 'Do not go, my love without asking my leave,' Hageman combines the rippling semi-quaver writing of the fantasy-section with the syncopated chordal (reality) accompaniment, which had been the main heartbeat of the song (see example 3.1a). I associate the original syncopated accompaniment (see example 3.1b, bars 1-2) with the reality of the uncertainty of the lovers' situation, and the ominous foreboding of their imminent changing fate. In combining this reality motif and the hopeful fantasy motif in a rippling semi-quaver effect (see example 3.1c., bar 37) Hageman seems to magnify the suggestion of an inevitable loss. The disappearing postlude, according to pianist Roger Vignoles confirms the loss of the beloved.[145]

[144] This subtle use of motifs and layering of different textures can be found in other genres in Hageman's oeuvre. The clearest example of this outside of Hageman's song output can be seen in his use of bugle calls within the score of the film *She Wore A Yellow Ribbon* (1949), directed by John Ford. Kathryn Kalinak discusses this tendency in Hageman's film music at length in her book *How The West Was Sung*.

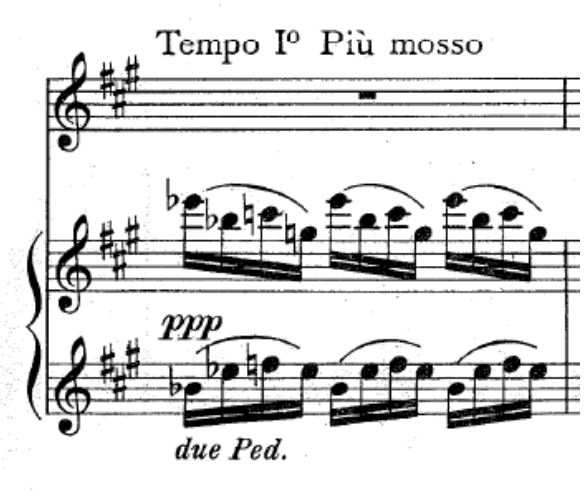
[145] Interview between NdV and Roger Vignoles, Royal College of Music, London, 7 February 2017.



Example 3.1a. Combination of textures: *Do Not Go, My Love*, bars 45-53.

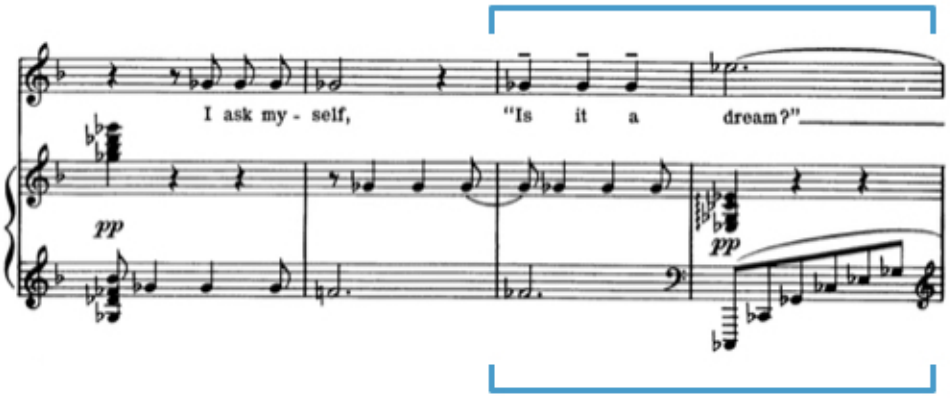


Example 3.1b. Reality motif: syncopation: *Do Not Go, My Love*, bars 1-2.



Example 3.1c. Fantasy motif: semi-quaver rippling effect: *Do Not Go, My Love*, bar 37.

The vocal writing in *Do Not Go, My Love* lies mostly within the middle range of the voice. This makes the presentation of the text generally straightforward due to its syllabic setting, therefore avoiding melismas (the singing of one syllable over two or more pitches). Furthermore, due to the tessitura of the vocal line, the text is not distorted through the need to modify vowels in order to accommodate writing within the extremes of the voice, which adds to the direct impact of the song. The most obvious technical vocal challenge occurs at bars 34-35 ('Is it a dream?') as the voice leaps by a major sixth into a quiet dynamic.



Example 3.2. *Do Not Go, My Love,* bars 32-35.

At this point in both the text and Hageman's setting the transition from reality to fantasy occurs. Interestingly, at this pivotal point in the song, the note on the word 'dream' lies, in both the high and low key versions, at a point in the voice that is just above the *secondo passaggio*, i.e. the area where the registers change from the middle to the head voice.[146] Philosophically speaking this movement from one register to another at specifically this place in the song could be considered to reflect the sentiment of the text, i.e. traversing from reality to fantasy.

INTERPRETERS OF THE SONG

As mentioned before, *Do Not Go, My Love* has become one of the most popular American art songs from the early twentieth century. Looking at a variety of recordings from a few years after the song's composition in 1917 through performances of the current day the individuality of the performers become clear, but at the same time various general patterns occur. These recurring patterns present themselves through mannerisms in tempo, the use of rubato, and other performance characteristics. These patterns are interpretations or representations of both Hageman's indicated directions as well as non-indicated musical gestures individually introduced by the performers. Through investigating the common ground of patterns against the individual subtleties of the performers below, I aim to illustrate the development of a performance practice and emerging tradition of this song in the context of American art song performance during the twentieth century.

As we have seen already, the context within which the poem lies in *The Gardener* might influence the performance decisions made by the interpreters. Leech-Wilkinson stresses that '…song texts — whose poetry was often more subtle and more capable

[146] The upper and lower *passaggi* are linking parts in the classically-trained voice where specific negotiation is needed in order to create a strong, pure sound without compromising the well-being of the voice within these linking parts between the registers. This is regardless of the voice type or fach, and can in fact differ marginally from singer to singer. There are various schools of thought of how to negotiate this area in the voice, but these are not relevant in the current study. For the purpose of this study it will be accepted that this place in the voice would need special negotiation of one sort or another. Empirical experience of performing this song with various singers of different voice types and levels in their careers confirms that this specific moment in *Do Not Go, My Love* has proven precarious in one way or another.

than opera libretti of bearing a range of interpretations — did not always mean the same things to singers then as they mean now.'[147] Whether the performers from the current study of recordings were aware of the context of *The Gardener* is unclear. In the discussion below, it will therefore be assumed that this was not the case unless stated otherwise.

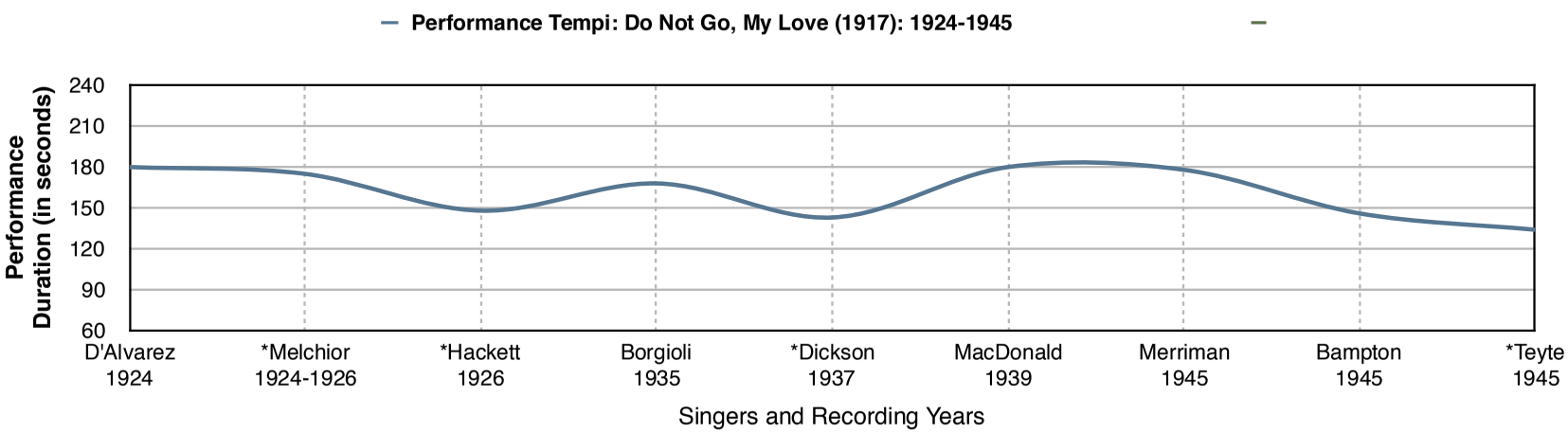
Performance Timeline/Duration Graph

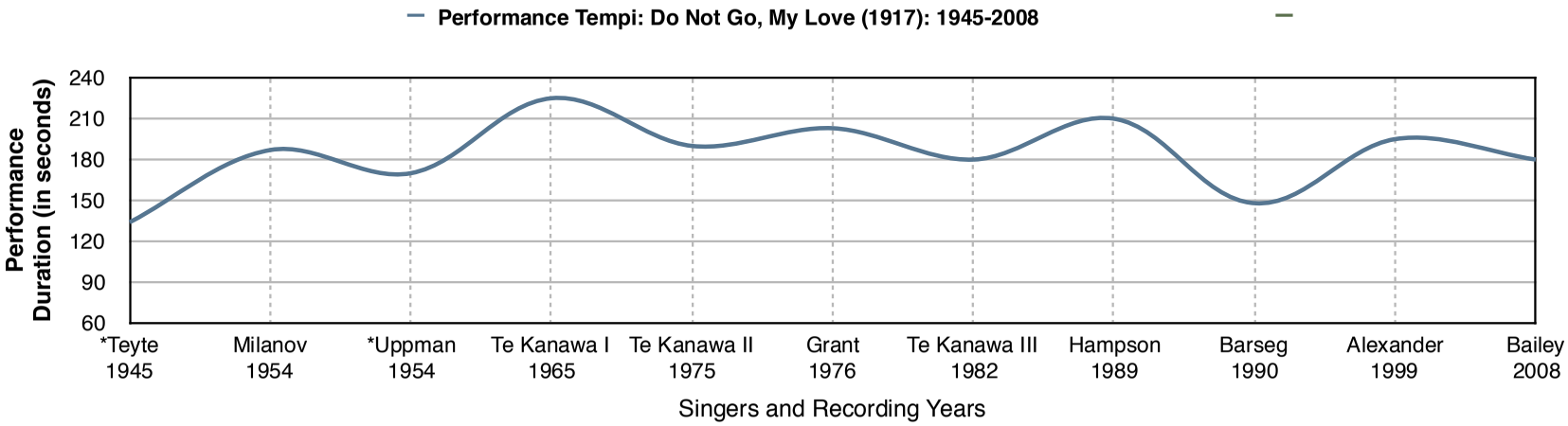
The performance tempi of all the studied recordings below have been considered as a point of departure for the investigation into the development of a potential performance practice or performance tradition of *Do Not Go, My Love*. Graphs 3.1a and 3.1b above represent a general overview of all the recordings that have been used in this survey. This overview is laid out as a timeline spanning a period of 84 years during which the recordings have been made. The curvature in the graphs indicates the varying performance timeline (axis X) vis à vis the performance duration (axis Y) of each recording. Singers' names are indicated alongside the performance/recording year. Singers names with an asterisk (*) indicate recordings where the voice was accompanied by an orchestra or a small instrumental ensemble instead of the original piano accompaniment. Even though it was the aim to include all professional recordings of *Do Not Go, My Love* in this survey, the list of recordings cannot be viewed as exhaustive due to the inconsistency of published discographies and the absence of a universal discography database which would match that of printed sources (such as The Music Index, RILM and RISM).[148] The recordings surveyed represent what is currently available commercially, or recording which have been collected through consulting record collectors in the UK and USA.

The graphs' recording timeline is organised with Maggie Teyte's recording of 1945 as the overlapping recording, i.e. represented on both graphs as a point of reference. The

[147] Leech-Wilkinson, D. (2009) *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance*, London: CHARM. Chapter 4: 'Changing Performance Styles: Singing.' URL: http://www.charm.rhul.ac.uk/studies/chapters/chap4.html, #par18. (First accessed 10 January 2017)

[148] Ibid, #par24.





Graphs 3.1a and 3.1b. *Do Not Go, My Love*, Performance tempi (1924-2008).

practical reason is in order to represent the recording timeline with clarity due to limited space. From a philosophical point of view, the graph's dividing point occurs around the end of the Second World War, which created a clear dividing point in performance styles. 'After the War that intensely expressive style seemed hopelessly old-fashioned, exaggerated and unrealistic.'[149] Leech-Wilkinson mentions that specific reasons as to why the Second World War created a watershed in musical performance style are unclear, and still needs investigation. Following the Second World War, the philosopher Viktor Frankl observes in *Man's Search For Meaning* that 'Our generation is realistic, for we have come to know man as he really is. After all, man is that being who invented the gas chambers of Auschwitz; however, he is also that being who entered those gas chambers upright, with the Lord's Prayer or the Shema Yisrael on his lips.'[150] Considering this through the lens of song performers from immediately after the war and the ensuing years, it suggests that, due to the horrors observed during the war, a more realistic approach to performance generally occurred. In comparison to pre-war performances the post-war performances seems to present a different, perhaps more objective approach, to performance in general. Therefore, representing the recording timeline in two sections opens up the discussion with specific reference to *Do Not Go, My Love* regarding pre- and post-war performance styles and interpretation. This will be included in the discussion below. However, since it is the aim to include as many as possible recordings of *Do Not Go My Love* it is significant to notice the varying frequency in the recording of the song before and after the Second World War. It seems that changing tastes in repertoire choices can be observed in that between 1924 and 1945 (twenty-one years) the song was recorded by at least nine artists. However, from after the war *Do Not Go, My Love* has been represented on recording by at least the same number of artists (with one repeating

[149] Ibid, #par31.

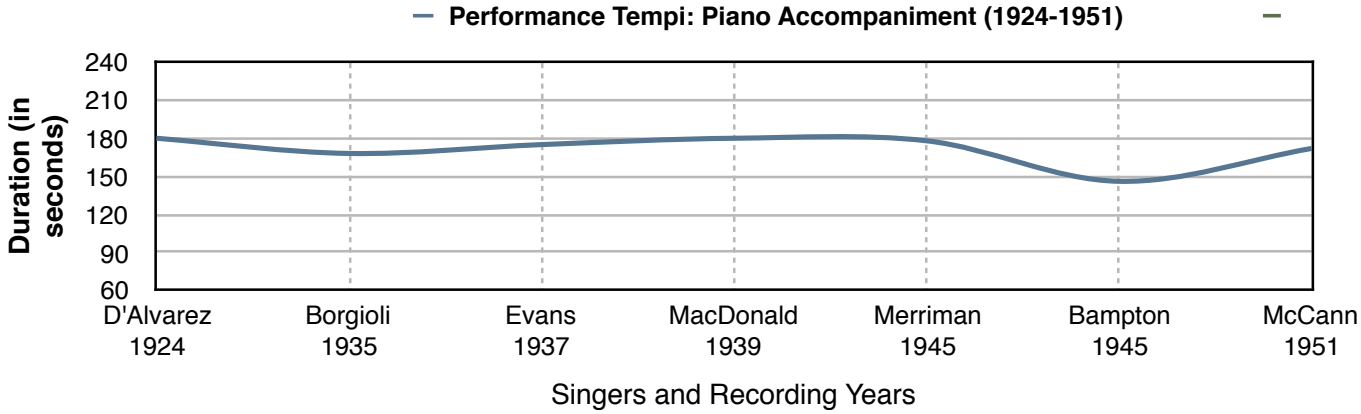
[150] Frankl, V. E. (1984) *Man's Search For Meaning*, New York, USA: Washington Square Press, p. 157.

artist), but over a period of 54 years.[151] As the current survey focuses only to accommodate professional recordings, the continual performances and regular recordings by students and amateur singers have not been considered here as they fall outside the scope of the current research.[152]

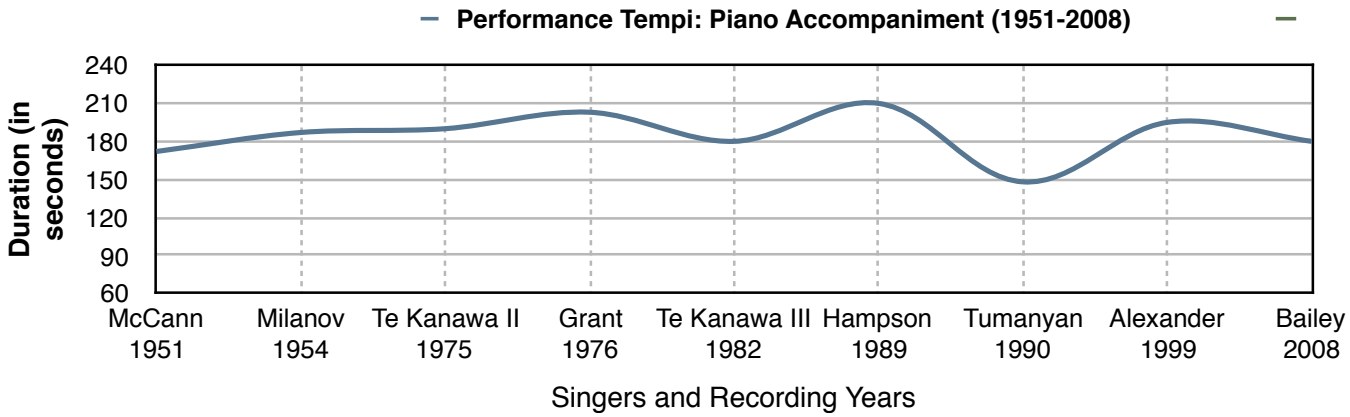
It is interesting to note, when comparing performance durations of recordings with piano accompaniment and those with orchestral accompaniment, that the orchestral performance durations (see graph 3.2a) are generally faster than those of piano-accompanied performances, with Teyte's (1945) performance being the fastest, and Uppman's (1954) being much closer to Melchior's slower tempo from 1926. Conversely the piano-accompanied performances have a more varied curvature (see graph 3.2a and 3.2b). The generally slower tempo as well as the fluctuation in performance speeds in the voice-and-piano performances could be ascribed to the more intimate nature of the voice and piano duo setup. The fluctuation in performance speeds is more noticeable in the recordings from after the Second World War (see graph 2c).

[151] Incidentally, taking a venue such as Carnegie Hall into consideration, this tendency seems to be inverted when reviewing live performances within the same time frame, with a particular increase in performances of this song during the 1950s. See Carnegie Hall Archives, https://launch.carnegiehall.org/performancehistorysearch/#!search=Do%20Not%20Go,%20My%20Love (First accessed 17 January 2017).

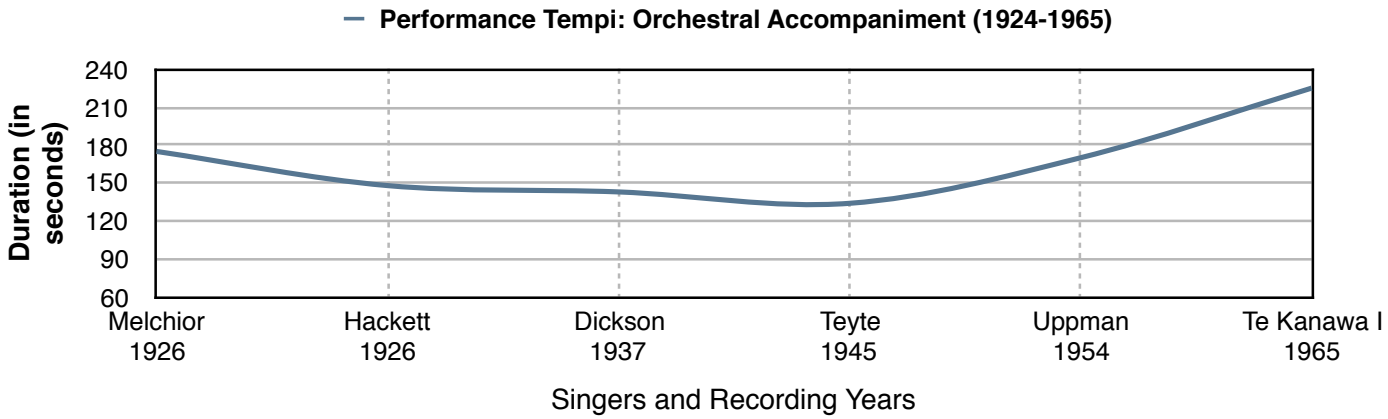
[152] From a point of view of the popularity of *Do Not Go, My Love* it is, however, significant to mention that over the past nine years more than 100 recordings of *Do Not Go, My Love* have been uploaded onto YouTube. The average performer tends to be young singers in the latter part of their undergraduate studies, which — even though outside the scope of the current survey — suggests the possibility for further research into young singers' performance of Hageman at graduate school.



Graph 3.2a. *Do Not Go, My Love*, Performance Tempi (1924-1951).



Graph 3.2b. *Do Not Go, My Love*, Performance Tempi (1951-2008).



Graph 3.2c. *Do Not Go, My Love*, Performance Tempi (1924-1965).

Tempo as Emotional Navigator

The preliminary survey of the recordings was conducted through studying the musical score whilst listening to recordings of *Do Not Go, My Love*, recorded between 1924 and 2008. In order to form a homogenous summary of all the recordings, a table was created which set out various parameters based on the tempo indications as they occur in the score (referred to here as a tempo contour). The various tempo indications serve as main markers of the musical episodes in the song, and incidentally reflects the structure of the song. In his relatively sparse composition, beyond Hageman's arrangement of the actual pitches and harmonies the tempo indications are what outlines the emotional journey and the emotional architecture of his reading of Tagore's poem. These tempo indications can be seen as informing the aesthetic shape of the song, and creates a reliable constant by which to document particulars between the various recordings within a standard set of parameters.

As there have been no drastic editorial alterations from publication to publication, it is likely that the majority of the singers in these recordings used a similar edition of the score in their performances, the orchestral accompanied performances excepted, and therefore the tempo indications of the song can be expected to have been the same without editorial influences for all the singers.[153] Tracking along the musical score, the tempo contour reads as follows:

Adagio [bar 1] — *rall.* [bar 8] — Tempo Primo [bar 10] — Più mosso [bar 24] — (*rall.* [bar 31] — *rall*. [bar 34]) — Tempo Primo Più mosso [bar 37] — *rall. molto* [bar 44] — Adagio [bar 46] — *rall.* [bar 51][154]

[153] Even though the copyright has been renewed and there is a slight layout difference between the American and UK editions, the tempo indications are identical.

[154] The tempo indications in italics are indicated only in the piano part whereas all other indications are printed above the stave. In the tradition of indicating expressive and tempo markings in art song, when these markings are indicated in the piano part, they are assumed to be adhered to by both pianist and singer. Specific instructions for the singer are indicated in the vocal line.

As the current study is written specifically with performers in mind who are not necessarily familiar with or inclined to using specialist audio analysis software as might be the case with solely academic researchers or academic practitioners in this field, the recordings discussed below have not been viewed through software such as SonicVisualiser. As a result the tempi are approximations, which have been discerned by the use of a digital metronome. The performance durations are accurate to the second, as these were noted from the digital playback counter, and therefore give clear indication of the performances' general speeds, which is sufficient for this study.

The discussions below explore what the various performers do to create their unique performance, but at the same time explore the effect it could have on the listener. These are recorded through a series of personal interpretational analyses of the various recordings which had been studied. In his introduction to *The Changing Sound of Music,* Leech-Wilkinson points out that '…many of our responses to music are shared, and those that aren't are still the result of coherent and potentially understandable processes.'[155] He writes here from the perspective of performance analysis via recordings, but the same can be said of the performers' approach to the score and text itself: even though a series of common tendencies occur in the various interpretations of the same piece, each performer's interpretation remains unique. The recordings of *Do Not Go, My Love* will therefore be discussed from the viewpoint of both a listener and a performer.

In addition to the structure outlined through the tempo contour the following four moments in the song will be discussed. Various patterns have occurred in the performances studied, and so they attract particular attention regarding the way the performers' interpretations correspond or differ. These four specific moments are:

[155] Leech-Wilkinson, D. (2009) *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance*, London: CHARM. Chapter 1: 'Changing Performance Styles: Singing.' URL: http://www.charm.rhul.ac.uk/studies/chapters/chap1.html, #par14. (First accessed 10 January 2017)

- bars 7-8: the singers' interpretations of the triplet ('and now my eyes are heavy with sleep);[156]
- bar 14: the addition of an unmarked *ritardando* ('when I am sleeping');
- bars 21-23: the approach to the piano interlude;
- bars 34-35: the approach to the metamorphic moment between reality and fantasy ('Is it a dream?').

The discussion will first consider performances accompanied by piano and then performances accompanied by orchestra, as each of these performance categories are bound to present shared tendencies within their bigger musical settings, but equally present unique tendencies within their particular arrangements. Exploring these categories separately will inform the developing performance practices more clearly, which will then be brought together in the conclusion at the end of this chapter. In the interest of clarity the piano-accompanied recordings will be surveyed from the point of view of the tempo contour as outlined above. The orchestrally-accompanied performances (being in the minority) will be discussed specific to each singer's performance.

[156] Note examples of each of these moments are included in at the beginning of each discussion.



Piano-accompanied performances

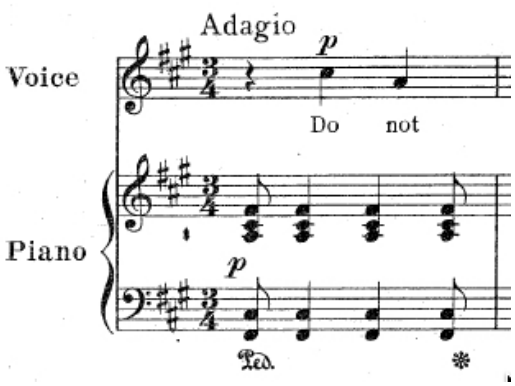
Introduction [bar 0]

One of the challenges in performing *Do Not Go, My Love* lies at the beginning of the song. There is no extended introduction which prepares the singer for their entry. This instantaneous setting of the scene has however been accommodated by some performers by adding an alternative introduction. This occurs especially in the orchestral performances from 1937 onwards, which adds a full bar of the same harmony as the opening chord in the original. This practice, however, was already established in the 1924 recording by Marguerite D'Alvarez. Due to the quality of the recording it is unclear whether it was intended to be as uneven as Percy Kahn's playing seems to sound. The next piano-accompanied performance that incorporates an introduction only occurs in 1939 with Jeanette MacDonalds' recording. It is the same one bar introduction as that of the D'Alvarez recording, and matches the introduction of orchestrally-accompanied recordings of Donald Dickson, Maggie Teyte and Theodor Uppman. It is unclear whether the introduction, in these cases, is there to aid the singers and prepare them for their entry or whether it was an interpretive choice made by the artists. An example which is a drastic departure from the above occurs in the performance by Barseg Tumanyan at his Wigmore Hall recital in 1990. His pianist, Grigor Shaverdian, adds bars 15-17 as the introduction before the singer's entry. Tumanyan comments that his decision to include this alternative introduction is in order to 'prepare the audience for the atmosphere of the song.'[157] Whereas the addition of an introduction by D'Alvarez and MacDonald (and the aforementioned orchestrally accompanied performances), though not ideal, perhaps gives a notion of awareness of what is to follow, quoting material from a moment later in the song in my view weakens the impact of the opening, and as a result the experience of the song overall.

[157] Email correspondence between NdV and Barseg Tumanyan, 20 January 2017. Interestingly, in a recital on 15 December 2017, Tumanyan and Tigran Mesropyan perform *Do Not Go, My Love* with a similar one-bar introduction such as D'Alvarez and MacDonald. See URL: https://www.youtube.com/watch?v=rWIdoZdo6Cw (First accessed, 8 July 2018).

As mentioned above, the piano-accompanied performances' opening tempi vary more than the orchestrally-accompanied performances (see graphs 3.2a-3.2c). Since this study includes more piano-accompanied performances, the greater fluctuation in tempi in this arrangement would automatically show to be greater against the orchestrally-accompanied performances. However, the generally slower tempo as well as the fluctuation in performance speeds in the voice-and-piano performances could be ascribed to the generally intimate setup, which automatically gives more room for the manipulation of tempo than when a larger ensemble is involved. A number of voice types are represented across the various recordings studied, but the approaches to the speed of the performances do not seem to be associated with particular voice types per se. Instead they are focused around the interpretations of the various singers. The three recordings from the mid-1920s (two accompanied by orchestra, one by piano), and the three recordings from 1945 (two accompanied by piano, one by orchestra) suggest a varied approach to the speed within the same time, and as a result the interpretation.

Adagio [bar 1]



Example 3.3. *Do Not Go, My Love*, bar 1.

D'Alvarez's performance uses a lot of rubato, often being out of sync with the piano from beat to beat, but nonetheless she remains within the larger context of the bar which balances the freedom of her *rubato*. She uses a lot of *portamento*, sliding from one note to another, in so doing creating a *legato* line which seems to be very different

from the current-day notion of legato singing. The refrain motif ('Do not go, my love', bars 1-2, 18-19, 46-47) is coloured by increased portamento at each appearance. This increased portamento-effect is especially noticeable when she is singing repeated notes within the phrase between which she includes a slight scoop from one note to another. The final consonant sound of 'love' is emphasised to such an extent that the pitch drops, each time pre-empting the pitch of 'without' in the following bar. This dropping of the pitch seems to be used as a specific colouring effect rather than being a sign of a failing vocal technique. Each time this effect occurs it is done with slightly more intensity and exaggeration, which could be an increasing portrayal of the speaker's desperation.

In comparison to D'Alvarez's recording, Dino Borgioli's recording from 1937 seems restrained. His performance seems much more intimate mainly by momentary uses of portamento. Where D'Alvarez's interpretation organically progresses through the intensifying of vocal colour with each refrain 'Do not go, my love, without asking my leave', Borgioli accumulates progression by stressing different words within each refrain. At bars 18-19 he straightens the tone slightly over 'my love' (bar 19), which is then strongly emphasised at the last appearance of the refrain (bars 46-47), where he uses such a strong sobbing colour, that it creates a convincing impression of being about to start crying. Throughout his performance Borgioli uses dynamics as a means of colouring various moments in the song. These will be explored in further detail below.

The inclusion of a recording by Jeanette MacDonald illustrates the point made in Chapter 1 regarding the overlap between popular and serious art song present in the performance of American art song in the early twentieth century.[158] This indeterminate space in the American art song genre's history exists due to the fact that in its developing music scene, in comparison to the Western European classical music canon, material originally written in English was generally available to all performers in

[158] Tunbridge, L. (2013) 'Frieda Hempel and the Historical Imagination', *Journal of the American Musicological Society*, Vol. 66, No. 2, p. 441.

the US, regardless of their performance speciality. Jeanette MacDonald is a particularly good example of a performer who was active within both the popular and serious music spheres since she sang with the Chicago Civic Opera, performed on Broadway as well as had a career on screen in Hollywood. Her serious involvement in Broadway and Hollywood suggests a more direct approach to the singing as well as the interpretation compared to the other performances in this survey. In a performance of operatic repertoire a singer needs to project the voice above a full symphony orchestra. Since Jeanette MacDonald performed often in vaudeville performances and film repertoire where projection is not as much a challenge, the interpretive subtleties found in the recordings of some of the other performers in this survey are not clear in MacDonald's performance. It is therefore not only the categories of compositions that moved between serious music and popular music, but also the performers who varied as the general approach to concert singing, and singing for theatre shows and film were much closer to each other than is the case today. Her voice does not own the variety in colour and indeed vocal substance of the other recordings observed. However, it is nonetheless important to consider that her approach of being 'true to the score' seems to present an interpretation which preempts more literal interpretations of ensuing decades. Listening to this recording with the benefit of history, having been recorded the year the Second World War commenced, MacDonald's approach sounds innocent, and as a result her performance does not seem to stand out amongst the rest.

The operatic American mezzo-soprano Nan Merriman's performance of 1945 is reflective and projects an intimacy which hitherto, with the exception of Lauritz Melchior's recording from 1926, has not been demonstrated in the various interpretations preceding hers.[159] Compared to Borgioli's recording from the previous decade, Merriman's in general seems more orientated towards colourful sound production as opposed to clarity of text. Her approach is more objective in general and details (for instance the observation of the *espressivo* in bar 4 is responded to

[159] See the discussion regarding Melchior's performance below under the orchestrally-accompanied recordings.

with a slight *messa di voce* as opposed to the rubato and *accelerando* with which many performers treated this moment until now). From a diction point of view the final consonants of words are often either pronounced softly or hardly at all. Subtleties that respond to the interpretation of the text are completely based upon the colouring of certain pitches, as will be discussed below.

Rose Bampton's performance is from the same year as those by Nan Merriman and Maggie Teyte.[160] Whereas Merriman's performance reflects a reminiscent introspection and intimacy, Bampton's performance gives the impression of directly addressing the beloved, and creates a more extroverted reading of the poem.

The performance by Zinka Milanov from 1954 is in g minor, a semitone higher than the high key version of *Do Not Go, My Love*. This does not only show a freedom of a choice in keys that suit the singer best — a practice which more recently has made way to careful programming surrounding the tone colour of specific keys rather than what arguably is best suited to the singer's voice. However, through the choice of this key a certain intimacy is lost in the tone colour. As becomes clear in an interview with pianist Roger Vignoles, transposing songs to keys that suit the singer is appropriate.[161] Vignoles does however point out that whenever transposing songs, it is better practice to increase the number of flats or sharps in order not to lose a particular tone colour presented in the original key. By moving the key of this song up a semitone (from f sharp minor to g minor) the intimacy of the original key is in fact lost. This could be the reason why undertones of desperation in other performances seem absent here. In this instance the less complicated key arguably adds to a more ironic presentation of the song. Due to the higher key, however, the dream section still maintains the wistfulness that the original key has. Milanov's performance furthermore

[160] See the discussion regarding Teyte's performance below under the orchestrally-accompanied recordings.

[161] Interview between NdV and Roger Vignoles, Royal College of Music, London, 7 February 2017.

shows a distinct focus on sound production and sustaining the legato rather than word-painting. The use of portamento adds to the rich colour of the sustaining vocal line. There are some moments where the text is presented in a more spoken way ('my eyes are heavy with sleep,' bars 8-9 and the second refrain with emphasis on 'my,' bar 20), which seems to be coloured with an element of disdain towards the beloved. The performance tempo is generally slow, and even disregards the *Più mosso* indication at bar 24. This slower tempo creates a reflective and ironic quality of the performance as opposed to some performances that come across as being more desperate as is the case with Maggie Teyte's performance mentioned above.

Kiri te Kanawa's 1975 recording is the second of three recordings by this artist to be discussed in the current survey.[162] The 1975 performance focuses on dramatic word-painting through a declamatory/conversational approach to the text. The variety of tone colour in this performance is sophisticated through its careful manipulation in order to create a continual development through the performance. The slow tempo of this performance gives both Te Kanawa and pianist Jean Mallandaine the opportunity to unveil the various subtleties aimed for in this performance. Te Kanawa uses various gradations in richness of vocal colour by which to portray and measure the development of the drama in this song. The subtlety in the colouring of the refrain develops from forlorn (in the use of a rich sound, yet a restrained approach to vibrato), through pleading (sustaining a rich sound, maintaining the intensity through the use of legato), until being grief stricken (a thin and hesitant sound, with short bursts of intensity in the sound).

Nance Grant's performance of *Do Not Go, My Love* is part of a group of Hageman songs which she sang in a performance in 1976.[163] In comparison to the other Hageman songs from the same recital programme Grant's singing in *Do Not Go, My Love* sounds uncomfortable with generally a strained sound which comparatively does

[162] The first recording will be discussed below among the orchestrally accompanied songs.

[163] Grant, N. (2012) *The Art of Nance Grant*, Disc I, Catalogue Number: MR301135-36, Victoria, Australia: Melba Records.

not represent the richness of her voice as is the case in the other performances. In general this performance seems to focus on legato singing and other technical issues of the voice rather than communicating the meaning of the text. The relatively little variation in dynamics as well as generally ignoring the contrasting tempo changes causes this performance to come across as being static.

Te Kanawa's third recording of *Do Not Go, My Love* (1982) is from a different stage in her career. At this point she was generally performing operatic roles, which by nature requires bigger vocal and interpretive gestures to successfully communicate with the audience. Contrary then to the colour-led 1975 performance, this performance seems to focus more on conveying the general impression of this song. However, a particular quality which remained throughout Te Kanawa's three performances is her differentiating inflection of the refrain, which seemingly measures out the development of her interpretation. With each refrain the inflection of text becomes more sophisticated as illustrated below (stressed words and focal points are indicated in ***bold italics***):

First refrain	Second refrain	Third refrain
Do not ***go***, my ***love***	Do not go, my love without	Do not ***go,*** my love
without asking my leave	asking my ***leave***	without ***asking my leave***

The effect of the shifting emphases creates an impression of how the beloved is gradually lost throughout the course of the song's play.

Thomas Hampson's performance presents the song with more immediacy, using generally little rubato in comparison to other performances considered in this survey. Some specific moments are chosen for particular colour treatment or through tempo alterations. Generally focusing on a legato vocal line, Hampson carefully chooses specific moments or words to stand out in importance (such as the exaggeration of the *ritardando* over 'and now my eyes are heavy with sleep' at bar 8 and especially the

emphasis and vocal colouration on the word 'leave' at the end of each refrain) while generally neglecting the ends of words which seem to be of less importance in his reading of the text.

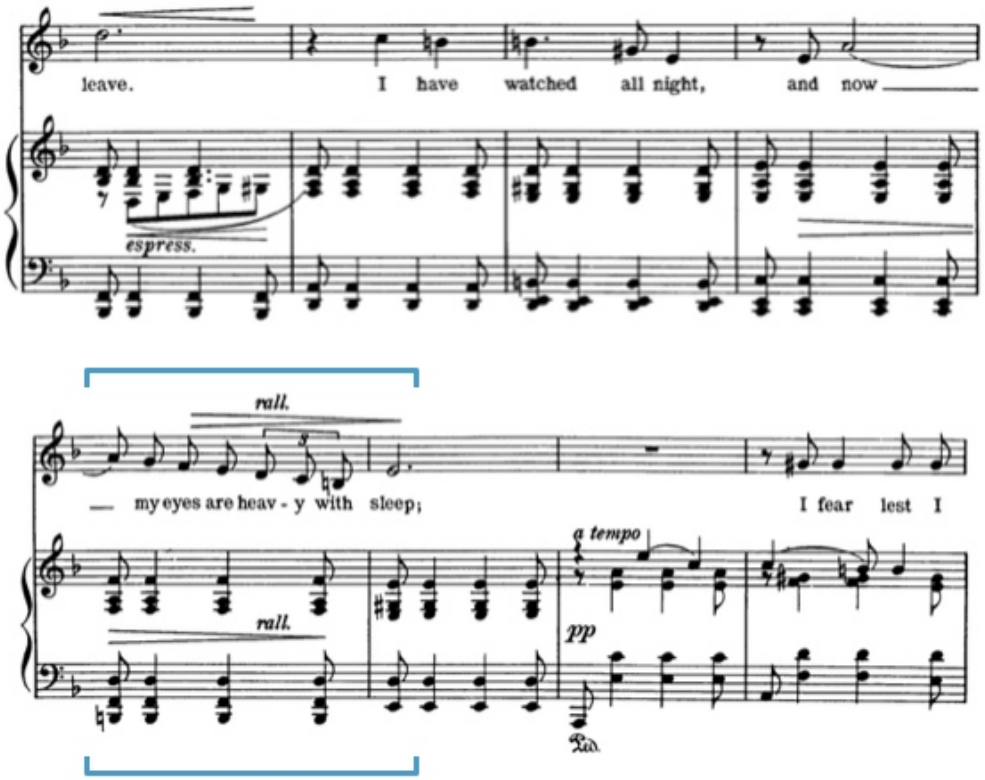
Roberta Alexander's performance seems to offer a much more intimate interpretation of both text and music. Alexander admits that for her the music and text is so entwined that 'you could not imagine *Do Not Go, My Love* any other way.'[164] The tempo is generally consistent with only slight alterations at the pertinent points in the score where instructions are given to do so. Similarly, the dynamic contrasts are observed, but generally within a smaller scope in comparison to the other performances surveyed. Alexander's approach to the text seems conversational in general and therefore finds a balance between sustained sound and articulated text, while the inflection of the text remains akin to the natural speech rhythm throughout. The performance seems to have an underlying despondency in its delivery which is created by the richness of her voice combined with a sobbing colour, of which the latter seems to project the vulnerability from the speaker in the text.

The most recent recording of *Do Not Go, My Love* available commercially and therefore to be considered in this survey is the performance of soprano Elizabeth Bailey and pianist Chrisopher Glynn during the 2008 edition of the Queen Elizabeth of Belgium Competition. Bailey seems to mainly focus on clarity of sound rather than tone-painting inspired by the text. Her use of straight tone (a vocal colour devoid of vibrato) which then develops into sustained tones with vibrato seems to be utilised to portray the longing for the beloved to stay. Particular moments where this combination of non-vibrato notes metamorphosing into vibrato-sustained notes include 'leave' (bars 4 and 21), 'now' (bar 7), the beginning of 'sleeping' (bar 14), 'breast' (bar 44) and 'Do' (bar 46). It does not however appear to be for an artistic reason, rather than a technical aspect of her singing. Bailey's most convincing tone-painting occurs at bars 24 and 29. At 'I start up' (bar 24) she includes a light breathiness to her tone,

[164] Interview between NdV and Roberta Alexander, Amsterdam, 18 March 2017.

perhaps to describe waking up, and a little gasp during the rest before ‘to touch you’ (bar 29). Other moments where she alters the tone colour clearest is at ‘Is it a dream’ (bars 34-35).

The approach of the triplet in the voice



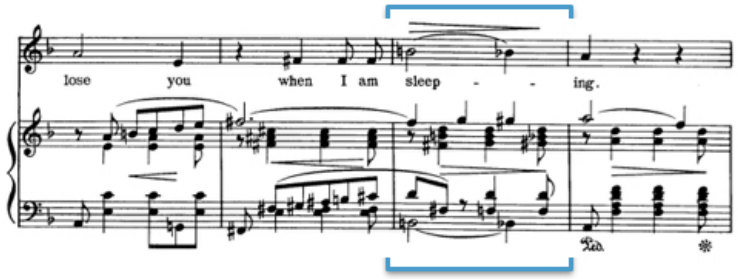
Example 3.4. *Do Not Go, My Love*, bars 7-8.

At bars 7-8 D'Alvarez uses a different kind of colouring, seemingly allowing the inflection of the language to influence the rhythm of the melody, creating word pairs 'my eyes / are heavy / with sleep', in so doing pre-empting the triplet by one note. Together with bending the pitch slightly between each note, as if quietly sobbing, the phrase droops ever so slightly, seemingly creating an atmosphere of exhaustion. Borgioli on the other hand stays truer to the actual printed rhythm of bar 8, however, by preempting the *rallentando* in this bar the emphasis is put on 'my eyes,' vividly depicting how heavy the eyes are feeling. After paying more attention to the inflection of the language in 'I have watched all night' (bars 5-6), with 'all' being stressed by using slight *rubato*, Merriman performs bars 7-8 focusing on sustaining the *vocal* line with a consistent flow of sound. This is similar to Rose Bampton's approach which is very different to that of Maggie Teyte's performance with orchestra.[165] Hampson uses

[165] See the discussion regarding Teyte's performance below under the orchestrally-accompanied recordings.

this moment as the first in his performance to focus the listener. The initial consistent forward motion creates a weight to his interpretation. Up until this point he used very little *rubato* but the emphasis on each syllable of 'are heavy with sleep' draws the listener in. Conversely, Alexander shapes this phrase by leading the weight of the phrase to 'sleep' (bar 9). Leading up to 'sleep', she adds a slight breathiness to her tone on each note of 'my eyes are heavy' (bar 8), arguably portraying the increasing exhaustion setting in whilst trying not to fall asleep through the night. Furthermore, Alexander's approach is unique in her slight weighting of both words in 'all night' (bar 6), portraying how long the night felt whilst keeping watch or lying awake.

Tempo Primo: an unmarked ritardando



Example 3.5. *Do Not Go, My Love,* bars 12-15.

Considering the observations thus far, it is very clear that even though the 19 different recordings of *Do Not Go My Love* presented on the graph (see graphs 3.1a and 3.1b) share similarities between the various performances, the same musical score evokes differing nuances based on the interpretations of the individual performers. It is fairly straightforward to pinpoint how different performances vary when there are specific interpretive indications in the score which the performers either adhere to or not. These performances result in varying interpretations of the specific indications presented in the printed score. More compellingly though, are those moments where no explicit or fairly vague markings (such as a *crescendo* or *diminuendo* hairpin marking) illicit responses from performers, which either set a precedent or create a performance tradition that is carried over, deliberately or spontaneously, from one

performer or performing generation to the next. These moments where individual interpretation evokes an automatic or human response are therefore the moments which could eventually lead to the emergence of a performance practice over an extended period of time of more than eight decades as is the case in the present song. Two instances where no specific indications in the score appear yet performers have imposed interpretations that have become stylistically associated with these moments occur in bar 14 (in the voice), and bars 22-23 (in the piano).

Even though no *ritardando* marking is indicated in bar 14, the majority of the performers in the surveyed recordings responded in one way or another to the musical contour and dramatic content at this point in the song. Hageman depicts the text ('sleeping') quasi-onomatopoeically in its downward chromaticism in the vocal line. At this point the piano writing increases in density as it continues the counterpoint melody (started in bar 10) against the vocal line while simultaneously maintaining the pulsating, syncopated chordal accompaniment from the opening of the song.

Marguerite D'Alvarez is the first to respond to bar 14 with a slight *ritardando*. D'Alvarez and pianist Kahn prepare this by a slight *accelerando* in bar 13. Kahn then relaxes the tempo towards the end of bar 14, in so doing creating an arch of dramatic intension through the use of *rubato*. Together with the previously mentioned chromaticism, a *ritardando* here allows the music seemingly to 'sigh.' This arguably results in depicting the anxiety or the exhaustion of the speaker who fears losing the beloved. The intricacy of the piano writing at this point increases. This combination of mixed emotions (a forlorn vocal melody and intensifying piano writing) could be a reason why performers tend to react instinctively to this moment in the song. Pianist Ivor Newton, collaborating with Borgioli, prepares for the unwritten *ritardando* of bar 14 to sound convincing by increasing the tempo at bar 10. Perhaps depicting the increasing anxiety the speaker feels. In response to the piano Borgioli sings bar 13 with slight *tenuti* on each note which then creates a natural release of tension in the overall effect. In Nan Merriman's recording it is in fact pianist Ralph Linsey, who colours bar 14 by

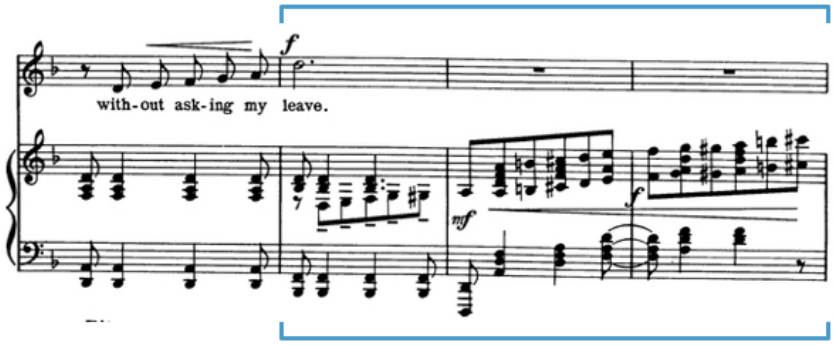
indulging in the richer texture of the piano writing through exploiting the contrapuntal writing against the voice as well as ignoring the *diminuendo* hairpins. Instead he makes a gradual *crescendo* to the reiteration of the refrain in the voice (bar 18 onwards). More modern performances show generally a slight hiatus over 'sleeping' rather than adding a real *ritardando* over that moment. It is usually the pianist who then moves the momentum forward in bar 15, which gives the impression of having to 'catch up' (especially Hampson). Alexander's tone-painting in bars 11-14 (again using a slight addition of breathiness to the tone) creates a reluctance, which results in a clear projection of the fear of losing the beloved.

Two performers who did not respond to bar 14 by including a slight *ritardando* are Lauritz Melchior (1926)[166] and Elizabeth Bailey (2008).[167] Melchior's tone is 'weepy' right from the beginning of his performance, and in fact a *ritardando* in bar 14 might have affected the sincerity of the performance erring on the side of being overly sentimental. This means that by staying true to the printed score in Melchior's case gave his performance more direction and true emotional projection. Bailey's performance, on the other hand, has a 'dreamy' atmosphere right from the outset. Pianist Christopher Glynn instigates a forward, if slightly agitated momentum from the *Tempo Primo* at bar 10 which results in their performance having an inherent urgency at this point. It is interesting, however, that having grown used to hearing a tempo fluctuation in bar 14 — suggesting this tempo fluctuation to perhaps have become a part of the performance practice of this song since one arguably now expects to hear it — this most recent performance potentially loses the intimacy of bar 14 by portraying an urgency instead, as instigated by the piano from bar 10.

[166] This recording is discussed in depth below in the section addressing the orchestrally-accompanied songs.

[167] The author acknowledges the differing variables regarding the details concerning performance within the scope of a recording session vis à vis a live concert or competition performance. In the early years of recording, recordings were much closer to what would today be viewed as 'live takes' since the intricate editing process that is the norm today was not in place at the time. Similarly, even though the Bailey recording was a performance that is part of an international competition — therefore the performers potentially being under more pressure regarding their delivery compared to a regular concert performance — it is assumed that this performance exhibits the decisions closest to what the performers — Melchior and Bailey — intended.

The approach to the piano interlude



Example 3.6. *Do Not Go, My Love*, bars 20-23.

The pianists in these surveyed recordings generally approach the interlude at bars 22-23 similarly: it consists of a large *crescendo* paired with an *accelerando*, arriving at a climax at the *Più Mosso* of bar 24.[168] This phrase (incidentally reminiscent of Rachmaninoff's First Piano Trio ('Trio élégiaque') in g minor) has no indication regarding a changing tempo, it is only the *crescendo* hairpin which might suggest an increase in tempo.[169] Therefore, as far as the score is concerned, these two bars are relatively open to a variety of interpretations. The recordings portray various intricate subtleties by both the pianists and conductors accompanying the singers. Sometimes the singers seem to finish their line 'without asking my leave' as if independent from the accompaniment while other times some sustain their final note beyond the written note value, creating a broader impression of the instrumental interlude.

[168] Since *Do Not Go, My Love* was originally composed for voice and piano, this document will generally refer to the piano when discussing the accompaniment. Wherever the orchestrated (or secondary) version is discussed, this will be clearly indicated.

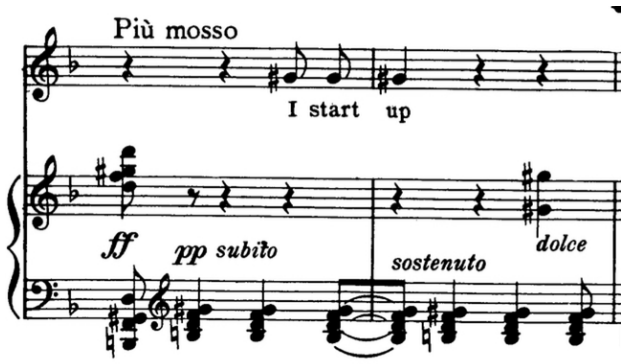
[169] Interestingly, in the interview between NdV and Vignoles, Vignoles suggests that this song seems more Tchaikovskyan, specifically referring to the syncopated accompaniment which allows the singer free to shape the phrases freely since the voice mostly moves when the piano is not. Vignoles muses even by saying, 'you could imagine the whole thing in Russian.' (Interview between Roger Vignoles and Nico de Villiers, Royal College of Music, London, 7 February 2017.)

It is particularly the way in which the singers deal with the note on ‘leave’ (bar 21) that highlights either their ignoring, collaborating or handing over to their instrumental partners to continue with the ensuing interlude. D’Alvarez holds on to the note on ‘leave’ all the way across the piano interlude, subtly intensifying her sound throughout the sustained note. Kahn supports her by speeding up during the piano interlude, however never rushing. By holding on to her long note, D’Alvarez’s imploring seems to increase in desperation, which then breaks down at the highest intensity in the piano at bar 24. Similar to the D’Alvarez/Kahn duo, Borgioli and Newton maintain an *accelerando* throughout bars 22-23, but with a different interpretational outcome at the subsequent *più mosso* section. In the same vein Merriman sustains her note on ‘leave’ throughout bars 21-23 right into the new *Più mosso* section. Even though only a *crescendo* is marked the majority of the performers perform an *accelerando* throughout these two bars, which then arrives at a climax at the beginning *Più mosso* section.

However, two particularly fine examples of more subtle interpretations of this linking moment occur in the Te Kanawa/Vignoles and Grant/Parsons recordings. Roger Vignoles’ interpretation divides this interlude into two smaller phrases, echoing, by way of rhythmic inflection, the last words the singer had just sung, ’without asking my leave.’ His performance in fact makes for a more sensitive interpretation at this point compared to the majority of the recordings studied. Other interpretations often show a broadly painted increase in tempo and sound, and arriving at the *Più mosso* (bar 24) quite aggressively as a result. By dividing the longer line into two shorter phrases, Vignoles allows the arrival at the *Più mosso* to be with less force, creating a sense of waking slowly, and a gradual realisation that the beloved perhaps had already gone. Geoffrey Parsons maintains a steady pulse throughout the piano interlude, but he creates subtle two-note phrases within the larger scope of the ascending octaves phrase in the right hand. This causes him to pace the *cresc.* more subtly. The series of smaller phrases create a slight out of breath effect which introduces the voice to utter ‘I start up…’ after the *Più mosso* (bars 24-25). Even though there is not a discernible

increase in tempo, his articulation of the syncopated left-hand chords at the *Più mosso* creates a sense of forward motion.

Più mosso [bar 24]



Example 3.7. *Do Not Go, My Love*, bars 23-34.

D'Alvarez's subtle use of scooping through the repeated notes at 'I start up and stretch my hands to touch you' gives the impression of hesitation for true fear of having lost the love whilst sleeping. An incredibly effective use of colour, a gesture that reminds of the performance tradition usually associated with Puccini, follows this hesitation at 'touch you' (bar 30). She sings this with an exaggerated downward portamento, creating the impression of underscoring the abandonment felt by the speaker.

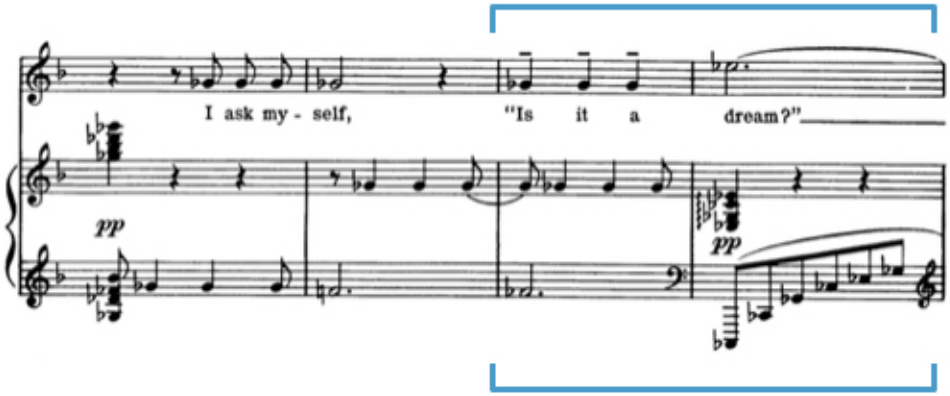
Where D'Alvarez uses tonal inflection in 1924, Borgioli, nine years later, uses a more *recitativo* tone colour to convey the intensity of the text. He colours 'to touch you' by drawing the voice back through a continuous *diminuendo* over 'hands' (bar 28) making the ensuing phrase 'to touch you' extremely personal and introverted. At this point his performance is closer to imitating speech on written pitches than sustained singing. This creates, at least from this twenty-first century listener's viewpoint, an

impression of sincerity from Borgioli rather than the arguable melodrama in D'Alvarez's performance.

Merriman's approach to the quasi-recitative writing of this section is to introduce completely new vocal colours not heard up until now in recordings of *Do Not Go, My Love*. Her use of breathiness over specifically 'I start up' gives the clear impression of someone who has just woken up with a start. By changing the rhythm to equal crotchets at 'I start up' (bars 24-25) and a quasi-hemiola between bars 26-27, she deliberately draws the line out against the forward motion of the driving syncopated chords in the piano. This effect causes the speaker being at odds with what is happening in the intrigue of the poem. She then slows right down over 'to touch you' (bar 30), delaying the word 'touch' as if to suggest the impossibility to touch 'you.'

Hampson creates a slight delay on 'touch' as if to signify a fear of losing the beloved, perhaps confirming that the love was all an illusion. Alexander, in contrast, sings this whole section more legato and lyrically compared to other performers. She neither delays 'touch,' nor does she emphasise the final consonant of the word — as others have done — in an aim to signify actual touching.

The approach to the transitional moment between reality and fantasy



Example 3.8. *Do Not Go, My Love*, bars 32-35.

D'Alvarez makes sense of the 'dream' section (bars 34- 45) by stripping back the slight upward scooping over repeated notes generally present in her performance. The legato from one note to another is without bending any pitches. This 'clean' approach to the melodic line creates a shimmering effect to this section, which matches the sparkling semi-quaver writing in the piano. Borgioli sings bar 34 completely out of time, favouring natural speech inflection of the text, and continuing with a sustained note on 'dream' (bar 35) without any nuance or change in dynamics.

Having established the impossibility of touching 'you' in the preceding section, Merriman's approach to 'Is it a dream?' comes across as being totally devoid of hope. Of all the recordings studied up to this point, Merriman is the first to sing exactly what is written on the page, and so allowing neither space for linguistic inflection nor freedom of rhythm. (Therefore both Merriman and D'Alvarez change their use of colour up until this point drastically perhaps in order to portray the contrast between reality and fantasy.) Merriman's approach therefore gives the impression of being completely astounded by the situation in which the speaker finds herself, and perhaps even suggests at this point that the lover had already left. This subtle alternative reading of the text might reflect the influence of Merriman's study with Lotte Lehmann who herself was an incredible interpreter of the subtlety of text. Merriman extends 'dream' (bar 35) over into the next section of the song by sustaining the note for a whole bar longer than written (until bar 37). According to Leech-Wilkinson, the

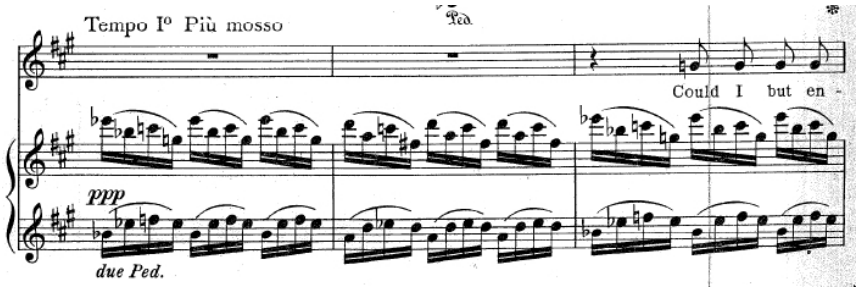
influence of developments in the field of psychoanalysis that followed the Second World War might have played a role in the way that singers interpreted the songs they sang, and therefore this might explain Merriman's interpretation that seems to turn the 'dream' metamorphosis into certain loss, as opposed to a hitherto suggested potential loss.[170]

Te Kanawa's 1975 recording shows particularly interesting uses of vocal colour in order to convey her interpretation. 'I ask myself' (bars 32-33) is sung with a thin thread of sound, which is strongly contrasted with a richer sound at 'Is it a dream?' (bars 34-35). This moment stands out in Thomas Hampson's performance as he employs a certain sophistication in his performance. The *tenuti* over 'Is it a [dream]' are placed within a slight *diminuendo* which is followed by 'dream' sung in a sweet *falsetto*. This moment is a pivotal point in Hampson's performance as the (slightly relentless) forward pulsating movement from this point on is softened through to the end of the performance. Roberta Alexander maintains her focus on the natural rhythm of the language; however she does elongate the vowels in order to express the dream atmosphere. She prepares the elongation of vowels in the preceding notes to the word 'dream,' and explains that 'If you use the space of [a] in 'is it a…', and you think of [i] [for dream], then it lines itself up.'[171] At this same point, Elizabeth Bailey's vocal quality is richer, clearly portraying the difference between general narrative and the directly quoted text. More importantly she uses this richer colour to evoke the dream section that follows. However, during this section she does not maintain the richer colour which she introduced at the aforementioned bars, perhaps aiming to give an ethereal quality to this episode.

[170] See Leech-Wilkinson.

[171] Interview between NdV and Roberta Alexander, Amsterdam, 18 March 2017.

Tempo Primo Più mosso [bar 37]

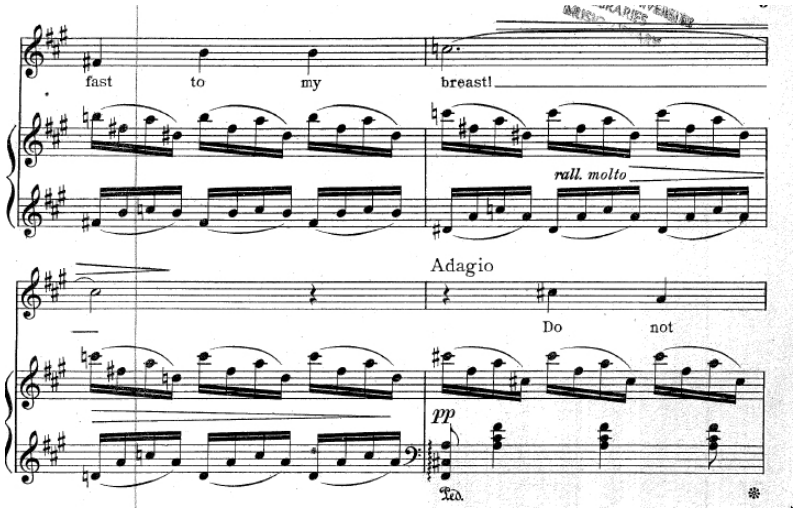


Example 3.9. *Do Not Go, My Love*, bars 37-39.

Borgioli's text/speech-orientated interpretation comes across most clearly at 'Could I but entangle your feet with my heart' where he stresses nearly every word, speeding up the vibrato in his speak-singing voice, which portrays the urgency of this wish. In contrast, Merriman uses natural linguistic inflection instead of a literal reading of the written rhythms. Choosing the opposite to her general approach of inflection in fact makes the dream-section seem more vivid, perhaps subtly projecting her interpretation of the speaker preferring the fantasy over the reality.

The hurried and slightly unsettled approach to 'Could I but entangle your feet…' makes Te Kanawa's 1982 performance stand out. It clarifies the speaker's realisation of the futility of holding on to the dream and the beloved as the pleading is in vain. Hampson on the other hand deliberately slows down at this point and ignores the indication in the score. The effect created gives the impression of helplessness, giving an alternative to portray how any pleading would be in vain. Alexander's reaction to this line is to slightly break between each word, which is a direct response to the natural rhythm that Hageman's setting represents. Bailey, on the other hand, approaches the text more literally and does not explore the linguistic inflection in the text as much as she focuses on sound production.

Rall. molto



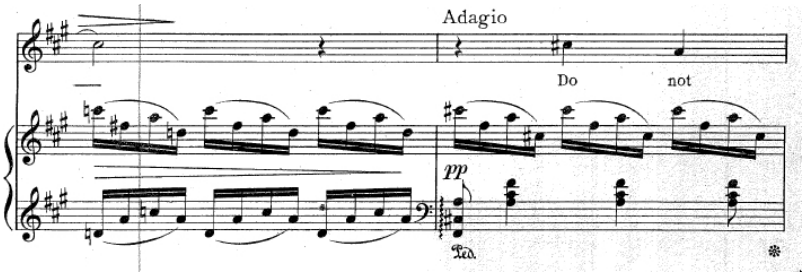
Example 3.10. *Do Not Go, My Love*, bars 43-46.

On first hearing the two most striking moments of D'Alvarez's interpretation are the dramatic use of portamento in bar 30, and the way in which she sings 'breast,' in bar 44. The vowel is over-darkened in bar 44, and as a result this note is sung considerably under the pitch. It is only in the last moment of singing this note that the pitch is accurate. This apparent out of tune note in context, however, seems to rather be a deliberate use of word-painting and vocal colouring than an intonation fault. Having drastically, though subtly, transformed the colouring in the dream-section discussed above, the moment where she sings 'breast' is when the dream disappears in a way, to echo Heinrich Heine, like mist before the sun.[172] Borgioli's approach of the same moment is to sing a *messa di voce* over the sustained note, increasing its intensity and loudness, and then decreasing both the sound's intensity and dynamic back to hardly anything. This suggests that Borgioli's reading also shows his consideration of 'breast' as the realisation point of the inevitable loss of the love. Where Merriman's interpretation generally shows long sustained lines, often linking one larger section to another, at this point she in fact cuts the note on 'breast' short,

[172] 'Ach! jenes Land der Wonne, das seh' ich oft im Traum, Doch kommt die Morgensonne, **zerfließt's wie eitel Schaum**' (Ah! that land of bliss, I saw it often in a dream, but when the morning sun comes, it melts away like mere foam) from *Aus alten Märchen winkt es hervor mit weißer Hand* From Heine's *Buch der Lieder* (Book of songs). See Robert Schumann's *Dichterliebe*, op. 48 no. 15.

as if her realisation of the futile dream leaves her at a loss for words. This therefore seems rather to be a deliberate performance decision rather than a technical issue forcing her to run out of breath at this point. Bampton, Milanov, Te Kanawa (B & C), Grant and Hampson all create a gradual diminuendo over 'breast' while Alexander's interpretation harks back to Borgioli's 1935 performance by using *messa di voce* throughout the whole duration of 'breast'.

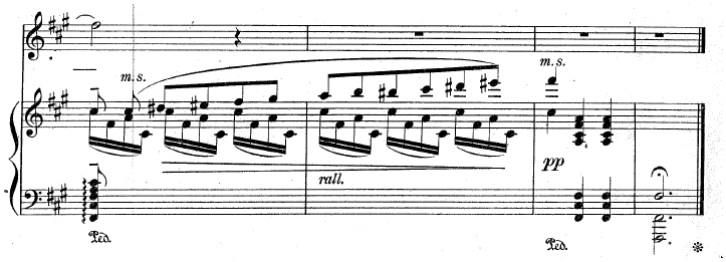
Adagio [bar 46]



Example 3.11. *Do Not Go, My Love*, bars 45-46.

The darker colour that D'Alvarez introduced in bar 44 is carried over into the remainder of the song, causing the final utterance of the refrain seemingly to convey a defeatist impression. Borgioli's *messa di voce* prepares for the sobbing colour which he introduces in the last refrain. The restrained and quiet colour with which Merriman sings her last phrase seems to convey regret, adding perhaps an undertone of rebuke (directed at herself) for allowing the relationship to break down. Te Kanawa (1975) uses a whimpering sound with the final refrain, which adds to the pleading colour. This is reinforced by carefully placing each syllable on 'without asking my leave,' giving the impression of exhaustion, and certainty that the beloved will leave. Hampson performs this last phrase with additional lyricism and sustain in his sound, with a crescendo at 'leave' (bar 49), which, in its desperation, seems to create the illusion of hope and the possibility of changing the inevitable fate.

***Rall.* [bar 51]**



Example 3.12. *Do Not Go, My Love*, bars 50-53.

Both D'Alvarez and Borgioli sustain the last note all the way through to the end of the piano postlude, however this does not seem to project so much imploring desperation as it does resignation to the fact of the loss of love. Merriman's sustaining of the final note all the way into bar 52, very gradually altering the colour through a diminuendo of vocal richness rather than volume, reinforces the arguable regret and self-chastising reflected in bars 46-48. Both Te Kanawa and Grant stop the last note slightly short, as if interrupted. Similarly, Alexander cuts the last note short, however not without allowing it to blossom first through a crescendo, perhaps depicting desperation. Hampson's sustaining over the postludes might reflect the disappointment in the hope which he seems to have projected in the preceding phrase.

Performances accompanied by orchestra

Art song is generally considered to be songs for voice and piano. In the late-nineteenth century this genre developed another strand with the composition of songs, which originally have been written for voice and piano, but then orchestrated by the composer. A prime example of this would be Richard Wagner's *Wesendonck Lieder* (1857-1858).[173] Other composers followed suit in the late nineteenth- and early twentieth centuries as in the case of various songs by Richard Strauss, Mahler's *Des Knaben Wunderhornlieder* (1892-1901), and Ravel's *Scheherezade* (1903). These songs are often performed with piano or orchestra, and the orchestrations are usually

[173] Published as *5 Gedichte für eine Frauenstimme*, WWV 91, this set has generally become known as *Die Wesendonck Lieder* as the author of the poetry was Mathilde Wesendonck, the wife of Wagner's patron and allegedly Wagner's mistress.

by the composer themselves. As we have seen in Chapter 2 various musical conventions from Europe would only truly be absorbed into the American music scene by the 1930s and 1940s, if one considers the orchestral song cycles of Barber and Copland.

The popular Sunday Afternoon Concerts at the Metropolitan Opera, and the eventual rise of orchestras specifically associated with radio stations or radio concerts, as the Mobil and General Motors radio concert series, created automatic platforms for singers to include popular concert songs that were often orchestrated either by the composer or an arranger. At least three different arrangements can be identified from the orchestrally-accompanied performances of *Do Not Go, My Love* surveyed here.[174] The different orchestrations range from full symphony orchestra to smaller instrumental ensembles. As mentioned above, due to the lack of proper credits and a database dedicated to recorded performances, it is currently unclear as to who exactly prepared these arrangements of *Do Not Go, My Love*. Lauritz Melchior's recording (1926) combines a small ensemble of strings, woodwinds, brass and piano. The instrumental arrangement accompanying Charles Hackett (1926) does not match that of Melchior. There seems to be a standard arrangement of *Do Not Go, My Love* (even though in differing keys) for the performances by the American baritones Donald Dickson and Theodor Uppman, and the English soprano Maggie Teyte.

The interpretation of the text varies from singer to singer, and with the support of the orchestra these contrasts come to the fore differently than in the performances accompanied by piano. One notable difference is the way in which the syncopated accompaniment by nature gives more breadth to the accompaniment compared to the performances accompanied by piano. This could be ascribed to the fact that the pulsating chords are generally played by the strings that can sustain the bowed sound whereas the percussive nature of the piano makes producing a similar sustained sound difficult. Of course the addition of a third interpretive entity in the form of a

[174] The original orchestral arrangement have not been located yet, which makes it impossible to ascertain which, if any, arrangements Hageman had made himself.

conductor, and the multiple musician corps of the orchestra, a different kind of interaction is created within the ensemble.

The earliest recording accompanied by orchestra was made in 1926 by the Danish tenor Lauritz Melchior. This performance exhibits a reading of *Do Not Go, My Love* which projects onto a larger canvas than the intimacy of the smaller voice-and-piano duo. Melchior's performance communicates the general emotion of the text rather than the finer details of the meaning of particular words through meticulous word-painting. His recording shows a dreamy interpretation through the use of a sob-like tone colour and a generally lugubrious performance tempo. The subdued syncopation in the strings and the sweet fast vibrato in the solo violin magnifies the pensive atmosphere Melchior's singing creates. Similar to the D'Alvarez performance discussed before, Melchior uses *rubato* generously which often causes him to be out of sync with the orchestra, however still remaining within the general pulse of the bar. As a result of the freedom in metre, Melchior's performance gives the impression that he is removed from the conductor-orchestra ensemble. This seemingly distant approach to the deeper content of the text implies from the onset that the love will not be requited, or seems to suggest that the beloved had indeed already left. Melchior's colour on the word 'dream' (bar 35) is more floated, creating an otherworldly colour which corresponds with the juxtaposition of the notion of reality versus fantasy mentioned in the discussion above.

In contrast to Melchior, the performance by American tenor Arthur Hackett from 1926 seems more direct and immediate in its approach. Even though the recording quality of this performance is better than Melchior's, therefore taking the technological discrepancy between the two recordings into consideration, the tone quality with which Hackett sings seems more visceral. Both Hackett and the orchestra use less *rubato* throughout the performance. Even though Hackett's timbre is more focused than the dreamy colour produced by Melchior, Hackett uses a sweeter sound effectively which arguably results in presenting a greater emotional development through the song. The timbre with each occurrence of the word 'leave' in his

performance alters slightly based on its relation to ‘dream’ in bar 35: the first utterance (bar 4) is sung without any nuance other than vibrato (even though the score asks for a *crescendo*); the second utterance (bar 21) is sung with much more urgency, corresponding to the dynamic indications in Hageman’s score; and, finally, the ultimate occurrence of ‘leave’ matches the colour of ‘dream’ of bar 35 by employing a more floaty and sobbing colour to the tone.

Hackett’s seeming progression in emotion shows an investment in the character, which is not as clearly exhibited in Melchior’s performance. Where Melchior uses *rubato* (bars 6 and 12), weight (bars 20 and 39-43) and slight scoops (for instance bars 4, 14, 18) to reinforce and colour the text, Hackett uses a direct tone, clean *legato* lines, and subtle tone and timbre changes to exploit the emotional journey in his interpretation. Therefore, while Melchior’s performance is arguably an interpretation showing resignation to an already lost love, Hackett’s instead creates the impression of a gradual realisation of this loss.

Irrespective of the sound quality of the recording itself, the contrasting performance quality of the ensembles accompanying Melchior and Hackett respectively is impossible to ignore. Melchior’s orchestra in general is a more ‘polished’ ensemble of players. The orchestra performing with Hackett suffers from various intonation inaccuracies, rather than stylistic ‘bending’ of pitches, in the upper strings, as well as momentary robust approaches to sound by the winds. The quality of the accompaniment of course would have played a role in the performance, especially in Hackett’s case at the time. The conductor’s role in Hackett’s performance seems more focused on keeping the whole ensemble together, Hackett included, rather than convening a purely musical interpretation. Regardless of these weaknesses in the orchestra, Hackett’s interpretation remains valuable for the purposes of this study.

The American baritone Donald Dickson’s performance from 1937 matches Hackett’s in that the use of *portamento* of an earlier age now makes way to a more direct

interpretation. Dickson seems to track the emotional development similarly to Hackett in the ways he colours the three occurrences of the word 'leave' in relation to the word 'dream.' The way in which Dickson sings 'dream' (bar 35) is different to Hackett's in that he seems to mix colours in the voice by maintaining some focus in his sound at this point rather than altogether divorcing the note from the preceded timbre. The use of a different colouring in the voice gives this moment a particular intimate atmosphere in Dickson's performance, as if the dream is indeed cherished, and rejection is to be averted.

Dickson's performance shows how the gradual progression in performance practice from the interpretation of the 'bigger picture' (Melchior) to a more subtly communicated version of this song has taken place over the space of just over a decade. His presentation of the reality/fantasy juxtaposition seems to be more subtle than Hackett's. The obvious difference in voice types between Dickson and Hackett (Dickson being a baritone and Hackett a tenor) automatically creates a different spectrum of colour through the naturally differing timbre of their voices. Dickson's interpretation practice of subtle tonal colouring is crystallised in his approach to the last note (the final 'leave,' see bars 49-50) where he uses *falsetto*. Whereas Hackett matches the colour of this last note to the colour he used for 'dream' (bar 35), Dickson's unexpected new colour arguably creates a strong sense of loss, which elicits empathy from the listener. The suggested devastation of the rejected lover portrayed in Dickson's performance is achieved by creating a tone devoid of core and power, resulting in a different dimension to his interpretation. Where earlier performances tended not to portray emotional subtlety beyond the surface, Dickson's seeming emasculation of the sound adds depth to the interpretation of this moment. Instead of only showing hopelessness, which has been the general approach towards the end of this song by other performers surveyed here, to this author Dickson's performance projects a feeling of impotence by the character as a result of the loss of his beloved.

Teyte was 57 when she recorded *Do Not Go, My Love*, and she seems to transport interpretive colourations from an earlier age into her interpretation. From the outset, her approach to vocal production is reminiscent of a previous generation: her use of *portamento* and *rubato* corresponds with those stylistic choices identified in Melchior's recording of 20 years earlier. Indeed, Teyte and Melchior are from the same generation, and therefore their preference to sweetly spinning the vocal line over projecting a more direct sound quality, as heard in the performances by Hackett and Dickson, makes sense.[175] Notwithstanding at the same time Teyte's performance does show interpretive decisions more specific to the age of its recording. Describing Lotte Lehmann's singing from around the 1940s, Leech-Wilkinson points out that, '[her] sense of eagerness is increased by her tendency to swoop up to notes at the start of a phrase, and to slide up from note to note in a rising line.'[176] Teyte employs similar tonal inflections, and pays close attention to the text. She clearly projects the consonants which as a result interrupt the legato line at times. A clear example of this occurs in the *Più mosso* section (bar 37-43) where her approach more so resembles recitative rather than pure lyrical singing. A particularly effective and dramatic moment occurs during this episode when Teyte rapidly inhales audibly in bar 42. This effect increases the dramatic intensity when she sings 'to touch you,' as if already pre-empting the question '…is it a dream?' Regardless of the *Tempo Primo* indication in the score, Teyte sings the reprise of the opening line at bar 46 faster than the original tempo, with added *portamento* and intensity of sound. This increased intensity makes her imploring seem more desperate, and, perhaps more so, in vain.

Teyte's dramatic performance is underscored by the use of distinctly varying tempi within the larger arch of the song. This is mostly since it seems that she is in charge of shaping the musical events in this performance, considering the interaction within the

[175] At the time of making their recordings, Hackett was 42 and Dickson 26, making both of them, at least, part of the next generation of singers.

[176] Leech-Wilkinson, D. (2009) *The Changing Sound of Music: Approaches to Studying Recorded Musical Performance*, London: CHARM. Chapter 4: 'Changing Performance Styles: Singing.' URL: http://www.charm.rhul.ac.uk/studies/chapters/chap4.html, #par25 (First accessed 10 January 2017).

singer-conductor-orchestra triangle, which seems to be effortlessly relayed to the orchestra via conductor Donald Voorhees. As indicated in graph 3.2c, Teyte's recording is the fastest of all the orchestrally-accompanied recordings surveyed here. Compared to recordings contemporary to this one, Teyte's *vibrato* is faster. Her faster, shimmering *vibrato* seems to add to the urgency in her interpretation, and is matched by the vibrato in the strings. In addition to the fast *vibrato* in the strings, the syncopated accompaniment in turn projects a nervous pulsating energy, affirming the notion that this interpretation focuses more on the desperation felt by the speaker.

Leech-Wilkinson mentions that 'One thing that recording has undoubtedly caused… we can hear it happening — is a trend towards the literal performance of scores.'[177] We have seen this already in the Jeanette MacDonald recording mentioned above. However, the performance by Theodor Uppman (a performer from a time where the distinction between popular singers and classical (or 'serious') singers has been established in earnest) arguably projects something of Leech-Wilkinson's observation. The rhythm of the musical setting seems to be leading the phrasing of the text instead of the inflection of the language influencing the shape of the phrase. Even though not static or square in its performance, the freer shaping of phrases in earlier recordings is not present here. Uppman's performance gives preference to long legato lines and breadth. Experimentation with a wide variety of colour or the bending of rhythms and pitches is not used at all. Instead, Uppman seems to achieve colour through the sustaining of pure vowels and the use of air consistency in order to sustain the notes in *legato* lines. His interpretation is more reserved in that, except for his rich and naturally colourful voice, the subtle colour development seems not to be exploited as has been observed in earlier recordings. The way in which he sustains 'leave' at bar 21 seems restrained and, instead of allowing this to be a moment of release which naturally follows on to the next section, he hands over the drama to the orchestra by not holding on to this note beyond its ascribed length. The way Uppman colours 'dream' is through a mix of *falsetto* and core to the voice, which is more reminiscent of

[177] Ibid, #pr44.

the sob in Melchior's interpretation. Indeed, it is noticeable how Uppman's performance seems in certain ways to come back full circle to Melchior's interpretation of thirty years earlier.

An interesting feature about this recording is that Uppman seems to intentionally create direct interaction with the woodwinds. This happens specifically at bars 10-15 and 46-53 when the countermelodies are scored in the oboe and clarinet. Such interaction between singer and the smaller sections of the orchestra has not been as clearly portrayed in earlier recordings. The only exception of such an instance could be when considering the violin solo in the Melchior performance, but nonetheless it does not project as clear interaction with the orchestra as much as in Uppman's performance. Donald Voorhees is the conductor for both Teyte and Uppman's performances. Throughout the performance the syncopation in the strings is subdued, giving Uppman the opportunity to sustain the broad lines throughout the performance. It is interesting to note how Voorhees seems to be using the orchestra to reflect the type of voice he is accompanying: to support Uppman's baritone voice Voorhees seems to put an onus on the lower registers of the orchestra, which is the opposite to him favouring the upper strings to match Teyte's voice.

The final performance with orchestral accompaniment in this survey is the 1965 performance by Dame Kiri te Kanawa. Of the three Te Kanawa recordings discussed in this chapter, this current recording is the oldest. It was made shortly before she burst onto the international scene. Trained early on as a mezzo-soprano, this recording shows Te Kanawa singing *Do Not Go, My Love* in the low key version (d minor), which is in contrast to the two later recordings she made with piano accompaniment. The mezzo-soprano colouration is present mostly in the richer sound, which is carried along with a slight breathiness, helping to portray the imminent loss of the beloved. The approach to the text in general is measured, which gives the opportunity to choose specific words by which to express Tagore's text clearly. This measured approach to the text makes this particular performance seem more speech-like. Of all the performances surveyed here, this performance of Te Kanawa is the slowest. Her

speech-like approach to the text causes the pleading quality of her performance to be more convincing.

The variety in colourisation in this performance creates short episodes within the bigger scheme of the song. Particular examples are the deliberate use of whispering at 'I start up' (bar 24) which increases the urgency of the interpretation, and the sudden employment of a richer and darker sound on 'Is it a dream?' (bars 34-35) which creates a more introverted affect with a seeming undertone of confusion. Similar to previous performers, the emphasis on different words in the refrain not only creates contrast, but furthermore it projects an emotional progression through the performance. This potential emotional journey can be described by way of the following diagram:

First refrain	Second refrain	Third refrain
Sound: slender	**Sound:** richer	**Sound:** richest
Perspective: introverted	**Perspective:** astonished	**Perspective:** human/ vulnerable

The first refrain creates an intimate atmosphere right through 'sleeping' (bar 14). By using a richer sound colour, Te Kanawa projects more confidence at the second refrain. The astonishment which carries through the second refrain prepares for the slightly fractious phrasing in the following section, leading to the use of deliberate whispering and increasing a richer sound as mentioned above. The final refrain is retrospective of the whole journey that has taken place, and the deliberate use of sobbing creates a more vulnerable colour in her performance.

CONCLUSION

Surveying a battery of recordings across an extended period of time (in this case 84 years) enables us to observe a variety of approaches to the performance of the same song by a diverse set of singers. Even though the differences from one performance to the next are subtle, it is noteworthy how the timeline in general exposes stylistic

tendencies of shorter epochs within the larger time period surveyed. The first period embracing the 1920s where the performances of D'Alvarez (1924) and Melchior (1926) show overall a stylistic approach with abundant *portamento*. The second epoch occurs around a decade later with the recordings of Borgioli (1935) and Dickson (1937). Here there seems to be a preference for the colouring of text as an interpretive device in contrast to the use of tonal devices such as the potentially indulgent *portamento* of the first epoch. As mentioned before, the impact of the Second World War, for whatever reasons, changed the approaches to music performance, a point which seems to be present in Merriman's interpretation, projecting a more psychological approach to the interpretation of the poetry. The post-war era can therefore be viewed as a third epoch which is a watershed within musical interpretation. Due to her being a singer from a different generation, Maggie Teyte's vocal stylistic approach stood out within this epoch as it was instead reminiscent of the early D'Alvarez-Melchior epoch, rendering her performance potentially old-fashioned for the post-war time in which it was recorded.

A clear wind-change in epoch seems to occur around the time when recordings in general seem to have started to influence performance practice. The more literal approach to the printed score (as in Milanov and Uppman's performances) seems to have caused singers to focus more on the technicality of sound production, which in a way continues a more distant approach to the emotional content of their performances. A balance between vocal colouration and an emotional presentation through subtle changes in nuance to the text seems to recalibrate from around the 1960s where the recordings of Te Kanawa dominate the interpretations of this song at this time. Te Kanawa's three recordings not only represent her own development as artist, but show how the interpretation of a piece undergoes a metamorphosis.

I consider the latest epoch to commence around Thomas Hampson's recording of 1989, and to be currently still ongoing, therefore placing Hampson, Alexander and Bailey within the same performance epoch. As mentioned earlier in this discussion, capturing the process of a changing style or the development of a performance

practice can only be studied retrospectively due to the subtlety of the changes taking place over an extended period of time. This epoch shows a combination of three very different approaches: a clear-cut juxtaposition of reality and fantasy (Hampson), intimacy which exposes the intertwined relationship between text and music (Alexander), and the experimentation of straight-tone colouration which blossoms in to a freer vibrato as a means to portray the text (Bailey).[178]

At the time of writing, *Do Not Go, My Love* is at the dawning of its second century and with the various approaches to the performance and interpretation of this song, only time will tell how the current research amalgamation of interpretive views move performances of this song into a new epoch.

[178] According to my aforementioned theory that the study of ongoing performance practice can only be observed with hindsight, my own performance of *Do Not Go, My Love* with soprano Manon Gleizes is included as a general reference on the musical example webpage (See URL http://www.nicodevilliers.com/phd-musical-examples). It is therefore not included on the graphs or the discussion in this chapter.

Chapter 4

Cinematic Elements in Hageman's Songs

The songs to be discussed in this case study are:

The Little Dancers (1935)

Voices (1943)

The Fox And The Raven (1948)

The Owl And The Pussy-cat (1955)

Art song and film

Cinema has a unique way of representing reality as it has an ability to suspend fantasy, highlight an emotion through a camera shot as it rests on an actor's expression, or even fracture the natural chronology of time. Cinema's potential to blur the lines between fantasy and reality on screen and so to psychologically impact the viewer have fascinated and influenced various artists. Two particular examples of important individuals who have responded to cinema's influence are the surrealist Spanish painter Salvador Dalí and modernist writer Virginia Woolf. Dalí's work was both influenced by and had an influence on film.[179] He collaborated with such film-makers as Luis Bunuel, Alfred Hitchcock and Walt Disney, 'for whom he created some of the most memorable, dream-like scenes in the history of cinema, and also trace the influences from the silent films of Chaplin and Keaton which are distinguishable in some of his major works.'[180] Virginia Woolf was influenced by the development in psychoanalysis and utilised the 'fragmented consciousness' which film possesses in her ground-

[179] See Akbar, A. (2007) *Mad About The Movies: What Salvador Dali Saw In The Cinema*, URL: https://www.independent.co.uk/arts-entertainment/films/features/mad-about-the-movies-what-salvador-dali-saw-in-the-cinema-432763.html (First accessed 8 July 2018).

[180] Ibid.

breaking novel *Mrs Dalloway*.[181] How musicians were influenced by cinema, and more importantly how Hageman's songs are cinematic, to the best of this author's knowledge, remains hitherto under-researched. A small number of interpretations exploiting cinematic aspects in performances of various art songs do exist and these performances (published in DVD format) sometimes include additional documentary material which discusses the process of the development of the project.[182] Surveying cinematic elements in Hageman's songs not only seems appropriate because of his association with film, but is to be expected due to the developments taking place within the field of filmmaking during his early career as song composer as well as his integral role as film composer during the late 1930s through the early 1950s. It can be assumed that the general societal influence that the evolution of cinema had at large (shown in the examples of Dalí and Woolf), even though not active in Hollywood during his early career as song composer, must at least have made an impression on Hageman, be it consciously or subconsciously.

As illustrated at various points in the preceding chapters, Hageman was particularly skilled at interpreting and depicting the emotion of the poetry of his song texts through his music. This, along with his innate ability to vividly set the atmosphere of a song within a very short amount of time and with relatively few musical means, made him an ideal candidate for film scoring in Hollywood. Hageman was the first Metropolitan

[181] See Harrison, Andrew (2014) Urban spaces, fragmented consciousness, and indecipherable meaning in Mrs Dalloway. In: Reassessing the twentieth-century canon: from Joseph Conrad to Zadie Smith. Palgrave Macmillan, Basingstoke, pp. 43-55. URL: http://eprints.nottingham.ac.uk/32339/8/Mrs%20Dalloway.pdf (First accessed 8 July 2018).

[182] Even though an in-depth investigation into cinematic interpretation of art song lies outside the scope of the current study, it is an interesting field to consider for further research at a later date. Examples of such interpretations which could inform further research include the 1994 collaboration between Ian Bostridge (tenor), Julius Drake (pianist) and David Alden (director) for Schubert's *Winterreise*; director Petr Wiegl's film, also of Schubert's *Winterreise,* featuring mezzo-soprano Brigitte Fassbaender and pianist Wolfram Rieger (1995); baritone Matthias Goerne and pianist Markus Hinterhäuser's performance of *Winterreise* against a backdrop projected with animation illustrated by William Kentridge in at Aix-en-Provence, France in 2015; the Oxford Lieder Festival's 'Schubert Project' of 2014 with designer and director Jeremy Bidgood's anime-inspired film of Schubert's *Der Erlkönig* (text by Goethe).

Opera conductor to be employed by Hollywood.[183] At the time Hollywood was eager to secure composers who would fit the required profile of being 'European, classically-trained, [and having] a prestigious career in serious music.' Kalinak asserts, however, that it was, somewhat ironically, not these attributes from Hageman's professional career in the classical music world that made him such a great film composer but rather his ability to respond to cinematic qualities musically.[184]

Even though his career in Hollywood started in the late 1930s, his potential to present a quasi-cinematic scene musically can already be perceived in his earliest songs from the late 1910s and early 1920s (such as *At The Well*, 1919 and *Christ Went Up Into The Hills*, 1924). Whenever sources on American art song refer to Hageman's songs, they tend to describe the songs as 'picturesque' (most notably Friedberg and Villamil, see Chapter 1). Even though these critics argue that Hageman's music is 'picturesque' (the term in itself suggests the cinematic), they do not mention what exactly is meant by the term: whether they are using it as a synonym for word painting or whether they are acknowledging the cinematic in Hageman's songs (without actually using the word cinematic) is never clearly explained. In contrast, Thomas Hampson suggests the term 'scenic' to be more appropriate.[185] Hampson believes that the difference between 'picturesque' and 'scenic' is that the former refers to pure description, whilst the latter suggests experience. Therefore, arguably the difference between a 'picturesque' musical setting and a 'scenic' one is that the former could be associated with a text which seems to be more passive, perhaps comparable to the description of a painting. In these cases the musical setting might therefore focus on describing particulars of the text and highlighting these in the musical setting by means of, for example, word-painting. Such a description could perhaps be of a vast vista

[183] Kalinak, K. (2015) *Richard Hageman in Hollywood*. (Unpublished lecture notes for keynote presentation at the Northern Film Festival, Leeuwarden, The Netherlands).

[184] Email correspondence between NdV and Dr Kathryn Kalinak, 2 July 2018.

[185] Interview between NdV and Thomas Hampson, 1 June 2017.

which shows no, or very little movement, human experience or personal development in the character(s) present in the narrative.[186] Conversely, a 'scenic' text might present a more cinematic narrative where interplay (overtly or suggestively) exists between the different elements and/or characters (either through dialogue or diegetic referents), in so doing, creating the potential for a quasi real-time impression or experience as these particulars are highlighted in the musical setting.[187] Consequently, the performance of the song, as if creating a cinematic scene, becomes the platform which presents the experiences of the characters.

To understand the relationship between poetry and music beyond a mere assimilated merging of the two, it is necessary to observe the types of texts Hageman generally set to music. The texts which, consciously or spontaneously, inspired him to create more 'scenic' songs that move beyond mere scene setting, often have a focus on the people who are playing particular roles within the narrative of the poem. My interpretation of the term 'first-person orientation' in a poem for this thesis is when the narrator either refers directly to themselves in the first person (as in for instance *Do Not Go, My Love* (1917), *Bettlerliebe/Beggar's Love* (1958), *Music I Heard With You* (1938), or where the first-person orientation is implied through one-sided conversations as in the Robert Nathan settings (see Chapter 6) and *Miranda* (1940, see Chapter 5). In the former the use of the second-person singular form implies that the other person is present, and in *Miranda* the narrator addresses Miranda directly ('Do you remember an inn, Miranda?'), therefore placing themselves and Miranda together in the scene.

Based on the person-orientation in Hageman's chosen texts for 68 of his songs, two thirds are settings of commentating first-person orientated texts while the rest are

[186] See for instance Ralph Vaughan Williams' *Silent Noon*, the second song from *The House of Life, six sonnets by Dante Gabriel Rosetti.*

[187] Details regarding diegetic and non-diegetic referents will be explained and explored in further detail below.

observational third-person texts.[188] By placing the first-person pertinently within the narrative, the texts by their nature project a more personal point of reference, while those texts with a third-person prospective tend to have a more objective approach. In his online treatise *Novel Writing Help*, Harvey Chapman points out the various pros and cons for writing in either the first or third persons.[189] Even though he admits that a first-person orientation is more intimate than a third, he believes the third person narrative to be more immediate (irrespective of tense) and for it to be 'less claustrophobic.'[190] He asserts that 'Most important of all, using third person (sic) point of view gives you the greatest freedom as a storyteller, in the sense that you can move the "camera" around a lot more than in first person prose (where the camera is stuck behind the viewpoint character's eyes all the way through).' Chapman's reference to the visual perspective of a text by way of a camera is particularly apt in the following discussion of imagined camera perspectives within the poetry of four specific Hageman songs.

Another type of first-person text among Hageman's songs introduce only one side of a conversation while the addressed person's response is never revealed, however their presence is clear through the nature of the poetry.[191] These poems invite an intimate and more focused setting and the addressed person's verbal or non-verbal response, as in *Do Not Go, My Love* and *Fear Not The Night* (1944), is implied in the music (through for instance the piano postludes). On the other hand the narrator's emotional journey is experienced in songs such as *Voices* (1943) and *Bettlerliebe/Beggar's Love* where the object of the narrator's attention is referred to in the second-person, but never addressed within earshot.

---

[188] *Song Without Words* (1937) has no text at all, making this a piece of absolute music and therefore the most abstract of Hageman's songs.

[189] Chapman, H. (2008-2018) *Novel Writing Help*, https://www.novel-writing-help.com/3rd-person.html (First accessed 24 December 2017).

[190] Ibid.

[191] The fact that the other person's presence is never overtly revealed is due to the original poems content rather than Hageman omitting any material.

A song, however, does not require a first-person perspective in order to be scenic and present cinematic qualities as becomes clear in a number of Hageman's settings of third-person orientated texts. Whereas first-person oriented songs exhibit the aforementioned human development more overtly, the opposite is often true for third-person oriented songs. Here the human development is either more subtle or not reflected upon at all. Rather, having the third-person camera view mentioned by Chapman, the presence of movement (a dance, walking, a crowd milling about at a party) and evocative descriptions of characters in the texts seem to vividly evoke a cinematographic scene. Therefore, movement described or referred to in the text arguably underlines Thomas Hampson's notion of experience over description in Hageman's songs.

The presence of actual sound referents (musical instruments sounding, and laughter or dialogue heard by the character) further highlights these texts as potential cinematic experiences through their 'scenic' qualities. The role that particular sound referents play within the poem cause the third-person orientation text to be ideal for a quasi-cinematic music setting. Instead of merely focusing on describing the scene through music, Hageman highlights diegetic sound referents through the music in some of his songs. A diegetic sound referent is 'Sound whose source is visible on the screen or whose source is implied to be present by the action of the film.'[192] Therefore, for the purposes of the current discussion, it is to be understood that a diegetic sound referent is sound heard by the characters in the scene and a non-diegetic sound referent is the music accompanying the scene, but not heard by the characters in the scene. In the discussion below specific examples such as the barrel organ in *The Little Dancers* (1935), the guitar in *The Owl And The Pussy-cat* (1955), and the implied singing of the

[192] See Filmsound.org: Learning space dedicated to the Art and Analyses of Film Sound Design. URL: http://filmsound.org/terminology/diegetic.htm (First accessed 15 November 2017).

raven in *The Fox And The Raven* (1948) will serve to illustrate these particular qualities and illuminate the potential of cinematography in these songs.

A further example of a cinematic attribute to be discussed is the poet's perhaps inadvertent reference to what could be interpreted as director's instructions for the operations by the cameraman on a film set. Taking the text of *The Little Dancers* (1935) as a departure point, the other three poems have been annotated in a similar way with suggested directions for a camera perspective.

The following discussion exposes a unique method which could be instrumental in the creative process of developing a platform for cinematic interpretation of art song in general whenever the particulars for cinematic readings (which will be explained below) are present. The argument presents an overview of my perception of particular cinematic qualities inherent in the text of each of these four selected Hageman songs. Incidentally, the film director with whom Hageman worked closest in Hollywood was John Ford, for whom he would end up scoring six films in total (a third of his complete output). The role of music in Ford's films was important, well-researched, and, taking the *Gesamtkunstwerk* of a film into consideration, caused Ford to often refer to himself as 'a cameraman rather than a director.'[193] Keeping the cameraman-director approach in mind, some sections of the text below are highlighted (in **bold**) which inspired my quasi-director's annotations and instructions (in **red**) to a camera operator in order to illustrate various likely cinematographic qualities inherent in each poem.

Due to the constraints of this study the current chapter will focus only on four of Hageman's songs to illustrate cinematographic particulars present in his songs: *The Little Dancers*, *Voices* (1943), *The Fox And The Raven*, and *The Owl And The Pussy-Cat*. These examples are arguably the clearest ones from Hageman's song oeuvre

[193] Kalinak, K. (2007) *How The West Was Sung: Music in the Westerns of John Ford*, Berkeley: University of California Press, p. 13.

which not only herald his eventual career as film composer, but also coincide with his work in Hollywood. The scope of this research does not allow the drawing of minute parallels between all Hageman's film scores and the songs discussed below; however, some references will be made as to the relationship between his songs and his film scores. Further scholarship into this parallel between Hageman's art song and film scores will be addressed in much more depth in a forthcoming publication commissioned by Peter Lang Publications, scheduled for Autumn 2020.[194]

[194] The author, in collaboration with Dr Kathryn Kalinak (Rhode Island College, USA) and Asing Walthaus (*Leeuwarder Courant*, The Netherlands), have been commissioned by Peter Lang Publications to prepare an extensive monograph discussing Richard Hageman's life as well as his operatic and concert music, and film scores.



The Little Dancers

[Night. An aerial/bird's eye view of a cityscape emerges]

Lonely, save for a few faint stars **the sky**

Dreams; [Pan down, viewing a network of narrow streets] and lonely, below**,**

[Zoom In] the little street

Into its gloom retires, secluded and shy**.**

[Cue diegetic sound referent I] Scarcely the dumb roar enters this soft retreat;

And all is dark, [Zoom In] save where come flooding rays

From a tavern-window**; [Focus] there,** to the

[Cue diegetic sound referent II, fade in] brisk measure

Of **an organ** that down in an alley **merrily plays,**

Two children, all alone and no one by**,**

Holding their tattered frocks, through an airy maze,

Of motion lightly threaded with nimble feet

Dance sedately; face to face they gaze,

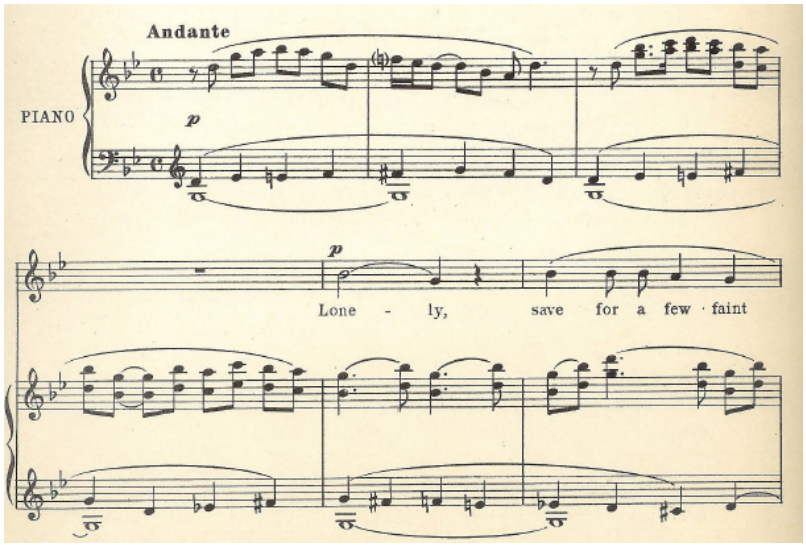
Their eyes **shining**, **grave** with a perfect pleasure**.**

[digetic sound referent I - faintly, fade out; pan out to aerial/bird's eye view, black out]

Laurence Binyon's poem *The Little Dancers* (1935) in itself is an incredibly vivid text which, when considered separately from Hageman's music, has certain cinematic qualities. In addition to movement within the broader scene of this narrative (analogous to a panning or tilting camera), particular attention is drawn to the dancing children's movements (analogous to a cut to a medium shot) and to their faces (analogous to a cut to a close-up) together with references to diegetic sound referents such as the 'dumb roar' of the city and the music coming from the 'organ that…merrily plays.' The vividness of this text inspired an equally vibrant musical response from Hageman as will become clear below.

Throughout his song oeuvre Hageman's introductions generally seem predictable by either opening a song with a short repeated musical gesture (for example *Do Not Go, My Love*); a phrase in the piano which is subsequently repeated with the vocal line superimposed as is the case in *Voices*; or momentary through-composed introductions as in some of the Robert Nathan settings discussed in Chapter 6. In all of the aforementioned examples, material that had been introduced during the piano introduction returns later in the song. However, *The Little Dancers* is part of a small group of Hageman's songs where this is not the case.[195] Even though only four bars long, *The Little Dancers'* introduction (see Example 4.1, bars 1-4) seamlessly and without interruption continues the musical narrative at the entry of the voice. When comparing *The Little Dancers* to other Hageman songs it is clear from the outset how the role of the piano exploits the cinematic qualities and therefore bringing the text to life. Hageman's piano introduction can be considered as being cinematic in this instance through the suggestion of the space and atmosphere within which the scene will unfold. The opening single-lined phrase in the treble of the piano might suggest the wind blowing over the cityscape (see Example 4.1., bars 1-2) . The reiteration of the same phrase in the following two bars suggests the notion of the wind even more where the parallel voicing in the double thirds and sixths in the piano treble seems to imitate the wailing of the wind (see Example 4.1., bars 3-4). The material of the introduction is never heard again. Not only is this another example of Hageman's ability to set a vivid scene within a limited space of time, but it prepares the ultimate through-composed structure and scenic impression of this song.

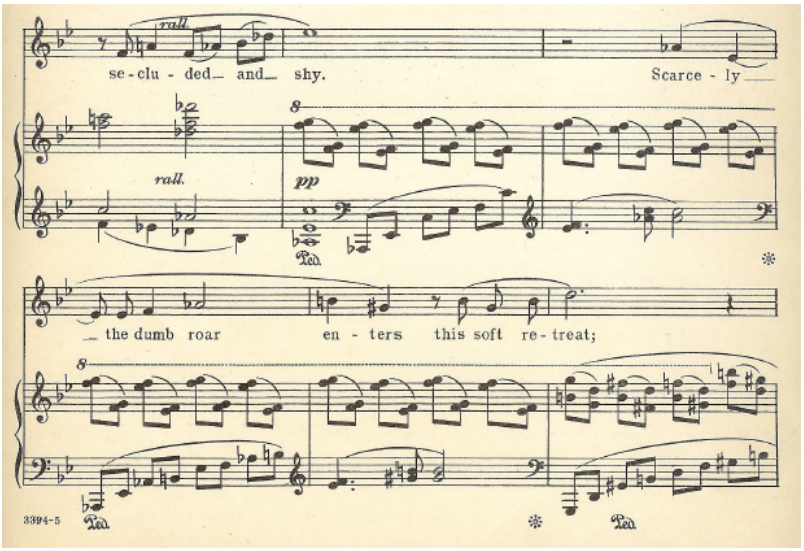
[195] Other examples include *Music I Heard With You* (1938), *The Fox And The Raven* (1948), *Is It You?* (1951).



Example 4.1. *The Little Dancers*, bars 1-4.

The Little Dancers is from a collection of poems entitled *London Visions*, which were published as a collection in 1908 following its first issue in pamphlets in the late nineteenth century.[196] It is interesting that Hageman was drawn to this collection of poems, which in its title (*London Visions*) suggests the potential presence of cinematic elements which could be exploited in a musical setting. The cinematic elements in Hageman's setting of this text was so clear that even before taking Binyon's title for the whole collection of poems into consideration, I inadvertently imagined that the scene was set close to a harbour (bars 1-23). Taking London's history as a trading port and the important role of the River Thames in this industry into consideration as a backdrop to the song, the reference to the 'dumb roar' of the city might reference the far-off noise of a steamship's horn in addition to the general hustle and bustle of late-Victorian London. Hageman preempts this first instance of a diegetic sound referent in the poem two bars prior to it being referred to by the singer (see Example 4.2, bars 14-18).

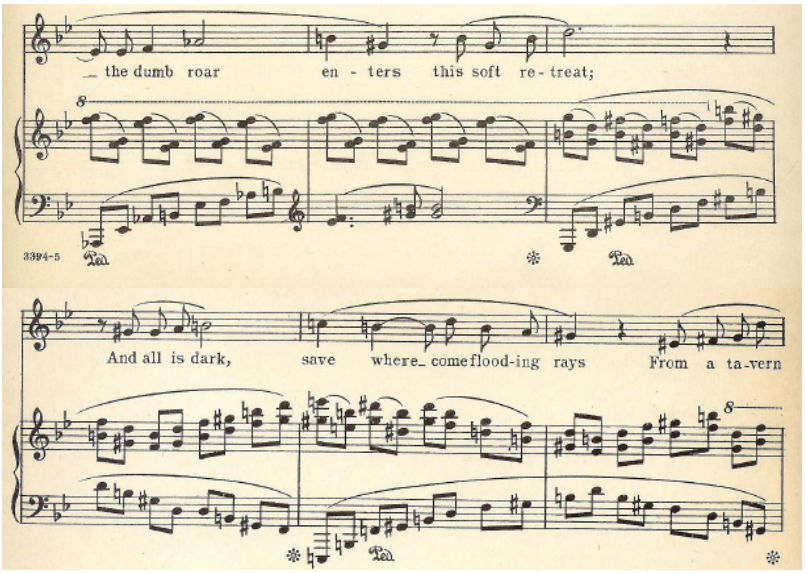
[196] Binyon, Laurence (1908) *London Visions*, London: Elkin Matthews, https://archive.org/stream/londonvisions00binygoog#page/n6/mode/2up (First accessed 2 December 2017).



Example 4.2. *The Little Dancers*, bars 13-18.

Following the reference to the dumb roar, the parallel sixths moving chromatically in the treble of the piano might suggest a quasi-Doppler effect.[197] The presence of this Doppler effect creates the impression of movement in the scene. Therefore, Hageman's evocation of finding a musical equivalent for a Doppler effect in this instance is an example of his cinematic approach to the text of the poem. (see Example 4.3, bars 18-21).

[197] "Doppler effect, the apparent difference between the frequency at which sound or light waves leave a source and that at which they reach an observer, caused by relative motion of the observer and the wave source. This phenomenon is used in astronomical measurements, in Mössbauer effect studies, and in radar and modern navigation. It was first described (1842) by Austrian physicist Christian Doppler. The following is an example of the Doppler effect: as one approaches a blowing horn, the perceived pitch is higher until the horn is reached and then becomes lower as the horn is passed. Similarly, the light from a star, observed from the Earth, shifts toward the red end of the spectrum (lower frequency or longer wavelength) if the Earth and star are receding from each other and toward the violet (higher frequency or shorter wavelength) if they are approaching each other. The Doppler effect is used in studying the motion of stars and to search for double stars and is an integral part of modern theories of the universe." See 'Doppler effect' in Encyclopaedia Britannica, URL: https://www.britannica.com/science/Doppler-effect (First accessed 7 July 2018).



Example 4.3. *The Little Dancers*, bars 16-21.

At the point that the music calms down into a simpler *ostinato* in the minor key, the imagined camera viewpoint settles on the children just outside the tavern. The calming down of the hitherto busy writing in the piano reflects the seclusion of the 'soft retreat,' and soon introduces the spritely waltz of the street organ. An imagined flute stop introduces the melody in the treble of the piano with a simple triple-time accompaniment. The vocal line is a countermelody to the main melody of the organ, which strengthens the effect of the objectivity of the observing narrator of the text. Such layering of material is particular to Hageman's composition, as seen, for instance, in the Robert Nathan settings (Chapter 6), and is a device that Hageman was to employ in his writing of film scores. One such example, according to Kalinak, occurs in the 1948 film *She Wore A Yellow Ribbon* where Hageman

> arranges the many folk tunes in distinctive and often subtle ways: [the tune] "She Wore a Yellow Ribbon"…accompanies the return of the patrol after a failed mission…a counter melody [sic] grows

> increasingly dissonant, competing with the familiar melody and transmitting the troopers' disappointment and dejection.[198]

Kalinak points out another powerful example in the same film where Hageman responds musically to the cinematic elements in his source texts.

> [It] is when the cavalry crosses the river Hageman uses two choirs of brass instruments, each in a different meter, in an antiphonal musical structure to suggest the struggle between Man and Nature that Ford renders cinematically. This is more than word painting; it's finding a musical equivalent for a cinematic element, in this case Ford's editing between the raging river and the men.[199]

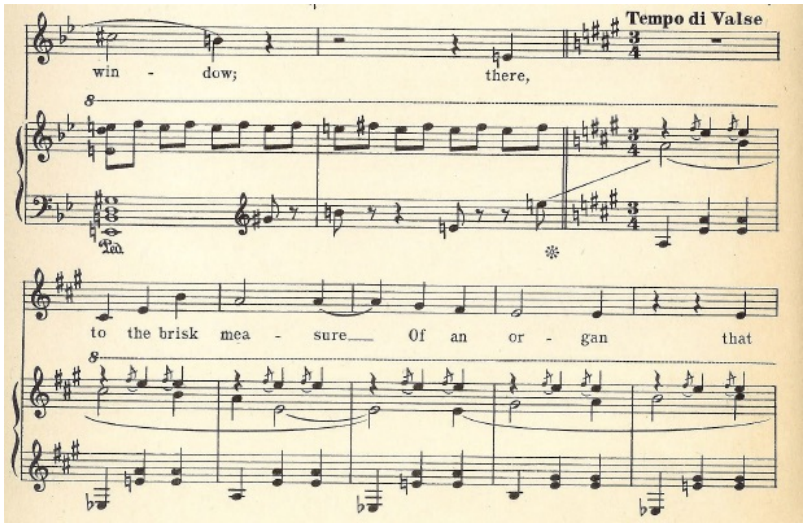
The occurrence of this approach to multi-layering of music as a device, of course appearing on a much smaller scale in the songs, can not be overlooked as being a general approach to composition on Hageman's part.

The text hints at the two children's seeming Dickensian existence in the reference to them holding their 'tattered frocks' whilst dancing with 'nimble feet.' The children being outside late at night, wearing old clothes and being barefoot suggest them to be poor, probably having begged for money whilst playing the street organ during the day. Now they have a moment of respite and childlike enjoyment. Hageman seems to respond to the notion of the children's poverty by introducing a wrong note in the bass of the piano. Being in A major, the predictable bass-line here should be a-e-a-e etc., but Hageman substitutes the bass dominant e for an e flat (see Example 4.4, bar 24-27 etc.). The stop on the organ is perhaps broken and, being poor, they do not have the means to have it fixed.

---

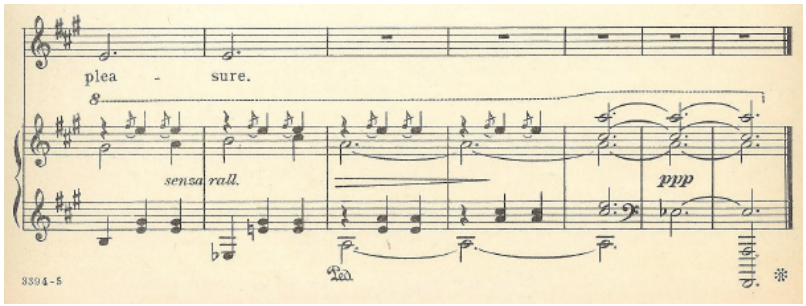
[198] Kalinak, K. (2015) *Richard Hageman in Hollywood*. (Unpublished lecture notes for keynote presentation at the Northern Film Festival, Leeuwarden, The Netherlands).

[199] Email correspondence between NdV and Dr Kathryn Kalinak, 2 July 2018.



Example 4.4. *The Little Dancers*, bars 22-29.

Compared to the first half of the song, the piano writing during the children's dance is dryer without much sustain in the pedal in an aim to imitate the organ, and creating an atmosphere of intimacy and simplicity. As is the case with the children, the listener momentarily forgets the surrounding noises of the city as we have been drawn into the seclusion of this spot in the little street. Hageman subtly reintroduces the city atmosphere in the final moments of the song by fading out the organ music and reintroducing the noises from what one could imagine to be the docks of the Thames.



Example 4.5. *The Little Dancers*, bars 70-74.

As the music in the piano changes by reintroducing the pedal in bar 70, the camera perspective changes too, dollying out in order to observe the larger expanse of the cityscape (see Example 4.5, bars 70-74). In bar 73 the e-flat, which previously sounded

in the broken organ, is now sounding within the blurred sound world of the cityscape, which perhaps references the far off sounding of a fog horn, subtly reestablishing the ‘dumb roar’ referred to earlier in the song. This clarity of suggestion and depiction through sound maintains the scenic quality of this song.

 **Voices**

[view from ceiling, panning down onto the scene of people during the piano introduction, diegetic sound referent 1]

O there were lights and **laughter** **[diegetic sound referent 2]**

And the **motions** **[activity]** to and fro

Of people as they **enter**

And people as they **go**…

And there were **many voices** **[diegetic sound referent 3]**

Vying at the feast,

But mostly I remember

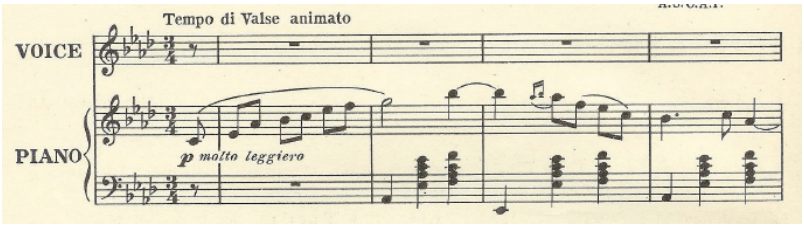
Yours **[implied diegetic sound referent]** — who spoke the least.

[postlude, panning right, focusing through a window]

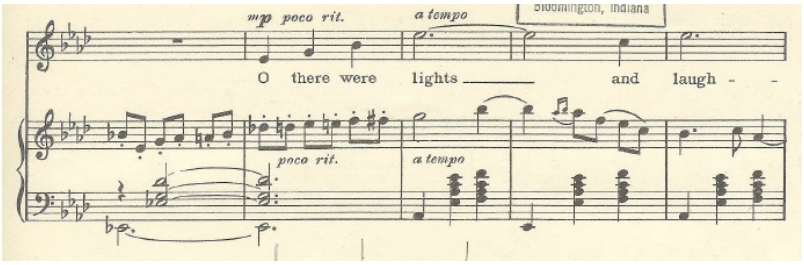
The free-spirited Witter Bynner was an American poet and scholar of Chinese literature. He was a lecturer in poetry at the University of California in 1919 where he was known to teach out in the open air. He was reprimanded for serving his students cocktails at private parties, which meant his contract was not renewed. He moved from California to China where he translated eighteenth-century Chinese poetry. He eventually settled in Santa Fe, New Mexico, where he joined the cultural circles which included Frieda Kahlo and D.H. Lawrence.[200]

Voices, written in 1943, is perhaps less obviously cinematic than *The Little Dancers* and thus the role of the piano in is more subtle here. The piano serves as the medium through which the diegetic and non-diegetic sound referents are negotiated. Whereas in *The Little Dancers* the song is through-composed, in *Voices* the piano writing creates a rondo-like musical background through the recurring opening theme which sounds four times in total (see Examples 4.6a-d).

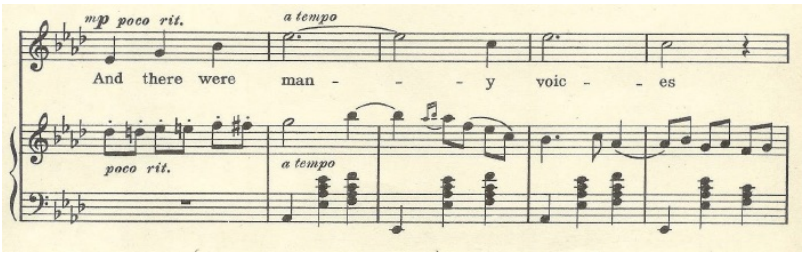
[200] Benemann, W.E. (2002) *Gay Bears: The Hidden History of the Berkeley Campus*. URL: http://bancroft.berkeley.edu/collections/gaybears/bynner/ (First accessed 5 January 2018)



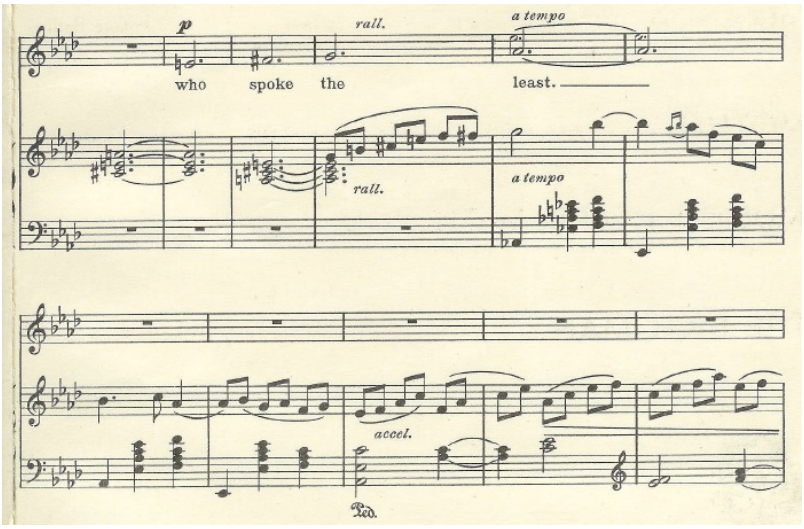
Example 4.6a. *Voices*, bars 0-4.



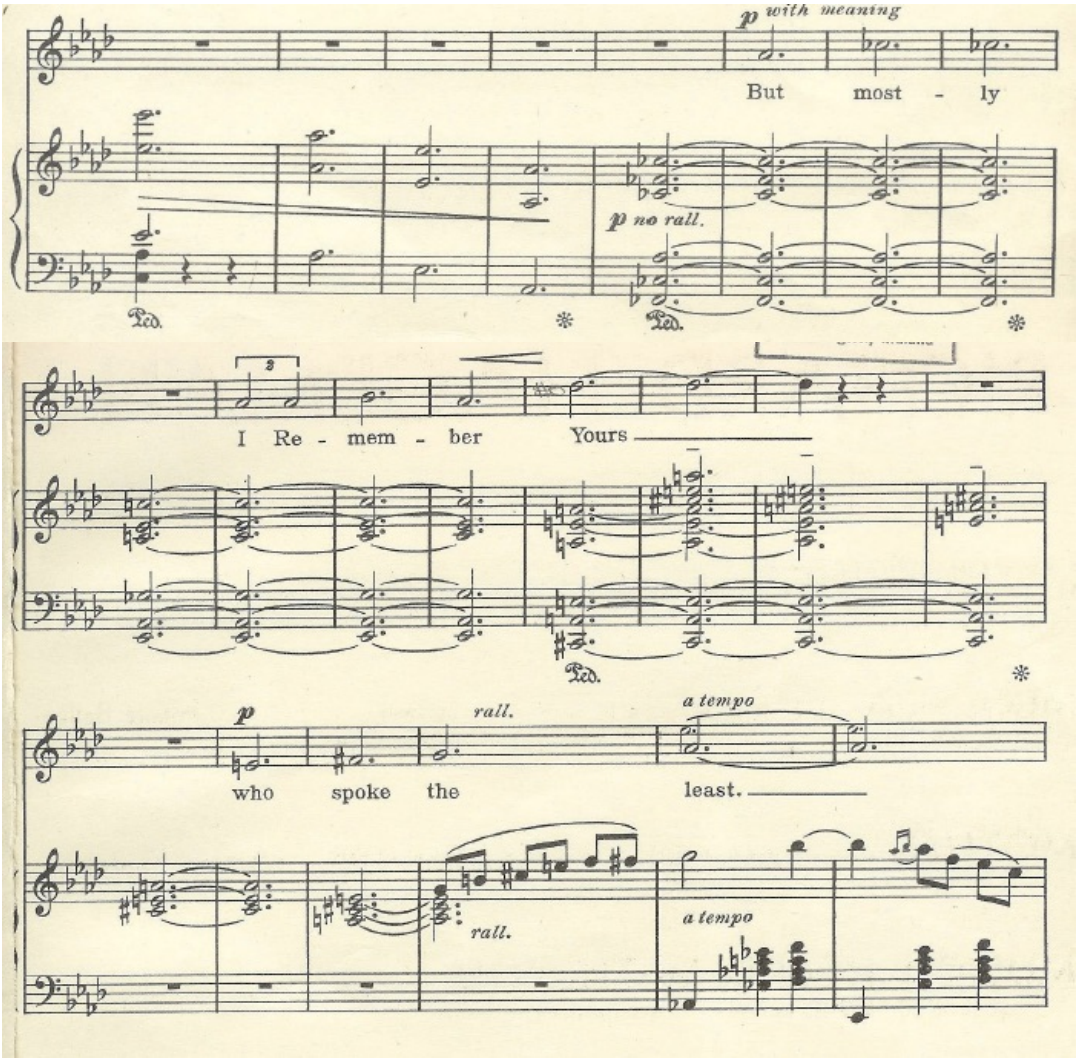
Example 4.6b. *Voices,* bars 16-20.



Example 4.6c. *Voices,* bars 40-44.



Example 4.6d. *Voices*, bars 65-75.



Example 4.7. *Voices*, bars 49-70.

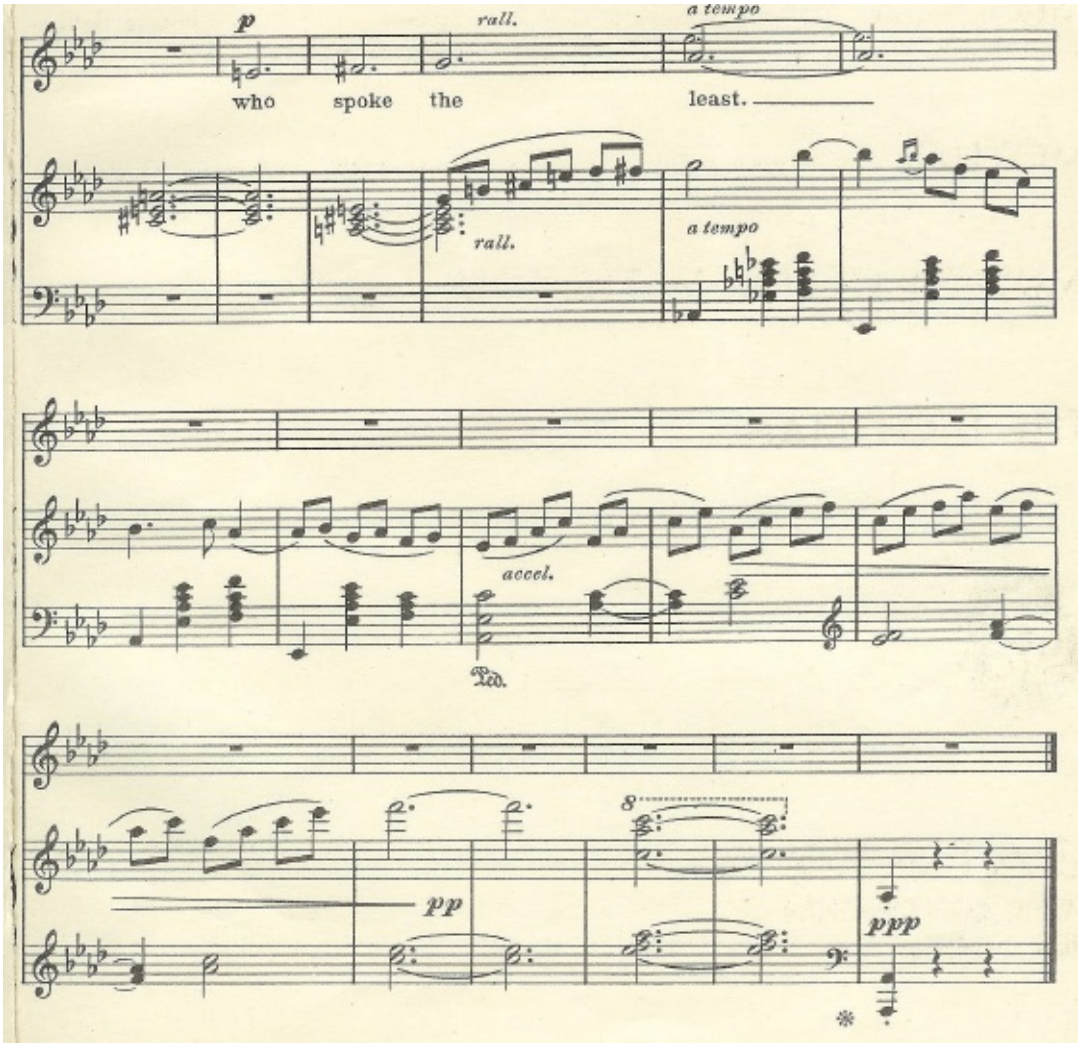
Even though the material is used repeatedly in the song, what makes the piano introduction unique in Hageman's song output is its length. Similarly to *The Little Dancers* Hageman seems to use the piano introduction as a diegetic sound referent to set the scene and as a result expose the cinematic qualities of the song within what I imagine to be a scene at a lively cocktail party. Even though clearly notated, the piano introduction gives the impression of being improvised, which perhaps adds to the real-time experience of the song. This 'cocktail music' in the piano arguably positions the accompanist of this song directly within the scene of the party, in so doing setting the piano as the first diegetic music referent in the narrative. This confirms, irrespective of the absence of an obvious reference within the song's text, that the characters in the

song are interacting indirectly with the music (as opposed to the direct interaction through dance in *The Little Dancers*). Movement, however, is suggested in the text ('the motions to and fro of people as the enter and people as they go…').

The vocal line and the piano part seem to exist independently of each other. This independence confirms the notion that, even though set within the action, the piano is creating the background entertainment within the bigger scene. This type of relationship where the voice and piano seemingly exist independently is similar to what Hageman creates, at least to an extent, in *Fear Not The Night* (1944), and more so in *Bettlerliebe*/*Beggar's Love* (1958). Whereas the camera might pan across the room to include the piano in its view during the 16-bar introduction, at the voice's entry the focus is drawn to one character (the narrator) who describes the scene (this could be either the pianist or a character from the crowd). Contrary to *The Little Dancers*, the text in *Voices* is written in the past tense. Harvey Chapman indicates that with a text written in the third-person, 'using the past tense does not destroy the illusion of the here and now.'[201] Therefore the vividness of the scene as described by the singer is not lost. In fact, the use of diegetic sound referents (the piano, people's laughter and voices) highlight the cinematic qualities of this setting.

The scene changes drastically at bar 49 (see Example 4.7) when the imagined camera zooms in on a particular character, as remembered by the narrator. For this contrasting moment Hageman creates a musical equivalent to a close-up shot on screen. The contrast in the music is drastic: the dance rhythm in triple-time makes way to sustained chords in the piano; where the vocal line was previously narrating at a speech-like tempo, the text is elongated through longer note values. This shift in tempo and atmosphere not only affects the altered perspective of the imagined camera, but also creates a timelessness through the absence of a distinct metre or pulse, highlighting

[201] Chapman, H. (2008-2018) *Novel Writing Help*, https://www.novel-writing-help.com/3rd-person.html, (First accessed 24 December 2017)



Example 4.8. *Voices,* bars 65-81.

the potential elusiveness of the one ‘who spoke the least.’ At this point the piano’s role shifts from being a diegetic scene-setting sound referent to a non-diegetic atmosphere-creating one. As a result it sets a more dreamy mood as the narrator remembers the moment of noticing the observant character, or the ’you who spoke the least’ across the room. By switching from an active scene to a more vague atmosphere where time seems to stand still or everything seems to move in slow motion, as observers we gain insight via the music into the narrator’s feelings or attitude towards the one being observed. Even though subtly, this shift highlights the character development of the observing narrator. The last music heard in the piano (see Example 4.8 above) references and develops the timeless dream-like music of before. It could be argued

that this reference to the dream-like music confirms the emotional development that took place in the observing narrator since this is the last music heard and therefore a lasting impression was made on the narrator.

Art song and cartoons

Both songs to be discussed below were composed during the Golden Age of Hollywood cartoons, when 'shorts [were] produced by animation studios for theatrical release from the early 1930s to the mid-1950s…'[202] In his study *Tunes for 'Toons*, Daniel Goldmark focuses on two composers, Carl Stalling and Scott Bradley. Once established at Warner Bros., Stalling was able to incorporate popular music in his scores more liberally than when he was at Disney where he often had to rely on classical music or American folk tunes to create a cultural reference point for the audience.[203] Bradley's music in general was more experimental and adventurous for the genre at that time, and he had more leeway in writing original music with his ideal orchestral tone colour.[204] In the cartoon genre, composers developed musical reference points by which to set the scene, aide the narrative by matching characters' movement to the score, in so doing conveying the emotion in these shorts quickly and effectively. An example of this is for instance Bradley's reference to the opening motif of Wagner's *Tristan und Isolde* in the MGM Studios cartoon *Puttin' on the Dog*.[205]

> 'He [Bradley] successfully creates a nexus between musical and physical gestures, though they occur simultaneously, wouldn't necessarily seem to refer to one another. [This leads] to a visual-musical link…being formed by a process of "isomorphism, that is, by a "similarity of movement between the sound and the movement it represents." As long as the musical line created an aural mirror to the action (by no means a task easily accomplished), Bradley could write what he pleased. The

[202] Goldmark, D. (2005) *Tunes for 'Toons: Music and the Hollywood Cartoon,* Berkeley and Los Angeles, CA: University of California Press, p. 2.

[203] Ibid, p. 21.

[204] Ibid, p. 49.

[205] Goldmark, D. (2005) *Tunes for 'Toons: Music and the Hollywood Cartoon,* Berkeley and Los Angeles, CA: University of California Press, p. 69.

isomorphic melody became the standard musical gesture for cartoons…'[206]

Even though Richard Hageman never scored a cartoon for Hollywood, two of his songs arguably conjure up the cinematic qualities associated with the cartoon genre. Even though the poetry inherently invites a fantasy interpretation, Hageman seems to musically hone in and highlight specific details within the poetry. Goldmark asserts that the 'increasingly highbrow aura surrounding classical music and its practitioners provided cartoon directors with an endless supply of jokes at the expense of concert hall culture.'[207] With Hageman this particularly comes to the fore in *The Fox And The Raven* (1948) since Guy Wetmore Carryl's pertinently mentions established composers or works from the classical music tradition in the text which Hageman responds to through imitation and exact quotation.

[206] Ibid, p. 70.

[207] Ibid, p. 8.



The Fox And The Raven

[A countryside landscape forest scene; Zoom in during piano introduction, focusing on the raven in the tree]

A raven sat upon a tree,

And not a word he spoke,

For his beak contained a piece of Brie,

Or maybe, it was Roquefort.

We'll make it any kind you please,

At all events it was a cheese **[diegetic sensorial referent (smell), depicted through wavy line]**.

[Pan down] Beneath the tree's umbrageous limb,

A hungry fox sat smiling **[smelling the cheese, diegetic sensorial referent]**;

[Zoom out, showing both fox and raven] He saw the raven watching him,

And spoke in words beguiling:

[diegetic sound referent 1] "J'admire,' said he, 'ton beau plumage…"

(The which was simply persiflage.)

[Camera focuses on fox; diegetic sound referent 1 continued]

"Sweet fowl" he said,

"I understand you're more than merely natty,

I hear you sing to beat the band

And Adelina Patti.

Pray render with your liquid tongue

A bit from "Götterdämmerung."

[Switch camera focus to raven]

This subtle speech was aimed to please the crow,

And it succeeded;

He thought no bird in all the trees

Could sing as well as he did.

In flattery completely doused

He gave the “Jewel Song” from “Faust”. **[diegetic sound referent 2, implied through piano, raven miming]**

But gravitation’s law, of course,

As Isaac Newton showed it,

Exerted on the cheese its force,

And elsewhere soon bestowed it. **[movement]**

In fact, there is no need to tell what happened

When to earth it fell.

I blush to add that when the bird took in the situation

He said one brief emphatic word **[diegetic sound referent 3, implied through piano]**,

Unfit for publication.

The fox not famed for his guts

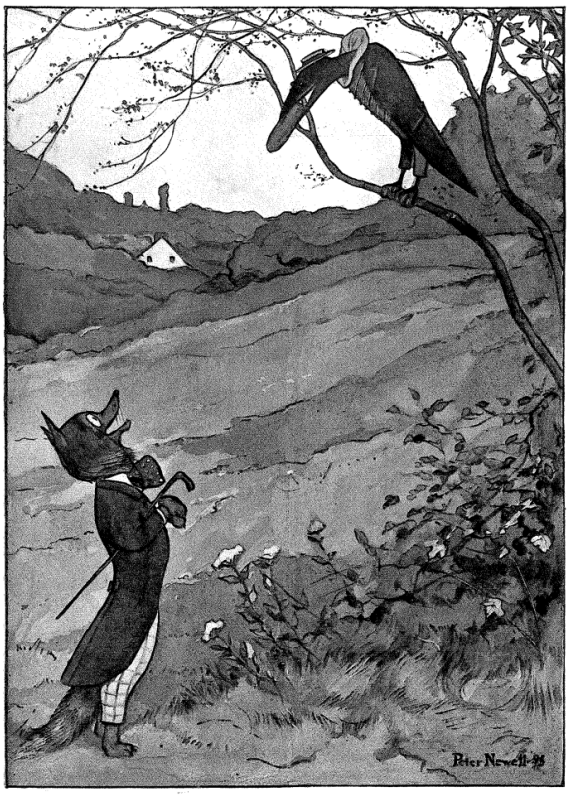
For once was bold and answered:

“Nuts!” **[diegetic sound referent 4]**

The American humorist and poet Guy Wetmore Carryl is arguably best known for his humorous poems which include *The Sycophantic Fox and the Gullible Raven*, a parody on *Le Corbeau et le Renard* (The Crow and the Fox) from Jean de la Fontaine’s collection of Aesop-inspired fables.[208] Carryl first published this parody in a collection

[208] Sykes, L.C. (2017) Encyclodaedia Britannica: *Jean de la Fontaine*, https://www.britannica.com/biography/Jean-de-La-Fontaine (First accessed 28 December 2017).

entitled *Fables for the Frivolous* 'with apologies to La Fontaine' in 1899.[209] Hageman's 1948 setting of this satirical poem conjures up images reminiscent of, for instance, the Warner Brothers "Merrie [sic] Melodies" and "Looney Tunes" cartoons. Peter Newell's illustration for this poem in the first edition of Carryl's collection *Fables for the Frivolous* is the starting point from which the interpretation suggested in the camera viewpoint directions above were drawn.[210]



"'*J'ADMIRE*,' SAID HE, '*TON BEAU PLUMAGE*'"

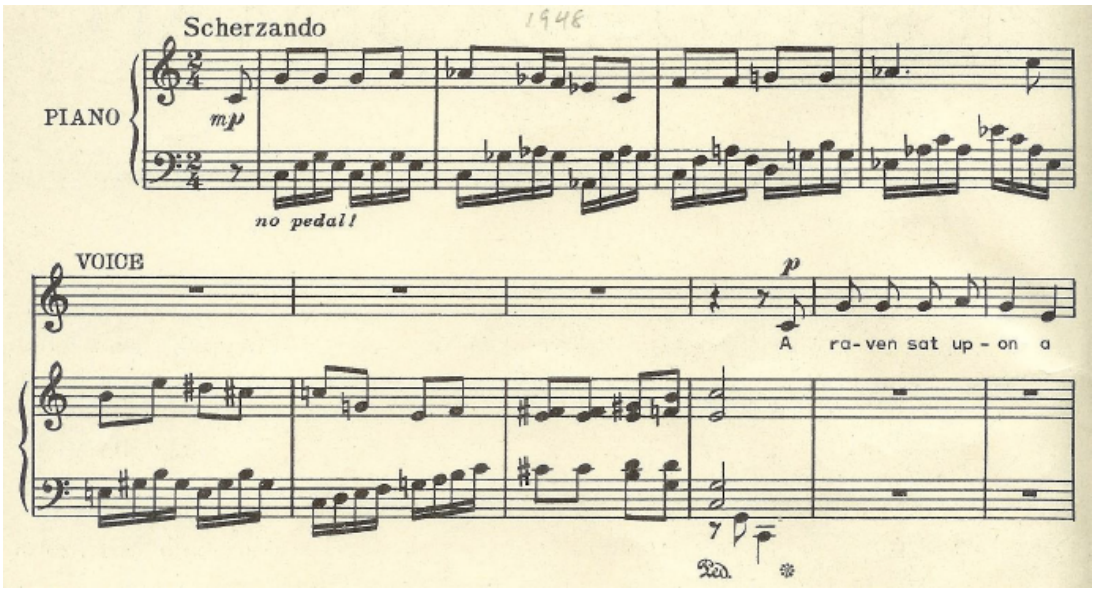
Figure 4.1. The Sycophantic Fox and the Gullible Raven, *Fables for the Frivolous*, illustrated by Peter Newell (1898).[211]

[209] The Galaxy Music Corporation publication of Hageman's song *The Fox And The Raven* erroneously ascribes the source as another Carryl collection, *Mother Goose for Grownups*. See Internet Archive, https://archive.org/stream/fablesforfrivolo00carriala#page/n7/mode/2up (First accessed 28 December 2017).

[210] See Internet Archive, https://archive.org/stream/fablesforfrivolo00carriala#page/82/mode/2up (First accessed 28 December 2017).

[211] This illustration is by Peter Newell for Guy Wetmore Carryl's *Fables for the Frivolous*. Carryl, G.W. (1898) *Fable for the Frivolous (with apologies to La Fontaine)* New York, US: Harper & Brothers, p. 82.

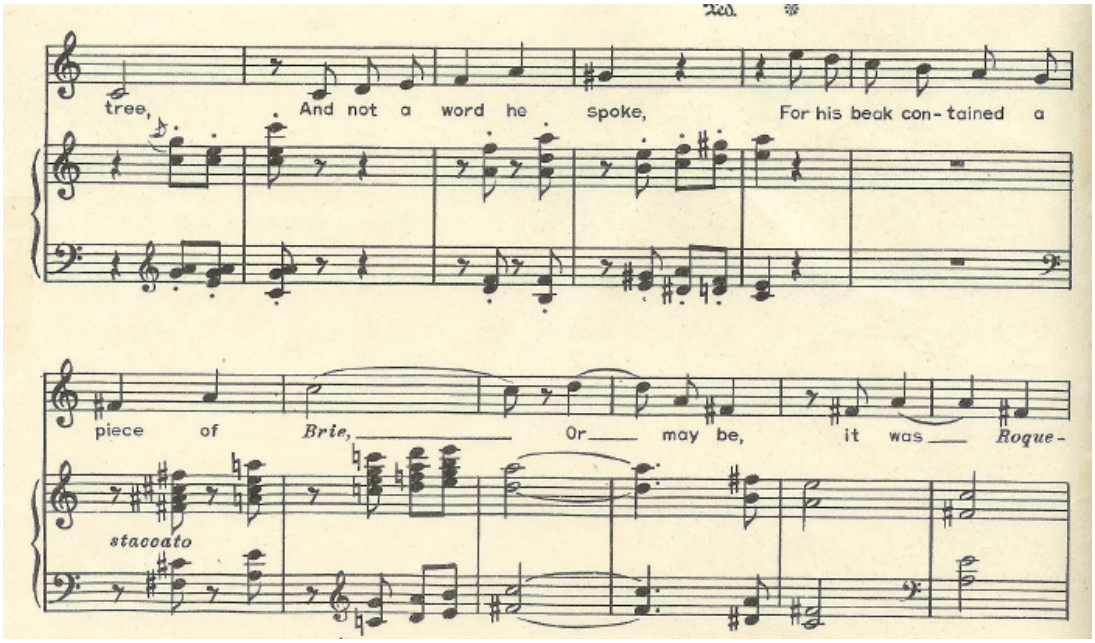
The piano introduction together with the arguably straightforward tonality of C major, sets up a slapstick atmosphere with the nonchalant melody in the right hand which is supported by a *scherzando* alberti-bass in the left (see Example 4.9). This introduction prepares the comedy through a subtle reference to the opening line of the voice (see Example 4.9: compare bars 0-1 with bars 8-9), only then to be parodied quickly by a chromatically harmonic turn (see bar 3). This steers the music in a completely unpredictable direction before it returns to the tonic at the last minute. These rapid twists and turns not only make this introduction the most complicated of all the introductions to songs discussed in this chapter, but its banal and frantic character sets the scene for the imminent comedy to unfold.



Example 4.9. *The Fox And The Raven*, bars 0-8.

After the voice's entry the piano interjects the narration in the vocal line, written in a quasi recitative style, between bars 11 and 19. These staccato interjections add to setting up the comedy of the song, and perhaps aim to underscore the imagined camera's angle focusing on the raven's blinking eyes as the bird is trying to keep the cumbersome piece of cheese in its beak. The interplay between voice and piano at

bars 18-22 furthermore seems to serve as indicator of the narrator's indecision as to which type of cheese the raven is holding in its beak (Example 4.10).

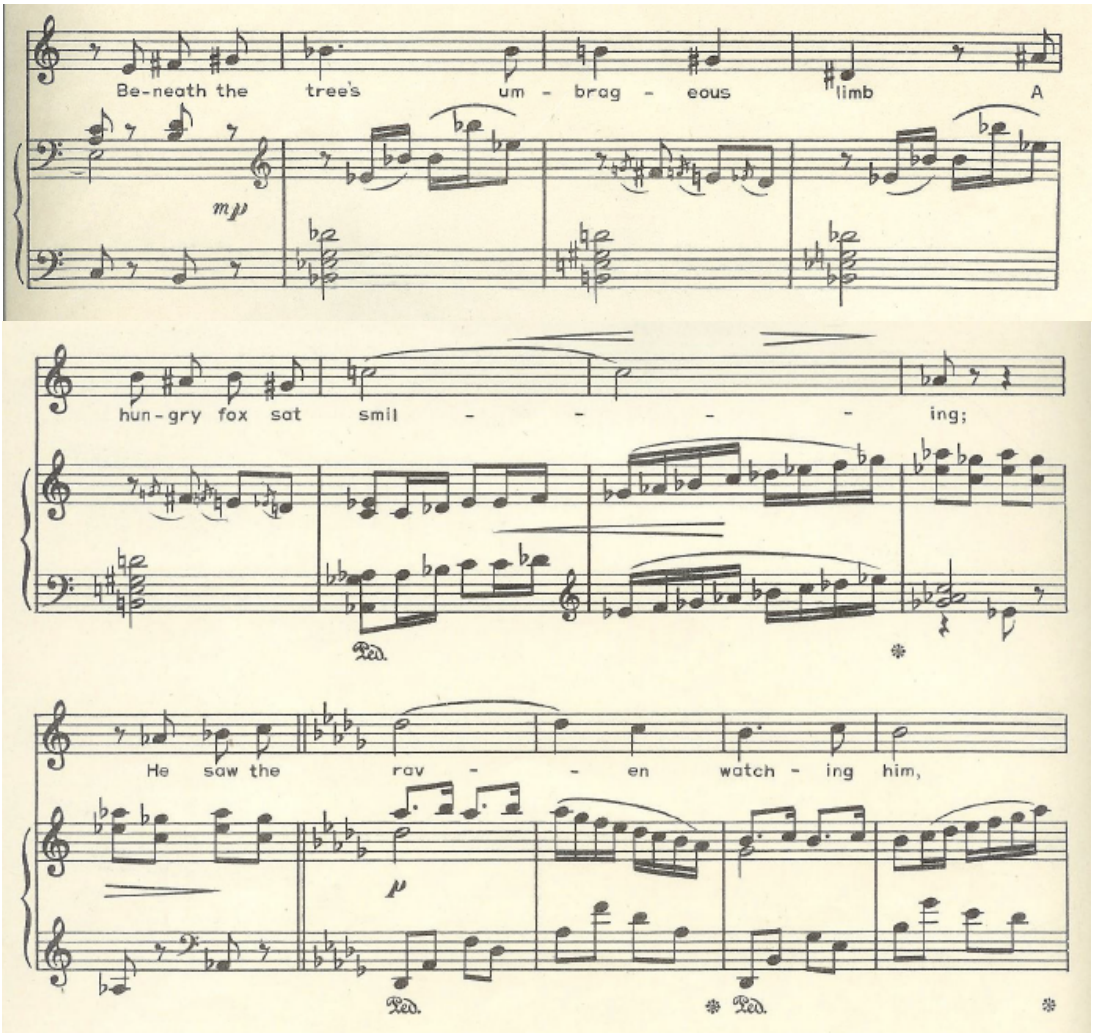


Example 4.10. *The Fox And The Raven*, bars 11-22.

The fox's appearance is musically prepared by a change in the piano texture. The earlier *staccato* interjections now give way to sustained chords and *legato* writing in the piano (see bar 38) with the earlier *staccato* interjections only vaguely referred to in the use of *acciaccaturas* in the treble of the piano (see Example 4.11, bars 40 and 42). When the fox is introduced at bars 43-47 (see Example 4.11) the piano writing is suddenly much more *legato*, the voice sustained over the word 'smiling' (bars 43-45), and the general atmosphere becomes 'beguiling.'

The conventional understanding of diegetic referents tend to be associated with sound. In the current discussion various diegetic referents have been ascribed to auditory sources such as musical instruments, voices or exclamations including laughter, and later will be associated also with singing. I would, however, like to argue that an additional diegetic sensorial referent, particular to the cartoon and animation genre,

could be that of smell. Cartoons have developed a tradition of depicting odours dependent on the effect it might have on its surroundings (green, yellow or brown often suggests something malodorous or poisonous) whereas in other situations the smell might be pleasant, as in the case of, for instance, foodstuffs such as a freshly baked pie.[212] The characters within the setting can therefore not only become aware of the smell, but seem to actually see the smell or odour.[213] In cartoons such as *Tom and Jerry*, sound or music can have such power to literally lift a character out of



Example 4.11. *The Fox And The Raven*, bars 38-50.

[212] TV Tropes, The All Devouring Pop-Culture Wiki. See both URLs http://tvtropes.org/pmwiki/pmwiki.php/Main/VisibleOdor and http://tvtropes.org/pmwiki/pmwiki.php/Main/FollowYourNose for discussions on the depiction of smell in cartoons. (First accessed 26 December 2017)

[213] Ibid.

bed.[214] Similarly, within the cartoon genre, smell might even have such power as to altogether defy the law of physics and lift a character up to carry them towards the source of the smell (see figure 2).[215] Since the character's physical and potentially emotional experience is affected, and movement takes place, it can therefore be argued that in this case smell can be considered to be a diegetic referent.



Figure 4.2. Depicted smell (*Mickey Mouse Shorts: The Little Whirlwind*, 1941).[216]

Applying this argument then to Hageman's *The Fox and the Raven*, the colour change of the music actually seems to depict the presence of smell: the atmosphere created by the music at the point when the fox smilingly looks at the raven might indicate, through the contrasting sound texture, that the fox is actually smelling the cheese. Smelling the cheese then inspires the fox to move into action and to speak in 'words beguiling' to eventually trick the gullible raven. Therefore, the fox's thought process and reaction to it could be interpreted as an occurrence of personal development, a suggested requirement for a text to have potential for a cinematic interpretation. This

[214] Goldmark, p. 68.

[215] TV Tropes, The All Devouring Pop-Culture Wiki. URL: http://tvtropes.org/pmwiki/pmwiki.php/Main/VisibleOdor. (First accessed 26 December 2017)

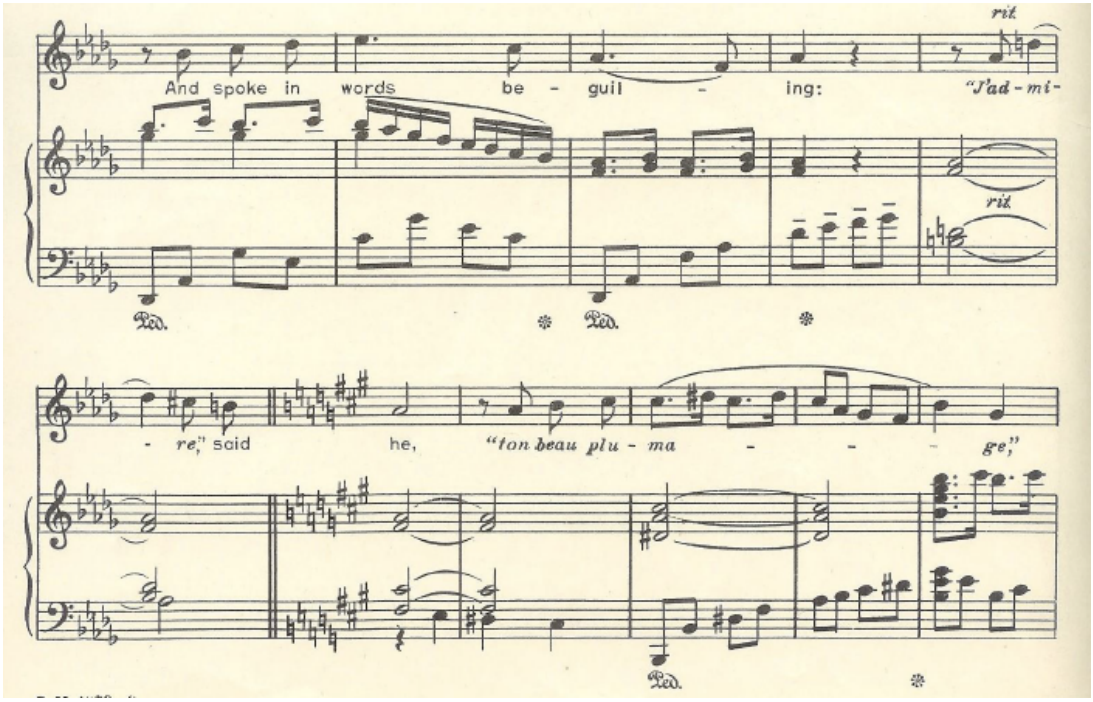
[216] Rudish, P. (1941) *Mickey Mouse Shorts: The Little Whirlwind*, Los Angeles, CA: Disney, see https://www.youtube.com/watch?v=REHJ1lz_HLQ (First accessed 25 March 2018).

is possibly, at least in Hageman's oeuvre, the clearest example where tone painting in the voice and piano (i.e. non-diegetic sound referents) act as a medium to reflect the diegetic referent of smell. A comical moment which might be associated with the (melo)dramatisation of cartoons occurs in the piano (see Example 4.12, bar 54) when the short ascending line could be interpreted as the fox pompously preparing himself, perhaps mustering up the confidence (considering the final lines of the song's text) to move into action whilst ignoring the mesmerising smell of the cheese. This pompous musical gesture leads to the first diegetic sound referent when the fox exaggeratedly compliments the raven in French ('J'admire ton beau plumage'/'I admire your beautiful plumage'); the piano briefly turns lyrical, venturing to the hitherto lowest point in the bass in the song (see Example 4.12, bar 59). The inflated lyricism and use of French is abruptly lost when the humorous punchline 'the which was simply persiflage' (see Example 4.13, bars 63-65) reintroduces a quasi recitative approach to the vocal line, which is directly answered by the piano in the following two bars (see Example 4.13).[217]

The various episodes of this song clearly reflect the different strophes of the song. The first strophe in recitative style introducing the raven is followed by a more lyrical characterisation of the fox. This contrast in the musical writing clearly lays the groundwork for the unfolding of the fable, vividly associating certain musical colours with characteristics related to the characters in the narrative. The third episode (bars 69-94) is a waltz, which is the lyrical centre of the song. This is the turning point in the narrative since this is the moment where the fox's plan is coming together. To add to the characterisation of the fox as being sly Hageman inserts a waltz in the middle of the song which includes perhaps stifled laughter (see Example 4.14, bars 82-83) while

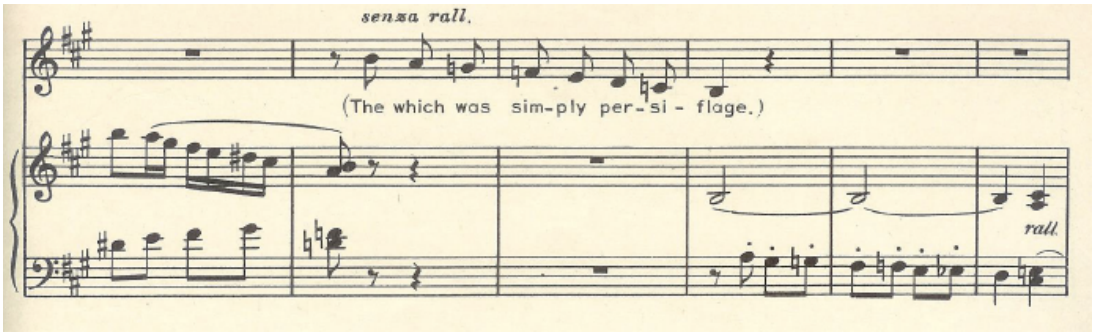
[217] According to the *Oxford Living Dictionaries* 'persiflage' refers to 'light and slightly contemptuous mockery or banter.' URL: https://en.oxforddictionaries.com/definition/persiflage (First accessed 29 December 2017).

simultaneously serving as an impersonation of the nineteenth-century *bel canto* soprano, Adelina Patti. Considering when this poem was written, the inclusion of Patti's name would have been absolutely timely as she was then one of the world's most celebrated operatic sopranos. Patti never performed any Wagner roles, which reinforces the mocking tone of the fox. Referring to the role of classical music in cartoons, Goldman quotes director Chuck Jones, saying 'In this field of satire, one factor constitutes a limitation of sorts: the piece selected should have a certain amount of familiarity, because *this adds anticipatory enjoyment for the audience* [my italics].'[218] The music in the piano at bars 95-100 is a faux Wagnerian quote, but the general association with Wagner's music could arguably be summed up as being dramatic and loud. Hageman seems to tap into the popular expectation of what Wagner should sound like by writing exaggerated octave jumps in the piano which seemingly prepares the scene for the raven to start singing (see Example 4.15).

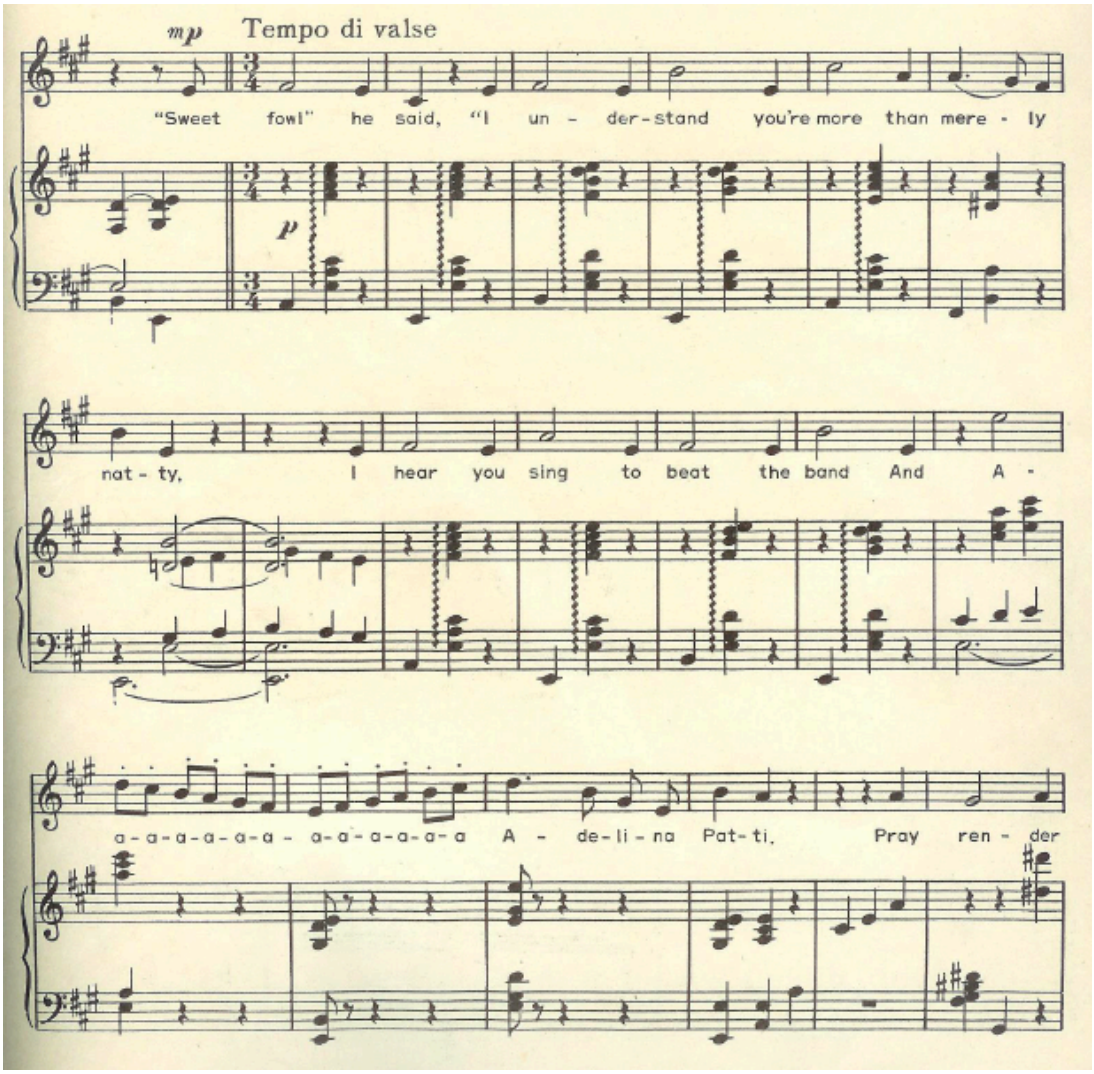


Example 4.12. *The Fox And The Raven*, bars 51-61.

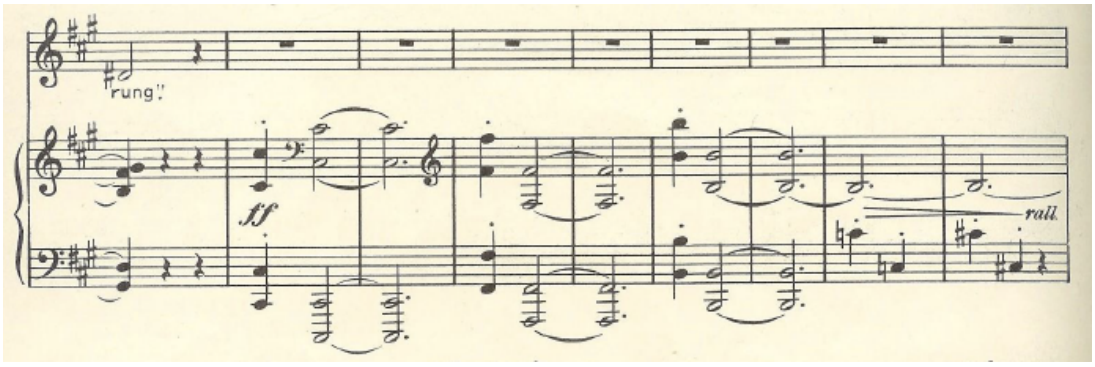
[218] Goldman, p. 150.



Example 4.13. *The Fox And The Raven*, bars 62-67.



Example 4.14. *The Fox And The Raven*, bars 68-87.

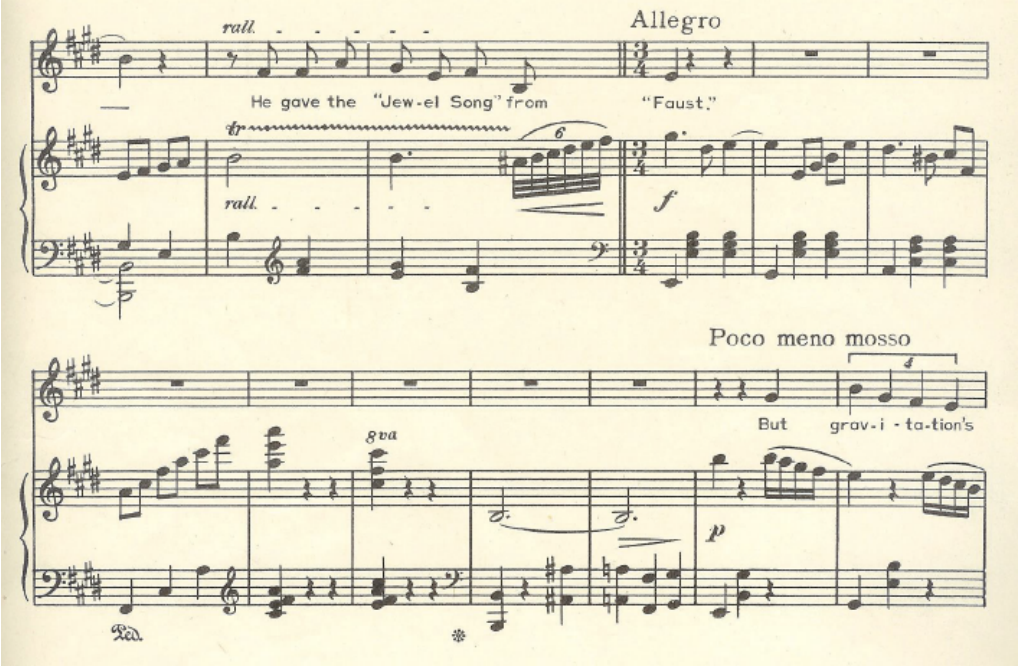


Example 4.15. *The Fox And The Raven*, bars 94-102.

The fox's speech is heard (by both listeners and the raven), but, instead of the raven's line being sung by the singer, the piano impersonates him. Incidentally, Scott Bradley's ideal cartoon short was that there ought to be no dialogue in order not to obscure the music, i.e. creating such a strong score that the music conveys the message clearly enough.[219] Whether these ideals were known to Hageman is unclear, however he uses references to classical music as well as original musical gestures to achieve this goal. At bars 119-124 (see Example 4.16) a short phrase from the 'Jewel Song' from Gounod's *Faust* is quoted where the raven started singing. The reason as to why the raven is never heard other than via the piano is perhaps because, in the first instance, the raven is holding the cheese in its beak. Only when he is overtaken by the excitement of singing the aria (we are after all told of the esteem with which the raven holds its singing, 'He thought no bird in all the trees'/'Could sing as well as he did'), he drops the cheese from his beak. The jump from one treble chord to the next in bars 25-26 (perhaps, in slapstick fashion, indicating the cheese bouncing on a branch, slipping up into the air only to soon land on the ground with a thud in the next bar where the right hand in the piano sustains a B over two bars) seems to be a humorous musical interpretation on Hageman's part of Newton's General Law of Relativity.[220]

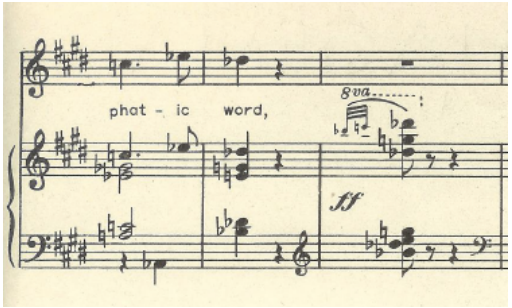
[219] Ibid, p. 48.

[220] Even though often quoted as having said 'What goes up must come down,' Newton's law rather implies 'that the acceleration in one object's motion produced by another object's gravitational attraction is proportional to the attracting object's mass divided by the square of the distance between the objects.' See Research and Development of the U.S. Department of Energy, URL: https://www.osti.gov/accomplishments/nuggets/einstein/relativitytheoryd.html (First accessed 5 January 2018).



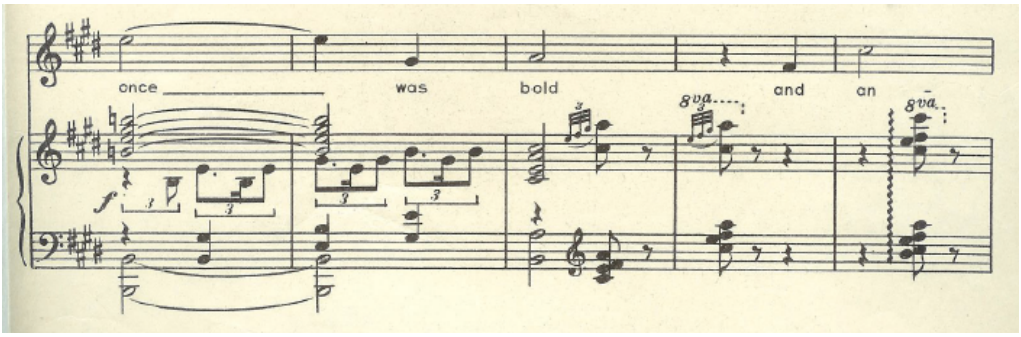
Example 4.16. *The Fox And The Raven*, bars 118-130.

The next moment where the raven is not heard occurs at the raven's exclamation of the 'emphatic word' at bar 163 which is in fact censored: a sudden B-flat diminished seventh chord sounds in the piano, and we are left to guess at the word since it is 'unfit for publication.' In the text itself the fox mocks the raven by encouraging it to sing an excerpt from Wagner's *Götterdämmerung*, which Hageman prepares with the already mentioned exaggerated faux Wagnerian interlude (see Example 4.15 above).

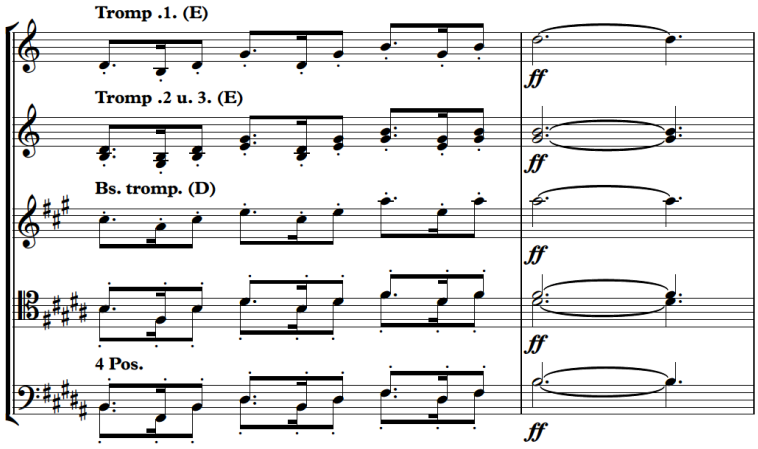


Example 4.17. *The Fox And The Raven*, bars 161-163.

Hageman develops this mocking moment by underscoring mention of the fox's boldness with a short quote from *The Ride of the Valkyries* from Wagner's, *Die Walküre* (see Example 4.18a-b).



Example 4.18a. *The Fox And The Raven*, bars 172-176.



Example 4.18b. *Die Walküre*, Act 3, Scene 1, (Richard Wagner).

In addition to the fact that it was common practice for cartoon composers to reference operatic themes and music in their work as a means by which to ridicule characters in the narrative, as well as comment mockingly on the highbrow society of the opera world, Hageman's quoting themes from Wagner and Gounod in *The Fox And The Raven* is not unusual for him as a film composer. He connects his experience in the operatic world through his orchestration and in a similar way in some of his film music. This is particularly the case in *3 Godfathers* (1948), which incidentally shares its release date with the publication of *The Fox And The Raven*. According to Kalinak, the scores for John Ford's films were often reminiscent of the orchestral writing in opera, and she identified particular references to Humperdinck's *Hänsel und Gretel* as well as the *Meditation* from Massenet's *Thaïs* in *3 Godfathers*.[221]

[221] Kalinak, K. (2007) *How The West Was Sung: Music in the Westerns of John Ford*, Berkeley: University of California Press, p. 105.

As previously indicated, Hageman would take liberties with the texts he set by either altering words or omitting sections from the poetry (most notably in *Miranda*, 1940). In *The Sycophantic Fox and the Gullible Raven* Carryl originally wrote, 'The fox was greatly startled, but/He only sighed and answered "Tut."' Hageman altered the final lines of the text to 'The fox *not famed for his guts,/For once was bold and answered "Nuts!"*' The latter makes the verse seem nonsensical as a fox is not usually associated with being timid, Hageman's alternative nevertheless adds to the comedy of the overall narrative suitable for this song.

The Owl And The Pussy-Cat

[A starlit night. A sea vista. A boat with two figures traversing the screen from left to right]

The Owl and the Pussy-cat went to sea

In a beautiful pea-green boat:

They took some honey, and plenty of money

Wrapped up in a five-pound note.

[Zoom in, focus on Owl] The Owl **[first character]** looked up to the stars above,

And sang **[diegetic sound referent 1]** to a small guitar **[diegetic sound referent 2]**.

“O lovely Pussy, O Pussy, my love,

What a beautiful Pussy you are,

you are, you are!

What a beautiful Pussy you are!”

[Pan to Pussy-cat] Pussy **[second character]** said to the Owl,

“You elegant fowl,

How charmingly sweet you sing!

Oh! let us be married;

Too long we have tarried:

But what shall we do for a ring?”

[Zoom out. boat moves towards the right] They sailed away, for a year and a day,

[an island appears on the horizon, gradually getting bigger as the boat sails closer]

To the land where the bong-tree grows:

And **[focus]** there in the wood **[zoom]** a Piggywig stood,

With **[zoom further]** a ring at the end of his nose,

his nose, his nose,

With a ring at the end of his nose.

[Focus on Owl] “Dear Pig, are you willing to sell for one shilling

Your ring?”

[Pan to Piggy] Said the Piggy **[third character]**, “I will.”

[Wedding scene] So they took it away, and were married next day

By the Turkey who lives on the hill.

They dined on mince and slices of quince,

Which they ate with a runcible spoon;

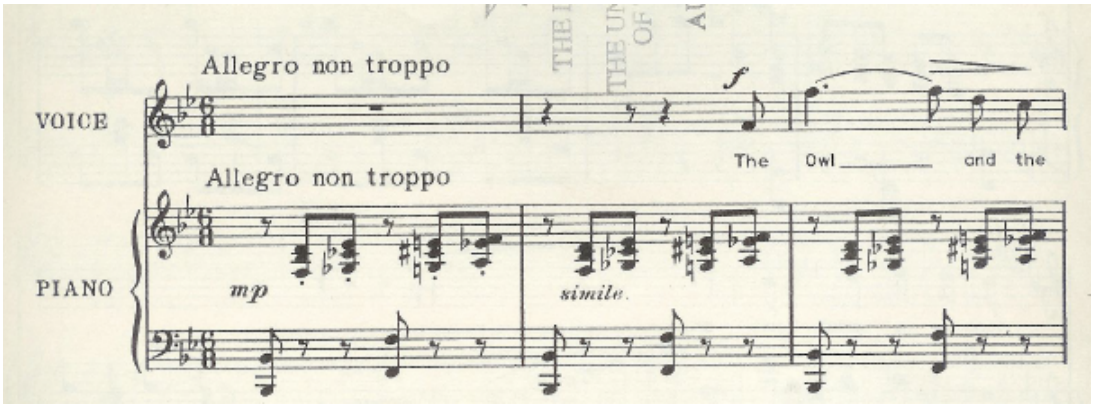
[Dancing figures in silhouette] And hand in hand, on the edge of the sand,

They danced by the light of the moon,

[Zoom out] The moon, the moon,

[Pan up to moon] They danced by the light of the moon **[fade out]**.

As mentioned before, arguably one of the requirements for a successful cinematic reading of a song is movement. Directly from the opening of *The Owl And The Pussy-Cat*, the brief *staccato* introduction in the piano seems to suggest movement, perhaps imitating the little boat bobbing along on the water (see Example 4.17). The suggestion of movement is confirmed in the opening lines of the text, since it points out that the owl and the pussy-cat ‘went to sea in a beautiful pea-green boat.’ This *staccato* lilting figure recurs twice more, introducing crucial moments in the narrative: it first reappears when the cat responds to the owl’s serenade (bars 34-36), and secondly when the owl addresses the pig (bars 70-72). However, rather than movement, it is more the way in which Hageman responds to the suggested diegetic sound referents in the text, that indicates this song as an ideal candidate for a cinematographic interpretation.

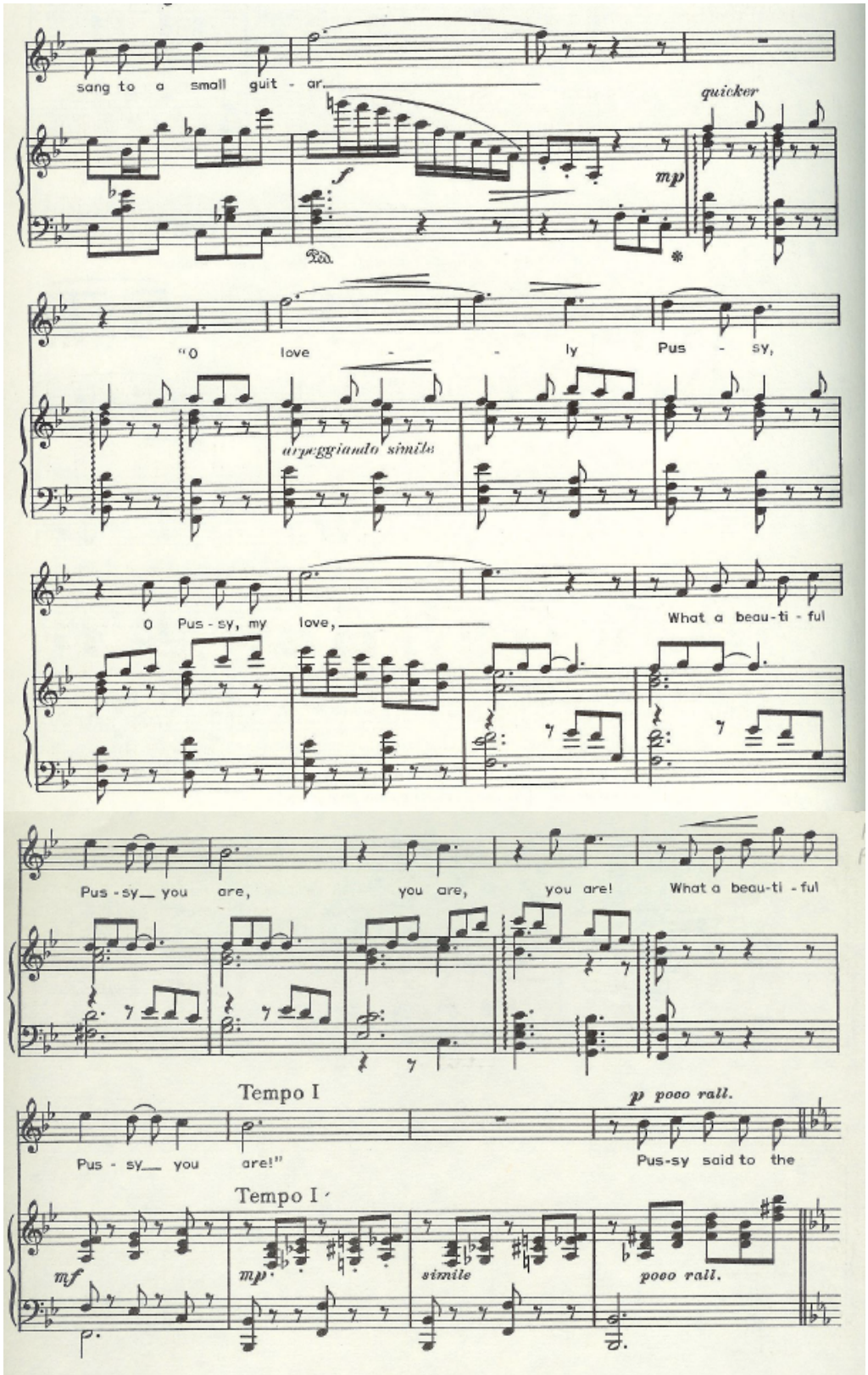


Example 4.19. *The Owl And The Pussycat*, bars 1-3.

As shown in the potential director's reading above, it becomes clear how Lear's text presents various indicators that make this song ideal for a cinematic interpretation. This song was written after Hageman's retirement from Hollywood. Here he seems to develop a musical idea (see Example 20) from being solely a diegetic sound referent into a sophisticated combination of both diegetic and non-diegetic sound referents. This metamorphosis is similar to the already discussed role of the piano solo in *Voices*. Here, however, the development is more subtle. At the point that the camera focuses on the owl, his serenade to the cat immediately presents two diegetic sound referents: his own singing and the sound from his guitar. The piano imitates the strumming of the guitar whilst the owl's singing is presented in the singer's vocal line itself (see bars 19-34, see Example 4.20).[222]

This serenade returns twice more (bars 55-70 and bars 95-108), but identifying these musical cues as diegetic or non-diegetic sound referents becomes more complex. In bars 55-70, the melody previously sung by the owl is now taken over by the narrator. Simultaneously the original guitar-music remains in the piano part, but instead of directly commenting on the activity taking place in the scene it adds to a sense of development within the story since this music now accompanies the further unfolding of the narrative as the owl and the cat discover the pig 'with a ring at the end of his nose.'

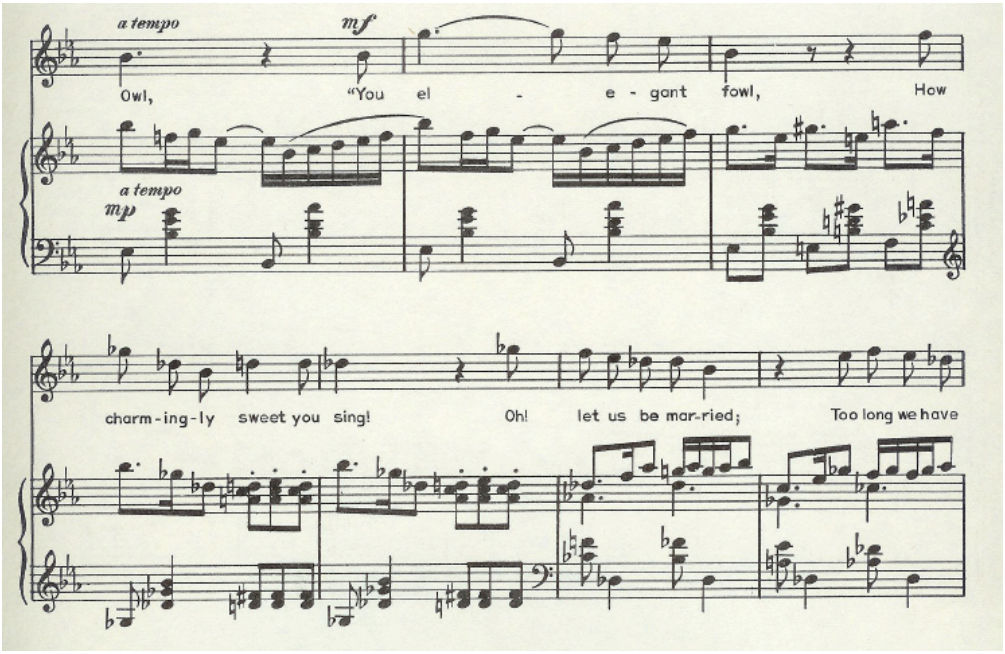
[222] This is different from *The Fox And The Raven* where the piano implies the raven's singing (refer back to Example 15).



Example 4.20. *The Owl And The Pussy-cat*, bars 16-36.

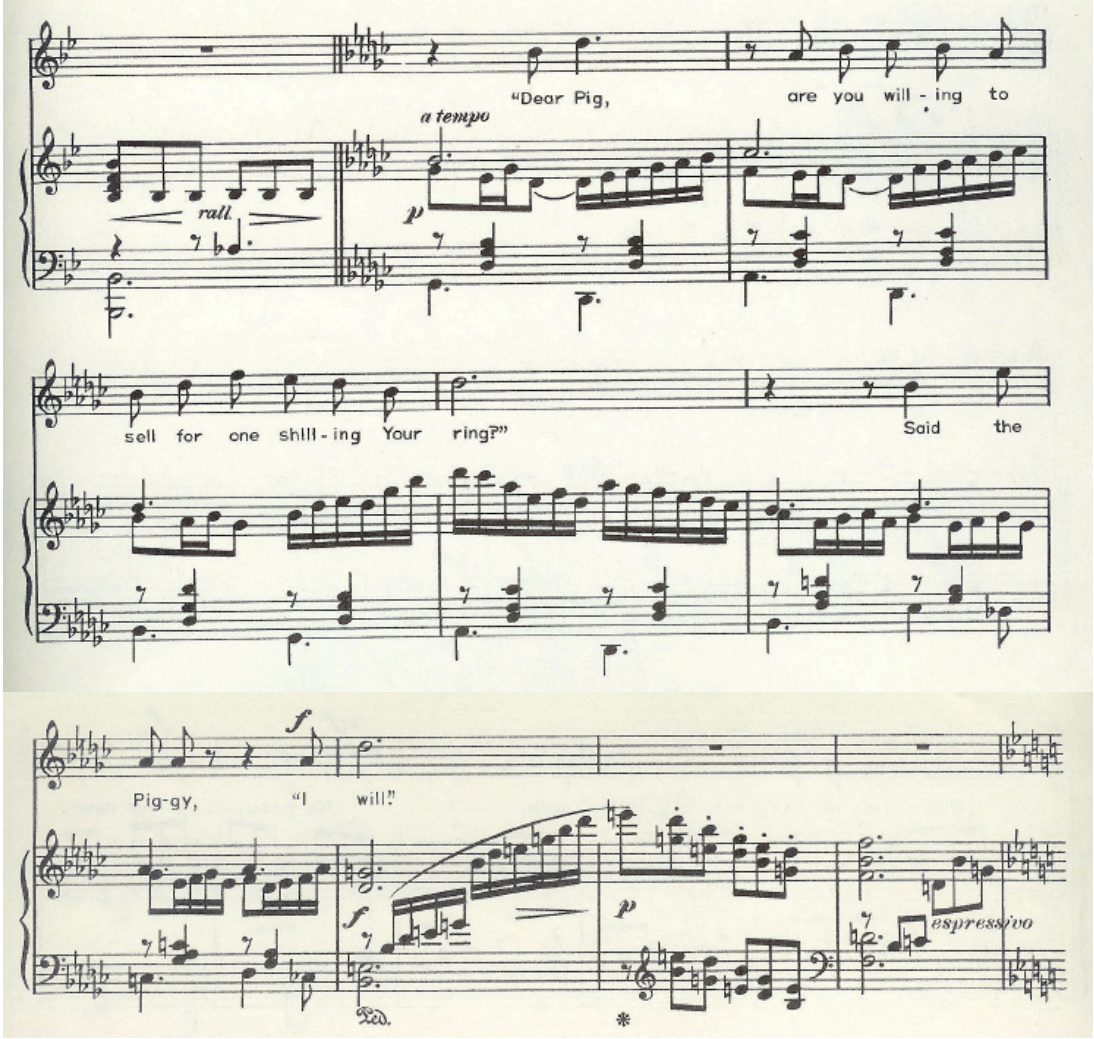
The final time the serenading music is heard is when the owl and the cat have been married, and they are dancing 'on the edge of the sand' (bars 95-108). In this last instance there is no direct reference to musical instruments or singing. By clearly referring to dancing in 'And hand in hand, on the edge of the sand, they *danced* [my italics] by the light of the moon…' the presence of movement is established in the final scene of the poem. Therefore, it could be interpreted that the strumming guitar music is indeed heard by the characters in the text and as a result are inspired to dance. Therefore, the last occurrence of the serenade music from before can be interpreted as diegetic at the end. In a cinematic interpretation this music might in fact be performed by other secondary characters in the scene (not previously directly introduced by the narrative). Alternatively, maintaining the notion of this musical line being a diegetic sound referent, it could be imagined that the turkey who married the two could have taken over the act of playing the guitar by this point. The vocal line, however, remains non-diegetic in this moment, since it is the narration now sung to the melody which was originally sung by the owl (refer to Example 4.20). At this moment, as well as the earlier one, the vocal line can be considered as a voiceover. As a result the last occurrence of the serenading music can therefore be interpreted as serving a dual purpose of combining diegetic and non-diegetic sound referents.

Diegetic referents in this text are not only musical, but also verbal through the characters' dialogue. Whereas in *The Fox And The Raven* speech was only uttered by the fox and the raven's singing was implied by the piano through quoting from *Faust* and implied swearing (the 'emphatic word'), in *The Owl And The Pussy-Cat* the character development is revealed in the dialogue. Initially in his serenade the owl is portrayed as kind-hearted and enamoured with the cat. The cat is complimentary of the owl's singing and is the one to make a decision of having to get married. Where the serenade was light-hearted and spritely, the cat's response is at first more languid and then unpredictable in harmony (see Example 4.20, bars 37-43).



Example 4.21. *The Owl And The Pussy-cat*, bars 37-43.

The cat seems to be the more resourceful out of the two as it asks 'But what shall we do for a ring?' At bars 73-79 (see Example 4.21) the languid writing which originally underscored the cat's compliment to the owl returns and is developed. This time it appears in a lower register and in a richer tonality. Due to this change in tonality the musical underscoring at this point becomes subdued and highlights the characters speaking. The moment when the owl is about to address the pig one can imagine that it remembers the encouragement the cat gave at bars 37-38. Therefore, perhaps wanting to impress his bride, the owl's utterance seems to be more authoritative in the richer sonority of Hageman's setting. At the same time the richer sonority could perhaps portray the owl's aim to speak enticingly to the pig in order to convince it to part with the ring. It is interesting that a similar characterisation in the music occurs in *The Fox And The Raven*. At the particular moment where the fox 'spoke in words beguiling' the tonality also becomes richer and more lyrical. It therefore seems that in both these songs Hageman responds to the protagonists' acts of asking for something (slyly for the fox; coaxingly for the owl) and referring back to what had happened earlier in the narrative (the owl impressing the cat by venturing out to get the ring) whilst changing the character of the musical setting momentarily.



Example 4.22. *The Owl And The Pussy-cat*, bars 72-81.

Conclusion

Cinema's ability to suspend reality, to expose subtleties regarding characters' emotional and psychological states, and to fracture the normal sequence of time fascinated various individuals since the inception of film. The influence of cinema on artists and writers has already been established in scholarship with particular examples being the works of Salvador Dalí and Virginia Woolf. It is, however, cinema's influence on musicians which largely remain unexplored. In this chapter, four of Hageman's songs present a platform by which to explore the influence that cinema had on his creative process. Based on various texts he chose to set to music it seems that he had a symbiotic association, be it consciously or subconsciously, with the cinematic.

Though previously referred to as ‘picturesque’, many of Hageman’s songs can more accurately be described as ‘scenic’ due to the visual orientation and emotional experience presented in them. This sense of experience is often illuminated by Hageman zoning in on cinematic qualities and subsequently creating musical equivalents to suggest or comment on movement, character development and the presence of diegetic referents within the source texts. The first-person perspective narrative is only present in *Voices*. However, since it is recounted in the past tense with vivid description (combining movement and diegetic sound referents), it still fits the suggested requirements for a cinematic interpretation of the song. The other three songs are written in the third person, which is arguably the ideal person-perspective where the camera can move about easier within the scene.

It does not surprise that, being a musician himself, Hageman was drawn to and ultimately focused on the diegetic sound referents presented in these texts. One specific cinematic device he uses is by clearly exploiting the dual diegetic/non-diegetic referent role of the piano in *Voices*. Through this use the scene of the cocktail party is clearly set. A musical equivalent which comments on characters’ social context is particularly clear in *The Little Dancers* in the imitation of the barrel organ with a broken stop. This reference subtly yet clearly describes the Dickensian existence of the children. Through either direct references to other composers (Wagner and Gounod in *The Fox And The Raven*) or composing original music (the owl’s serenade in *The Owl And The Pussy-Cat*), Hageman utilises diegetic sound referents to illuminate the development of the characters within these two songs. The diegetic sound referents often, although not exclusively, relates directly to the movement taking place within the scene (as in the dancing in *The Little Dancers* and *The Owl And The Pussy-Cat*, or the motion and vying in *Voices*). Implied movement occurs in the incidental music within some of the songs (such as the rowing of the boat in *The Owl And The Pussy-Cat* or

the dropping of the cheese in *The Fox And The Raven*). Hageman responds to the potential diegetic referent of smell in *The Fox And The Raven* by an increase of meandering legato writing in the piano.

Character development within these songs is often indicated through dialogue (as in *The Owl And The Pussy-Cat* and *The Fox And The Raven*); or in the changing of the music such as a diegetic music referent disappearing into a non-diegetic one (as in *Voices*); or making use of the diegetic sound referent to expose the social standing of the characters within the scene (as in *The Little Dancers*). Furthermore, character development is exposed in the piano through non-verbal means such as the raven's implied singing and, especially, its swearing (as in *The Fox and the Raven*). Therefore, finding musical equivalents for the cinematic seems to have been an instinctive reaction to some of the texts he set to music.

Chapter 5

Songs in Foreign Languages

The songs to be discussed in this case study are:

German Songs:

Bettlerliebe — Storm (1958)

Die Stadt — Storm (1958)

Am Himmelstor — Meyer (1958)

O Welt, du bist so wunderschön — Rodenberg (1958)

French Songs:

Ton Cœur Est Un Tombeau — Boria (1921)

Il Passa — Vacaresco (1960)

Nocturne — Moréas (1960)

Spanish Songs:

En Una Noche Serena — Segurola (1945)

English Songs:

Miranda — Belloc (1940)[223]

The majority of Hageman's songs are settings of English texts; however this chapter will focus on the few exceptions to this rule in his output. The songs to be discussed here will consist of the eight foreign texts that he set, as well as one song that was translated from the original English, and is available in both the original as well as translated languages.

[223] Andreas de Segurola translated the text of this song into Spanish, and therefore the question regarding the best language in which to perform this song is appropriate to be addressed here, even though the original text is in English.

Discrepancies in text/translation presentation

Certain discrepancies occur between the original language and the English translation of the songs in this chapter, and these differences will be discussed in more depth below. It is not always clear from the score which version of the text (the original poem or English translation) Hageman intended for the songs' performances. In every case both the original language as well as the English translation is included in the score but the way in which it is presented in the score is inconsistent. Even though as of yet it has been impossible to locate any correspondence between Hageman and his publishers, it is certain that all these songs were published during Hageman's lifetime. Therefore, one can surmise that he must at least have known how the songs would be presented in print, and at most would have had input in the presentation of the songs in their published form. As a result a detailed consideration of each score is important. For the sake of clarity and conciseness, whenever referring to the songs as groups of works, they will be identified by their original language, i.e. German songs, French songs, and Spanish songs.

The German songs, all published in 1958, present Robert Nathan's lyric translations closest to the vocal line in the text underlay of the score.[224] The songs in French (from 1921 and 1960) and Spanish (from 1945) all present the original language first with a lyric translation in English below. In addition, Andreas de Segurola's lyric translation of *Miranda* (1940) from English into Spanish appears below the original English of Belloc's poem.[225] Hageman's proficiency in a number of European languages, becomes clear through various newspaper clippings and interviews. Whilst living in New York, his household was run by a German housekeeper and his earlier contracts at the Metropolitan Opera were in German.[226] Personal correspondence in German indicates that he had a secure command of the language. His earliest French-orientated education in Brussels, his sojourn in Paris (1903-1906) and the consequent

[224] Lyric translations in this instance refer to the translations as they are set out in the music itself, which coordinates with the melody, rather than a free translation or paraphrase.

[225] See the attached scores in Appendix III.

[226] This is proven through archival material held at the Metropolitan Opera in New York. (Archival material shared by Met Opera Archivist John Pennino, January 2014.)

extensive tour with French chanteuse Yvette Guilbert, as well as his close association with French repertoire at the Chicago Civic Opera in the late 1910s until 1922, all suggest that he was more than proficient in French. His association with Spanish as a language in his personal as well as professional life is as of yet unclear, except through his connection with the famous Spanish bass and impresario Andreas de Segurola (the author of the text for *En Una Noche Serena*, and translator of *Miranda*). Hageman and Segurola worked together at the Metropolitan Opera where Hageman accompanied him in performances of song repertoire as well as conducted him in operatic productions.[227] In addition to *En Una Noche Serena*, Hageman's affinity for the music of Spain presents itself in a number of his other English songs (e.g. *Miranda*, *Trade Winds*, *Don Juan Gomez*). Through his knowledge of several languages, and his proficiency in German and French, it can be assumed that Hageman would have had the advantage of at least grasping Spanish.

As far as the underlay of the text in the songs in foreign languages is concerned, it is important to consider certain practices present in the vocal and operatic worlds. In the profession, the text (or lyric translation) printed closest to the musical score tends to imply the primary text used for performance. In score publication this practice had already been in place when Hageman was conducting at the Metropolitan Opera in New York. As a result, it may be assumed that in the repertoire discussed here the texts printed closest to the melody could have been the text Hageman intended to be the primary language for performance.[228] It is however not as clear cut due to various issues with translations and writing for the voice, which will be discussed in depth below. A further clue as to which language might have been the intended performance language lies in the order in which these languages are presented in the titles of the

[227] See the Metropolitan Opera Archives, URL: http://archives.metoperafamily.org/archives/frame.htm. (First accessed 23 February 2017.)

[228] Email correspondence between myself, Met Opera Archivist John Pennino and Met Music Librarian Robert Sutherland suggests Hageman's familiarity with the aforementioned practice. Sutherland points out 'To the best of my knowledge, during the time that Mr. Hageman conducted the Met, the vocal scores in use would have been published by G. Schirmer. In the case of *Cavalleria Rusticana*, *Pagliacci* and *Hansel and Gretel*, the English translation is printed *below* [my italics] the original languages. In the case of *Tales of Hoffmann*, there is only English.' (Email correspondence, 10 October 2016).

songs. The French and Spanish songs' titles are all printed with the original title first and the English translated title printed below in a smaller font size. The German songs, however, indicate the English (translated) titles first, with the original German title printed below in a smaller font size. Therefore the latter instance suggests a conscious decision to associate the English translation with the German songs. This is perhaps still an aftermath of the Second World War of the previous decade, and therefore Hageman might have taken both the societal implications of setting a German text as well as the commercial consequences of how to sell these songs into consideration.[229]

The significance of considering which language is printed closest to the melodic line goes beyond the mere practical use of the score during the singer's and pianist's learning processes. As both the original text as well as an English translation are presented in the score, Hageman's cosmopolitan stature and intentions as composer are highlighted by making the repertoire immediately accessible to an international market.[230] As a result neither version should be ruled out. It is necessary to consider the songs closely from an aesthetic point of view as well as which text matches Hageman's melody that gives the singer the opportunity to perform the songs in such a way to represent the performers' intentions best. One way in which singers can make this decision is by observing which language conveys the text clearly whilst maintaining a technically sound vocal approach. As will become apparent in the ensuing discussion, there are some instances where the translated setting works better vocally, but does not necessarily convey the meaning and subtlety of the text as clearly as in the original. Conversely, the original text might have particular technical challenges regarding, for instance, sustained vowel sounds within more vulnerable areas of the voice. These could affect technical aspects of the song as a whole and therefore potentially make the translation a more appropriate alternative to the singer. Since all these decisions will differ from one performer to the next, the opinions presented below are to highlight certain moments that will need consideration by

[229] Tunbridge, L. (2013) 'Frieda Hempel and the Historical Imagination', *Journal of the American Musicological Society*, Vol. 66, No. 2, p. 466.

[230] Email correspondence between NdV and Dr Aloma Bardi, 28 February 2017.

performers in general instead of the author dictating a seemingly definitive preference for one language over another. The recordings of these songs, however, represent the author's personal performance choices based on the discussions below.

Hageman's command of the European languages that he set to music does not suggest his preference for setting an English translation through necessity. Rather, it at least suggests opening the repertoire up to a larger readership, and furthermore proposes an artistic decision on his part. Since performers are, however, furnished with both the original as well as a translated text, the choice as to which language to choose for the performance of these songs lies with those who sing and play them. Lawrence Kramer previously suggested that in art song '…the poetry and the music will pull the voice in different directions, and more so to the extent that the listener takes the text seriously. A poem is never really assimilated into a composition; it is *incorporated*, and it retains its own life, its own "body," within the body of the music.'[231] In a recent updated version of the chapter on art song in his book *Music and Poetry: The Nineteenth Century and After*, Kramer clarifies his viewpoint on the trinity of poet, composer and performers:

> The magical turning of the poem into music is a veil of illusion cast over a more difficult activity. To the extent that both are taken seriously, the poetry and the music of a song will tend to pull the voice in different directions. The genre of the art song hinges on the separate identities of the words and music. The identity of the song hinges on its *negotiation of the divergent pulls* [my italics]. The terms of that negotiation are ultimately up to the performers, especially the singer, whose primary role I need to acknowledge here even though this study remains focused on composition.[232]

---

[231] Kramer, L. (1984) *Music and Poetry: The Nineteenth Century and After*, p.127.

[232] Kramer, L (2017) *Song Acts: Writings on Words and Music*, Leiden and Boston: Brill Academic Publishers. (This is the suggested citation for the source that at the time of writing this was still unpublished. The article was first accessed at URL: http://fordham.bepress.com/art_hist_facultypubs/11/ on 9 September 2017.)

Since this ‘negotiation of the divergent pulls’ lies with the performers, it is important to acknowledge the addition of another party to the poet-composer-performer union: the translator. As far as the voice's vying between poetry and music is concerned, the choice therefore between performing the original text or the alternative translation creates a more complex scenario for performers. As a result it is important to examine both versions, original text and English translation, of each song. These considerations will observe the various criteria of poetic clarity, technical requirements of the singer, and general musical observations of each version. Creating a clear overview of each song from these points of view will inform the performance decision made by myself and my singer colleagues in the recorded performances of the songs discussed here. Furthermore, these findings might furnish future performers with a body of knowledge from which to draw their own conclusions during their creative processes in the study of these songs, or in fact any other repertoire where they are confronted with a choice between original text or a translation. In my own process the original texts were always considered first, based on the fact that as far as the three ingredients in the creative melting pot of poet, composer and translator is concerned, it was the original poems in German, French and Spanish that existed first. It is therefore these texts which indeed inspired Hageman to compose his songs. That said, the current discussion is not aiming to put one version of a song above another. Rather, the following observations are made to point out specifics which play an important role in the creative unfolding towards a version of the song that represents performers’ final decisions most clearly. Even though there are examples where it might seem obvious from the outset that the original version of the poem presents a more authentic musical reading of the original language, the translated versions of these cases nevertheless merit close examination, even if it is to confirm the performers’ conviction of choosing the original above the translated alternative.

Observations considering the demands of setting the text in the upper (and sometimes lower) extremes of the voice in the original language vis à vis the translation are to discern which version exposes details of the voice as an instrument

more advantageously. Further vocal observations will address details as to which vowels are more comfortable in specific areas of the voice for whichever voice type is to perform the songs. Particular focus will be given to sustained passages in the upper *passaggio* as this tends to be such an exposed area in the voice.[233] Progressing on from this point of view, subsequent suggestions will be made as to which setting, whether the original text or the translation, presents the version that is vocally more secure; and, therefore, might serve the singer more advantageously.

The musical discussion will explore compositional aspects and how they relate to either the original language, its translation or both. Since this thesis does not discuss Hageman's complete oeuvre of songs, the musical observations will address particulars within these specific songs to present them in context of Hageman's song oeuvre as a whole, as well as in the greater context of art song. This will not only contextualise Hageman as song composer in the American art song genre, but as this study is the first to evaluate Hageman as song composer in depth, will identify various influences that consciously or subconsciously might have played a role in his development as composer in the greater art song genre.

[233] Depending on the voice type and gender of the singer, *passaggio* (*pl. passaggi*) are places where the voice changes from one register to another; these crossing sections of the voice tend to be less powerful and as a result could create pitfalls for vocal projection and balance problems between voice and piano.

THE GERMAN TEXTS

The three poets represented in the German songs—Theodor Storm, Conrad F. Meyer and Julius Rodenberg—belong to the pinnacle of late-Romantic German literature. According to Richard Stokes, Theodor Storm, similar to Eduard Mörike, 'defies all classification as a poet; he belongs to no movement but wrote exquisite poems about love, the transience of life and the North Sea coastal region around Husum, where he was born and lived.'[234] Where Storm's literary legacy lies mainly within his *Novellen*, Meyer's — despite Storm's negative opinion of Meyer's poetry — is based upon his poetic output.[235] The Jewish author and journalist Julius Rodenberg (originally Julius Levy; but he changed his name to protect himself from radical prejudice) was a co-founder of the Weimar Goethe Society.[236] In 1874 he founded the *Deutsche Rundschau*, a periodical for literature, culture and politics which he edited until his death.[237]

When solely considering the German texts it is somewhat surprising that Hageman might have preferred Nathan's translations above the original poems. Why the layout presents the English closer to the melody remains curious, as various subtleties from the original are lost in Nathan's alternative. Taking into consideration Hageman's expert knowledge of the classically-trained voice through his work as coach, accompanist and conductor, one could assume that his settings of the texts would set out to serve either the original language or the alternative translation. However, various instances in fact point to the English setting potentially to be serving the voice better technically. Since the original version of a text, regardless of the language, can be considered to be the version which conveys the composer's intentions the clearest, a performer might, artistically speaking, automatically be drawn to the original German text of these songs (all four of these poems are very well-known texts from the

[234] Richard Stokes (2005) *The Book of Lieder: The Original Texts of over 1000 Songs*, p. 27.

[235] Ibid, p. 258.

[236] See Projekt Gutenberg-DE, URL: http://gutenberg.spiegel.de/autor/julius-rodenberg-1306 (First accessed 17 May 2017).

[237] Ibid.

German literary canon). As will become apparent below, the original German texts show more literary quality in the original to Nathan's sometimes problematic and free English translations. However, which language Hageman preferred is not always clear, as there are moments where the setting of the original text makes more sense with regards to the execution of the song, while other moments, at least from a vocally technical point of view, seem better in the translation. The following discussion will therefore illuminate moments from both a vocally technical as well as an artistic point of view to discern which version works better for the voice, and the voice-and-piano duo as a unit. Since Robert Nathan's English translations appear closest to the melodic line in the German songs the texts represented below show Nathan's translation first with the original German alongside it.

THE GERMAN SONGS[238]

[238] As the target readership of this document is students and practitioners the ease with which using this document has been taken into account: in addition to the specific note examples within the text the complete scores of all the songs discussed here are included in Appendix III for reference purposes. Additionally, the decision has been made to include the song texts within the main text and not in the appendices so as not to break the continuity of the discussion and to make referring to the lyrics easier.

Beggar's Love[239]

Oh that I once might distant stand,
All small and still within your sight;
So bright your smile, so soft your hand,
And in your laughter, all delight.
And I so poor, so wearied, old,
On me no wealth, no fortune smiles.
Oh had but I a crown of gold,
And you a lost, forgotten child!

— Robert Nathan

Bettlerliebe

O lass mich nur von ferne stehn,
Und hangen stumm an deinem Blick;
Du bist so jung, du bist so schön,
Aus deinen Augen lacht das Glück.
Und ich so arm, so möde schon,
Ich habe nichts was dich gewinnt.

O wär ich doch ein Königssohn,
Und du ein arm, verlornes Kind!

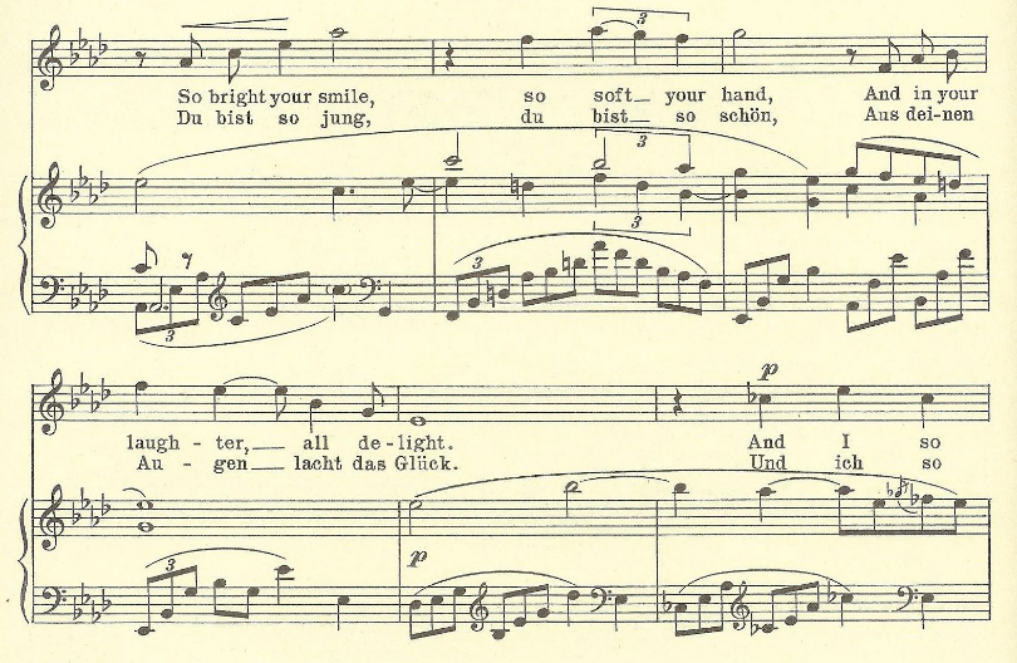
— Theodor Storm

Text Observations

This text is a portrayal of the nostalgia that the old might hold for the young. This is subtly shown in the way the translation conveys the sentiments in this poem. The setting of the first part of Nathan's translation does not pose particular problems as far as the poetic interpretation (and therefore conveying the meaning of the text) is concerned. However, when considering the setting according to the English translation the voice-and-piano duo will have to take particular care with the phrase at bars 15-16 (see Example 5.1) in order to clarify the text 'And in your laughter, all [everybody] delight'.

Hageman suggests this by the syncopation on 'all', but in order to effectively project this inflection in performance, a slight lift before 'all' could be useful. The addition of this lift does not suggest that the singer actually takes a breath but rather creates

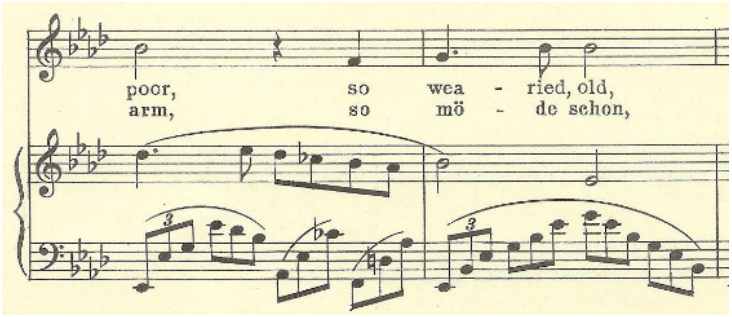
[239] Since the English title of the song appears first on the musical score, the English text is presented here first.



Example 5.1. *Beggar's Love/Bettlerliebe*, bars 13-18.

a slight silence by cutting the tied E-flat" short.[240] This will accentuate the word 'all' without the voice being forced by the addition of a glottal stop. This subtle alteration of time would comfortably be accommodated in the piano by momentarily delaying the lower note of the octave jump. In contrast a more spoken approach to the inflection of the text in bars 19-20 (see Example 5.2) would clarify the meaning of 'so wearied, old', instead of breaking the line with a lift at this point since the voice is commenting on the scene that is presented.

[240] *The Oxford Dictionary of Music's Designation of Notes by Letters* (provide full reference here) is used throughout this study. Therefore C to B indicates the c until the b in the second octave below Middle C, c to b indicates the c until the b immediately below Middle C; c' to b' indicates Middle C itself until the b above; c" to b" indicates the c"' until b"' above the aforementioned.

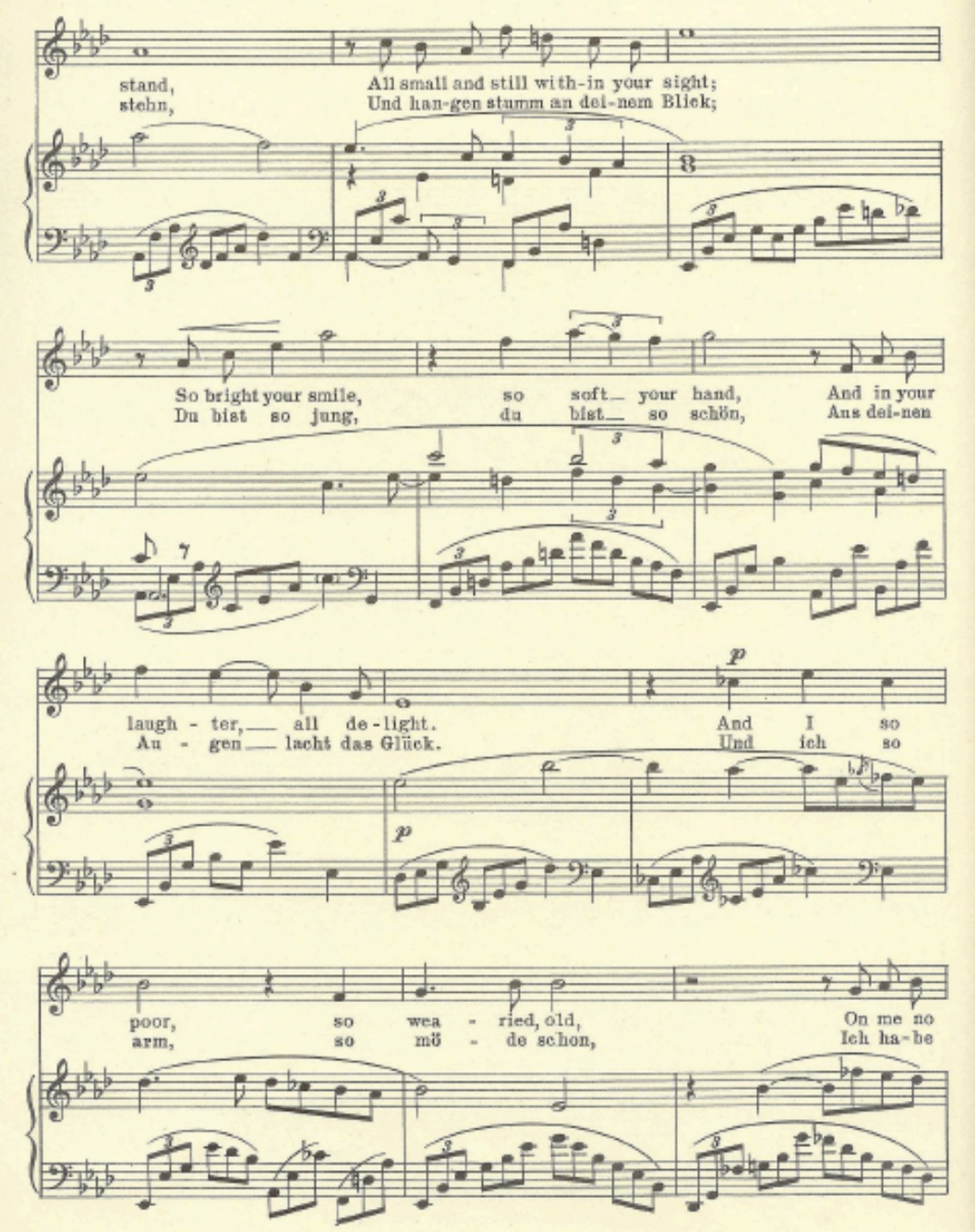


Example 5.2. *Beggar's Love/Bettlerliebe*, bars 19-20.

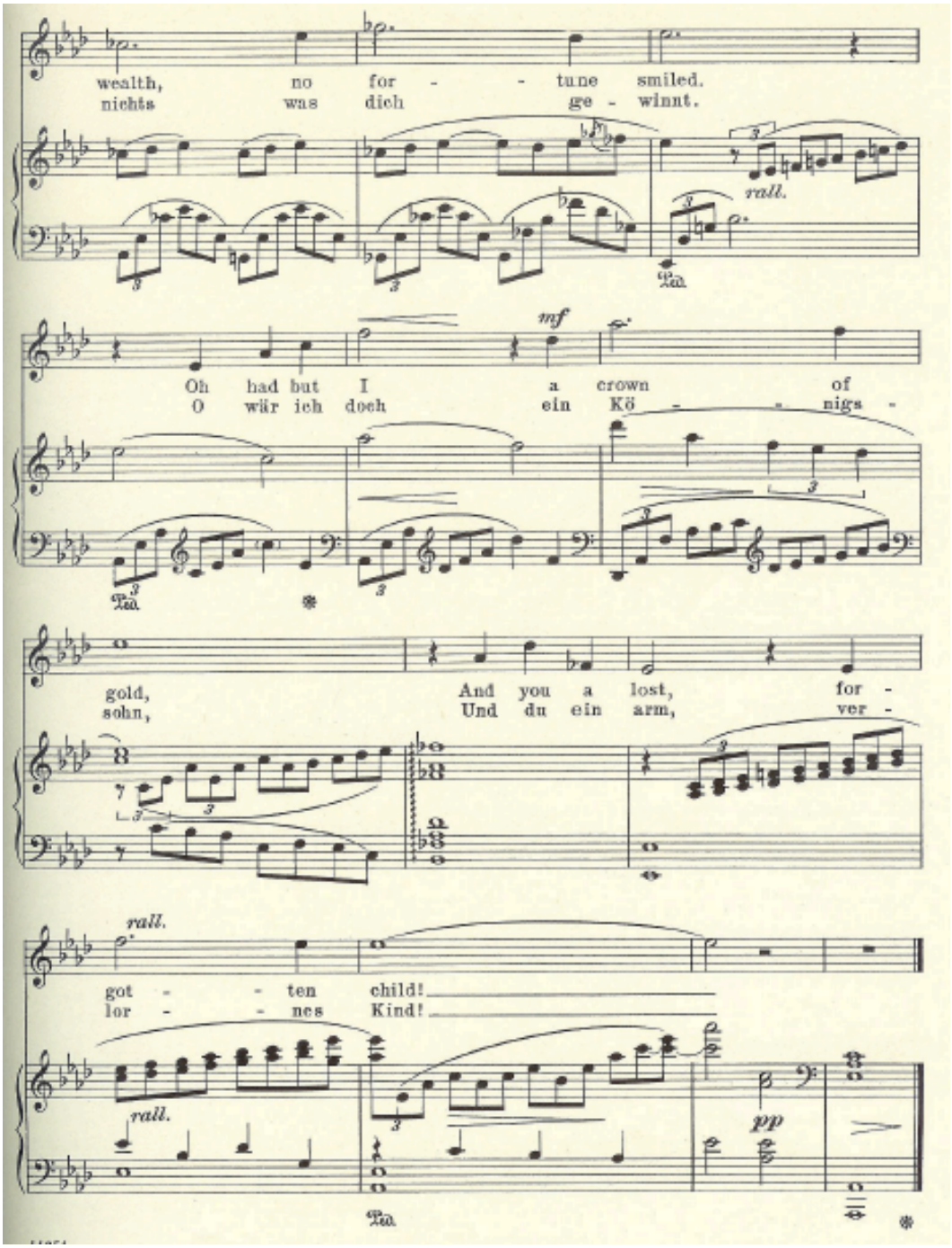
Notwithstanding its musical setting, the English translation poses a particular problem which in the case of this song suggests that, at least from a poetic point of view, the original German is the better language in which to perform it. The problem lies in how to make sense of the closing lines of Nathan's translation. The original German reads 'O wär ich doch ein Königssohn, Und du ein arm, verlornes Kind' (Oh, if only I were a prince, and you a poor, lost child). Nathan's text is problematic in its meaning as there is a verb missing in the second part of the sentence: 'Oh had but I a crown of gold, And you a lost forgotten child.' The verb 'were' (i.e. '…And *were* you a lost forgotten child') accurately clarifies the meaning of Nathan's text, while his original rather suggests 'Oh had but I a crown of gold, And [had] you a lost forgotten child.' Compared to the German, this missing word in the final English phrase causes the wishful relationship between the onlooker and the idolised 'du' to become confusing. Nathan's text could be misinterpreted that the onlooker wishes the idolised one to have had a lost child, as opposed to being a lost child herself, this would imply, (as in the original German) that the onlooker could then be a haven for the revered 'du.' An alternative approach to the melodic line will be discussed in the musical observations section below which would create a solution to this problem.

Vocal Observations

From a vocal point of view, it seems that Hageman focused on the English text. Most of the sustained notes within the upper tessitura of the voice lie either on an [a]- or [o]-vowel (see Examples 5.3a and 5.3b: bars 12, 'sight'; 13, 'smile'; 17, 'delight'; 23, 'fortune'; 24, 'smiled'; 26 'I'; 27, 'crown'; 32, 'child').



Example 5.3a. *Beggar's Love/Bettlerliebe*, bars 10-21.



Example 5.3b. *Beggar's Love/Bettlerliebe*, bars 22-34.

Musical Observations

The piano introduction is reminiscent of an American folk song akin to those of Stephen Foster in its uncomplicated use of harmony in general and the simple melodic writing. Dr Aloma Bardi from the International Center for American Music

(ICAMus) suggests Stephen Foster's 'Old Folks At Home' might be incorporated in the melodic writing in this setting.[241] In addition Dr Kathryn Kalinak of Rhode Island College notices reminiscences of Foster's style in general.'[242] That Foster features, even if veiled, in Hageman's songs come as no surprise since Foster also featured in Hageman's film music as indicated by Kalinak in the scores of for instance *Fort Apache* (1948) and *Wagon Master* (1950).[243]

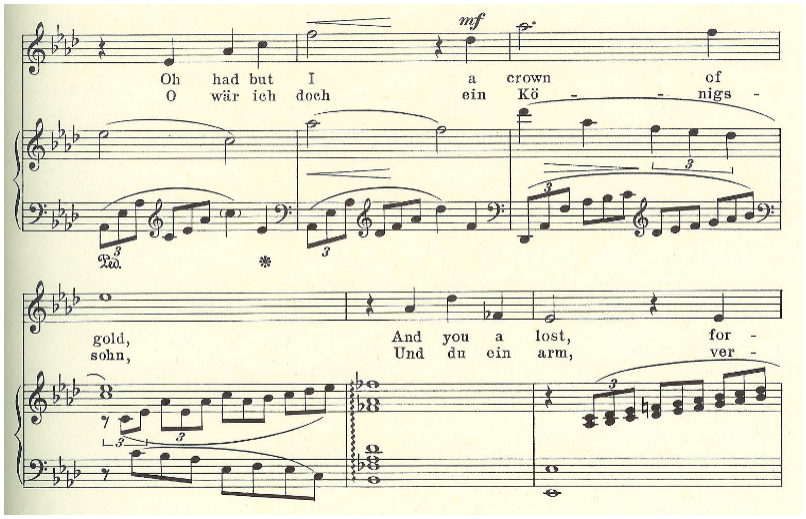
In this song Hageman uses a technique of layering different musical ideas which is present throughout his output of film music as well as his songs (see further examples in Chapters 3, 4 and 6). In its conception, the piano part of this song could potentially exist independently of the vocal line, with the latter seeming to be an additional descant to the piano. As a result the piano part takes on the role of the speaker in this poem, as if observing the idolised 'du' from a distance. This apparent observing role of the piano music is suggested in the extended piano introduction which has a dual purpose: on the one hand it sets the scene of the infatuated observer staring at the idolised one, and on the other it establishes the perceived distance between these two characters. By giving the vocal line substantial independence from the piano part, Hageman seems to suggest that the idolised one is oblivious of the speaker's feelings. This renders the song to be more an inner monologue, as the speaker is thinking to himself rather than speaking his thoughts out loudly and directing them to the idolised one. The sparing use of dynamic markings in the score perhaps explains the intimate character maintained throughout the song. The quietest general dynamic level is *p* and the loudest moment is *mf* (bar 26-27, see Example 5.4) with the latter occurring at the particular moment where the heartfelt wish ('Oh, if only I were a prince…') of the speaker is uttered. The intimacy of this song contrasts starkly with the expression of *Voices* (1943) as discussed in Chapter 4, where the lovers notice each other across

[241] Email correspondence between NdV and Dr Aloma Bardi, 8 October 2016.

[242] Email correspondence between NdV and Dr Kathryn Kalinak, 15 October 2016.

[243] See Kalinak, *How The West Was Sung*, pp. 117, 136.

the crowded room, which in turn is more similar to Richard Strauss' *Heimliche Aufforderung*, op. 27 nr. 3.[244]



Example 5.4. *Beggar's Love/Bettlerliebe*, bars 25-30.

Even though the metre of Hageman's setting serves both the English and German texts well, aesthetically speaking the song would be two very different musical experiences for both performers and audience. Because of the nature of the language the original German flows better, potentially creating a more dreamy atmosphere. The German is projected more towards the speaker and the adored one, and seems more personal as the use of the language seems to ignore any activity taking place around the characters. The focus on these two characters alone therefore suggests a more dreamy tableau. On the other hand, the English, with the moments where the aforementioned 'Luftpause' or commas are coming into play, is more measured and gives an air of observation from the speaker's point of view. Momentarily, depending on the reading of the 'all' (bar 16), there seems to be a subtle hint to spacial awareness introduced in the text. If 'all' is read as 'everyone,' then a recognition of others in the room might be established. However, if 'all' were to be read as the adored one's eyes being full of delight, it puts the speaker's longing in stark contrast with that person's joy, and pre-empts the notion of their age difference, which could

[244] Mentioning Strauss' song at this juncture, and subsequent comparisons to songs from the greater art song canon, is on the one hand to further present Hageman's songs within the established art song canon as well as suggest inspiration for interesting programming choices.

be the reason for the unattainable closeness the speaker longs for. The syncopation on 'all' in this instance might wistfully refer to the innocence of her youth (presented in the flowing triplet movement in the piano) compared to the cynicism of the speaker's age, presented in a sluggish off-beat rhythm in the vocal line (see Example 5.3a, bar 20).

The Town

The somber sand, the somber sea
And nearby lies the town.
The fog lies heavy on the roofs,
And over all, the ocean sounds
Unchanging, endlessly.

No branches stir, no wakeful bird
Is singing that spring has come.
The feathered goose will creaking pass
High overhead like autumn wind,
Below, the whisp'ring grass.

Still homeward turns my heart to thee,
Thou somber, seaward town.
The golden magic of the past
Lies shining on the sea,
And on my old, grey town.

— Robert Nathan

Die Stadt

Am grauen Strand, am grauen Meer
Und seitab liegt die Stadt.
Der Nebel drückt die Dächer schwer,
Und durch die Stille braust das Meer
Eintünig um die Stadt.
Es rauscht kein Wald, es schlägt im Mai
Kein Vogel ohn Unterlass;
Die Wandergans mit hartem Schrei
Nur fliegt im Herbstesnacht vorbei,
Am Strande weht das Gras.

Doch hängt mein ganzes Herz an dir,
Du graue Stadt am Meer;
Der Jugend Zauber für und für
Ruht lächelnd doch auf dir,[245]
Du graue Stadt am Meer.

— Theodor Storm

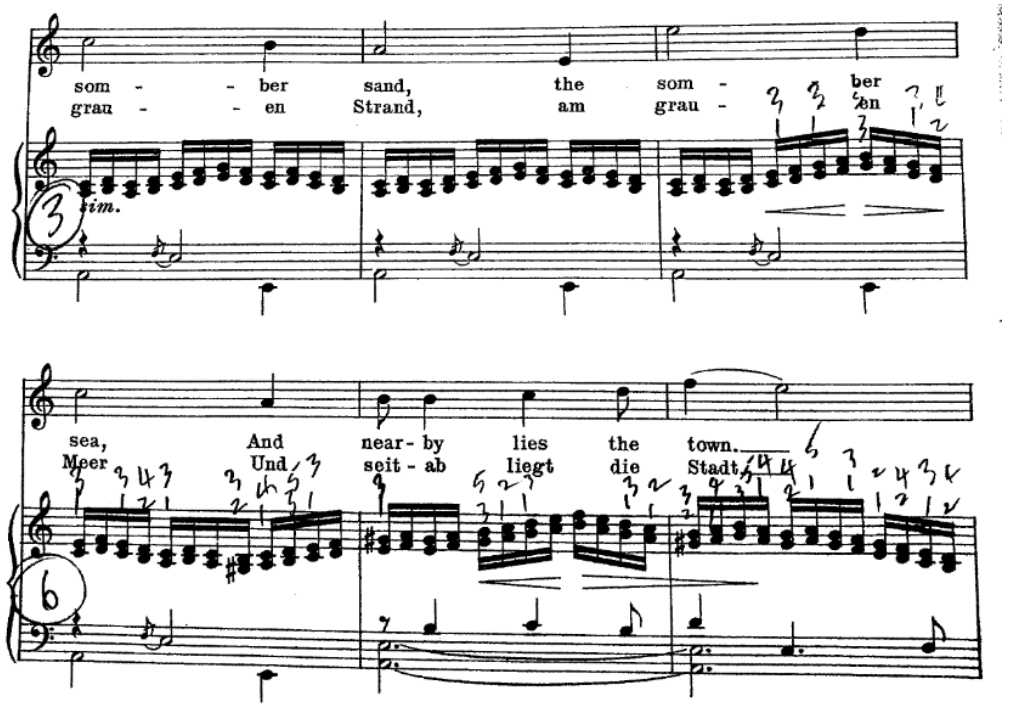
[245] Correction to the printing error in the score.

Text Observations

Dr Penny Johnson, scholar of German Romantic poetry, believes that Nathan's translation misses two important moments in the text which highlight the monotony and monochrome aspects of the town.[246] 'He misses the negatives: there is no ceaseless singing in the spring; the goose flies over only at night in the autumn. In other words, nothing happens in this monotonous, monochrome town.'[247] Therefore the pertinent contrast of the negatives with the (ironic) longing for the town which holds so many precious memories of youth is lost in Nathan's translation. This suggests that performing this song in the original German could be, at least from a poetic point of view, more artistically convincing.

Vocal Observations

Considering the setting of the text in both English and German at bars 5, 6 and 8 (see Example 5.5), either language would be appropriate for the performance of this song. The sustained vowels at these points are comfortable in both languages.

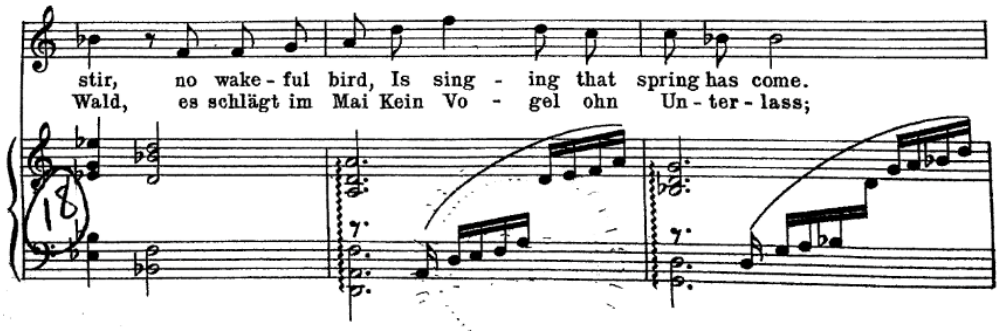


Example 5.5. *The Town/Die Stadt*, bars 3-8.

[246] Email correspondence between NdV and Dr Johnson, 28 February 2017.

[247] Ibid.

Three particular moments where the setting of the German is arguably superior occur at bars 19, 22 and 33. Extensively discussing the precariousness of the sustained e-vowels in the *secondo* [upper] *passaggio* in *Do Not Go, My Love*, soprano Roberta Alexander refers to that song as being technically 'fussy.' She points out that the singer needs to negotiate the various [i]-vowels with greater care in this part of the voice.[248] Similarly then in the case of bar 19 (see Example 5.6) in *The Town/Die Stadt* 'singing' does not necessarily lie as comfortably as 'Vogel'. In her scientific research, the vocal pedagogue Janice Chapman indicated that the larynx ('voicebox') itself lowers (or 'drops') between the vowels [i] and [o]. Having the larynx relaxed and allowing it to naturally rise and fall with the vocal line allows the voice to resonate more (with the help of the pharynx/soft palette as an 'amplifier'). As a result 'Vogel,' having a lower yet still naturally positioned larynx, as well as a more stable sound, will be more comfortable and reliable for the singer in this part of the voice.[249]



Example 5.6. *The Town/Die Stadt*, bars 18-20.

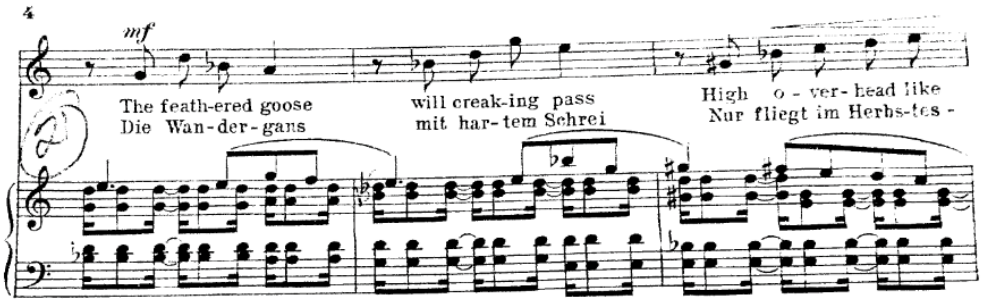
The approach and departure to and from this note, however, is within a curving line, which enables the voice to negotiate it easier. Therefore, as this note is not sustained for too long it is possible to find a way round this moment successfully should it be sung in English. An alternative vowel on the first syllable of 'singing' (bar 19) could be [y] which would allow the vowel to be 'lengthened' in the vocal tract (throat), thus

[248] Interview between NdV and Roberta Alexander, Amsterdam, 18 March 2017.

[249] Chapman, J. L. (2006) *Singing and Teaching Singing: A Holistic Approach to Classical Voice*, p. 277.

allowing the larynx to move in a more stable and natural position as opposed to be pulled up in the throat, causing the voice and sound to be strained.[250]

The musical setting at bar 22 at first consideration remains difficult (see Example 5.7). The e-vowels in both syllables of ‘creaking’ could be potentially unreliable for the singer because of the precarious nature of the vowel. Due to its technical difficulty Chapman points out that a sound technique is for certain necessary in order to safely navigate this moment in the song in English.[251] The latter unstressed syllable of ‘creaking’ is sustained on a higher note and a way by which to negotiate this moment would be for the singer to accent the first syllable of the word, in so doing preparing the sustain of the ‘-ing’ on the higher pitch by way of the syllable ‘creak’. At this exact point in the song the German text reads ‘mit h**a**rt**e**m Schrei’ (vowels in bold indicate the vowels in question), incorporating rounder vowels, which allow the musical line to perhaps flow better as well as working better for the singer.

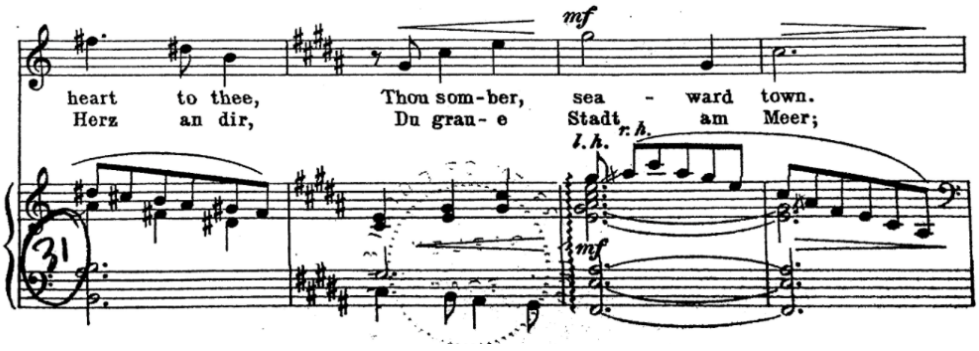


Example 5.7. *The Town/Die Stadt*, bars 21-23.

[250] For the purpose of this thesis it is to be assumed that, according to the author’s expertise as vocal coach, gained from accompanying in the studios over several years of highly respected voice teachers such as Janice Chapman whose research is acknowledged internationally, an e-vowel (contrary to rounder vowels such as ‘a’ and ‘o’) is more likely to spread. This vowel is therefore prone to losing its resonance and simultaneously affecting the vocal mechanism negatively. The author therefore refers the reader to the writings of Chapman for further detail with regards to the technical aspects of the classically trained voice.

[251] Interview between NdV and Janice Chapman, London, 20 September 2017.

Similarly the sustained vowel of ‘s**ea**ward’ (bar 33, see Example 5.8) could be problematic within the tessitura within which Hageman had set it. The German ‘**Stadt**’ at the same point proves to be better.



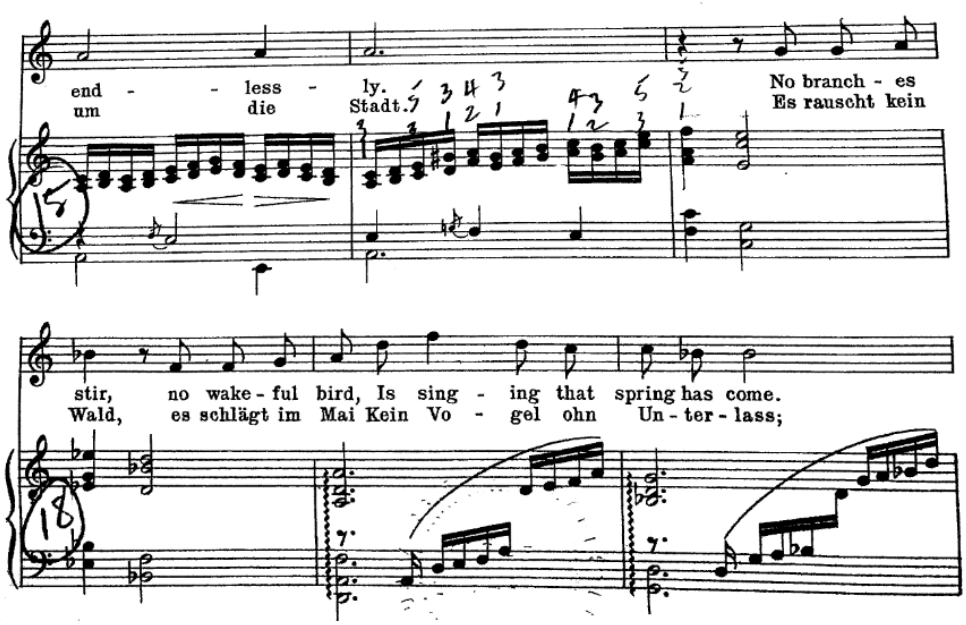
Example 5.8. *The Town/Die Stadt*, bars 31-34.

Conversely, two moments where the setting of the English translation is perhaps better than the German occur at bars 12 and 38. In bar 12 the [ɪ]-vowel of the first syllable of ‘**Stil**le’ could be problematic as it lies in the secondo passaggio, and is therefore precarious for similar reasons already discussed above. Nathan’s translation has the word ‘**all**’ at this moment, which is a much rounder vowel to sing. By the same token, the first syllable of ‘**Shin**ing’ (bar 38) has a clear [a]-vowel, which is easier in the English compared to the German ‘**läch**elnd’ which could be problematic with an [ɛ]-vowel in that particular tessitura.

Musical Observations

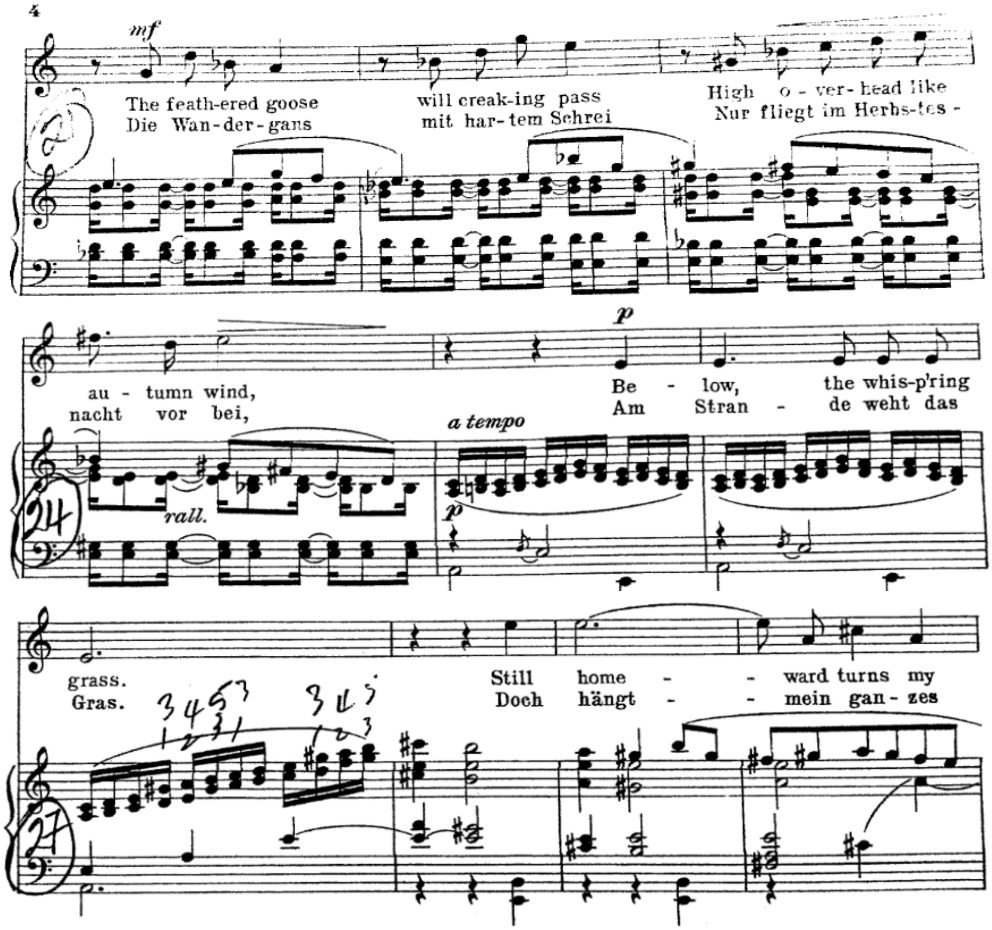
The undulating water (‘das Meer’), the oppression of the mist (‘der Nebel’), and the monotony of the city (‘eintünig’) is represented through the constant motion of the parallel thirds in the accompaniment during the first verse. The simplicity of the tonality (A minor) represents the monotony of the scene, but at the same time it gives Hageman the opportunity to subtly alter the tonality through the use of accidentals

with which to describe the subtle changes taking place in the scene. The music changes drastically at bar 17 where the ever-changing beauty of nature (the forest, birds, the vivid colours of seasons such as spring and autumn) is described (see Example 5.9).

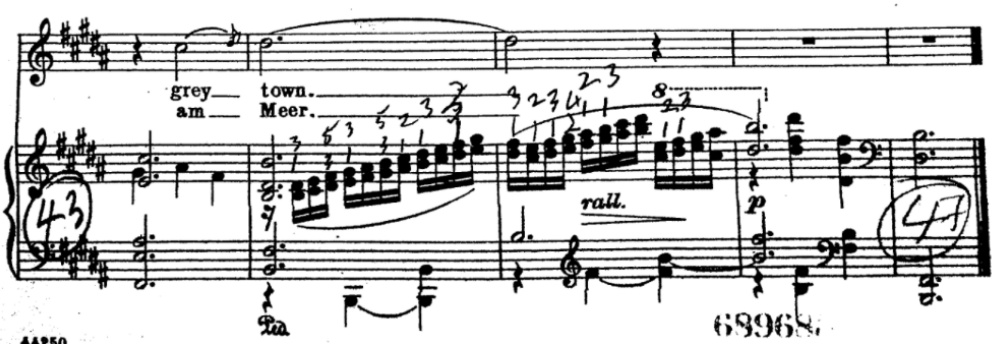


Example 5.9. *The Town/Die Stadt*, bars 15-20.

The anticipating excitement of this evolving beauty is described in the piano syncopation (see bars 21-24). However, the monotony of the town returns in parallel thirds (bars 25-27), and Hageman clearly explains the sentiment of this poem by quickly reintroducing the same music which described the beauty of nature above (see Example 5.10). However, the true meaning of this reminiscent music can be considered to be the fond memories of youth that the speaker holds for the town (see bars 28-40 'Doch hängt mein ganzes Herz an dir, Du graue Stadt am Meer'/'However my whole heart hangs on you, you grey town by the sea' and 'Der Jugend Zauber für un für Ruht lächelnd doch auf dir'/'The magic of youth rests through and through in you'). Bars 44-47 recall the parallel thirds in the piano, confirming the fond memories of the speaker (see Example 5.11).



Example 5.10. *The Town/Die Stadt*, bars 21-30.



Example 5.11. *The Town/Die Stadt*, bars 43-47.

As both the English and German settings pose similar problems, it would be the performers' prerogative as to which version they chose to perform. However, taking Johnson's comments into consideration regarding the poetry, and considering the small number of non-English texts that Hageman set, it seems in this case better to

perform *The Town*/*Die Stadt* in the original German for the subtlety of its original text, as well as exploring (even exploiting) Hageman's cosmopolitan aesthetics.

At Heaven's Door

I dreamed I came to heaven's door,
And found you there, my darling.
You bathed your feet beside the well,
And in the water falling
You washed and washed them endlessly,
In white and shining beauty;
Again, with terrifying haste
Returning to your duty.
I asked:
Why are your cheeks so wet
With tears of expiation?
You said:
Because I walked with you
So long in desolation.

— Robert Nathan

Am Himmelstor

Mir träumt, ich komm' ans Himmelstor,
Und finde dich, die Süsse.
Du sassest bei dem Quell davor,
Und wüschest dir die Füsse,
Du wüschest, wüschest ohne Rast,
Den blendend weissen Schimmer;

Beganst mit wunderlichen hast
Dein Werk von neuem immer.
Ich frug:
Was badest du dich hier
Mit Tränennassen Wangen?
Du sprichst:
Weil ich im Staub mit dir,
So tief im Staub gegangen.

— Conrad F. Meyer

Text Observations

According to Johnson it becomes clear that certain subtleties in the original German, which will be discussed below, are completely lost in Nathan's poem.[252] Johnson suggests that in bar 8 Nathan translates 'die Süße' to 'my darling', which loses the portrayal of the speaker's true attitude to the loved one. 'My sweetness' is an equally apt yet stronger and truer alternative to the original. At bar 12 'Quell' is translated as 'well', which might be Nathan's attempt to reference the rhyming of the German. However, a more accurate translation would be 'spring' which symbolically has a

[252] Email correspondence between NdV and Dr Johnson, 12 October 2016.

stronger relation to the content of the rest of the text. Since the water is used for constant washing in this poem, 'spring' suggests 'the purity of fast-flowing, fresh, clean water rather than Nathan's suggestion of the dark and almost stagnant quality of a well.'[253] By omitting blinding ('blendend') and shimmer ('Schimmer') from his text in bars 17-18 a 'dip' in tension seems to appear in the English compared to the increasing tension present throughout the original German text. The translation at bars 28-29 ('tears of expiation') creates awkwardness in that Nathan's choice of words is suddenly very grand and distant rather than the intimacy of the German 'Tränennassen Wangen.'

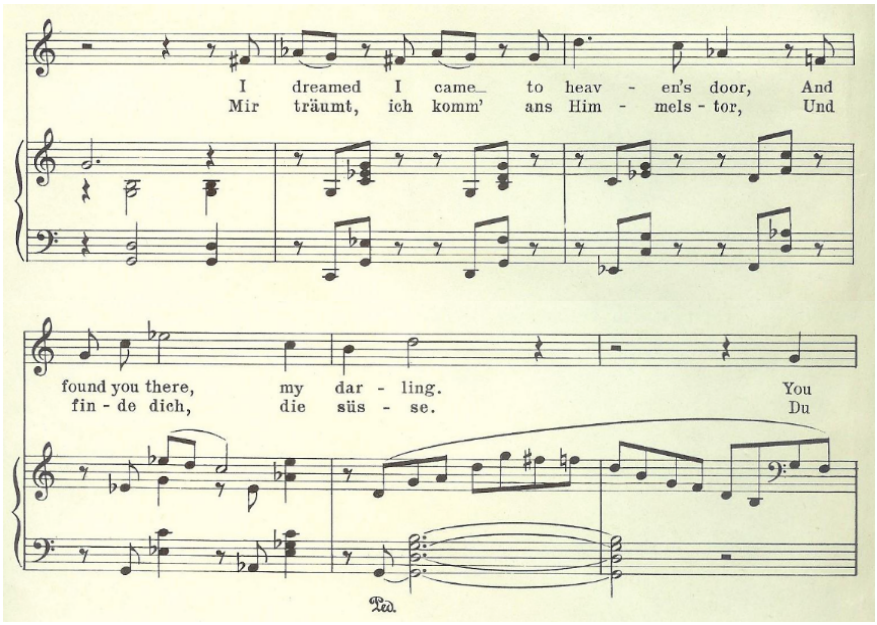
Taking these various points above into consideration it becomes clear how Nathan's translation in fact presents the protagonist's approach towards the beloved addressed in a much more distanced manner, which does not reflect the intimacy present in Meyer's original text.

Vocal Observations

Contrary to *Beggar's Love*/*Bettlerliebe*, at least from a vocal point of view, the choice as to which version to perform is less obvious. Depending on which language is chosen for the performance of this song, the singer and pianist will always have to make some compromise.

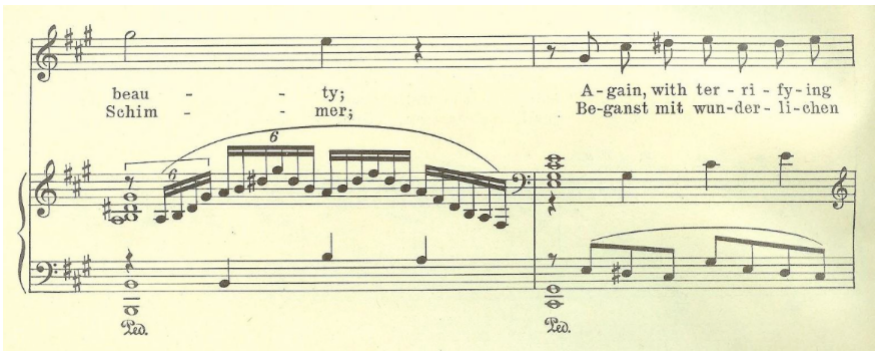
Technical moments where the English is easier to convey than the original German include bars 7 and 8, which show a consistency between the [ɛ]-vowel in the English vis à vis the [ɪ]-vowel in the German. It is, however, easier to clearly shape the English rather than the German vowels at this point (see Example 5.12).

[253] Email correspondence between NdV and Dr Johnson, 12 October 2016.



Example 5.12. *At Heaven's Door/Am Himmelstor*, bars 5-10.

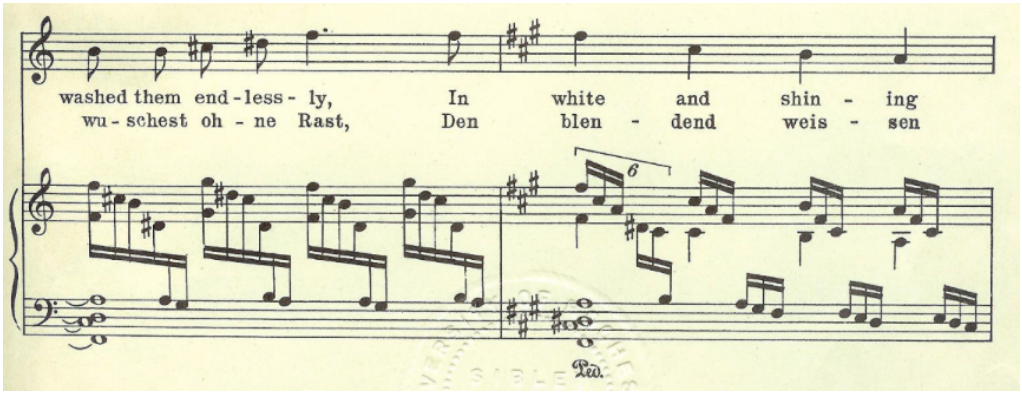
Considering the tessitura at bar 18, 'beauty' (with the sustained note on an [u]-vowel) would be more comfortable to sing than a sustained open [ɪ]-vowel in 'Schimmer'. The latter could cause unnecessary tension in the voice (see Example 5.13).



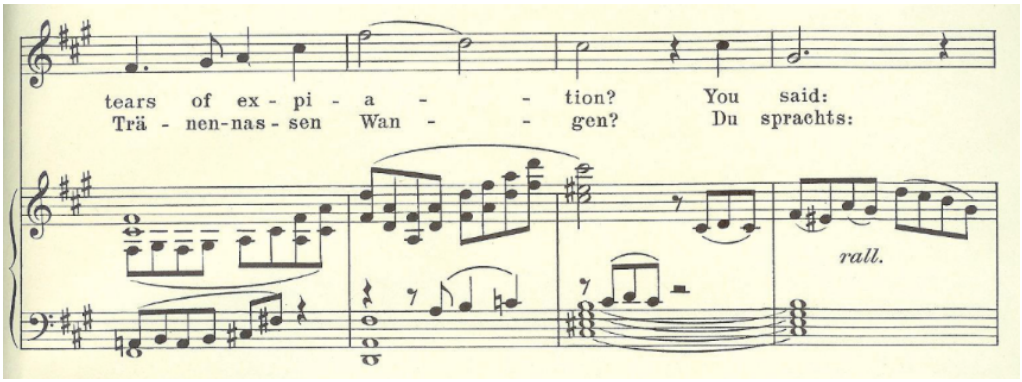
Example 5.13. *At Heaven's Door/Am Himmelstor*, bars 18-19.

Conversely, places where the German version would potentially be vocally clearer as far as technique is concerned occur at bars 16 (see Example 5.14a) and 28-29 (see Example 5.14b). Sustaining the vowel over the last syllable of 'endlessly' (bar 16) might be problematic as it causes a risk of stressing an unimportant syllable within the word, therefore rendering the meaning of the text less clear. Instead, the German 'Rast' (an [a]-vowel) should be much more natural to sing.

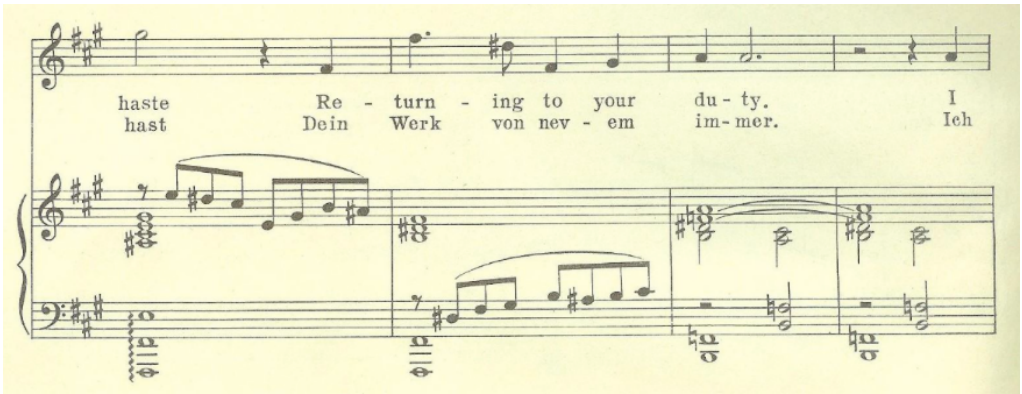
Hageman has moments of seemingly experimenting in the melodic writing which is surprising: the use of a whole tone scale in bar 16 (see Example 5.14a), and the slightly awkward writing in bars 20-21 (jumps of a 9th followed by further leaping intervals) is exceptional in Hageman's usual treatment of a melody (see Example 5.15).



Example 5.14a. *At Heaven's Door/Am Himmelstor*, bars 16-17.



Example 5.14b. *At Heaven's Door/Am Himmelstor*, bars 28-31.



Example 5.15. *At Heaven's Door/Am Himmelstor*, bars 20-23.

Musical Observations

From a composer who is known for the lyricism of his melodic writing, the melody of *Am Himmelstor* is surprising. The writing seems fragmented, and not centred around a specific tonality. However, through the song's progression the melody gradually becomes more lyrical. The fragmentation of the vocal melody at first has a dual purpose: it can be seen as Hageman's attempt to portray the discombobulating atmosphere of the dream, as well as to convey the anguish of the person ('die Süsse') who is addressed in the poem. The disjointed writing furthermore depicts the disturbed and compulsive behaviour by the woman, reminiscent of Lady Macbeth's 'Out, damned spot! out I say!'[254]

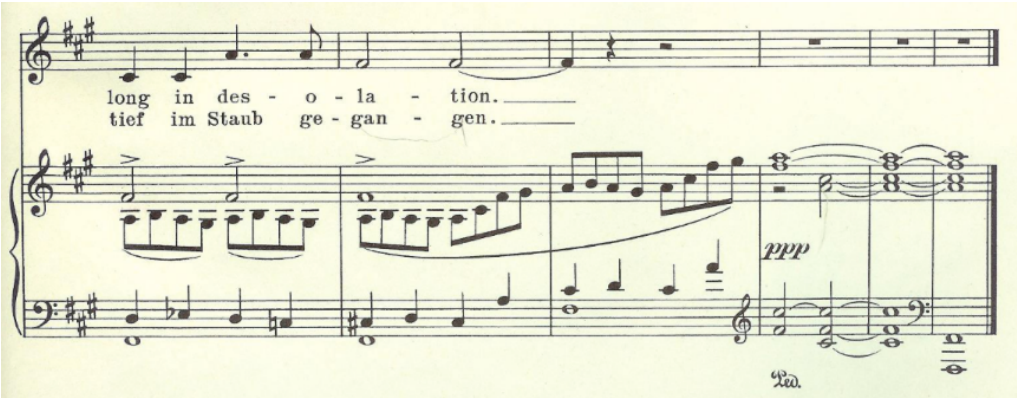
Similarly to various other Hageman songs (*A Lady Comes To An Inn*, *The Little Dancers*, *Christ Went Up Into The Hills* etc.), this through-composed song is one of various examples of Hageman's idiosyncratic 'scenic' approach to the musical setting of a text. As already argued in Chapter 4, rather than describing Hageman's songs as 'picturesque' (most notably by Friedberg and Villamil), 'scenic,' where movement and character development plays a role in the song, is a better term by which to describe Hageman's songs.[255] Compared to other Hageman songs, *At Heaven's Door/Am Himmelstor* does not stand up as convincingly against the other songs, arguably because its through-composed structure makes it comparatively weaker. As an overall composition, the musical ideas are presented in a more fragmented manner. This fragmentation emerges from the abrupt shifts in moods, which therefore does not leave room for subtle and gradual changes which are more particular of Hageman's style. Even though these abrupt changes in mood might have been an attempt on Hageman's part to portray the experience of the beloved's deranged behaviour, the song instead presents itself rather as a musical sketch as opposed to being a fully crafted song.

[254] Shakespeare, W. (1606) *Macbeth*, Act 5, scene 1.

[255] See Chapter 4 for an in depth discussion on Hageman's scenic writing, p. 139.

This song can prove to be challenging, irrespective of which language is used, due to the complex textual, vocal and musical observations above. However, a performer who dedicates themselves in the seemingly schizophrenic nature of the writing, which describes the confusion and anguish of this dream, could potentially create a convincing and captivating performance.

Even though the purpose of this chapter is to highlight the pros and cons of performing the songs in the original language or its translation, and not to steer readers in one direction or another, this song would be the exception to this approach.The original German poem is arguably clearer and therefore conveys the poet's original intentions with more conviction (see bars 17-18 and 28-29). Therefore, the choice to sing the original German might present performers with a stronger starting point when working on this song. Within the context of the original poem, Nathan's use of the word 'desolation' (bars 35-36) presents itself to be forced and creates distance between the antagonist and the addressed beloved which seemingly is the opposite to the goal of the antagonist in Meyer's original text (see Example 5.16). After all, the content of the poem is the continual attempt to wash away sin in order to find a way into heaven.



Example 5.16. *At Heaven's Door/Am Himmelstor*, bars 35-40.



O Lovely World

Now all the leaves are stirring,
And May is fresh and green.
The larks are rising singing,
The violets are seen.
Gold lies the valley and the height,
How gold, how green, how
beautiful the sight!

And when the buds have open'd,
Then nature wears her gown.
The happy birds are singing,
The brook comes tumbling down.
And all around the sound of
spring.
How gold, how green, how
beautiful a thing!

And now the buds are lifting
Their fragrance to the sun.
If I might follow one,
Fly over valleys far away!
How gold, how green, how
beautiful is May!

— Robert Nathan

O Welt, du bist so wunderschön!

Nun bricht aus allen zweigen,
Das Maien frischen grün,
Die ersten Lerchen steigen,
Die ersten Veilchen blüh'n;
Und golden liegen Tal und Höh'n.
O Welt, du bist so wunderschön
Im Maien!

Und wie die knospen springen,
Da regt sich's allzumal;
Die muntern Vögel singen,
Die Quelle rauscht ins Tal.
Und freudig schallt das lustgetön:
O Welt du bist so wunderschön
Im Maien.

Wie sich die Bäume wiegen
Im lieben Sonnenschein!
Wie hoch die Vögel fliegen;
Ich möchte hinterdrein;
Möcht jublen über Tal und Höhn:
O Welt, du bist so wunderschön
Im Maien.

— Julius Rodenberg

Text observations

Compared to his translation of *Bettlerliebe* (*Beggar's Love*), Nathan's translation of *O Welt, du bist so wunderschön* (*O Lovely World*) is closer to the original German. Curiously, though, Nathan omits the German 'im Maien' (in May) from the first two refrains; instead, he exchanges this phrase for a word rhyming with the preceding line of each verse (i.e. height — sight; spring — thing). Even though he might have considered this deviation to strengthen the translation's impact, in my view it in fact has the opposite result. This particular use of rhyme does not exist in the original, and the absence of the recurring refrain renders the flow of the text weaker, as the alternative rhyming causes the tension in the text to relax rather than maintain it to reflect the narrator's excitement of the new season. In reality it weakens the impact of the recurring refrain.[256] Even though Nathan substitutes the original 'im Maien' for alternative rhyming words, in the rest of the text, the translation matches most of the vowels and rhyme schemes of the original German text. This suggests that Nathan potentially paid much closer attention to the original.

Since no archival materials indicating details of Hageman's creative processes have been found so far, it is impossible to undisputedly say which version of the song (the setting of the original text or alternatively the translation) existed first. However, when considering how the vowels of the translation generally match those of the original German, it is not irrelevant to consider that Hageman had already set the German text, which then might have been an influence on Nathan in his (subsequent) process of translation. This hypothesis can be deduced from the natural flow of the English translation vis à vis the German. Since Nathan considered his own writing to be 'musical and easy to read,' it suggests that he was sensitive to the 'melody' in his own poetry as well as the poetry he read.[257] As creative artists individuals respond differently from one piece of art (in the broadest sense of the word) to the next. This suggested sensitivity to the vocalic flow and general matching of the interplay of

[256] Email correspondence between NdV and Dr Johnson, 28 February 2017.

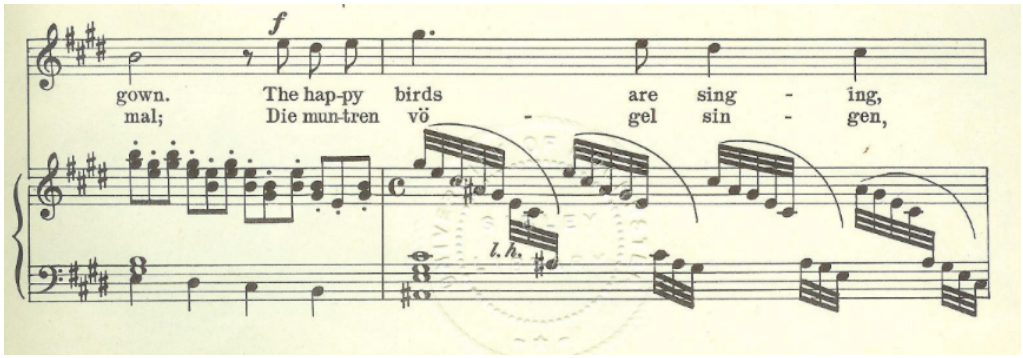
[257] Robert Nathan (1950) *The Green Leaf: The Collected Poems of Robert Nathan*. New York: AA Knopf, Preface, viii.

sounds might, therefore, be an example of Rodenberg's poem speaking clearer to Nathan at the time of translation compared to the other poems discussed here. This in turn potentially suggests that this translation is an example where Nathan paid specific attention to the manner in which the phrasing in his translation's words could match the soundscape of the original German text, as well as Hageman's music.

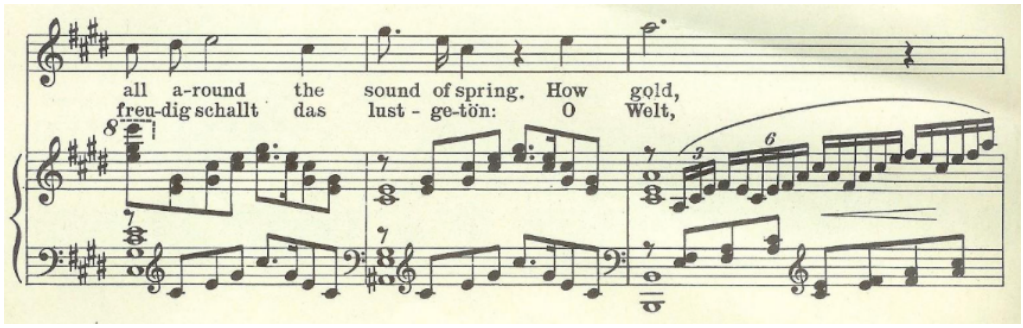
Vocal observations

The nature of the text and the excitement of the new season is reflected in Hageman's syllabic setting of the poem.[258] As a result the vocal line is skittish and, by avoiding downbeats at the beginning of phrases throughout, sustained notes within the vocal line are highlighted events throughout the song. These illuminated moments require further consideration as to which language version of the song might be chosen for performance. Considering the sustained note at the top of the stave in bar 19, both the English (an elongated [oe]-vowel over 'birds') and the German (an elongated [ø]-vowel for 'V**ö**gel') would work well for the voice (see Example 5.17a). Similarly, the [a]-vowel over the sustained note in bar 22 (the first half of the diphthong in 'round' in English, and 'schallt' in German) would be comfortable to sing. In bar 23 the [a]-vowel during the first half of the diphthong of 'sound' or the [ʊ]-vowel of 'l**u**stgetön' would be comfortable to sing (see Example 5.17b).

[258] A syllabic setting here suggests the composer's melody matching a note per syllable as opposed to using melismas where a syllable is sung over two or more melodic notes.

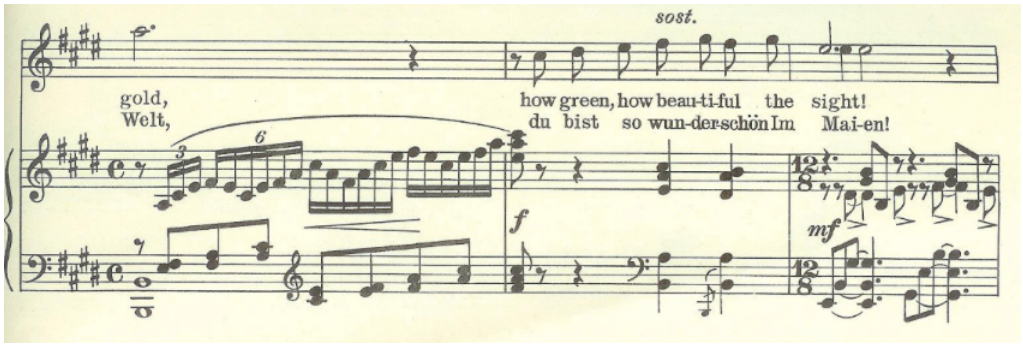


Example 5.17a. *Oh Lovely World/O Welt du bist so wunderschön*, bars 18-19.



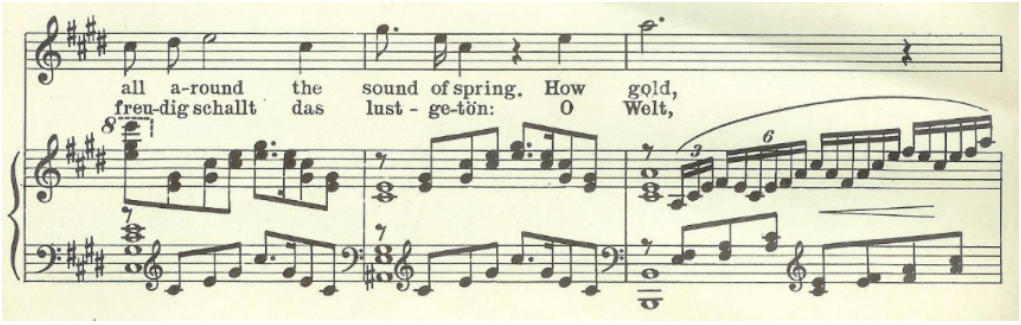
Example 5.17b. *Oh Lovely World/O Welt du bist so wunderschön*, bars 22-24.

Conversely, at bars 9, 24 and 34 (see Examples 5.18a-c) the setting of the English is slightly better than the German. The [o]-vowel of 'G**o**ld' is a better vowel for the high 'A' (pitch: a") than the [ɛ]-vowel of 'W**e**lt' in the same tessitura.[259]

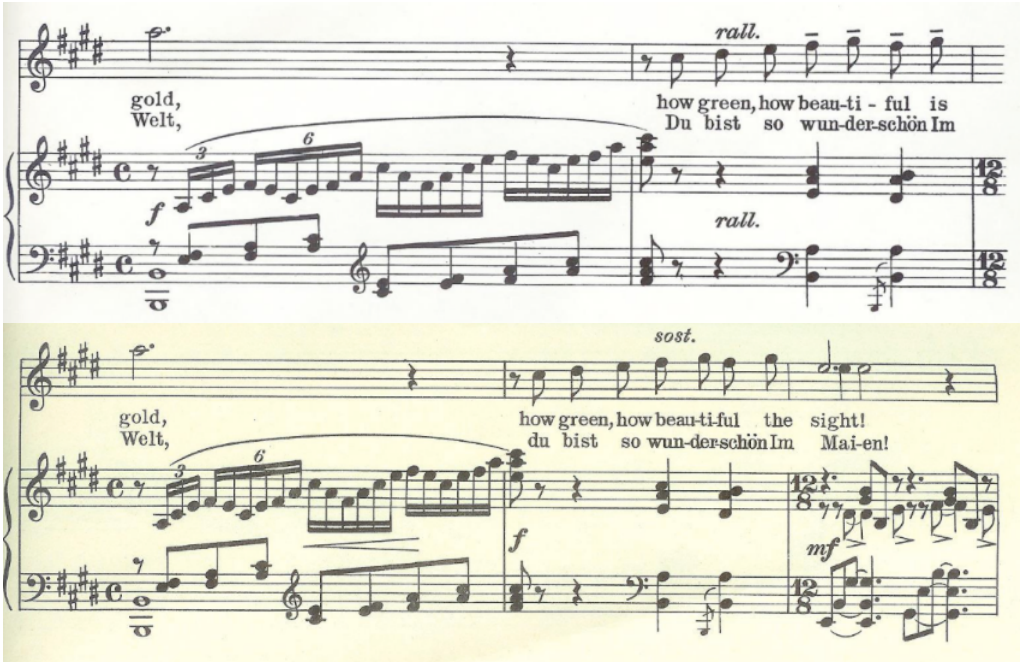


Example 5.18a. *Oh Lovely World/O Welt du bist so wunderschön*, bars 9-11.

[259] *The Oxford Dictionary of Music's Designation of Notes by Letters* is used throughout this study. Therefore C to B indicates the c until the b in the second octave below Middle C, c to b indicates the c until the b immediately below Middle C; c' to b' indicates Middle C itself until the b above; c" to b" indicates the c"' until b"' above the aforementioned.



Example 5.18b.*Oh Lovely World/O Welt du bist so wunderschön*, bars 22-24.



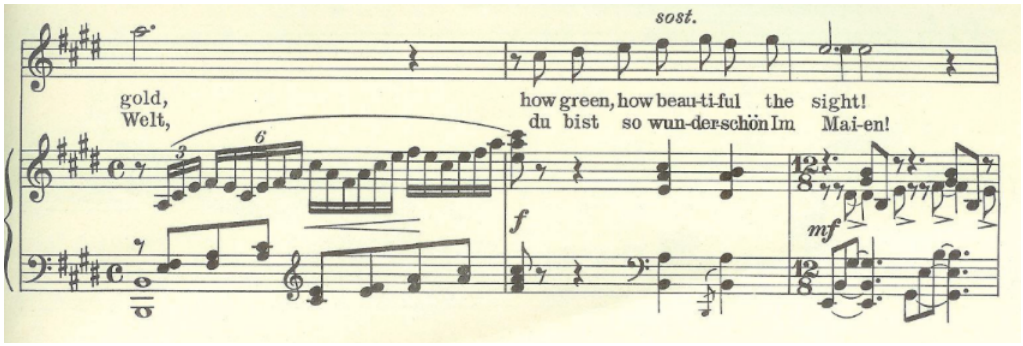
Example 5.18c. *Oh Lovely World/O Welt du bist so wunderschön*, bars 34-35.

Musical Observations

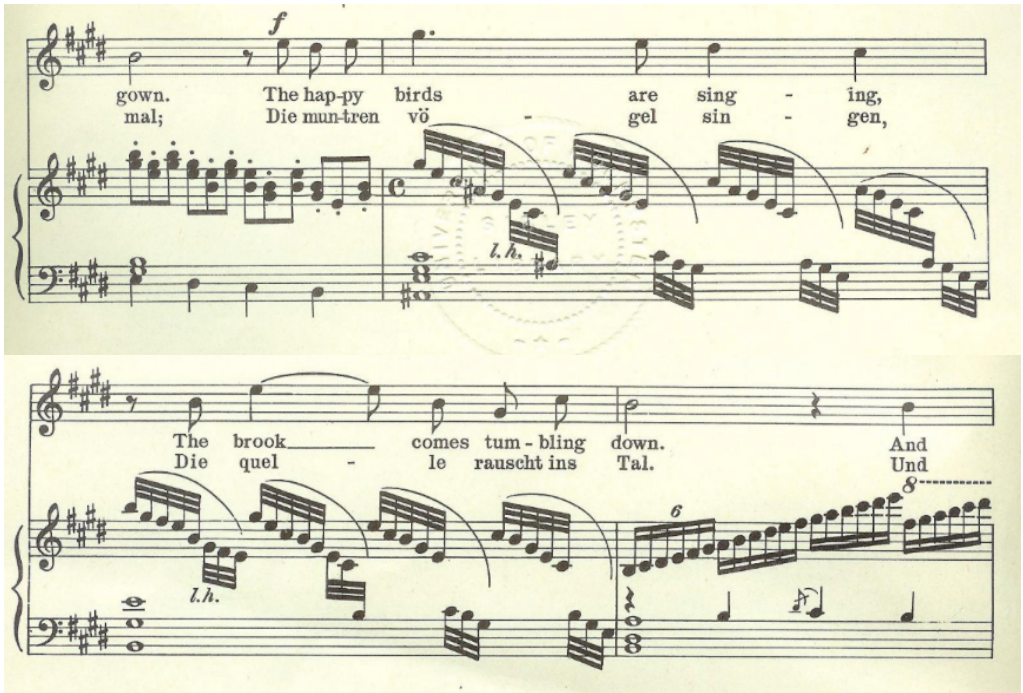
Throughout Hageman's oeuvre, one can make comparisons between certain musical gestures that are used to portray similar or corresponding ideas. Drawing parallels with *O Welt, du bist so wunderschön* and his song *Love In The Winds* of 1941 is appropriate at this point as these two songs are some of the clearest examples of compositional development within Hageman's song output.[260] Both of these songs are reactions to momentous occurrences in nature: *O Welt, du bist so wunderschön* is an

[260] Even though *Love In The Winds* is not to be discussed in depth here, considering some similarities between it and *O Welt, du bist so wunderschön* potentially opens up further research into Hageman's songs beyond the scope of this study and can help performers in programming Hageman songs in recital.

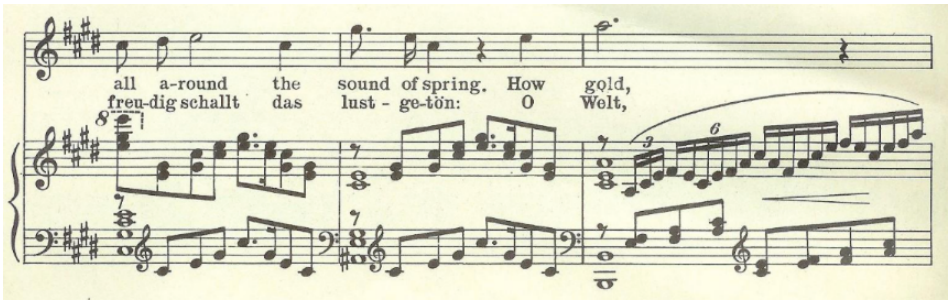
ode to the blossoming spring, whereas *Love In The Winds* is a mariner's proclamation to the wind that carries his vessel across the seas. Hageman portrays the similar musical spirits of these two songs by using corresponding musical devices. The exuberance of a new season in the first song and the excitement of the mariner's *Wanderlust* in the second are shown through the combination of demi-semiquaver arpeggiated- and semiquaver sextuplet writing (*O Welt* bars 9, 19-20, 24, 34; *Love In The Winds* bars 9-11, see Examples 5.19a-e).



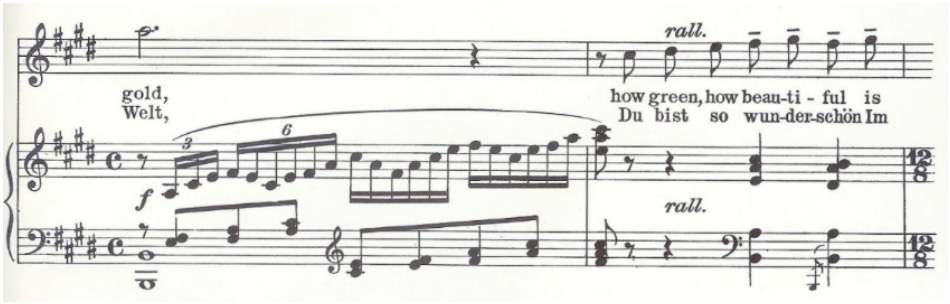
Example 5.19a. *Oh Lovely World/O Welt du bist so wunderschön*, bars 9-11.



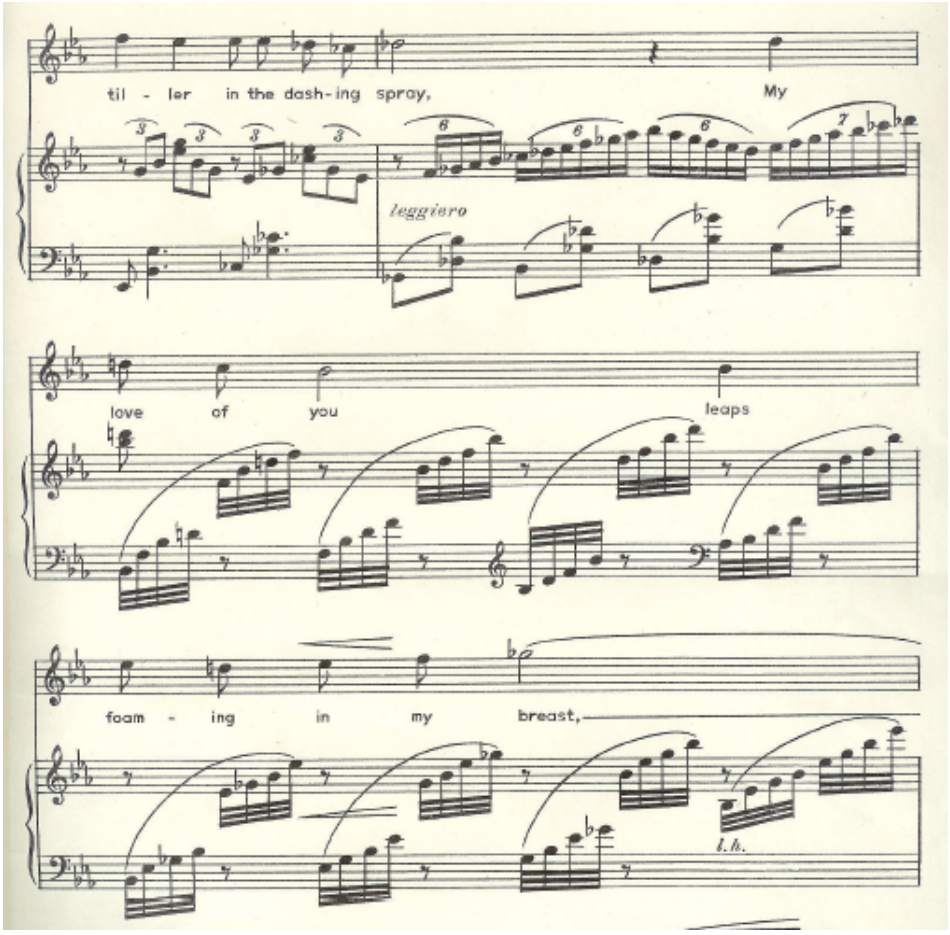
Example 5.19b. *Oh Lovely World/O Welt du bist so wunderschön*, bars 18-21.



Example 5.19c. *Oh Lovely World/O Welt du bist so wunderschön,* bars 22-24.

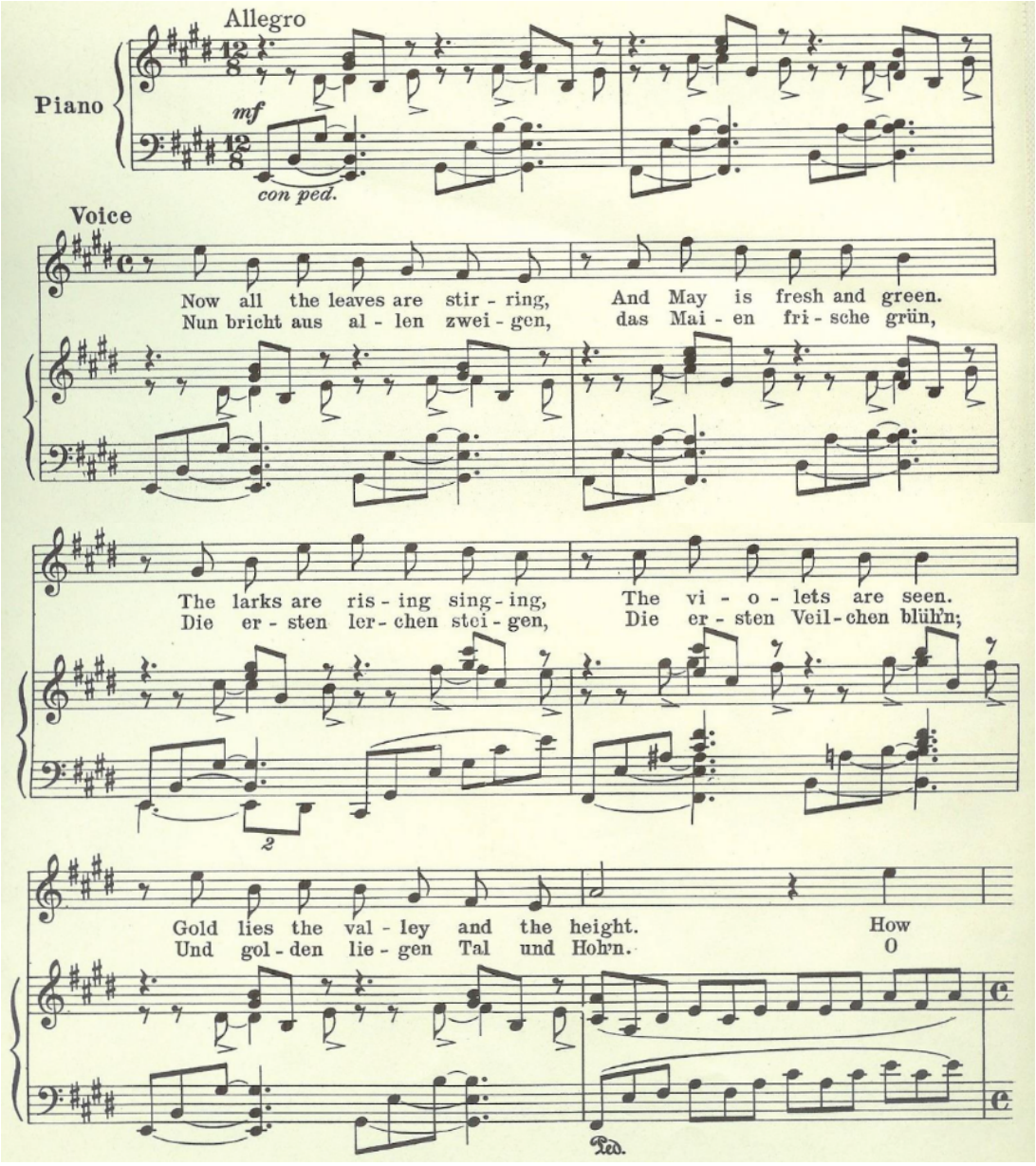


Example 5.19d. *Oh Lovely World/O Welt du bist so wunderschön,* bars 34-35.

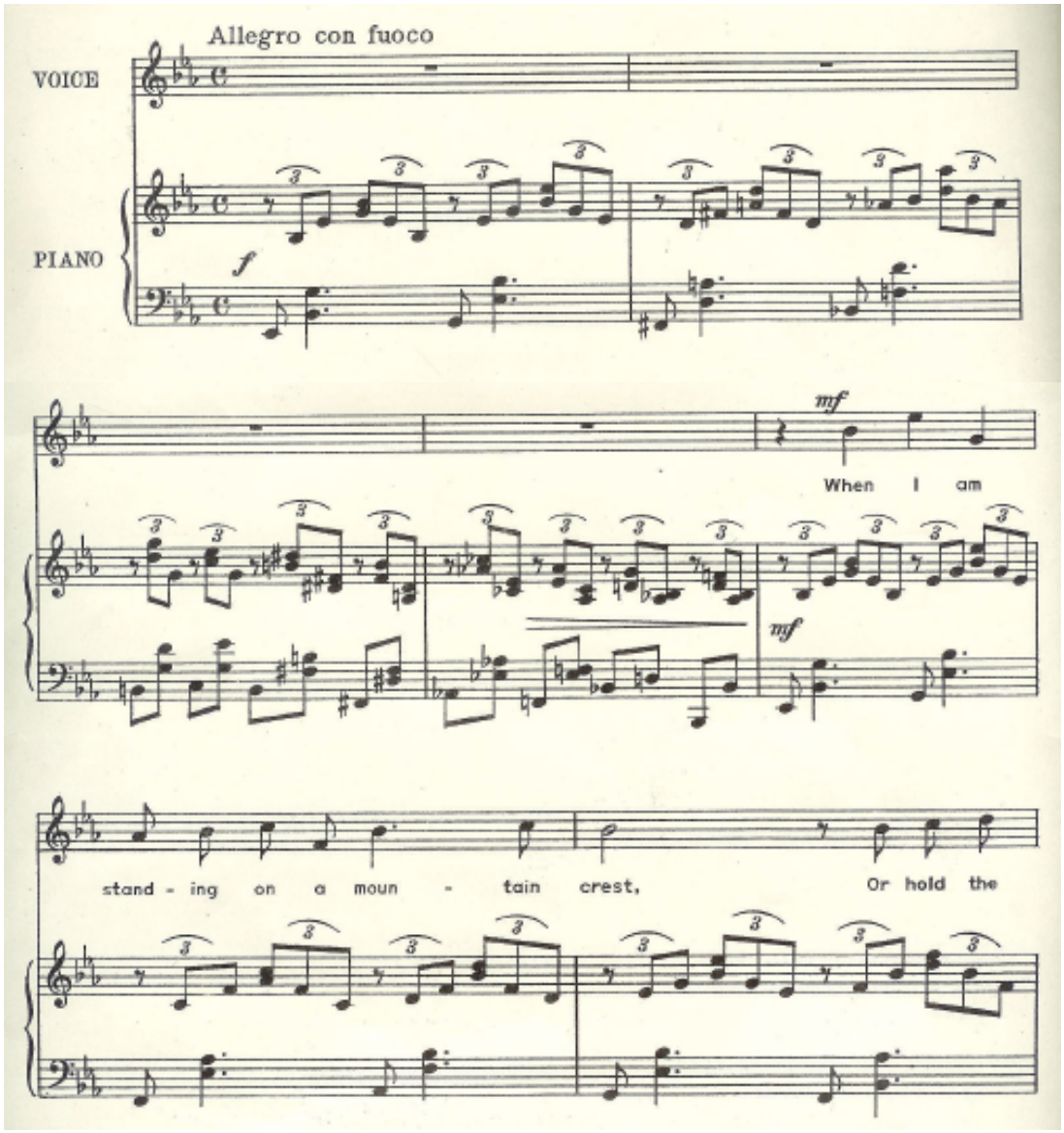


Example 5.19e. *Love in the Winds*, bars 8-11.

The arpeggiated compound time accompaniment which generally underlines the outer verses of *O Welt, du bist so wunderschön* is an embellished version of *Love In The Winds* (compare *O Welt, du bist so wunderschön* bars 1-7 with *Love In The Winds* bars 1-2 and 5-8, see Examples 5.20a-b).



Example 5.20a. *Oh Lovely World/O Welt du bist so wunderschön*, bars 1-8.



Example 5.20b. *Love in the Winds*, bars 1-7.

THE FRENCH TEXTS

All three French texts deal with lost love in one way or another, be it unrequited love (*Ton cœur est un tombeau*, 1921), the inability to let go of a relationship that has broken down (*Il passa*, 1960), or the anger of a scorned lover (*Nocturne*, 1960). It is interesting to note that not one of the three poets of these texts were in fact of French origin, but rather American, Romanian, and Greek respectively.

The earliest of Hageman's three French songs is *Ton cœur est un tombeau*/*Thy heart is like a tomb* from 1921. The exact nationality of the poet is ambiguous since his name was Hubert Schmit and he wrote under the pseudonym of Jacques Boria. Various genealogy sources, however, suggest that Schmit/Boria was indeed American. The American musicologist Theodore Baker, who was the literary editor of G Schirmer, the publishers of this song, translated Boria's original poem into English. The second French text is by the Romanian aristocratic author Hélène Vacaresco. *Il Passa*/*He Passed By* (1960) is extracted from Vacaresco's second cycle of poems entitled *L'âme sereine* (1896) for which she was awarded the *French Academy Prize*. The third French song, *Nocturne* (1960), is a setting of a poem by the neo-classical and symbolist poet Moréas. Together with Gustave Kahn and Paul Adam, Jean Moréas co-founded the periodical *Le Symboliste* in 1886.[261] In the same year, Moréas collaborated with Adam (the most prolific representative of the symbolist novel) in writing *Les Demoiselles Goubert: moeures de Paris* (1886). The scores indicate that both Vacaresco's and Moréas's texts were translated by Robert Nathan. Since the French texts appear closest to the vocal line, the poems are represented below with the original poem first and the English translation alongside it.

[261] Veronica Gatti, '"Le Symboliste", une revue littéraire de courte vie mais de grande importance,' Studi Francesi [En ligne], 170 (LVII I II) I 2013, mis en ligne le 30 novembre 2015, consulté le 02 octobre 2016. URL: http://studifrancesi.revues.org/2958 (First accessed 14 July 2017).

Ton cœur est un tombeau

Ton cœur est un tombeau
dont les portes sont closes,
Où je viens chaque soir
en silence prier,
Sur le seuil
je répands des pétales de roses,
Quelques fleurs d'oranger
et des brins de laurier.

Peutêtre en te penchant
pour admirer leurs charmes
Et de leurs doux parfums
respirer la douceur.

Y retrouverait quelques traces de
larmes
Qu'en te les apportant y répandit
mon cœur.
Ton cœur est un tombeau
dont les portes sont closes.
— Jacques Boria

Thy heart is like a tomb

Thy heart is like a tomb
where the portals are closed,
While I kneel in the stillness of
nightfall to pray,
Where I strew[262] on the threshold
the petals of roses,
Orange flowers thereon,
and of laurel a spray.

Shouldst thou bend thee down
to admire their charmful show,
Breathing the fragrant sighs of the
love they would impart,

Then perchance thou wilt find yet
a trace of the tears
That, as I laid them there,
were welling from my heart.
Thy heart is like a tomb
where the portals are closed.
— Theodore Baker

[262] Correction to the printing error in the score.

Text Observations

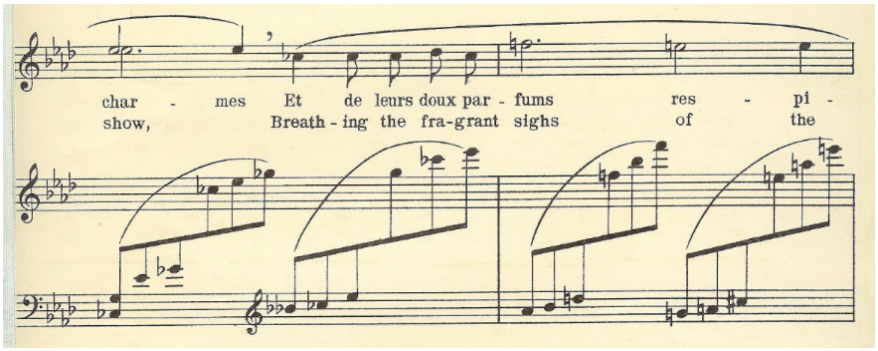
Baker's translation is typical of the period in the use of elevated language (it was published 1921) but is now outdated and sounds affected. Singing the English translation unaltered would take away the poignancy of the song, since the use of words such as 'thy' (bar 2 et al.) and the accented final syllable of certain words in the past tense (e.g. 'closèd,' bar 4) sounds old-fashioned and could, at least to a modern listener, create an ironically impersonal distance between the speaker (singer) and the addressed beloved. Therefore singers might run the risk of the performance sounding twee, which is contrary to the gravity of the song's content. Furthermore, certain subtleties from the original French are lost in Baker's translation. In the original poem the speaker pertinently points out that this tomb (the lover's heart) is visited every evening ('chaque soir,' bars 5-6). Baker's translation, however, only points out that this visitation takes place in the 'stillness of nightfall' (bar 6), which could be interpreted that the homage being paid occurs infrequently. Therefore, this takes away from the poignancy of the sentiment of repeated visits in the text. Boria clearly establishes unrequited love by alluding to how often the speaker visited the tomb. Baker, on the other hand, scans over this, only hinting at the notion of unrequited love two thirds through the poem ('then perchance thou wilt find yet a trace of the tears…').

Vocal Observations

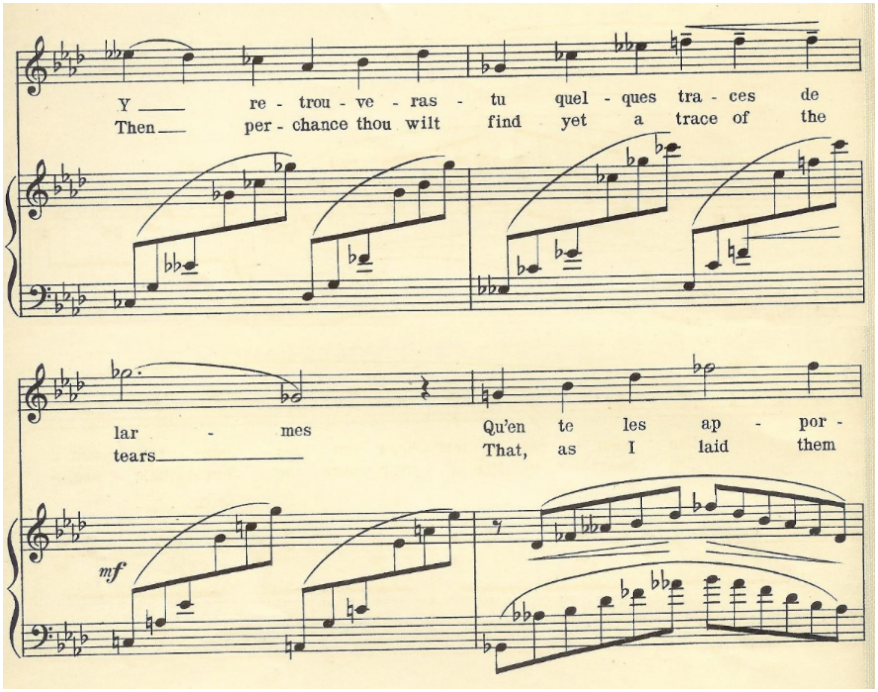
In contrast to the German songs considered in the first part of this chapter there seems to be no question as to the language in which to perform *Ton cœur est un tombeau*. Considering the moments where vowels are sustained in the upper part of the voice, Hageman's treatment of the language in the higher tessitura surmises a clear preference for the original French. Generally, words which lie in the higher tessitura usually falls on an [a]- or [o]-vowel (bars 16-17, 21-22, see Examples 5.21a-b) or specifically the French schwa ([ə]: neutral vowel) at, for instance, bars 8-9, 15 (see Examples 5.21c-d) and specifically bar 21 (see Example 5.21a).[263] These three vowel

[263] The two symbols in the International Phonetic Alphabet (IPA) indicating the schwa or neutral vowel in French are [ə] and [œ]. It sounds relatively similar to the initial vowel-sound in the word '*irk*some.'

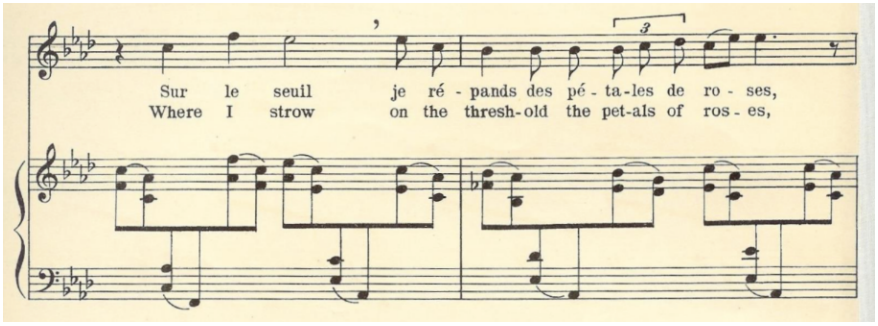
sounds are generally easier to be sung in the upper range of the voice. In the English translation, the vowels in the upper range generally correlate with those of the French with the exception of bars 21-22 (see Example 5.21b).



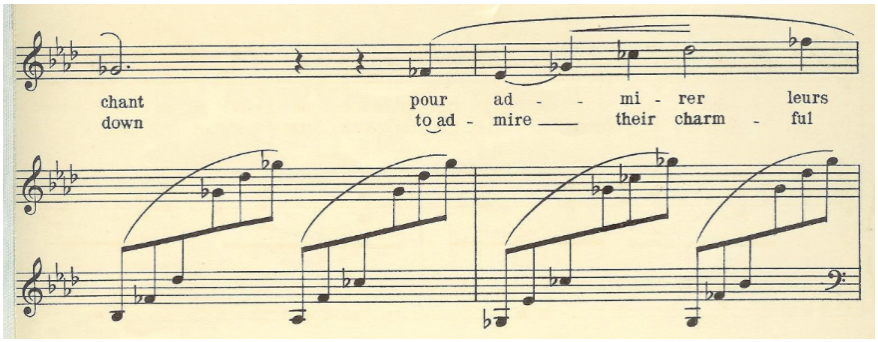
Example 5.21a. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 16-17.



Example 5.21b. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 20-23.



Example 5.21c. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 8-9.

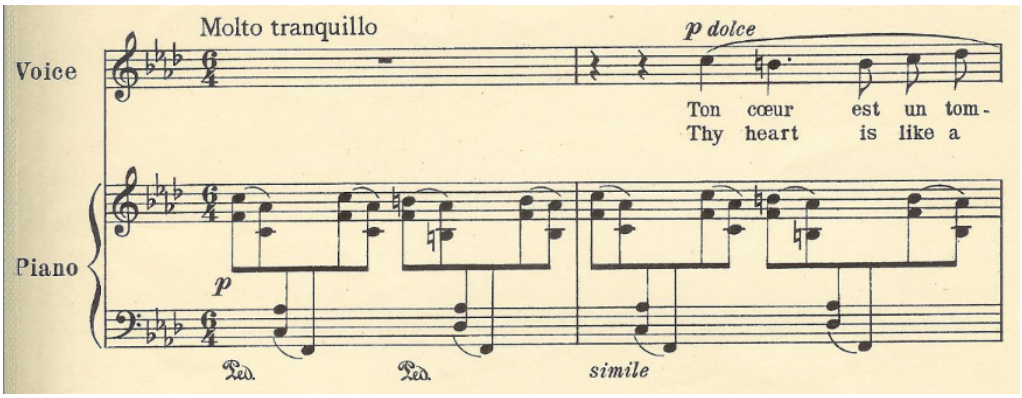


Example 5.21d. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 14-15.

The diphthong of the English ‘trace’ (bar 21, see Example 5.21b) could cause the sound to be pinched (especially considering the *tenuto* and *crescendo* marked over the pitch.) The elongated [e]-vowel of ‘tears’ might sound strained, which would not only affect that particular note but could technically influence the ensuing downward octave leap, since the narrowness of this vowel could end up making the singer disconnect the line and as a result push on the lower note. A way in which to avoid this disconnection would be to incorporate the *portamento* which is indicated in the melodic line (bar 22, see Example 5.21b). Another way would be to alter the vowel to an [ø]-vowel, which, as seen above in the case of the [y]-vowel assists in lengthening the vowel.

Musical Observations

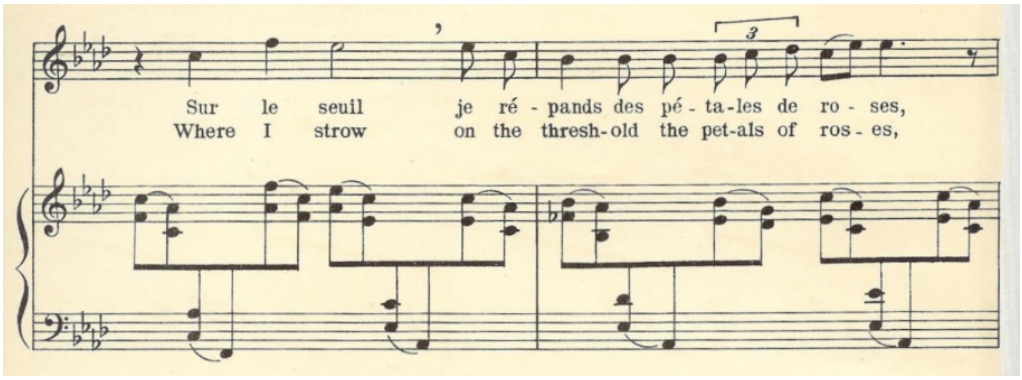
The vocal line is reserved and reflective, mainly consisting of longer note values (the use of quavers occurs only four times, bars 2, 9, 16 and 29, see Examples 5.22a-d), and the melody generally moves in a stepwise motion. This economic melodic writing could be interpreted as the self-preservation of the speaker whose love is unrequited. Here Hageman's piano writing potentially represents Boria's sentiment of the speaker's continual attempts to reach the beloved. It is interesting that, since the tenderness and subtlety of *Ton Cœur Est Un Tombeau* is reminiscent of the earlier songs of Gabriel Fauré, this early song by Hageman shows the influences of his own European heritage, and association with the French repertoire in general from his early career.[264] The accompaniment in bars 1-11 and 28-33 is a harp-like figure that alternates consistently between two harmonies.[265] This undulating figure creates an ambiguous to and fro rocking which might reflect the emotional turmoil of the speaker who repeatedly tries to reach the lover in vain. The harp-motif moves downwards and avoids the bass, creating a sense of instability and insecurity, reflecting the uncertainty of the speaker.



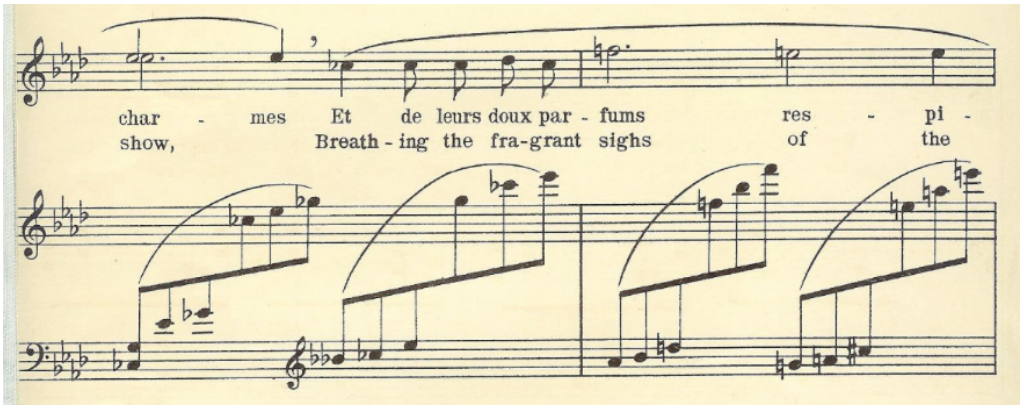
Example 5.22a. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 1-2.

[264] In the late-1910s and early-1920s Hageman was regularly engaged to conduct specifically French repertoire at both the Metropolitan Opera as well as at the Ravinia Festival just outside Chicago. In 1922 he became Assistant Musical Director of the Chicago Civic Opera and was specifically engaged to conduct Italian and French repertoire. See De Villiers/ Walthaus, p. 34.)

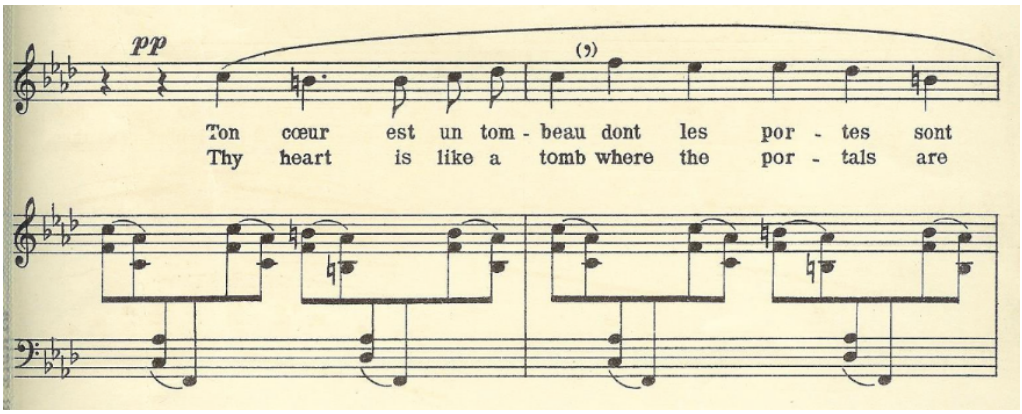
[265] See the full score at the end of this chapter.



Example 5.22b. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 8-9.



Example 5.22c. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 16-17.



Example 5.22d. *Ton cœur est un tombeau/Your heart is like a tomb*, bars 29-30.

The cyclic structure of this song is reminiscent of *Do Not Go, My Love* (1917), discussed in Chapter 3. The initial plea (bars 1-11) is followed by hope (bars 12-19), then disappointment (bars 20-27), and finally an emotionally loaded recapitulation of the opening (bars 28-34).[266] Similar to the ascending postlude and three definitive chords at the end of *Do Not Go, My Love* potentially signifying the departure of the love, the ascending postlude and final chords in *Ton Cœur Est Un Tombeau* suggest a similar loss. Where the piano part in the dream section of *Do Not Go, My Love* contrasts considerably with the initially established syncopated accompaniment of the reality sections, in *Ton Cœur Est Un Tombeau* the middle section is handled more subtly. The futile hope that all the offerings of flowers and foliage (potentially a metaphor for love and devotion) laid at the tomb (perhaps a metaphor for the heart) would attract the attention of the beloved is underscored by single-lined ascending arpeggios. Even though this might seem more optimistic compared to the sombre descending figures in the original preceding accompaniment, the writing seems too tentative in its tenderness to predict any kind of turn of events. It seems that Hageman therefore underlines the exposure felt by the speaker when admitting of having wept because of the unrequited love (bar 22) by combining two parallel arching arpeggios that gradually move downward chromatically (bars 23-27) until the return of the original undulating accompaniment from the beginning of the song.[267]

[266] See the full score at the end of this chapter.

[267]See the full score at the end of this chapter.

Il Passa

Il passa ! J'aurais dû sans doute
Ne point paraître en son chemin,

Mais ma maison est sur sa route,

Et j'avais des fleurs dans les mains.

Il parla ! J'aurais dû peut-être
Ne point m'enivrer de sa voix ;

Mais l'aube emplissait ma fenêtre,
Il faisait avril dans les bois.

Il m'aima : j'aurais dû sans doute
N'avoir pas l'amour aussi prompt;

Mais hélas ! quand le cœur écoute,
C'est toujours le cœur qui répond.

Il partit : je devrais peut-être
Ne plus l'attendre et le vouloir ;
Mais demain, l'avril va paraître,
Et sans lui, le ciel sera noir.

— Hélène Vacaresco

He Passed By

He passed by! There was no excuse to have stopped a while to watch him pass.
But where I lived was near his gateway
And I held some flowers and sweet grass.
And he spoke: There was no excuse to have trembled so at his words,
But dawn was music at my window and the spring was sweet with all its birds.
Oh my love, there was no excuse to believe in the promise in your eyes,
But alas, when the heart is wakened
it is always the heart the replies.

He is gone, there's no reason why I should hope.
What am I thinking of?
Now for me no April will blossom,
all alone, without my love.

— Robert Nathan

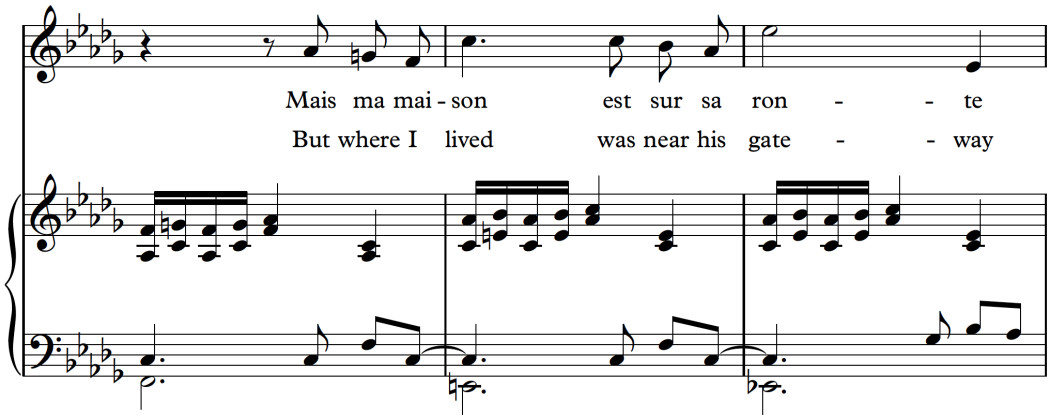
Text Observations

The ironic account of this love affair is narrated over the course of four verses. However, each verse is a snapshot of a longer untold narrative. The two middle verses are more intimate, while the first verse tells of infatuation, and the final verse focuses on the disconcerting hopelessness immediately following the break-up. As was seen in the case of the German songs, Nathan's poetic license in translation — perhaps aiming to maintain his idiosyncratic lyric style — at times is at the cost of the subtlety present in the original text. In bars 7-9 the French text suggests that the speaker is the one that stays, while the admired 'he' is passing by. Up until this point there is no suggestion of any liaison having taken place, except that, perhaps daily, 'he' passes by. A direct translation of the text here reads 'But my house was on his way…' This suggest that there was a chance that 'he' in fact was not going to stop to talk to her. This, in a very understated manner, foreshadows the final outcome of the story where 'he' after all does not stay. But Nathan misses this subtlety by suggesting an arrival, saying 'But where I lived was *near his gateway*…' [my italics].

In the third verse (bars 23-33) Nathan turns the narrative to the first person singular. Even though this might have been his way of creating a more visceral retelling of the story, the painful distance that the third person singular suggests in the original makes the text in this case more poignant. As a result of the short phrases and free translation of Nathan's final verse, the somber nature of the internal struggle suggested through the long phrases in the original French text, is lost.

Vocal Observations

In this song there are only two moments where the English underlay of the text could potentially pose difficulty when considering both the French and English settings against the backdrop of the vocal line. The vocal line intermittently lies either on the



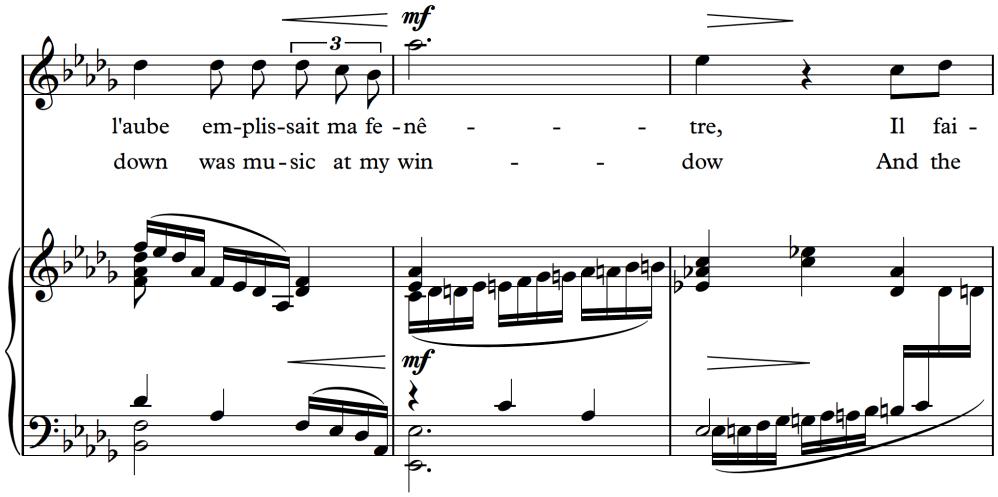
Example 5.23a. *Il Passa/He Passed By*, bars 7-9.

upper part of, or indeed above, the stave. The first instance that poses potential problems, perhaps not difficult yet still requiring careful consideration, occurs in bar 9 (see Example 5.23a): the [e]-vowel at the beginning of the diphthong in 'g**a**te[way]' ([geitwei]) could be precarious for a less mature voice. At this point the [u]-vowel in the French 'r**ou**[te]' aligns the voice much more naturally in its focus.

The next moment that needs specific consideration occurs at bar 20 (see Example 23b). Both the [ɛ]-vowel in fen**ê**tre and the English [ɪ]-vowel of 'w**i**ndow' would need more consideration with regards to vocal control when shaping. It is not only the shaping of these vowels that needs careful examination, but the required vocal stamina to sustain either of these elongated vowels at pitch. Vowel approximation for both [ɛ] and [ɪ] at this higher pitch could be useful and appropriate at this point in order to aid the singer in singing these notes with clarity and ease.[268] Hageman does, however, exhibit his knowledge of the singing voice as an instrument at exactly this moment in the music: the leap into the high note is prepared by a more settled lower pitch that precedes it. The open and deeper vowel shapes here prepare enough space

[268] Discerning a clear distinction between different vowels in the upper register is not completely possible. Therefore shaping the required vowel within a general [a]-vowel space creates the original vowel to become approximate. At this point vocal production therefore takes precedence over perfectly clear text. If the text around this moment is clearly annunciated then this moments in with French or English should still be understood, regardless of the approximation of the vowel. Interview between NdV and Janice Chapman, London, 20 September 2017.

for the consequent syllables to flow more easily. This point, together with the sustained legato singing that is required of the singer, proves that a singer will need a soundly established technique to perform this song.



Example 5.23b. *Il Passa/He Passed By*, bars 19-21.

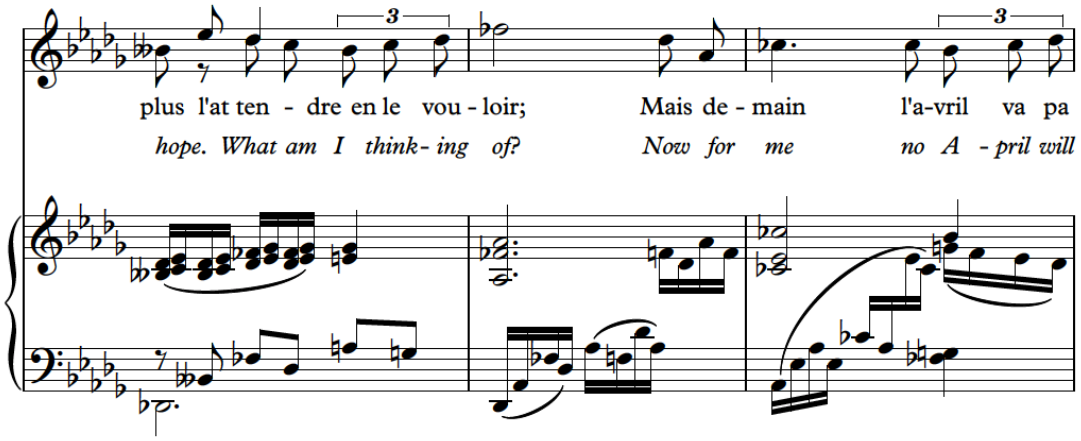
Musical Observations

The correlation between melody and both languages in this song is exceptional. In bars 17, 26, 32, 37, and 43 the melodic line is composed in such a way to accommodate both the French and the English.[269] The use of melismas in bars 17 and 43 is not surprising; however, in bars 26 and 37 the melody actually changes, depending on which language would be sung. However, these two changes (in order to accommodate the English translation), could arguably compromise the dramatic tension of the melodic line through the additional movement which the extra notes create. There are certain moments where the language stresses in the English are awkward: bar 5 '*to* watch him *pass*', bars 19-18 '*was mu*sic at my *win*dow' (see Example 5.23b above), and bars 37-38 '*What* am *I* thinking *of*?' (see Example 5.24).[270] Since Hageman did not do something similar in altering at the melody in any of the other foreign language songs suggests that he might have done this more through the

[269] See the full score at the end of this chapter.

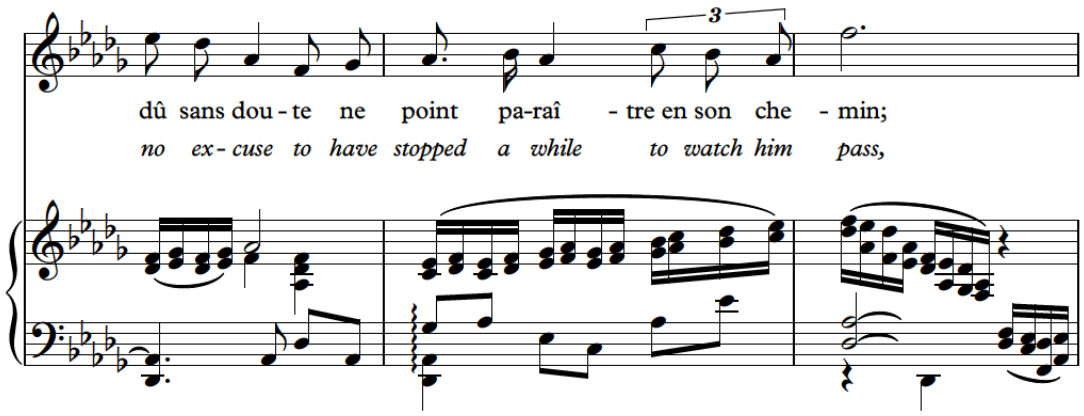
[270] Syllables in *italics* indicate stressed beats in the bar.

necessity of considering Nathan's translation rather than truly personal artistic reasons.

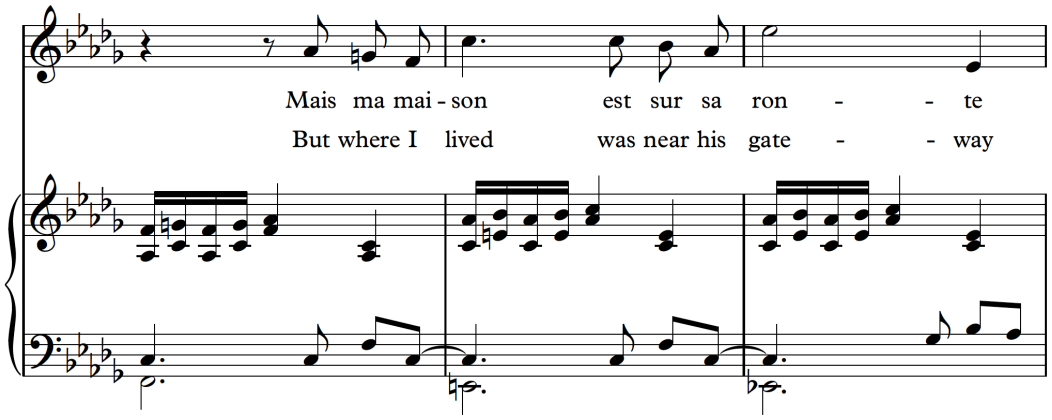


Example 5.24. *Il Passa/He Passed By*, bars 37-39.

The opening three-note motif in the vocal line (bars 2-3) recurs subtly throughout the song, which perhaps portrays the various stages of the emotional journey. In bar 5, it portrays a moment's excitement, which is then continued through the ascending use of this motif across bars 7-8 (see Examples 5.25a-b).



Example 5.25a. *Il Passa/He Passed By*, bars 4-6.

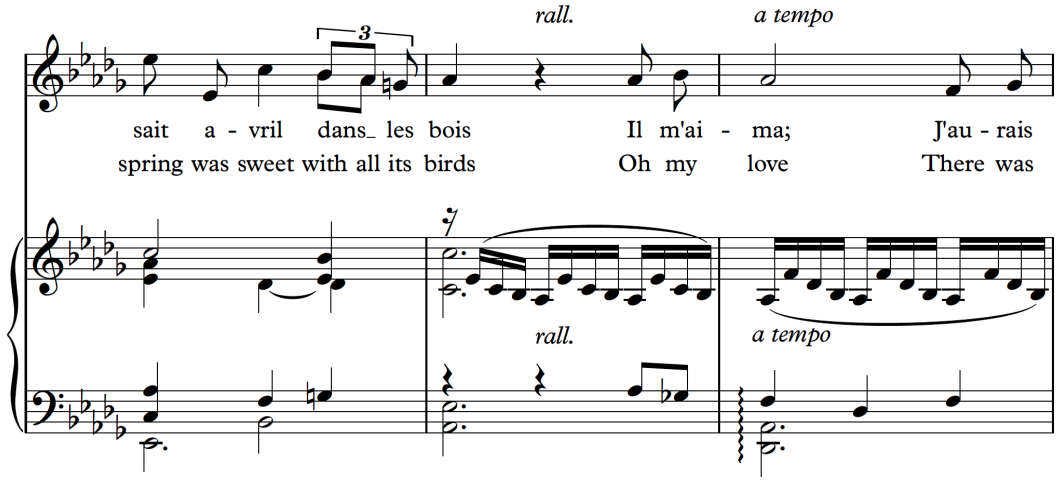


Example 5.25b. *Il Passa*/*He Passed By*, bars 7-9.

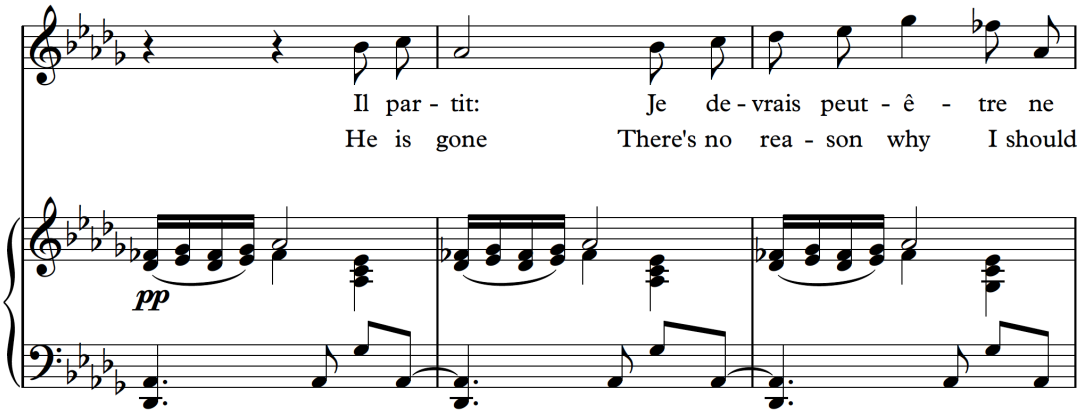
At the start of the second verse the three-note motif repeats the opening, which could suggest some kind of comfort and security. The development of the relationship between the two characters seems to be suggested through the increasing semi-quaver movement in the accompaniment. As a result the middle two verses are drawn closer together, seemingly creating a single evolving moment. In bars 23-24 the motif returns, but it is altered in the voice whilst being supported in the countermelody of the piano's bass line.

At the beginning of the last verse (bars 34-35) the melody resembles the altered three note-motif of bars 23-24, albeit not exactly the same (see Examples 5.26a-b). This broken motif seems to reflect the regret and heartache for the loss of this love. Where the double thirds in the piano in for instance *Die Stadt*/*The Town* are used to conjure up pleasant memories of youth, Hageman uses the same musical device here but rather to portray the pleasant aspects of love (using either parallel thirds or sixths). As the narrative unfolds this gesture develops into florid *arpeggios* (bars 23-30), which might depict the contentment of the relationship. At bar 34 the opening gesture is reintroduced, but this time in the minor mode. Furthermore, the parallel movement as a musical

gesture gradually disappears from the accompaniment from this point on. Where the parallel thirds in *Die Stadt/The Town* were used to conjure up the memories right at the end of the song, the parallel thirds are now transformed into harmonised echoes of the three-note motif which accompanied the voice's entry right at the beginning of the song.



Example 5.26a. *Il Passa/He Passed By*, bars 22-24.



Examples 5.26b. *Il Passa/He Passed By*, bars 34-36.

Nocturne

Toc toc, toc toc, - il cloue à coups pressés,
Toc, toc, - le menuisier des trépassés.
« Bon menuisier, bon menuisier,
Dans le sapin, dans le noyer,
Taille un cercueil très grand, très lourd,
Pour que j'y couche mon amour. »

Toc toc, toc toc, - il cloue à coups pressés,
Toc, toc, - le menuisier des trépassés.
« Qu'il soit tendu de satin blanc
Comme ses dents, comme ses dents ;
Et mets aussi des rubans bleus
Comme ses yeux, comme ses yeux. »

Toc toc, toc toc, - il cloue à coups pressés,
Toc, toc, - le menuisier des trépassés.
« Là-bas, là-bas près du ruisseau,
Sous les ormeaux, sous les ormeaux,
À l'heure où chante le coucou,

Nocturne

Toc, toc, toc, toc,
He nails the cover down,
toc, toc, toc, toc,
The casket maker of my dreams.
Oh, nail it tight, willow of oak,
Cedar of pine.
Make me a coffin for my heart
In which to bury what was mine.

Toc, toc, toc, toc
The casket maker of my dreams.
Let it be lined in snowy white,
As cold as she, As cold as she
and tie a bow of flow’ry silk
Blue as her eyes, blue as her eyes.

Toc, toc, toc, toc,
He nails the cover down,
toc, toc, toc, toc,
The casket maker of my dreams.
Nearby, nearby, beside the stream
Under the trees, under the trees,

At evening when the cuckoo cries,

Un autre l'a baisée au cou. »	Some other lips have kissed her mouth.
Toc toc, toc toc, - il cloue à coups pressés,	Toc, toc, toc, toc,
Toc, toc, - le menuisier des trépassés.	He nails the cover down,
« Bon menuisier, bon menuisier,	toc, toc, toc, toc,
Dans le sapin, dans le noyer,	The casket maker of my dreams.
Taille un cercueil très grand, très lourd,	Oh, nail it tight, willow of oak,
Pour que j'y couche mon amour. »	Cedar of pine.
	Make me a coffin for my heart
	In which to bury what was mine.
— Jean Moréas	— Robert Nathan

Text Observations

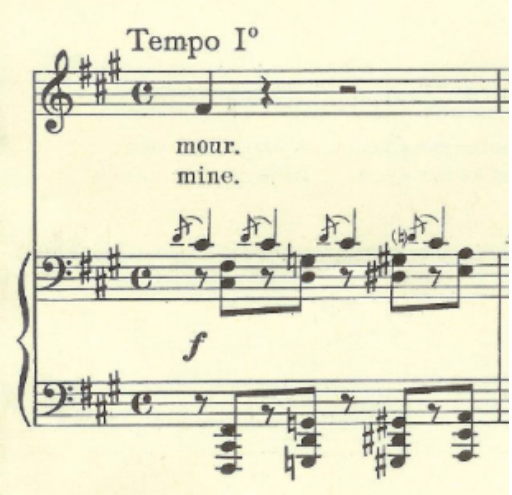
Moréas's text is the third from his collection *Airs et Récits*, and was inspired by Heinrich Heine's *Die alten, bösen Lieder* (The old, angry songs), the text which Robert Schumann used for the final song of his song cycle *Dichterliebe* (A Poet's Love).[271] Moréas's text refers to the casket maker hurriedly nailing down the wood. The refrain's compact line of vowels in the original French ([u] [a] [e]) seems to create a forward motion in the energy of the line. By translating the text to 'he nails the cover down' Robert Nathan gives a heavier and more paced impression by using the diphthongs in the words 'nails' [neyls] and 'down' [doun]. He therefore slows down the momentum in the text.[272]

[271] The conclusion of Heine's text is quoted prior to *Nocturne*, 'Wisst ihr warum der Sarg wohl/ So gross und schwer mag sein?/Ich legt auch meine Liebe/Und meinen Schmerz hinein.' (Do you know why the coffin is needed to be so large and heavy? I lay also my love and pain therein.)

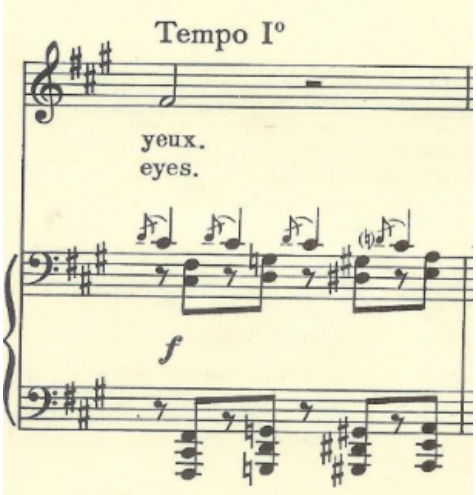
[272] The IPA transliterations were drawn from www.dictionary.com/browse (First accessed 14 July 2017).

The two different kinds of wood that are mentioned in the French text are fir and walnut, both workable and luxurious woods. Because traditionally these woods have been associated with luxuriously crafted items, it may be conjectured that there is a certain sensitivity and tenderness associated with these woods. Therefore, even though heartbroken, the speaker wishes to encapsulate this lost love in something that is soft and delicate. On the contrary the woods that Nathan's translation suggests ('willow, oak, cedar and pine') are more robust which potentially reflects a speaker with a more bitter and disappointed state of mind through the text. This again causes one to pose the question regarding the subtlety in the use of text in Nathan's translation (as already discussed in Chapter 5). The softer, more malleable woods in the French text suggest the speaker's wish to bury his heart and his love in something that is more comforting. Therefore, even though the love is lost, he is not necessarily ready to part with it, even though the loss was outside of his control. Nathan's suggestion of harder wood types (which are more difficult to work and make the coffin more secure, and as a result break down any access to the lost love), gives the impression that the speaker is distancing himself from the lost love.

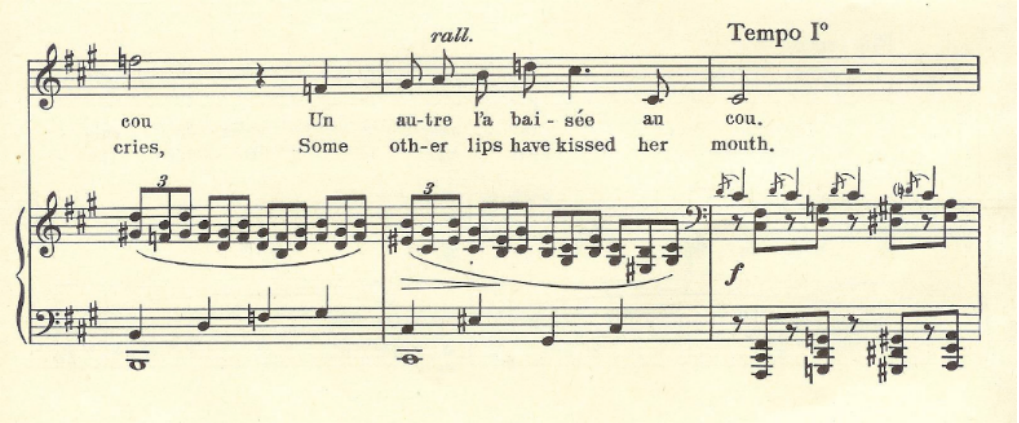
The setting of the text at the end of each verse, through the particular use of vowels and colour, gives two very different readings of the emotions, depending on which language is sung. The French generally finishes in darker vowels: an [u]-vowel (bar 15, 43, 57) or [ø]-vowel (bar 29). The darker vowels therefore potentially create a more intimate or internal experience through the sound colour. At the same points in the music the English text, conversely, tends to end in an [a]-vowel (bars 15, 29, 43, 57), perhaps creating a much more open and bright sound colour. As a result a more extrovert impression is created: in the latter instance the distance is being felt between the speaker and the love that is being buried (see Examples 5.27a-d).



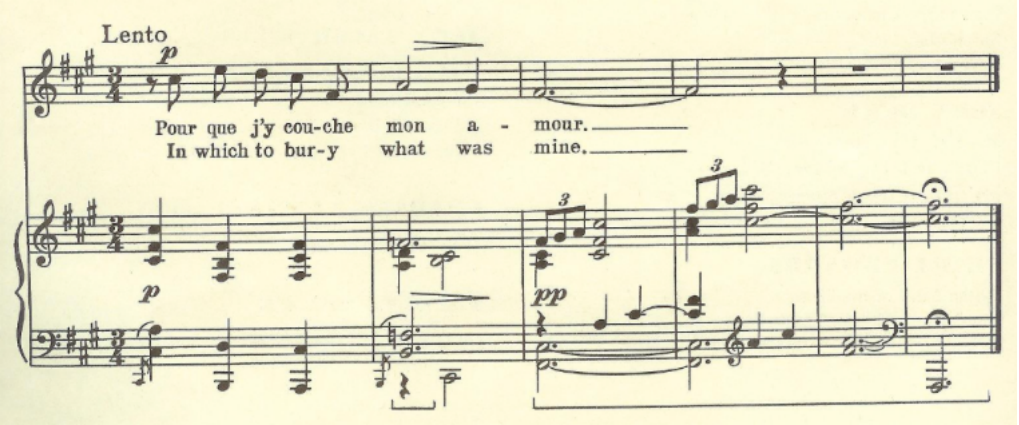
Example 5.27a. *Nocturne*, bar 15.



Example 5.27b. *Nocturne*, bar 29.



Example 5.27c. *Nocturne*, bars 41-43.



Example 5.27d. *Nocturne*, bars 55-60.

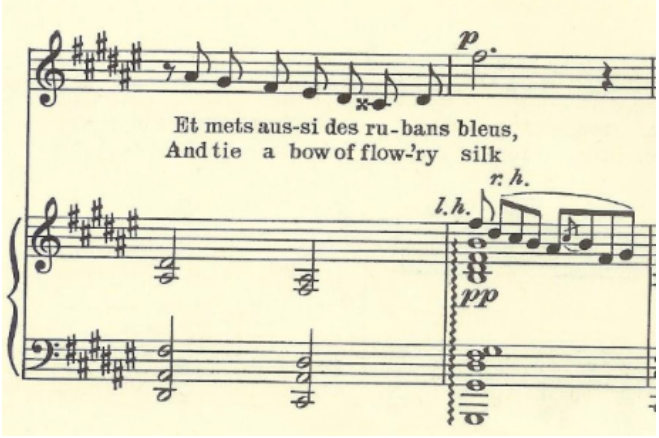
Vocal Observations

Where both the French and English serve the voice most favourably occurs at four specific moments: the French [u]-vowel in bars 12, 41 and 54 vis à vis the English [a]-vowel are equally comfortable to sing in this tessitura. Considering the tessitura where the French [ɑ̃] (nasalised a-vowel) lies in the vocal range at bar 22, the vowel would be executed much closer to a pure [ɑ]-vowel. As a result, this vowel corresponds closely with the first vowel in the diphthong of the English 'wh**i**te'.[273] In all the aforementioned cases the vowel is comfortably approached by either a stepwise or octave gesture in the melody.

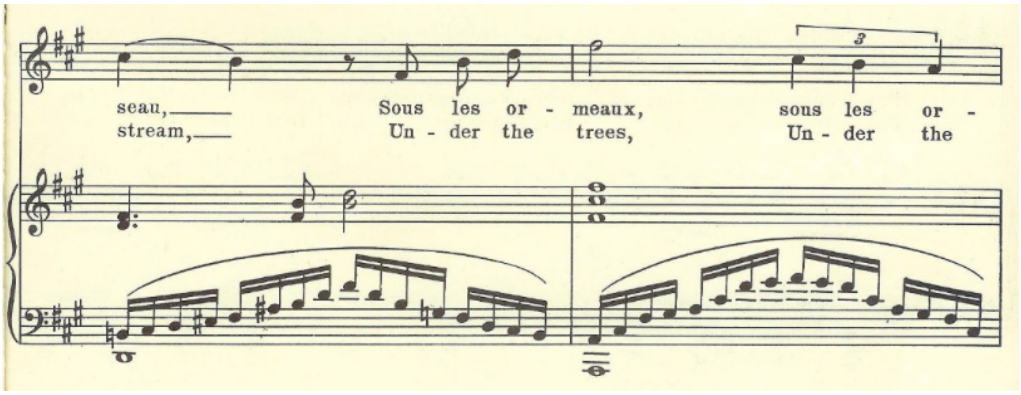
However, two moments in this song serve the voice better in French than the English: at bar 26, the [œ]-vowel of 'bl**ue**s' aids the voice to remain more steady within the upper *passaggio* tessitura, whereas the elongated [ɪ]-vowel of 's**i**lk' is, even though not completely uncomfortable, more precarious than steady (see Example 5.28a). The closed [o]-vowel in the French at 'orm**eau**x' focuses the voice more easily than would be the case in the English [i]-vowel of 'tr**ee**s' in bars 37-38 (see Example 5.28b). It is interesting to note that Hageman often sustains [i]-vowels around the upper *passaggio*.[274] The arpeggiated treatment of the melody leading into this moment in both the French and the English prepares the note into the upper *passaggio*.

[273] French is a 'low palatal language' and employing nasalised vowels lower the palate. However, this is contrary to the continual aims of singing with an elevated soft palate in classical singing. (See Chapman, p. 126.) As a result the nasalisation of vowels are decreased in classical singing. As the tessitura lies in the higher part of the voice the nasality in the vowel is decreased to a pure vowel according to general practice concerning lyric French diction. This approach of decreasing nasality applies as the singer moves in either direction of the extremity of the voice.

[274] This occurs frequently in *Do Not Go My Love* (1917) as well, which, according to soprano Roberta Alexander is one of the reasons which makes that song particularly challenging. (For further information, see Chapter 3).



Example 5.28a. *Nocturne*, bars 25-26.



Example 5.28b. *Nocturne*, bars 37-38.

At bar 36 the English [ɪ]-vowel of ‘b**e**side’ potentially serves the voice better than the French [ɛ]-vowel of ‘Pr**è**s’. The way in which this specific moment is approached in the preceding bar influences the way the singer executes ‘Près/Beside.’ The interval jump of a fourth is much easier to negotiate by the slightly narrower vowel of the English [ɪ] than the open [ɛ]-vowel of the French. If need be, the singer could take a breath since there is a comma in the text at this point. However, if sung in English, then care should

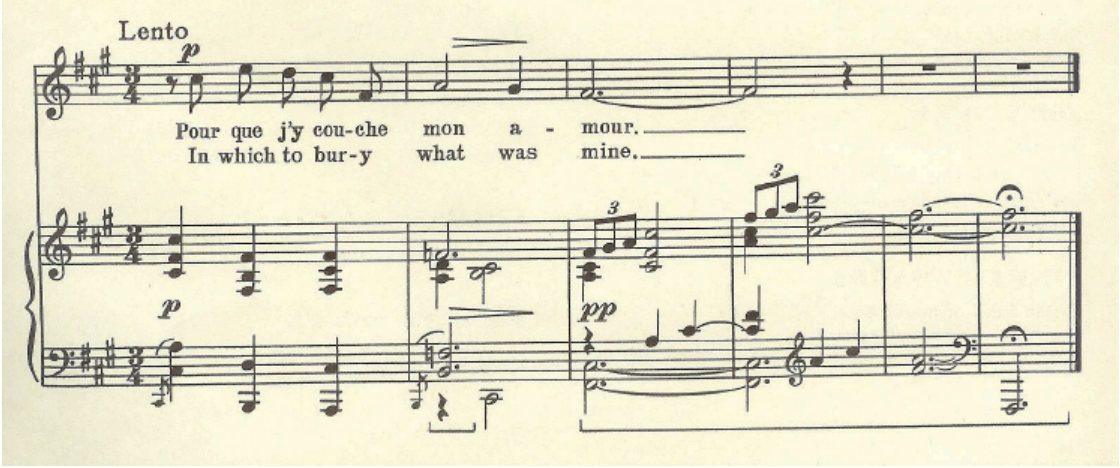
be taken to correctly inflect the language, as the word stress in English accents the first syllable of ‘beneath’ at the beginning of the triplet.

A particular challenge of this song especially for a female singer — irrespective of the performance language — occurs at the opening, as well as every subsequent occurrence of the refrain. The repeated ‘toc, toc, toc, toc’ is set in the lower *passaggio*, an unpredictable part of the voice, and could be uncomfortable to ‘cut’ through the piano accompaniment at this point. This could, however, be used for dramatic effect as it reflects the anguish of the speaker in this precarious situation of being heartbroken. A more snarling and spoken approach to the sound would not only help with the technical challenge, but would aid in reflecting the onomatopoeia of the hammering of the nails into the coffin. Considering these aforementioned points with regards to the treatment of the English and the French in this song, it seems that the original French version serves the voice more convincingly than the English setting.

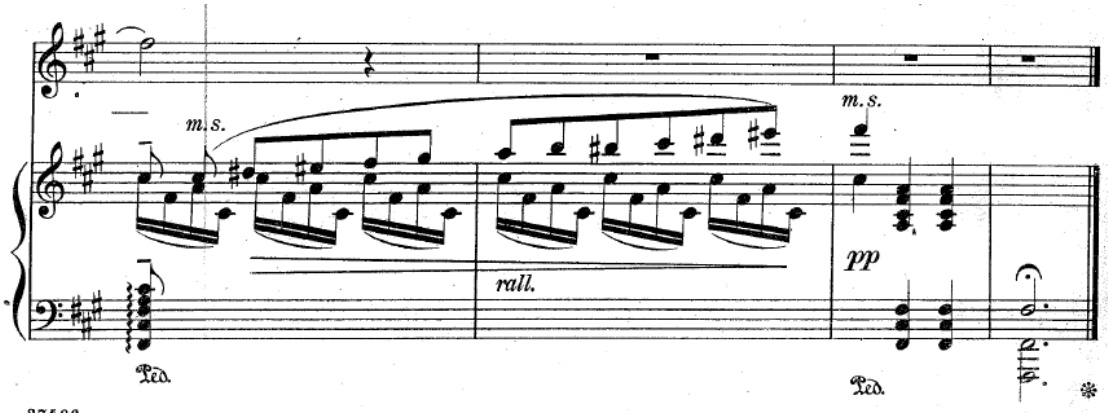
Musical Observations

Moréas’s original text, as discussed above, informs Hageman’s tempo choice, *Quasi Allegro*, clearly. The song constantly contrasts the hurried activity of the casket maker in short *staccato* writing with the longing of the lost love in more lyrical writing. In this song the anguish of the loss of love is present most of the time. The dramatically contrasting episode at bars 21-28 (*Qu'il soit tendu de satin blanc*/*Comme ses dents, comme ses dents*/*Et mets aussi des rubans bleus*/*Comme ses yeux, comme ses yeux*) is underlined by the tonality shift from minor to major. What can easily be seen as sentimental here can instead be interpreted to have much greater depth. This section might be a fleeting memory of the beloved and it swiftly passes. The music seems to reflect positive memories and hints at the beauty of the lost beloved by remembering her smile and blue eyes. The vocal colour can be warm and generous here in order to contrast drastically with the speech-like and sobbing sound of the other verses of the song. Giving this episode the appropriate pathos increases the dramatic effect of the subsequent verse where the speaker mentions the beloved’s infidelity (bars 35-43).

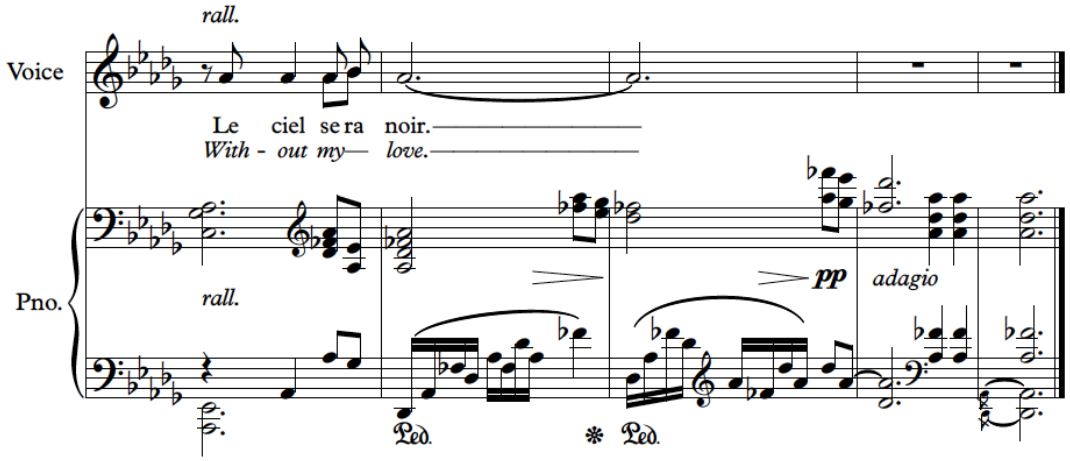
In the postlude to *Nocturne*, Hageman engages a musical gesture depicting the loss of love. He already established this notion in *Do Not Go, My Love* (see Chapter 3) and indeed he seems to use it often in reference to the sentiment of the loss of love (see Example 5.29a). Even though there are various examples of this musical signature throughout Hageman's song oeuvre, the examples here are with specific reference to songs discussed in this thesis. The postlude in *Do Not Go, My Love* is an ascending line echoing the line 'without asking my leave' (see Example 5.29b). Similarly, the ascending echo of the refrain at the end of *Il Passa* creates a similar notion of loss in its postlude by echoing a three-note motif which establishes the main character in the song (see Example 5.29c). In *Nocturne*, the postlude echoes the pleading gesture of the voice whenever it addresses the casket maker (see bars 7-8 'Bon menuisier…' and subsequent identical moments), and it furthermore hints subtly at the melody of *Do Not Go, My Love* (see bar 3 of the latter and subsequent identical moments) which features strongly in the postlude of that song as well.



Example 5.29a. *Nocturne*, bars 55-60.



Example 5.29b. *Do Not Go, My Love*, bars 50-53.



Example 5.29c. *Il Passa*, bars 43-47.

SPANISH TEXTS

The famous Spanish bass, Andreas de Segurola is the poet of *En una noche serena* and translated Hilaire Belloc's text for Hageman's song *Miranda*. Segurola was of noble origin and made his Metropolitan Opera debut in 1902 as 'King' in Verdi's *Aïda*. In 1923 he left the Metropolitan Opera and moved to Hollywood to teach and ended up appearing in various films, including *One Night Of Love* with the celebrated Grace Moore. Hageman and Segurola's paths crossed at the Metropolitan Opera in the late 1910s, and again in Hollywood thirty years later when Segurola was settled there in the latter part of his life as a voice teacher. The Spanish text in *En una noche serena* appears closest to the music and therefore in the following discussion the original text is presented first with the English alternative alongside it. Conversely, as Hilaire Belloc's poem was originally in English and appears closest to the vocal line, the English is reproduced below with Segurola's Spanish translation alongside it.

En Una Noche Serena

En una noche serena
Techada toda de estrellas
Oí una voz que con pena
Cantaba así sus querellas:
Alma que estáis en el cielo
Decidme si allí se llora,
Si se llora sin consuelo
Como estoy llorando ahora.
Luna que de mí te escondes
No te rías de mi llanto,
Ni te burles de mi canto
Dime: ¿Por qué no respondes?
Camino solo cantando
Porque el canto me consuela,
Porque mientras mi alma vuela
Mi corazón va sangrando.
¿Por qué he de querer vivir
Si ésta es vida de tortura?
Vivir así es locura,
Más me valiera morir.

— Andreas de Segurola

Alone In The Night

'Twas in the calm of evening,
Serene, beneath a starry ceiling,
I heard a voice badly grieving,
In song thus his/her sorrow revealing:
Spirit, soaring distantly in heaven,
Tell me, I pray, if there, too, is weeping,
Endless weeping there in heaven,
As now I weep, my vigil keeping.
Moon, lovely and hiding trance,
Stay your laughter at my sorrow,
Do not mock the song I borrow,
Tell me, why is there no answer?
Alone I wander, singing,
For thus I find consolation;
While sinks my soul in desolation
My bleeding spirit is winging.
O, why must I seek life, o why,
If this is to be a life of sadness?
In pain to live thus is madness:
Ah, 'twere far better to die.

— Robert B. Falk

Text Observations

According to Carlos Aransay, a scholar in Spanish vocal and choral music, the title of Segurola's poem together with the use of various symbols within the text connect this text to a long tradition of a particular type of Spanish poetry. The words *alma* (soul), *noche* (night) and *serena* (serene) in the same poem links this text with the mystics of the sixteenth century, such as St. John of the Cross (in *Noche oscura del alma* — Dark night of the soul) or *Serenissima una noche* (a seventeenth-century choral work by Geronimo González.)[275] Aransay points out too that Segurola's poem pays attention to traditional Spanish metric requirements by using perfect or consonant rhyme throughout: there are twenty verses of octosyllabic verses, which are divided in five strophes of four verses each. In Spanish these verses are considered 'minor art' (any verse containing eight or fewer syllables per verse). The first two verses have an *abab* rhyme scheme ('cuarteta'), and the subsequent three verses have an *abba* rhyme scheme ('redondilla'). Due to its meticulous rhyming structure, the original Spanish text is arguably stronger than the English translation since the verses are unequal and the rhythmic structure of syllables tend to be inconsistent in the English.[276]

The original Spanish text can be understood as a song by somebody who is dying. The protagonist's heart is bleeding whilst his/her soul is transported to heaven. He/she wants to know whether, once in heaven, souls suffer too. This idea does not translate clearly into Falk's English version, and it is in fact very difficult to read this possible subtext. Alternative interpretations could be that it is a lament for somebody who has just died, or even for unrequited or lost love, subtleties which the English translation does not necessarily allow.[277]

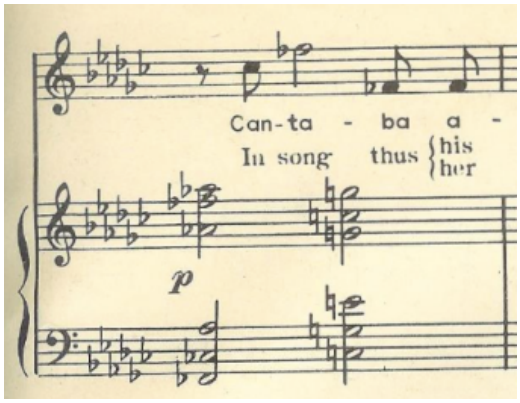
[275] Email correspondence between NdV and Carlos Aransay, 29 May 2017.

[276] Ibid.

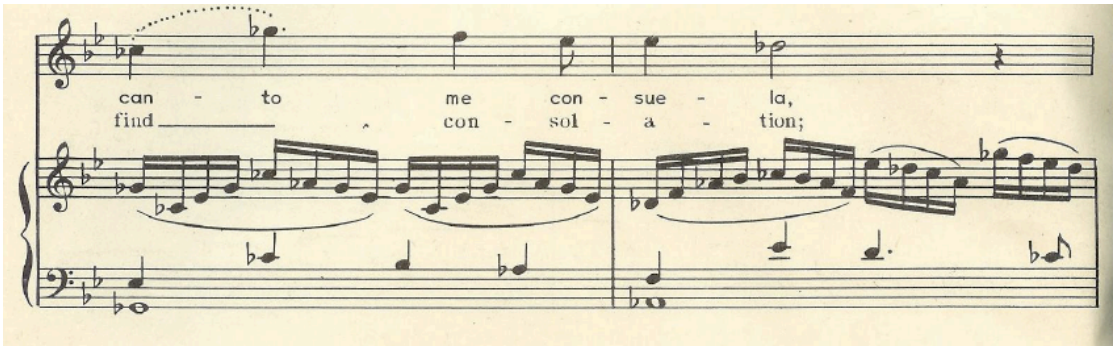
[277] Ibid.

Vocal Observations

There are instances where the text is set in the higher ranges of the voice where either the Spanish or English settings work technically well. The first instance is in bar 12 where the [a]-vowel of 'cant**a**ba' and [ɔ]-vowel of 's**o**ng' at the top of the stave would be equally comfortable to sing (see Example 5.30a). Similarly in bar 43 the [ɔ]-vowel ('cant**o**') and the [a]-vowel at the beginning of the [ai]-diphthong of '**fi**nd' should serve the singer well.



Example 5.30a. *En Una Noche Serena/Alone In The Night*, bar 12.

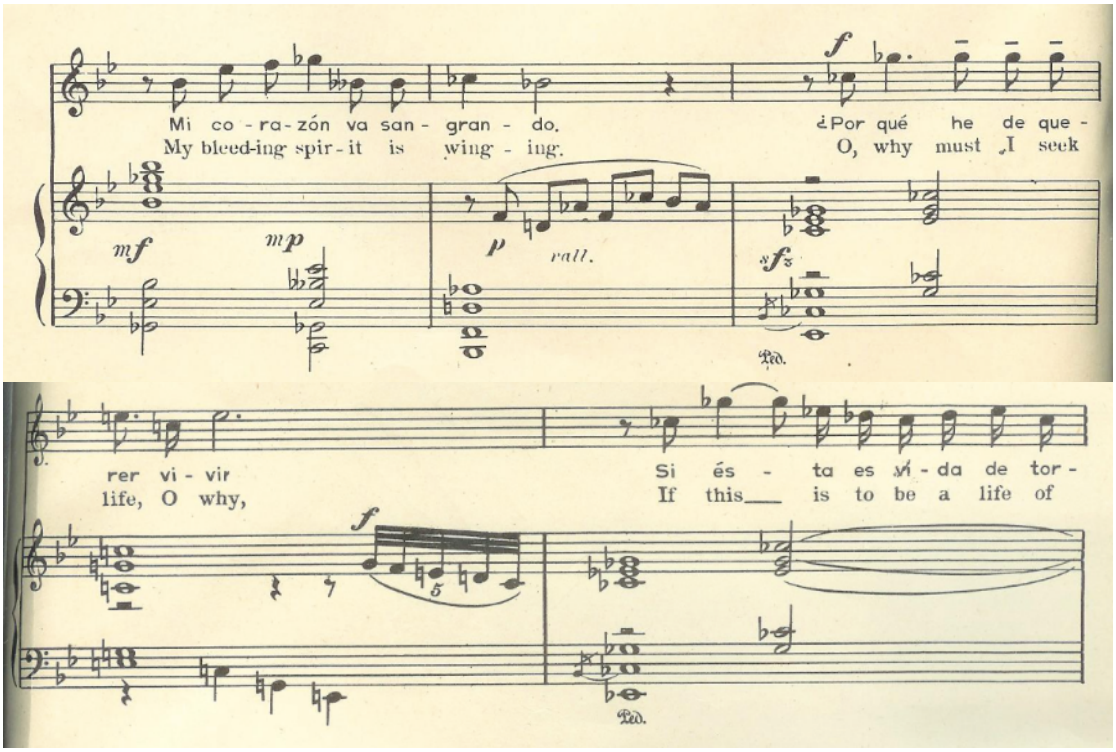


Example 5.30b. *En Und Noche Serena/Alone In The Night*, bar 43.

There are particular instances where the setting of the Spanish is more effective due to the nature of the more secure vowels [a], [ɔ] and [u] in the higher range vis à vis the English text, where either [i], [ɛ] or an [æ] potentially leave the voice more exposed (see bar 8 — 'tech**a**da' vis à vis 'ser**e**ne'; bar 24 — 'llor**a**ndo' vis à vis 'v**i**gil'; bar 46 — '**a**lma' vis à vis 'd**e**solation'; bar 47 — 'cor**a**z**ó**n' vis à vis 'bleed**i**ng sp**i**rit'; and bar 54 — 'lorc**u**ra' vis à vis 'm**a**dness'.) Conversely there are moments where both the

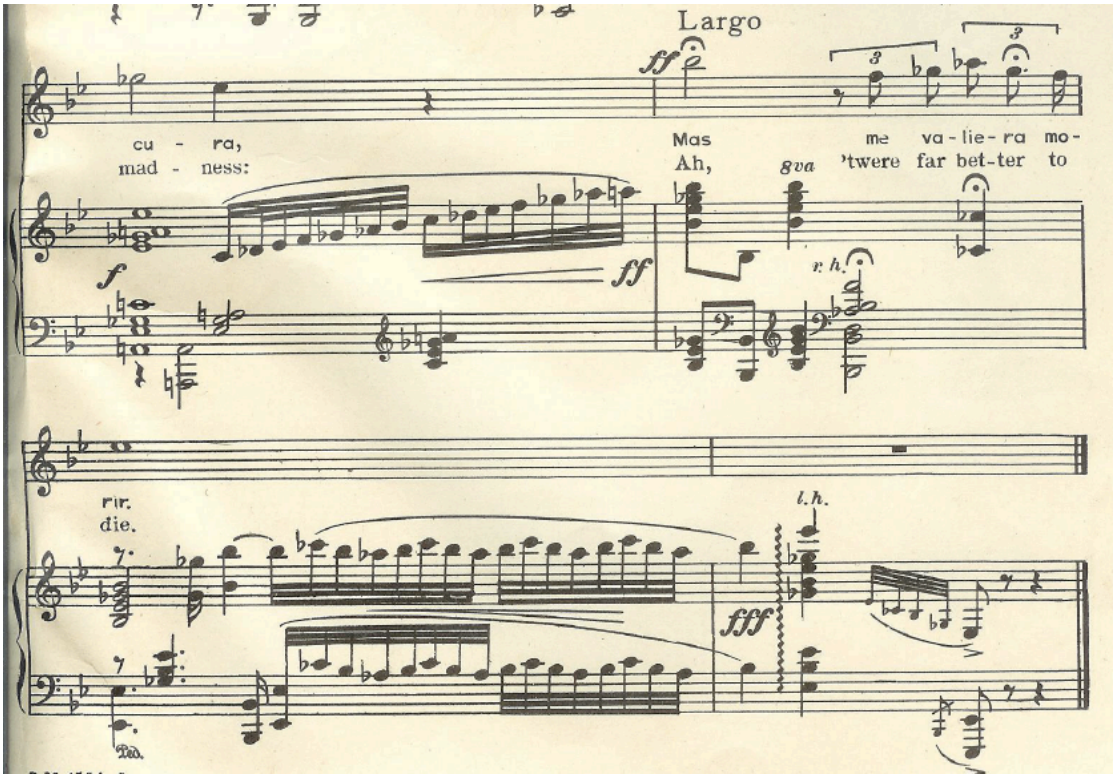
Spanish and English settings are potentially precarious. These moments occur at bars 13-14 where the sustained [ɛ]-vowel of 'quer**e**llas' and the long [i]-vowel of 'rev**ea**ling' could be unstable. At bar 19, the sustained [i]-vowel of 'all**í**' and the [ɛ]-vowel of 'th**e**re' together with the long [ɛ]-vowel of consu**e**lo and the same vowel of 'h**ea**ven' in bar 22, could cause the voice to become unpredictable due to the less stable nature of these two vowels.

Two instances where the vocal writing is arguably more taxing than elsewhere in the song occur at bars 49-50 and the cadenza in bar 56 (see Example 5.31a-b). At bars 49-50 the repeated [ɛ]-vowel at the top of the range ('¿Por qu**é** h**e** d**e** qu**e**rer vivir…') would need careful negotiation. The English translation at this point is potentially easier to sing due to the consistent [a] [i]-vowel grouping ('O, wh**y** m**u**st **I** s**ee**k life…').



Example 5.31a. *En Una Noche Serena/Alone In The Night*, bars 47-51.

The brilliant final phrase in bar 56 has an effective interplay between the [a] and [ɛ]-vowel in the Spanish (‘M**á**s m**e** v**a**li**e**r**a** morir’), which, even though including the precarious [ɛ]-vowel, is more stable than the English ‘**A**h, ‘tw**e**re f**a**r b**e**tt**e**r to die’ where neutral vowels (in ‘tw**e**re’ and ‘bett**e**r’) could interrupt the flow of vowel brightness. As a result, the singing could become inconsistent when sung in the English translation.



Example 5.31b. *En Una Noche Serena/Alone In The Night*, bars 54-57.

Musical Observations

As mentioned earlier, Hageman’s writing is better described as ‘scenic’ since he often portrays the experience of a text rather than pertinently focusing on the imagery of the text through tone painting. In the introduction (bars 1-4) Hageman immediately plunges the listener into a Spanish scene with overt musical references to the flamenco style. ‘It

has the typical phrygian/Andalusian mode, and the usual flourish based on "cante" flamenco (singing).'[278] These flourishes recur throughout the song (see bars 10, 25, 27, 29, 34-35, 54 and 56).[279] Aransay points out, however, that beyond these specific flourishes there is nothing else particularly Mexican or Spanish about the music. '[It] is soon abandoned for a more international style, which reminds me in places of Puccini's exoticism in *Fanciulla [del West]* or *Turandot*…to a non-Hispanic audience it will sound perhaps authentic, but it isn't. It is no Falla, Granados or Albeniz.'[280] Therefore, by inserting music at the opening which sounds specifically Spanish in style, Hageman seemingly aims to set the Spanish scene for this song as a result, and therefore be afforded the luxury of writing the remainder in a more generalised style.

[278] Correspondence between NdV and Carlos Aransay, 7 June 2017. According to the New Grove Dictionary of Music and Musicians 'As in the popular music of Andalusia, the scales used for flamenco mostly exhibit an affinity for…the medieval Phrygian. According to the individual *cante* of the flamenco repertory, the use of ornamentation varies from light to heavy, and ascending or descending appoggiatura-like inflections are commonly used to accentuate certain notes.' See Sadie, S. ed. (2001) *The New Grove Dictionary of Music and Musicians*, Volume 8, Flamenco, §4: Musical Characteristics, p. 923.

[279] See the full score at the end of this chapter.

[280] Ibid.

Miranda

Do you remember an Inn,
Miranda,
Do you remember an Inn?
And the tedding and the spreading
Of the straw for a bedding,
And the fleas that tease in the
High Pyrenees,

And the wine that tasted of tar?
And the cheers and the jeers
Of the young muleteers
Under the dark of the vine
verandah?
Do you remember an Inn,
Miranda?
Do you remember an Inn?

And the hammer at the doors and
the din?
And the Hip! Hop! Hap!
Of the clap of the hands to the
twirl and the swirl
Of the girl gone chancing,
Glancing, Dancing,
Backing and advancing,
Snapping of the clapper to the
spin

Miranda

¿Te a cuérdas de aquel mesón
Miranda,
Te acuérdas da aquel mesón?
¿En el mont bajo el cielo
Un colchón de paja en el suelo
Y el grillo de agria voz que á ti
Parecia un ruiseñor?

¿Y la charla de los muleteros que
a lli
Se reinian en elegre banda?

¿Te a cuérdas de aquel mesón
Miranda,
Te acuérdas da aquel mesón?

¿Los golpes del taconeo

y el sonar de los clik clak clok para
aplaudir
A las mozas que con gran salvar
Cantan, bailan,
jotas y boléros?

Palmas y olés resuenan

Out and in	en el pajar
And the Ting Tong Tang Tang of	Y el bing bong bang bing
the guitar!	del guitarron!
Do you remember an Inn,	¿Te a cuérdas de aquel mesón
Miranda? Do you remember an	Miranda,
Inn, Miranda?	Te acuérdas da aquel mesón?
— Hilaire Belloc	— Andreas de Segurola

Even though Hilaire Belloc's poem was originally written in English, Hageman's setting is included in the current discussion since the song was published with the original English as well as a Spanish text which is a lyric translation of the original. *Miranda* is the only Hageman setting of an original English text to be presented with an alternative translation. There is no evidence that Arthur Renton, the dedicatee of *Miranda* who was fluent in Spanish, ever sang the Spanish version of *Miranda* in concert.[281] The addition of a Spanish translation perhaps suggests a commercial aim to make the song available to a broader audience.

Text Observations

Hageman omits the final strophe of Belloc's original poem where the harrowing reality of war is reflected, therefore, focusing on pleasant nostalgia whereas Belloc's original

[281] Email correspondence between NdV and Elizabeth Renton Miller, daughter of Arthur Renton, 23 February 2017.

has a darker twist.[282] Belloc's poem from 1929 was originally entitled *Tarantella*.[283] Even though the original title *Tarantella* suggests an Italian setting, the content describes Spanish geography and the culture of Spain.

The lively rhythm in this text could be interpreted to reflect the motion and various activities described therein. The interplay of the onomatopoeic consonants of the English text are absent in the Spanish translation. In addition to this, Aransay comments that English has a wealth of monosyllabic words (inn, din, in, out, swirl, girl...) which Spanish does not have.[284] Contrary to English, Spanish rarely employs short or onomatopoeic words, and the flexibility of creating new vocabulary in order to expose double entendres or puns in English does not occur in Spanish. Therefore the English poem's combination of onomatopoeia and monosyllabic words (hip, hop, hap and ting, tong, tang) create a sparkling text, which the lyricism of Spanish as a language cannot reflect in this instance.

The demand for clear diction in the English version is not as high a priority in the Spanish. Aransay is of the opinion that already in the opening line of the text, 'Do you remember an inn, Miranda?,' the combination of the phonemes (the different sounds that make up the words) have a more memorable ring to it, whereas the Spanish '¿Te acuerdas de aquel mesón?' is 'just forgettable and uninteresting.'[285] He continues to point out that Segurola was not able to come up with effective translations for all the

[282] The omitted stanza reads as follows:
Never more;
Miranda,
Never more.
Only the high peaks hoar:
And Aragon a torrent at the door.
No sound
In the walls of the Halls where falls
The tread
Of the feet of the dead to the ground
No sound:
But the boom
Of the far Waterfall like Doom.

[283] A *Tarantella* is an Italian folk dance in compound duple time.

[284] Email correspondence between NdV and Carlos Aransay, 29 May 2017.

[285] Ibid.

English verses (or perhaps did not quite grasp the original). For example Belloc's 'the fleas that tease in the Pyrenees' is truly funny because of its absurdity. Segurola Spanish changes it to 'el grillo de agria voz que á ti Parecia un ruiseñor' (a bitter cricket that sounds like a nightingale), which not only ignore witty rhyming, but is also arguably taking the absurd a bit too far. Therefore, the self-contained nature of the economy of syllables and the exact rhyme in the original English is lost.'[286]

Taking note of Belloc's colourful rhyming from the outset (bars 25-31: t**edding**-spr**eading**-b**edding;** bars 34-37: fl**eas**-t**ease**-Pyren**ees;** bars 49-55: ch**eers**-j**eers**-mulet**eers;** bars 81, 95: **Inn**-d**in;** bars 98-99: cl**ap**-h**ap;** bars 101-102: t**wir**l-s**wirl**; bars 105-111: ch**ancing**-gl**ancing**-d**ancing**-adv**ancing**; bars 116 and 119: sp**in**-**in**), and highlighting these vowels by adding stresses to the particular words will create a tension in the lines of the text, which is then released in the open [a]-vowel endings of verses (see bar 41: t**a**r; bar 61: veranda**h**; bar 125: guit**a**r; bar 163: Mir**a**nda).[287] When reading the text out loudly one could possibly notice the tension in vowels ([i]-, [e]- and [ɛ]-vowels increasing) and then the relaxation of the vowel on the [a]-vowel at the end of each strophe. This increase of vowel tension and its subsequent release at the end of verses in itself is onomatopoeically descriptive of the tarantella dance. The intoxication apparently brought on by the venomous sting of a tarantula, the tarantella becomes clear in Belloc's choice of vowel use: the releasing final lines (perspiration, [a]-vowel endings, see bars 41-44, 61-62, 125-127, 159-163) of verses are the result of the preceding increase of tension (venom, rhyming) in the vowels. The high point of this tension occurs at bars 81-82 as the verse finishes in a tight [i]-vowel on 'Inn.' The music then breaks out in an aggressive seguidilla piano interlude, which is the longest time in the song where the voice is tacet.

[286] Ibid.

[287] See the full score in Appendix III.

Vocal Observations

The vocal writing in this song generally lies just below the upper *passaggio*, which means that the difficulty to sustain notes in the upper ranges of the voice in this song is arguably not as complex as in the various songs discussed above. The vocal challenges of this song rather lie in the need for clear and crisp diction through the rapid enunciation of text. The ornamentation in the vocal line (see bars 12, 74, 140) are subtle gestures and ought to sound effortless. The differentiation between the ornaments of bars 12 and 74 vis à vis 140 is important. The first two ornaments can be interpreted as being wistful, as if recalling a memory, whereas the third is a more decisive ornament and could be viewed as an affirmation of the memory indeed being vividly recalled. The onomatopoeia in the text is reflected through the rapid and percussive consonants (see bars 93, 97-98, 101-102, 113-114, 121-124).[288]

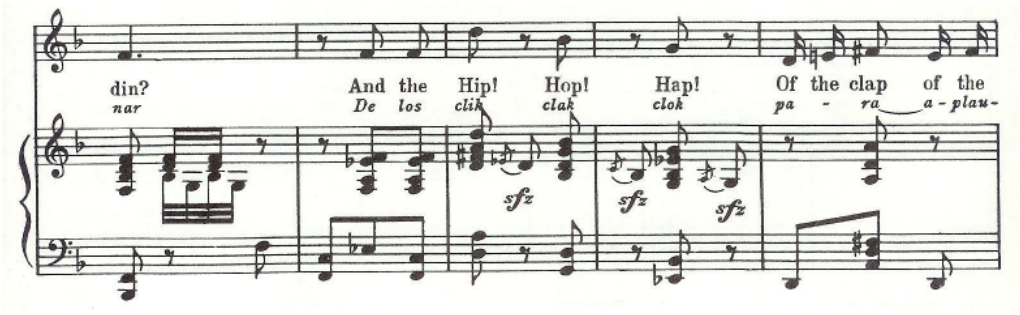
Musical Observations

As previously hinted at, *Miranda* is set to the rhythm of a seguidilla, a Spanish dance in triple time. The piano imitates strummed guitars, and castanets. In addition to the subtle imitation of the flamenco singing style in the vocal ornamentation, the interplay of hemiolas between the voice and the piano highlights the dance spirit of Hageman's setting. This interplay can be exploited by the singer and pianist by highlighting the specific moments where the hemiolas do not co-ordinate but rather where the two parts are responsive to each other. Particular moments which performers could highlight occur at bars 47-48, 51-52, 55-56, 59-60 where the voice's metre remains in three-in-a-bar, whereas the piano underscores this with hemiolas.[289] This momentary rhythmic instability adds to the excitement of the song. Only in the latter half of the song does the voice metre coincide with the hemiolas in the piano (see bars 97-98, 121-122), creating moments of strong rhythmic stability which add to the excitement of the music (see Examples 5.32a-b). This matching in metre occurs more subtly in bars 147-148 and 155-156 where the voice sustains over the hemiolas in the piano

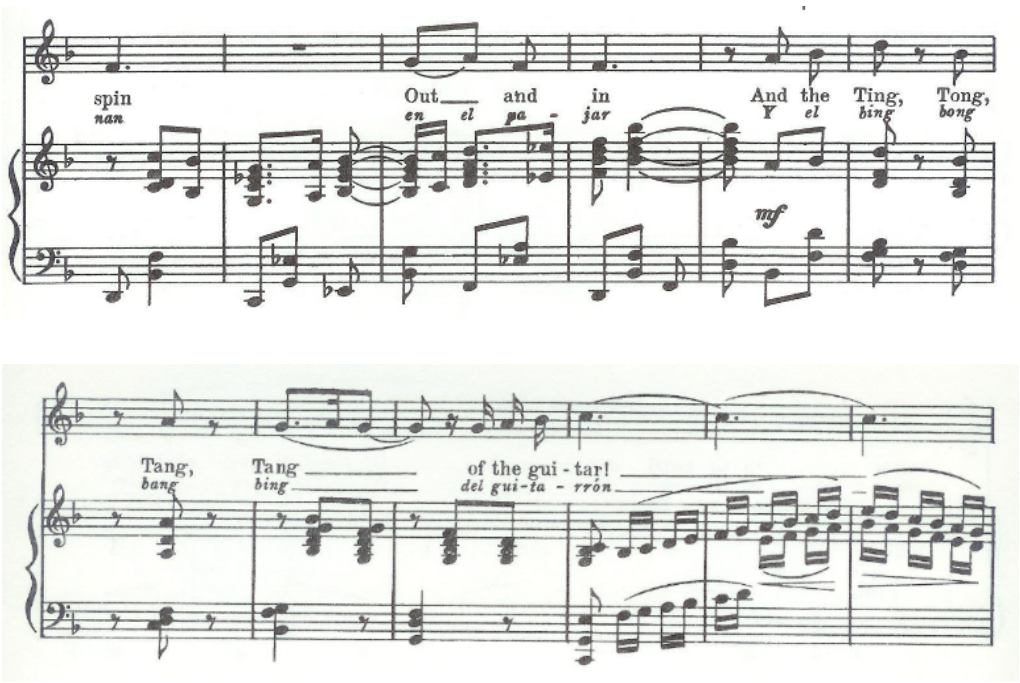
[288] See the full score in Appendix III.

[289] See the full score in Appendix III.

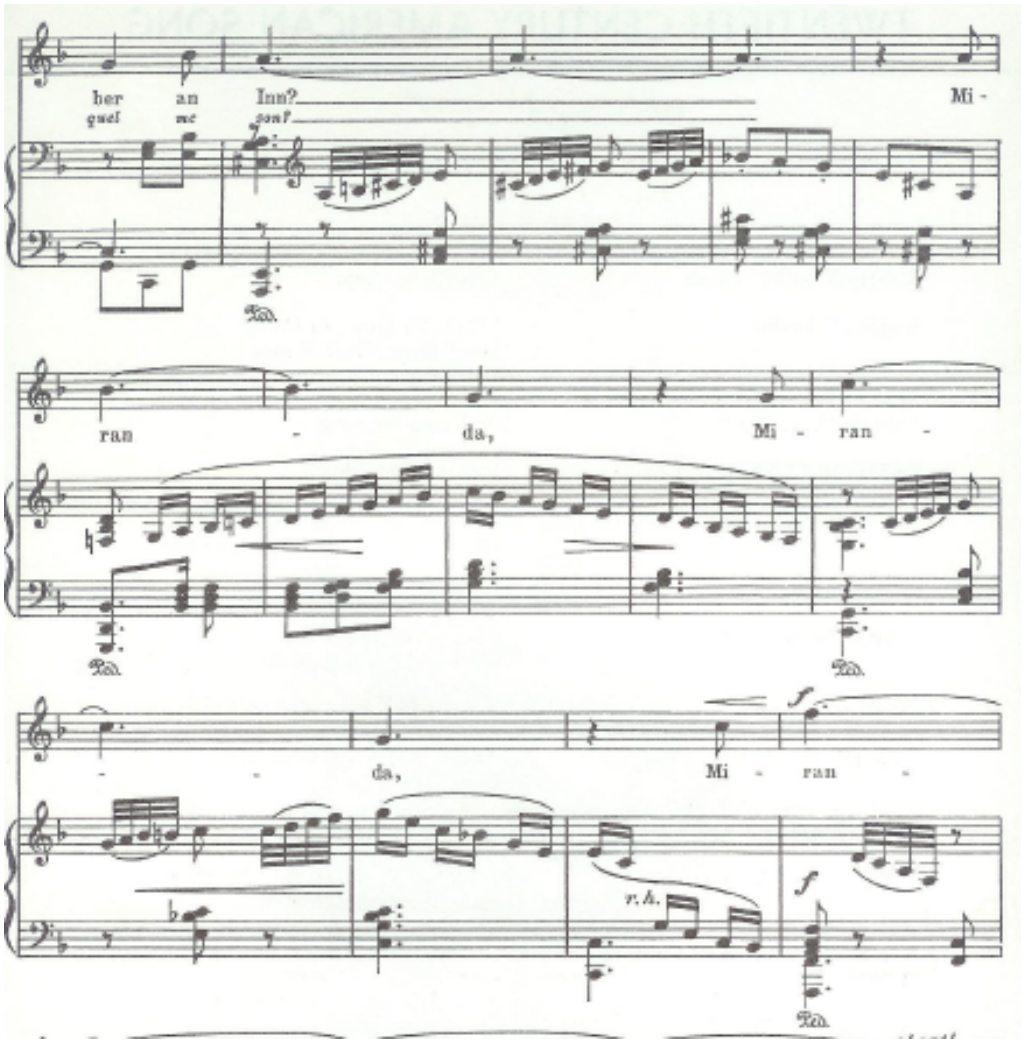
(see Example 5.33). This combination of sustain in the voice and rhythmic activity in the piano adds to the exuberant character which is the final flourish in the song.



Example 5.32a. *Miranda*, bars 95-99.



Example 5.32b. *Miranda*, bars 116-127.



Example 5.33. *Miranda*, bars 146-159.

Conclusion

As the discussion above has shown, there are various factors which influence the decision as to which version of the songs could or indeed should be performed. These include considerations involving the technical vocal requirements, the accuracy and appropriateness of the translation, and the musical aspects that set the scene in which the experience of the text is best represented. Therefore the following conclusions can be drawn from the discussion above.

The four German songs pose specific considerations which performers ought to take into account when deciding which version of the song to perform. Due to the

problems as far as the clarity of the translation in *Bettlerliebe*/*Beggar's Love* are concerned, it is clear that the original German is the best version and the English translation could indeed be ignored. Nathan's translation of *Am Himmelstor*/*At Heaven's Door* tends to be forced at times for the sake of rhyming, and as a result feels unnatural. Therefore the original German setting could be preferable to performers, however the English version need not be completely disregarded. Irrespective of the subtleties that are altered in Nathan's translations, in both *Die Stadt*/*The Town* and *O Welt, du bist so wunderschön*/*O Lovely World*, the dramatic content of the translations is clear enough for the choice of the particular performance language of these two songs to lie completely with the performers.

Even though the French songs have lyric translations in English, it becomes clear that all three are stronger compositions when considered through the lens of the original French texts. The alternative English translations are either archaic (*Ton Cœur est un tombeau*/*Your Heart Is Like A Tomb*), or lack in clarity and accuracy of syllabic stress (*Il Passa*/*He Passed By*), or do not convey the dramatic content of the song with appropriate conviction (*Nocturne*).

In the Spanish (or Spanish-influenced songs), specific characteristics of the language (Spanish in the case of *En una noche serena*/*Alone In The Night*, and English in the case of *Miranda*) influence and dictate which version of the song is to be performed. Therefore both songs are best performed in the versions that present the language of the original poems.

Chapter 6

A Late Style: Robert Nathan Songs

The Songs to be discussed in this case study are:

Fear Not The Night (1944)

Hush (1951)

Is It You? (1951)

A Lover's Song (1955)

So Love Returns (1960)

The writer whose poetry features most often in Hageman's songs is the American poet and novelist Robert Nathan; be that either settings of his original poems as will be discussed below, or the translations of German and French texts already discussed in Chapter 5. All Hageman's settings of Nathan poems either date from his Hollywood period or his late songs period. Nathan was a friend and personal acquaintance of many Hollywood artists and composers, including Hageman, and as a result played an important literary role in the broader artistic sphere in Hollywood.[290] In his preface to *The Green Leaf* (published in 1950) Nathan comments on his attitude towards his own writing. 'I was often musical; and easy to read…What I wanted to do was to write some poems that people would love.'[291] One can not miss the echo of Hageman's own comments to newspapers at the time of the 1937 Metropolitan Opera premiere of *Caponsacchi*: 'Opera…should appeal straight to the masses and not force problems on the ear while the eye is following the action.'[292] This sheds some light on Hageman's views on his composition in general. It has already been argued in the current study how Hageman wrote with incredible skill in both his film scores and his

[290] Nathan was a guest at Hageman's 80th birthday celebrations in 1961, and dedicated a poem to him to mark the event. See De Villiers and Walthaus, pp. 55-56.

[291] Robert Nathan, *The Green Leaf: The Collected Poems of Robert Nathan*. New York: AA Knopf, 1950, Preface, viii.

[292] See De Villiers, N; Walthaus, A. (2015) *Making The Tailcoats Fit: The Life and Music of Richard Hageman,* Leeuwarden, the Netherlands: Uitgeverij Wijdemeer, p. 38.

songs to create the atmosphere and scenic experience in order to grasp the essence of the text he was setting, in order to keep the interest of his performers and listeners, and to develop within his own art as composer.

In the following songs the nostalgia in Nathan's poetry is underscored by Hageman's choices of tempo indications, the melodic writing in both the vocal and piano parts, and the intricate yet sophisticated harmonic language that generally supports it. As far as tempo indications are concerned, all five of the Nathan settings include the term *tranquillo*, thus suggesting not only the want for a tranquil mood of one sort or another in the songs, but perhaps from the outset invites a more intimate approach and interpretation to each song.[293] Certain aspects within these songs seem to recall gestures from other songs earlier in his oeuvre (such as the use of a continual line — often in undulating triplets — in the bass). There seems to be a gradual sense of maturity in his sophisticated negotiation of harmonic progressions (see the discussions on *Is It You?* vis à vis *So Love Returns* below). Not only can this development in Hageman's composition be viewed as a result of him honing his compositional skills in Hollywood, but, taking into account that the majority of these songs fall within the last decade of his activity as composer, various aspects in them seem to nostalgically reflect upon the notion of an ending, the closing of a period, or indeed, touching upon what Edward Said refers to as a 'late style.'[294] Even though Said's focus in his last book *On Late Style* is rather drawn to 'the experience of late style that involves a nonharmonious, nonserene (sic) tension,' Hageman's late style instead appears to exhibit lateness which through its maturity seems to 'crown a lifetime of aesthetic endeavour.'[295] Without access to any of Hageman's personal papers it is not possible to comment on how these songs necessarily reflect Hageman's actual thoughts during his old age. However, the fact that he had been

[293] The uses of *tranquillo* range from *molto tranquillo* (*Hush*, 1951) to simply *tranquillo* (*Is It You?*, 1951) through *Andante tranquillo* (*Fear Not The Night*, 1944), and *Andante molto tranquillo* (*A Lover's Song*, 1955; and *So Love Returns*, 1960).

[294] Said, E. (2006) *On Late Style: Music and Literature Against the Grain*, London: Bloomsbury, p. 6.

[295] Ibid, p. 7.

drawn to particularly these texts at this time of his life and career can not be underestimated in how telling it is of his disposition as an artist.

Fear Not The Night

Be not afraid because the sun goes down;
It brings the sunset and the plover's[296] cry.
Before the colors of the evening drown,
The stars will make new colors in the sky.
Night is no enemy. She passes by,
And shows us silence for our own heart's good;
For while we sleep, the roses multiply,
The little tree grows taller in the wood.
Fear not the night; the morning follows soon.
Each has his task to make the earth more fair.
It is by these, by midnight and by noon,
That she grows riper and her orchards bear.
Her fields would wither in a sun too bright;
They need the darkness too. Fear not the night.[297]

Background and Analysis

This poem is extracted from a collection of seven sonnets entitled *A Winter Tide*, which was published during the latter part of the Second World War.[298] Even though generally written in a sombre tone, *Fear Not The Night* seems to give the impression of an impending tipping point towards a renaissance through its imagery of finding the good in the darker times of life. Therefore, it is as if Nathan tries to encourage the reader to search for the silver lining in the most dire of situations.

[296] Plover: A short-billed gregarious wading bird, typically found by water but sometimes frequenting grassland, tundra, and mountains. URL: https://en.oxforddictionaries.com/definition/plover (First accessed 3 July 2017).

[297] Robert Nathan (1944) *A Winter Tide*, London New York: A. A. Knopf.

[298] Ibid, p.6.

A particular connection seem to have existed between Robert Nathan, Richard Hageman and the soprano Lotte Lehman, which resulted in the creation of this song. Lehmann included Hageman's songs in her concert repertoire from around 1932.[299] By 1945 Lehmann had at least seven Hageman songs in her repertoire which included *Fear Not The Night*, the song which Hageman dedicated to her.[300] It is not clear whether Lehmann had chosen the text herself or whether it was Hageman's choice.[301] Although Hageman's *Fear Not The Night* was only published in 1944, evidence exists in the form of concert programmes that Lehmann had already performed this song in 1943.[302]

Considering Lehmann as his dedicatee, Hageman seemingly attempts to establish a subtle relationship between this song and the rich history of *Lieder* through references to composers such as Robert Schumann and Richard Strauss. This homage to the German art song, whether deliberately or subconsciously, ties in with the important role that Lehmann had played in the performance and furthering of Lieder throughout her concert career. Suggested references to Schumann occur in the piano introduction, bars 43-48, and bars 55-56. The introduction and bars 55-56 seem to be vaguely reminiscent of *Mondnacht* (*Liederkreis,* op. 39 no. 5, see Example 6.1a and 6.1b), while the repeated triplet chordal accompaniment in the piano (bars 43-48) combines anticipation and intimacy similar to the middle section of *Widmung*

---

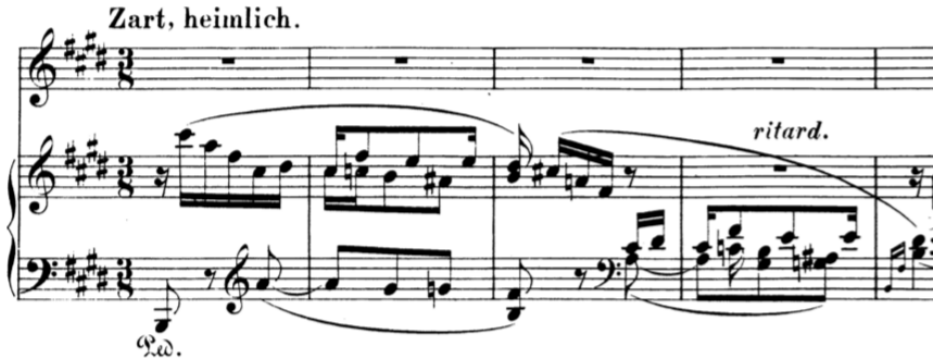
[299] See Lotte Lehmann League, URL: http://lottelehmannleague.org/wp-content/uploads/2011/03/Chron-1916-1937-1.2014edition.pdf (First accessed 10 April 2017).

[300] Based on the concert programmes documented by the Lotte Lehmann League the Hageman songs Lehmann performed between 1932 and 1945 were *At The Well* (1919), *Do Not Go, My Love* (1917), *Fear Not The Night* (1944), *Music I heard With You* (1938), *The Cunnin' Little Thing* (1918), *The Night Has A Thousand Eyes* (1935), *Velvet Shoes* (1954).See Lotte Lehmann League, URL: http://lottelehmannleague.org/about-lotte-lehmann/ll-roles-repertoire/ (First accessed 10 April 2017).

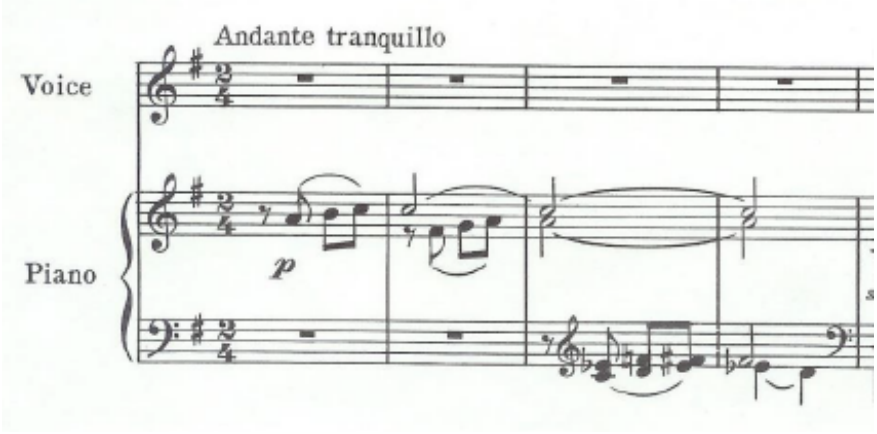
[301] Robert Nathan gifted a copy of his poetry cycle *A Winter Tide* (1940) to Lehmann with a dedication to her inscribed in the front, 'For Lotte Lehmann, whose voice so often filled my heart with beauty.' The book was accompanied by a letter inviting Lehmann to dinner. Neither the inscription nor the letter is dated so it is difficult to know exactly when this exchange took place. Both the book and letter dedicated to Lehmann are kept in the Richard Hageman Society Archives in London.

[302] See Lotte Lehmann League, URL: http://lottelehmannleague.org/wp-content/uploads/2011/03/Chronology-1937-1951-2014.pdf (First accessed 10 April 2017).

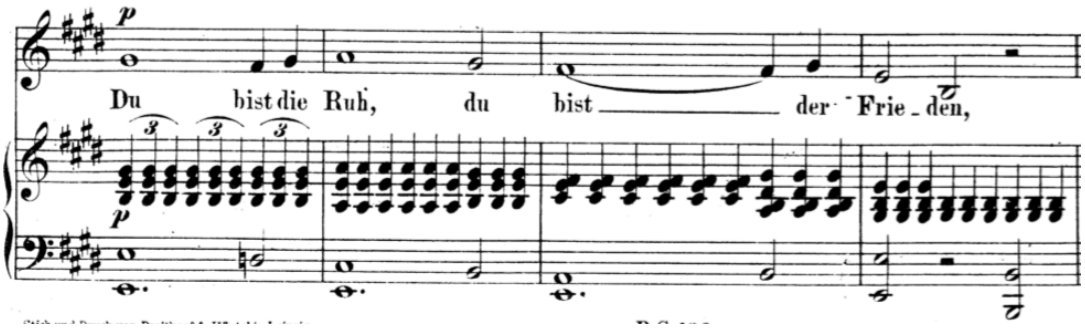
(*Myrthen*, op. 25 no. 1, see Examples 6.1c and 6.1d). Hageman's delicate interweaving of various melodic layers also show reminiscences of the writing of Richard Strauss.



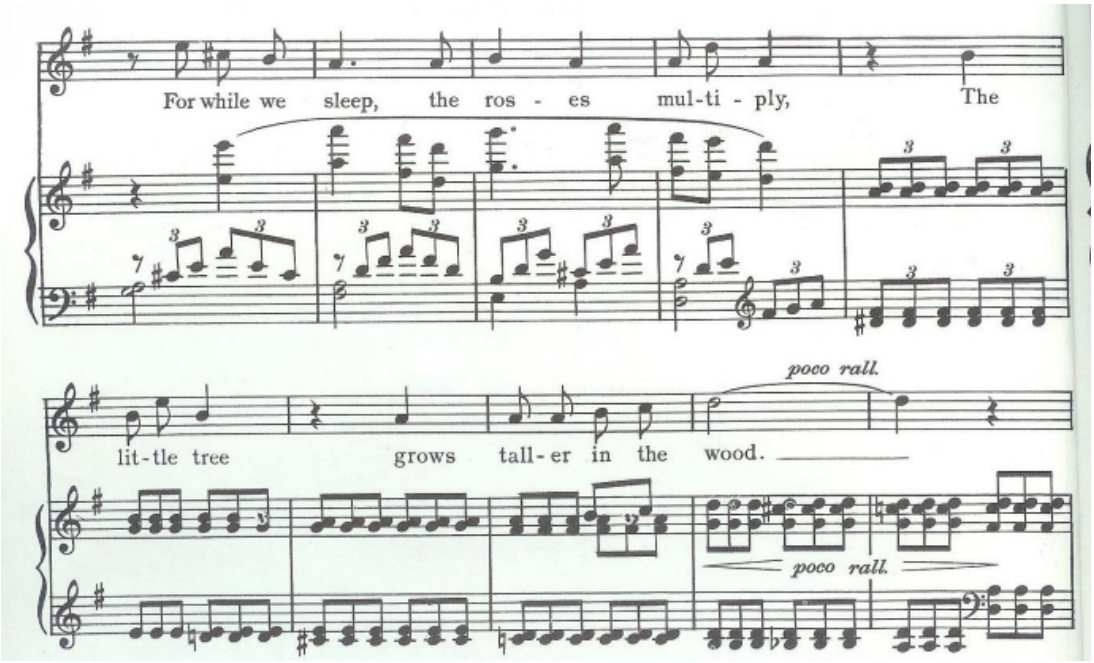
Example 6.1a. *Mondnacht*, op. 39 no. 5, bars 1-4, (Robert Schumann).



Example 6.1b. *Fear Not the Night*, introduction, bars 1-4.



Example 6.1c. *Widmung*, bars 14-17 (Robert Schumann).

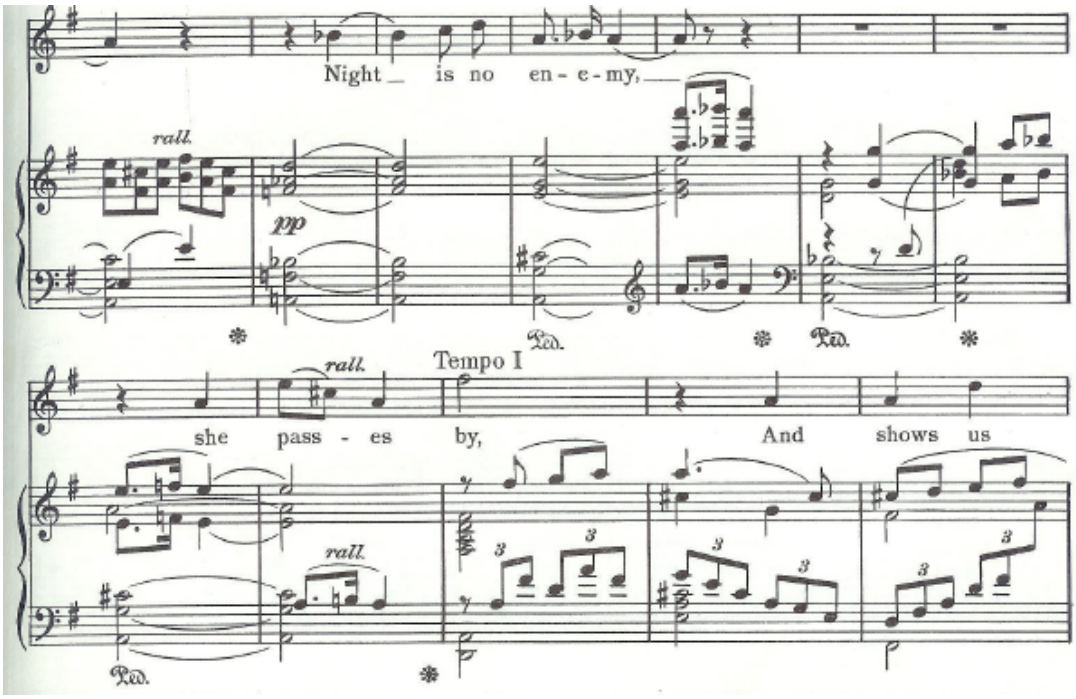


Example 6.1d. *Fear Not the Night*, bars 39-48.

Musically the introduction seems to unravel, creating the impression that the song starts mid-conversation, and the singer's entry is perhaps a reassuring response to an imagined companion's admission of fear (see Example 6.1). Yet again, this moment is an example of Hageman's skill to vividly set a scene with immediacy, something which made him an ideal film composer. Throughout this song the vocal line avoids starting the phrase on the downbeat of the bar, arguably adding to the conversational character of the vocal writing. The piano introduction also foreshadows the crux of the song (see Example 6.2). The text at this point ('Night is no enemy, she passes by') gives the first reassurance that night (perhaps a metaphor here for uncertainty or the unknown) will pass by. The music that follows on from bar 31 becomes more sonorous, reflecting the reassurance suggested in the text. A similar relationship of predicting the crux of the song in the introduction occurs in the low key version of Hageman's *Charity* (Dickinson, 1921) where an extended introduction is a near exact copy of the same material of the climax of the song. Incidentally, this in turn can be compared to a similar anticipation in Richard Strauss' *Allerseelen*, op. 10 no. 8.[303]

[303] Email correspondence between NdV and Martin Katz, Artur Schnabel Professor of Collaborative Piano, University of Michigan, Ann Arbor, Michigan, USA (7 February 2018).

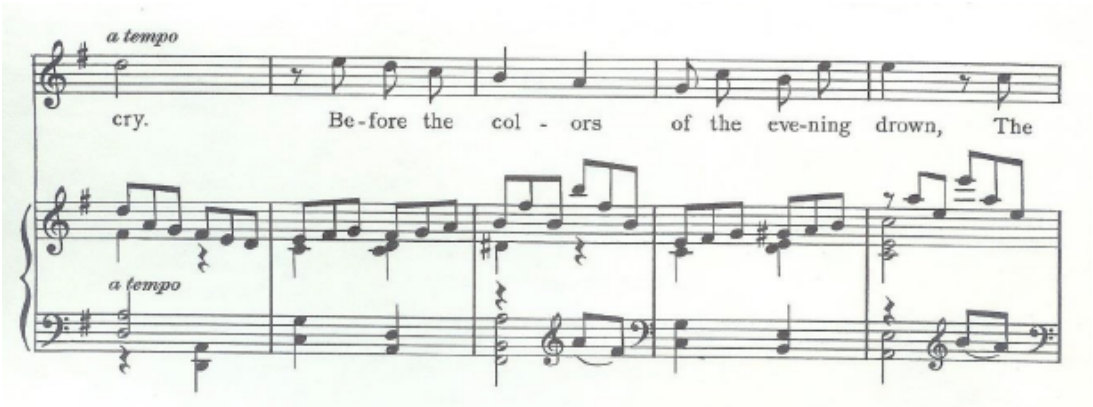
The introduction of *Fear Not The Night* can be seen as a contracted version of the crux of the song which occurs at bars 23-31 (see Example 6.2.).



Example 6.2. *Fear Not The Night*, Crux, bars 23-32.

A characteristic of Hageman's writing is his use of rich and sonorous harmonies, which caused scholars such as Villamil and Carman to describe his work as colourful.[304] Among all five of the Robert Nathan settings, *Fear Not The Night* especially shows particular skill in the way in which Hageman's treatment of harmony reflects the dramatic tension expressed in the text. Through its increasing dissonance and gradual movement into a higher register, the harmony builds the dramatic momentum during the phrase in bars 13-16 (see Example 6.3.). This, perhaps reflecting the optimism suggested through the changing colours of the evening, gradually turns into a starlit night ('Before the colors [sic] of the evening drown, The stars will make new colors [sic] in the sky').

[304] Victoria E. Villamil (1993) *A Singer's Guide to the American Art Song, 1870-1980.* Metuchen, N.J.: Scarecrow Press; Judith E. Carman, William K. Gaeddert, and Rita M. Resch (2013) *Art Song in the United States, 1759-2011: an Annotated Bibliography.* 4th ed. Lanham, Il: Scarecrow Press.

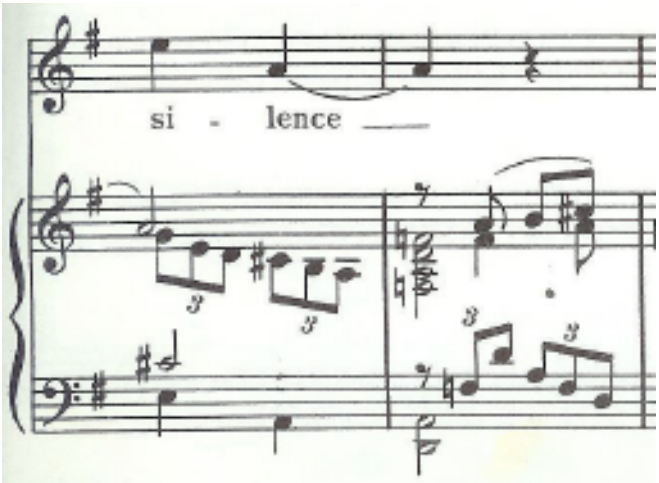


Example 6.3. *Fear Not The Night*, bars 13-16.

Throughout this song, the shifts in harmony are so subtle that the pianist might need to take special care in controlling the sound during the various harmonic changes in order to maintain the delicacy of Hageman's multi-layered, quasi-orchestral writing. The harmonic momentum that had built up by bar 22 is gradually released through the combination of the subsequent contrasting textures in the piano. The voice interjects over a triple layer of textures in the piano: (1) a pedal point which underlines (2) the resolving sustained harmonies above it, alongside (3) interjecting dotted rhythmic motifs in octaves or in single notes (see Example 6.2., bars 23-31). During this episode the vocal line morphs into a descant, soaring over the soloistic piano part (bars 32-42). In songs such as *Voices* (1943) and *Beggar's Love/Bettlerliebe* (1958) the layering effect of a vocal descant over a piano solo portrays the distance between the onlooking narrator and the protagonist (see Chapter 4 and Chapter 5 respectively). In *Fear Not The Night*, composed fourteen years prior to *Beggar's Love/Bettlerliebe*, Hageman seems to have already experimented with this particular distance-establishing device within the relationship between voice and piano (as discussed in Chapter 5), in so doing vividly establishing the space between the characters within the scene. Contrary to its role in *Beggar's Love/Bettlerliebe*, the piano is not playing a quasi-soloist role throughout *Fear Not The Night*. Instead, it is only at bars 32-42 and 49-59, both moments being crucial points in the poem, that the piano takes on a more independent role while the voice sings a countermelody over it. The former part (bars 32-42) has already been explained as being the crux of the song. This development of

the piano vis à vis the vocal line enhances the scene with the narrator observing and commenting on the inconspicuous passing of time, and the ensuing gradual changes it brings to nature.

The reassuring sentiment in the text at bars 23-32 ('Night is no enemy, she passes by,' see Example 6.2) is perhaps clarified through the resolution of the dissonant harmony (B-flat 7th/A, bar 23-24) into a subsequent dominant-seventh harmony (bars 25-26). This harmonic figure is continued by way of a sequential pattern over the following four bars. The combination of the A-pedal point throughout this passage with the changing harmonies over it create an anticipation towards the release of tension (i.e. the fear of night and the unknown) leading to the following episode of the song.[305] A clear moment where the music establishes a relation between text and harmony occurs at bars 34 and 35 (see Example 6.4). The shift in harmonies seemingly responds to the notion of the night passing by. Even though there is no actual silence at this point, the shift in harmony and texture potentially creates a peaceful atmosphere, reflecting an experience the text suggests.

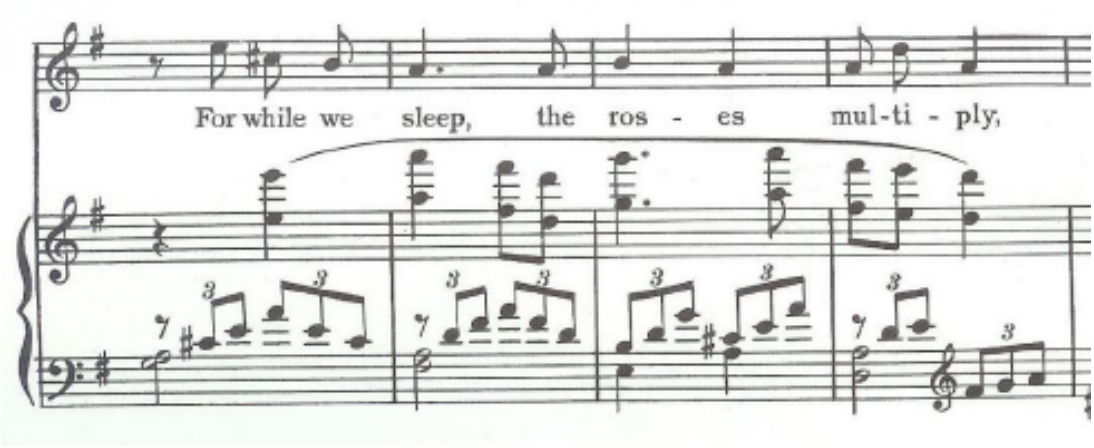


Example 6.4. *Fear Not The Night*, bars 34-35.

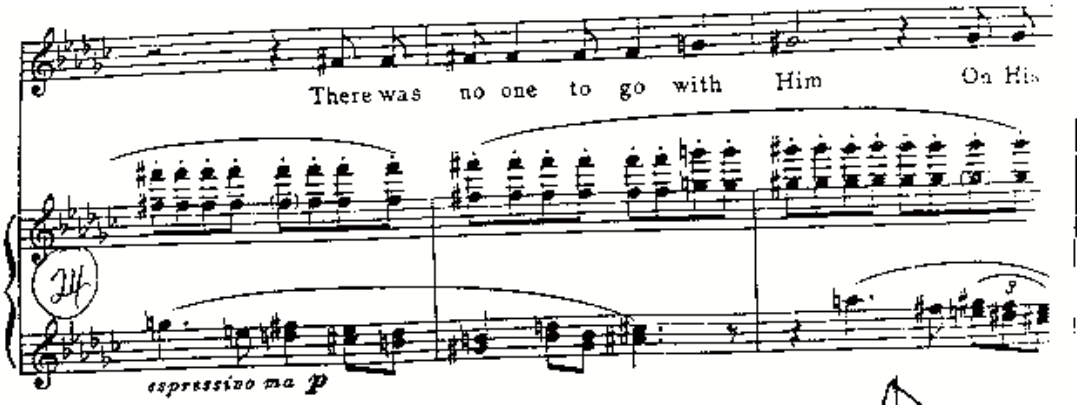
[305] *The Oxford Dictionary of Music's Designation of Notes* by Letters is used throughout this study. Therefore C to B indicates the c until the b in the second octave below Middle C, c to b indicates the c until the b immediately below Middle C; c' to b' indicates Middle C itself until the b above; c" to b" indicates the c"' until b"' above the aforementioned.

The progression of the dominant-seventh (bar 34) to the d minor harmony in the following bar, creates a subdued effect, and as a result echoes the imagery of silence brought on by the night ('And shows us silence…,' bars 34-35).

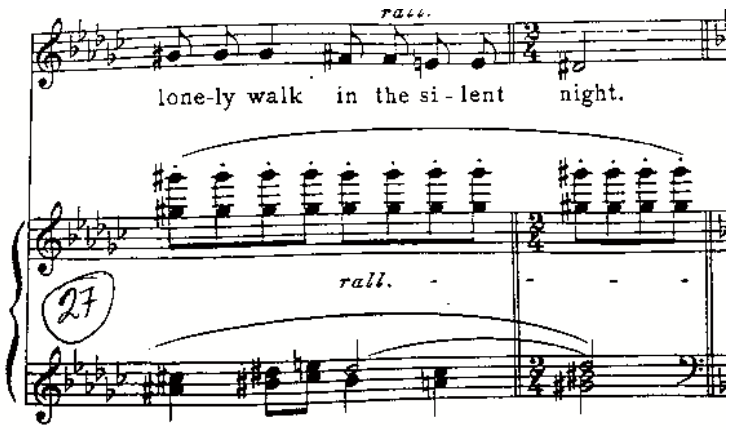
The use of parallel octaves in bars 26 and bars 28-29 (see Example 6.2) is a juxtaposition of an absence of harmony (octaves) against the richness of the more complicated harmonies underneath (chords accompanied by triplet arpeggiaic writing). The combination of these contrasting colours (the shimmering octaves versus the sonorous harmonies) creates an illusion of anticipation, perhaps reflecting on the change that is underway ('For while we sleep, the roses multiply…'). Hageman uses an octave colour similarly to paint the stillness of the night and portray the anticipation of a change in events in *Christ Went Up Into The Hills* (1925), (see Example 6.5b*).*



Example 6.5a. *Fear Not The Night*, bars 39-42.

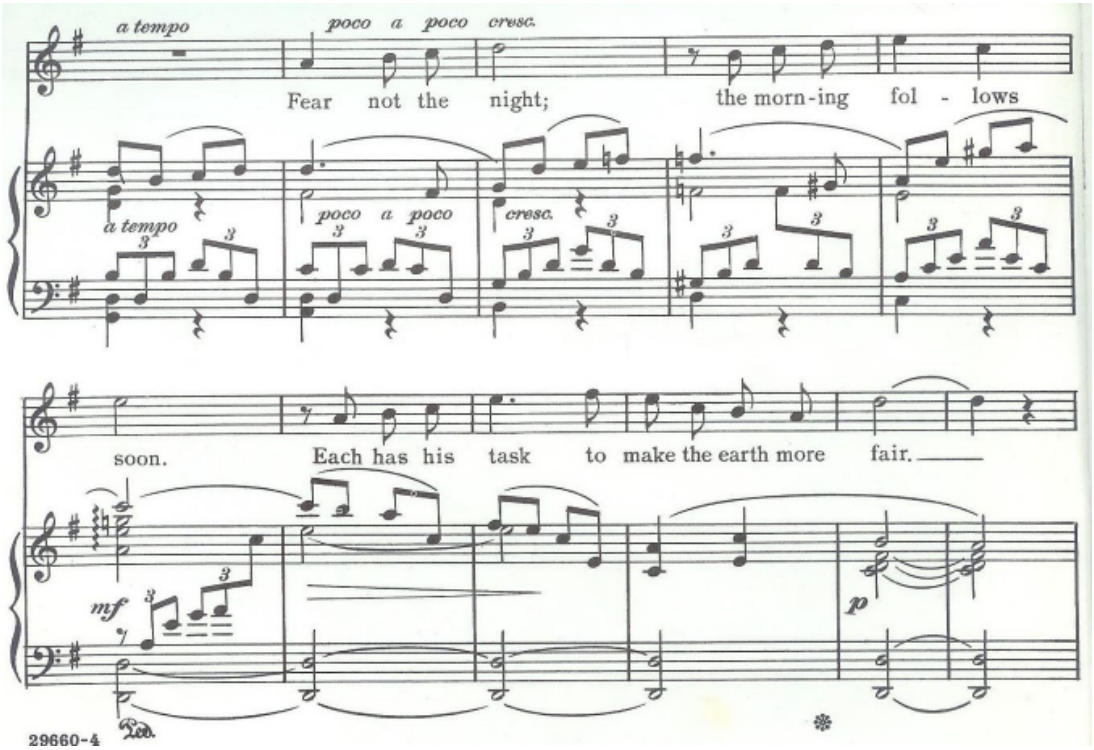


Example 6.5b. *Christ Went Up Into The Hills*, bars 24-28.



Example 6.5b. *Christ Went Up Into The Hills*, bars 24-28 cont..

Following the anticipating repeated chords in bars 43-48, arguably describe the eagerly awaiting dawning day, which will reveal a changed world in turn ('Fear not the night; the morning follows soon'). Anticipation is created further through the staggering of a rising motif which is repeated in sequences between the voice and piano (see Example 6.6).



Example 6.6. *Fear Not The Night*, bars 49-59.

Traditionally the *envoi,* the final four lines of a sonnet, creates the point which concludes the meaning of the poem. Hageman seems to respond to this literary form by dissolving the increasing musical tension which had been building up until bar 54. The subsequent bridging five bars (see bars 55-59) prepare for the return of the original melody in the voice and accompaniment similarly to that of the beginning of the song. This return to previous material, might be interpreted as Hageman trying to represent the cyclic passing of time in the music.

Performance Observations

In addition to the care with which the pianist might negotiate the harmonic shifts in this song, there are further details that need particular attention. The vocal line generally moves in a predictable manner throughout, however with the exception of two moments. At bars 17-22 the vocal line suddenly traverses across larger intervals. In order to smoothly portray the gradual changing colours from dusk to night as suggested in the text at this point ('The stars will make new colors [sic] in the sky'), the singer could increase the legato line while the pianist matches the vocal legato part whenever the piano part moves in a stepwise motion (LH, bars 17-18; RH, bars 19-21).

My interpretation of the LH *acciaccaturi* in bars 5-11 is that they emulate the plover's far-off cry. Creating a more focused and denser sound quality in these lines of the piano writing might suggest a woodwind-like sound by which to imitate the bird's call. At the return of this figuration in bars 60-66 a slightly less-focused and rounder sound might create a muted colour which portrays the dawning of the new day. Through this differentiation in sound in the piano the passing of time could be portrayed as the echoed acciaccaturas cause the plover's heralding of the night to become a memory. By introducing a subtler colour in the piano's acciaccaturas in bars 60-66 might encourage the singer to soften the acciaccatura in the vocal line in bar 77, which as a result would maintain the subdued atmosphere in the muted tone colour and the softened acciaccatura in the piano.

Since Hageman's style is steeped in the American Neo-Romanticism, the addition of certain unwritten vocal gestures would be appropriate whenever they naturally fit into the character of the piece. Furthermore, considering the varied interpretations from which one can draw stylistic inspiration for further performances of Hageman's songs in the discussion on *Do Not Go, My Love* in Chapter 3, it would be appropriate to add a slight *portamento* in the vocal line at bars 24-25 ('Night is **no enemy**'). Not only does the addition of this gesture adds to the sustaining of the legato line within the vocal phrase, but it reinforces the consolatory nature of the text at that moment. In contrast, avoiding a *ritardando* at bars 55-59 could build forth on the anticipation of the imminent dawn. By maintaining the momentum at this point, the reassurance of the text at bar 60 and beyond ('It is by these, by midnight and by noon, That she grows riper and her orchards bear…') is musically reinforced, and therefore imploring the listener, both the imagined companion and indeed the audience, not to fear the night or the more uncertain times in life.



Hush

Hush, thou, beside my cheek,

And do not speak.

Love is not all, but let no other word

Than love be heard,

For as we older grow,

Wide wanders wisdom, but the heart beats slow,

Hush, thou, beside my cheek,

And do not speak.[306]

Background and Analysis

Hush, Thou, Beside My Cheek comes from Nathan's collection of 36 poems, *Mountain Interval*. This poem, which reflects on love in old age, was included in the 1935 publication *Collected Poems of Robert Nathan*.[307]

At the time of composing *Hush*, Hageman seems to be dabbling briefly in what appears to be a new writing style, favouring the simplicity of a more transparent and sparser sound world. Similar to the short song *O Why Do You Walk* (*To a Fat Lady Seen From A Train*) from 1950, *Hush* exhibits a combination of specific musical ideas, which lay the foundations for the song. This sparser sound world potentially suggests slight influences of Aaron Copland or Samuel Barber. The complicated harmonies and

[306] Robert Nathan (1935) *Mountain Interval, Collected Poems of Robert Nathan*, London New York: A. A. Knopf. In his song Hageman omits the final two lines of the original poem and repeats the opening couplet. Nathan's original poem reads as follows:

Hush, thou, beside my cheek,
And do not speak.
Love is not all, but let no other word
Than love be heard,
For as we older grow,
Wide wanders wisdom, but the heart beats slow,
Cheek beside cheek
Hush, now, nor speak.

[307] Ibid, p. 89.

intricate layering of textures, as seen in other Hageman songs from around the same time, are stripped away. The Nathan settings from between 1951 and 1960 have more intricate harmonic and melodic interplay which makes *Hush* seem relatively straightforward in comparison. This distilled approach to his writing creates an intimate atmosphere, and could be viewed as an aim to depict the stability and security which both characters from the text might feel, having been in a long stable relationship.

While the vocal line is generally lyrical and straightforward, it is the piano that plays the integral part in the pacing from one emotional episode to the next throughout this song. Generally occurring in intervals of three or four bars, the piano writing presents specific musical gestures such as a single line (bars 1-3 and 19-21), wide open-scored supporting chords (bars 4-6 and 22-24), pulsating syncopated chords (bars 7-10), a lulling ostinato (bars 12-14), and double thirds with short semi-quaver interjections (bars 15-18), subsequently giving a cyclic form to the song (see Examples 6.7a and 6.7b). The juxtaposition of these short episodes in the accompaniment might seem to have the potential of rendering the song incoherent. However, the relationship between these different textures and the way in which Hageman links the textures from one episode to the next, create a homogeneity which highlights his skill in crafting a well-balanced and structured miniature in 24 bars.

The development from one episode to the next gradually increases the intensity of the emotional journey progressing through the song. The single line in the piano (bars 1-3) exposes the voice's melody in such a way to portray an intimacy between the two parts (i.e. voice vs. piano). As a result the close relationship between the two characters in the text is magnified. The gradual increase to richer harmonic writing in the piano in bars 4-6, prepares for the ensuing declaration, 'Love is not all, but let no other word than love be heard.' The pulsating syncopated accompaniment in bars 7-10 exposes the inherent passion in this relationship. Bar 11 is a link, which prepares for the *ostinato* episode to underline the inconspicuous passing of time and the couple's process of growing old. These three bars (bars 12-14) show a combination of

constant motion through oscillation alongside the stable harmonic movement. The combination of these two aspects gives an impression of timelessness. The parallel thirds in the following three bars (bars 15-18) work to expand the music, which opens up the texture of the preceding encapsulating and timeless *ostinato* (bars 12-14), perhaps reflecting the text 'Wide wanders wisdom…' The effect of expansion is furthermore established by the underlining harmony in the piano LH that subtly rises by a semitone between bars 14 -15. The LH increases this expansion even more by modulating upward into bar 17. This upward shift prepares the dominant seventh of bar 18 to return to the single line figure in the right hand (bar 19 onwards). The lulling effect of the double thirds further more creates a calming atmosphere, which reflects the text '…but the heart beats slow.'

Hageman alters Nathan's poem by omitting the final two lines from the original text and instead repeating the opening lines 'Hush, thou, beside my cheek, And do not speak.'[308] Due to this alteration, the lyrical rhythm seems to create a more flowing line, which Hageman obviously favoured, in so doing, creating the cyclic form of the song.[309] As the text repeats Hageman reintroduces the opening of the song (see bars 1-3 vis à vis bars 19-21). It is then concluded with a combination of the open-scored harmonies (see bars 4-6 vis à vis bars 22-24) and an echo of the opening single line which reflects both the comfort of the song's final text ('Hush, thou, beside my cheek and do not speak'). The cyclic form of the song and Hageman's varied text suggests that the relationship, in old age, is secure and there is no fear or foreboding of anybody leaving as is reflected in the postlude of for instance in *Do Not Go, My Love*.

Performance Observations

Unlike the other Nathan settings, there are no pedal markings in *Hush*. However, the absence of specific pedal indications does not mean that the song should be

[308] See footnote 304 above for Nathan's original poem.

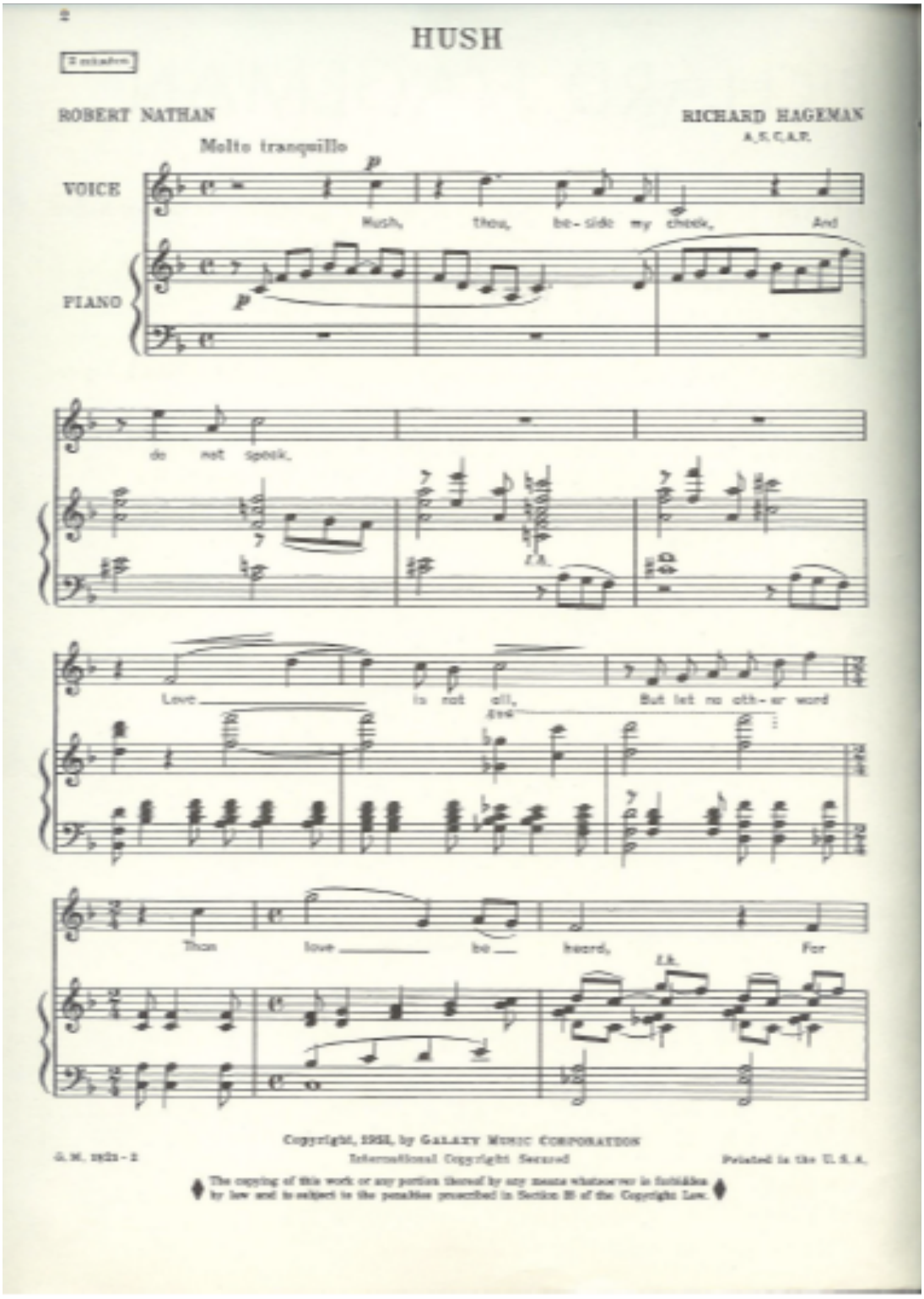
[309] There are various examples where Hageman altered the text in such a way to let the text serve his composition. A drastic example of this is *Miranda* (1940), where Hageman omits a complete strophe. For a more in depth discussion, see Chapter 5.

performed completely *secco*. Indeed, this would be inappropriate for the atmosphere that the song's text suggests. In fact, the sophistication with which the pedal could be used would add greatly to the tone painting of this song. The absence of pedal markings might in fact suggest to a performer to approach the use of the sustaining pedal with a cleaner and more transparent sound world in mind. Such a transparent sound world, in turn, would potentially affect the way the singer interprets the vocal colours to match the piano accompaniment. This transparency could furthermore enhance the intimacy which is suggested in the poem. In the absence of the sustain pedal a focused *legato*, especially in the single line writing of bars 1-3 and bars 19-21, could effectively support the vocal line in these moments. This focused *legato* sound, as if imitating the sound of a woodwind instrument such as an oboe or clarinet, could be carried over into the RH octaves in bars 4-6 while being underscored by the sonorous sustained open-scored chords at the same place.[310] These chords can be supported by using the sustaining pedal. This gradual increase of sustained sound with the pedal in bars 4-6 prepares for the warmer intimacy of the syncopated writing in the piano LH in bars 7-11. Using the pedal sparingly (through half-pedalling) would ensure that the transparency of the writing in the syncopated chords is maintained whilst simultaneously increasing the warmth in the sound. As a result of this sense of support being prepared in the piano the singer, singing longer and more sustained phrases by this point, could depict the reassuring sentiment of the text ('Love is not all, but let no other word than love be heard…').

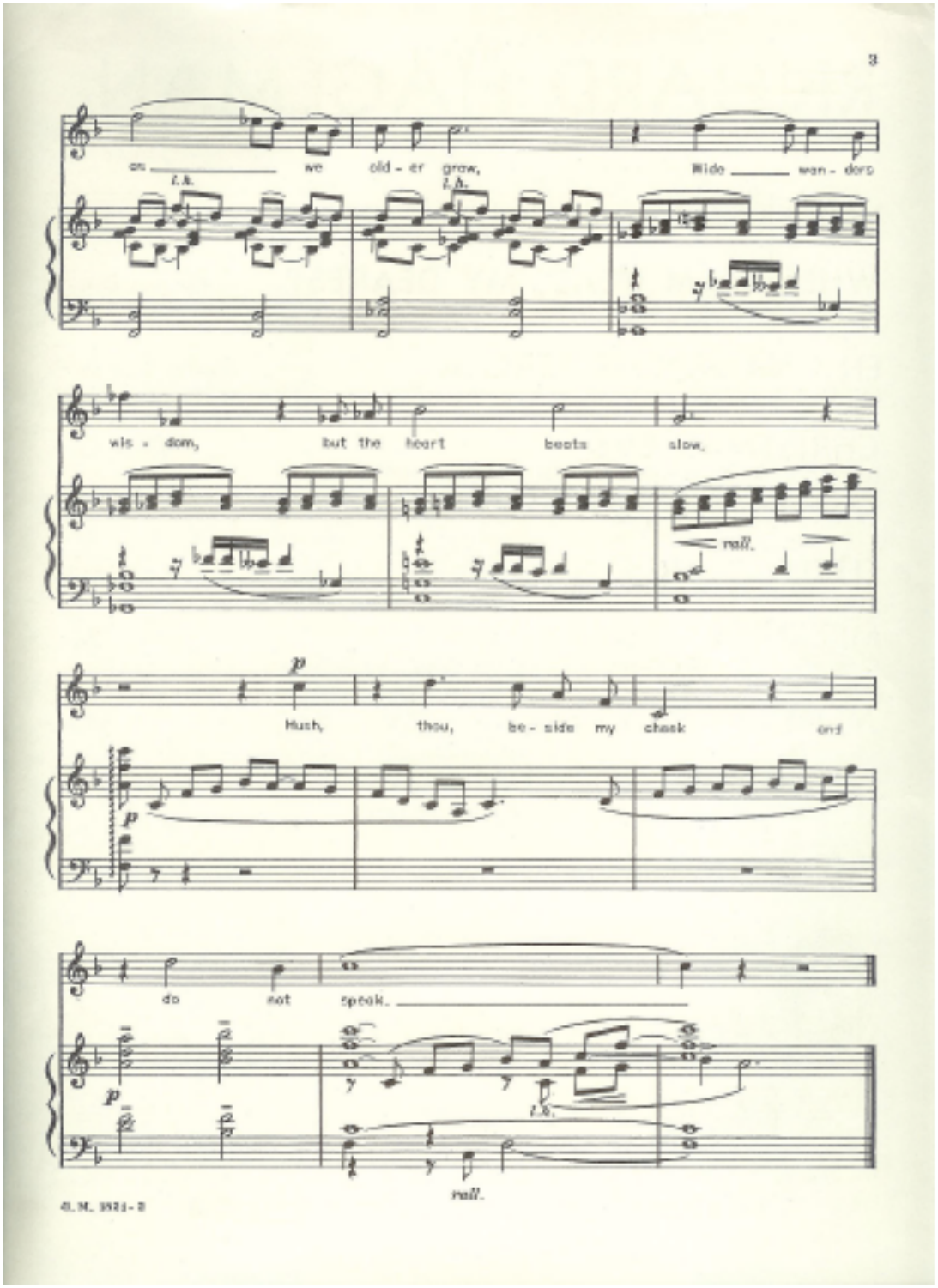
By its nature the passage where the hands cross over is the *ostinato* section (bars 12-14) which primarily invites a more luscious use of pedal. Due to the sustained chords in the bass and the crossing of hands, the sustaining pedal needs to be used in a more standard way in order to link the octaves together, and in so doing, to support the lyricism in the voice. Increasing the sonority of the piano's sound at this point adds to preparing the illusion of the aforementioned timelessness. The

[310] '…a very focused and quick finger attack is an excellent way to imitate this section [woodwinds] of the orchestra.' Katz, M. (2009) *The Complete Collaborator: The Pianist As Partner*, p. 171.

timelessness is suggested in the text by the combination of advancing age and the constant slow heartbeat ('For as we older grow, but the heart beats slow'). The established enriched colour of this section could be carried through into the subsequent section (bars 15-19, '…wide wanders wisdom, but the heart beats slow') to aide in the *legato* of the double thirds in the RH as well as the sustained chords in the bass. The engraving of the score in bar 18 is interesting as it might in fact suggest a certain kind of pedalling to be used at this point. The fact that the latter two crotchet beats in this bar follows the *rallentando* indication seems to be highlighted through the way in which the latter four quavers are beamed in pairs as if to align with the crotchets in the middle voice underneath. By matching the pedal changes with these two final crotchet beats, the rich sound world is 'dried' in such a way that the arpeggiated chord in bar 19 becomes a final gesture of this episode. At the same time it prepares for the return of the more focused and transparent writing (see bars 19-21) that opened the song. The final three bars (bars 22-24) echo the writing of bars 4-6, however this time in a richer guise as far as peddling is concerned. There is a dreaminess to the writing in bars 23-24, which is suggested through the tied treble chord (see bar 24), the tied middle C as well as the specific organisation of voicing between the hands as pertinently indicated in the score. The atmosphere that this writing creates at this point, reflects the intimacy between the two characters in the moment.



Example 6.7a. *Hush*, bars 1-12.



Example 6.7b. *Hush*, bars 13-24.



Is It You?[311]

Is it indeed your voice that whispers here,
Or my heart's own? For I have heard this said
In music most, or in the soundless, clear
Meadows of night by beauty visited.
Are these your words by which my mind is fed,
Or did I speak them? Love, I do not know;
They are my spirit's honey and bread —
Take them for yours, since you have made them so.
Let our two hears, though dust of different earth,
Linked in one likeness since the world began,
Speak with a single voice; for what are worth
Laughter and tears and all the life of man,
But this? — that two who love shall be as one,
Till life and death and time itself are done.

Background and Analysis

Nathan's sonnet *Is It Indeed Your Voice That Whispers Here* (1935) is the third in a quartet of sonnets, entitled *Dune Sonnets*. In this poem Nathan liberally employs enjambement, causing sentences or phrases to flow beyond the end of a verse line. As a result, sentences tend to be particularly long, and might be problematic to make sense of when either performing or listening to a musical setting of the text. Suggestions as to how performers might approach these moments will be discussed in further depth below. As a result of for instance the enjambement in the text, Hageman's setting is through-composed. Perhaps reminiscent of the extensive writing of Wagner and Strauss, it is necessary to consider a general layout of this song's

[311] The texts of the following three songs have all been taken from a collection of six Nathan sonnets entitled *Meadow Sonnets* from 1935. Robert Nathan (1935) *Meadow Sonnets, Collected Poems of Robert Nathan*, London New York: A. A. Knopf.

structure in an aim to make sense of its greater structure, prior to embarking on a more in-depth discussion of each section.

STRUCTURE	***Is It You?***	**Hageman/Nathan**
Section	**Instrumentation**	**Characteristic**
Introduction: bars 1-4	solo piano	Simplicity
Recitative I: bars 5-13	voice and piano	Vocal writing straightforward; Piano writing mainly harmonic support.
Recitative II: bars 13-31	voice and piano	Gradual increase of melodic writing in the vocal line; piano writing developing melodic motifs; Subtle development of musical interplay between voice and piano.
Song: bars 32-58	voice and piano	The voice and piano are integrated.

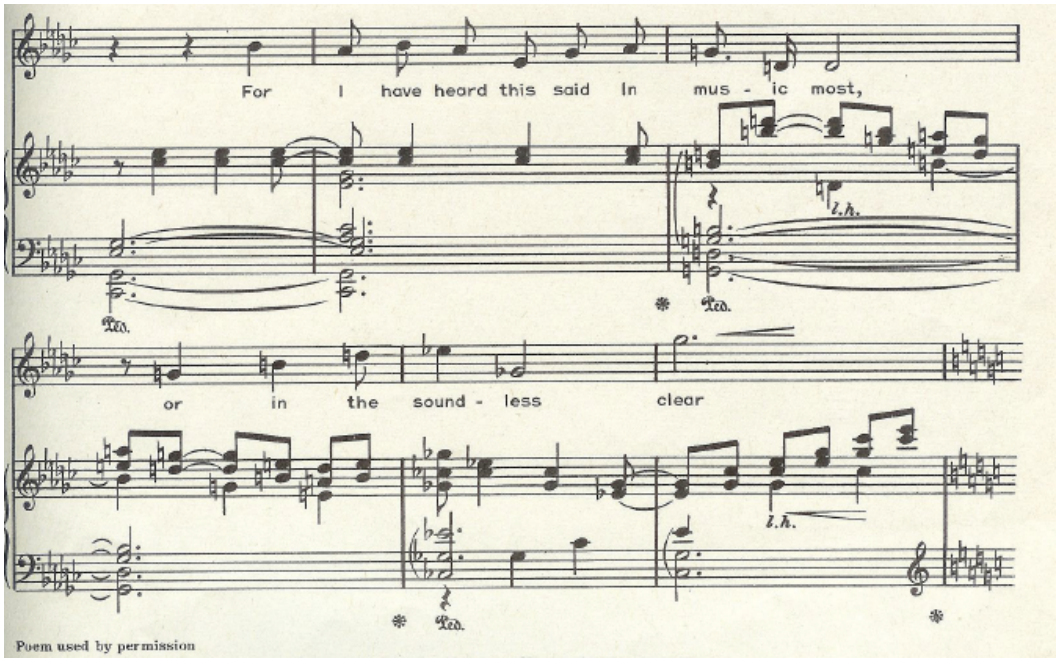
Table 6.1. Structural layout, *Is It You?* (1951).

Similarly to songs such as *O Why Do You Walk* (*To a Fat Lady seen from a Train*, 1950) and *Hush* (1951), Hageman's setting of *Is It You?* opens with a single line in the piano. This creates a pensive atmosphere from the outset, which has a simplicity reminiscent of the 'clean spaces of the melodies' in Aaron Copland's writing (see Chapter 2).[312]

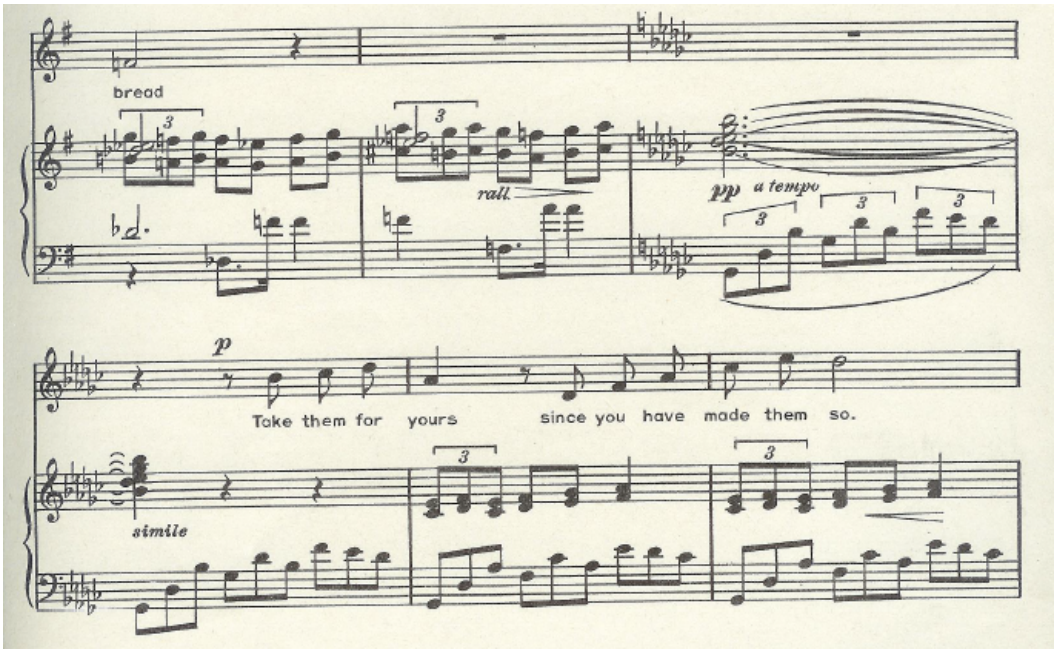
[312] Holland, B. (2003) 'Music Review; How Classical Composers Defined an American Sound', *The New York Times*. URL: http://www.nytimes.com/2003/09/18/arts/music-review-how-classical-composers-defined-an-american-sound.html. (First accessed 23 October 2015)

The expansive atmosphere is maintained once the voice enters in a *quasi recitativo* style, while the piano seems to change inconspicuously via sustaining harmonies underlined by a subtly moving bass line. Hageman subtly introduces syncopation at bar 8 which prepares the continuation of this one-sided conversation into the ensuing *recitative* (see Example 6.8, bars 8-12). Underlining the Coplandesque melodic writing the harmonic sound world throughout the song is reminiscent of Debussy and Duparc. The second recitative is more complex in the harmonic lay-out and the vocal writing explores a larger vocal range. However, the phrases remain short in general and the surging harmonies seem to remain unsettled. This explorative writing reflects the enquiring nature of the text as Hageman creates a confusing atmosphere by short melodic phrases and changing time signatures (bars 18 and 22), alongside subtle yet disjointed, key changes (bars 13-14, 21-22, 25-26, 31-32). This sense of instability reflects the continually questioning sentiment in the text.

The harmonic transformation at bars 29-32 is the point that the recitative develops into what I consider to be the song (or aria, when considered in an operatic sense) within Hageman's musical reading of Nathan's sonnet (see Example 6.9). Up until this point the sense in the poetry is moving to and fro, with various questions and considerations. At bar 31 the music settles into the greater arches of longer phrases more familiar with Hageman's neo-Romantic compositional style. The return to the original key of G flat major might suggest, at least in my interpretation of Hageman's musical reading of this text, that the speaker knew the answers to the questions considered at the outset all along. There is a sense of resolution at this point of the song, after which the music becomes intense, particularly the build up and resolution from bars 44 until the end, reminiscent of Duparc's *Phidylé* (1882). The piano writing of this song is suddenly more involved and seems more orchestral in general.



Example 6.8. *Is It You?*, bars 8-13.

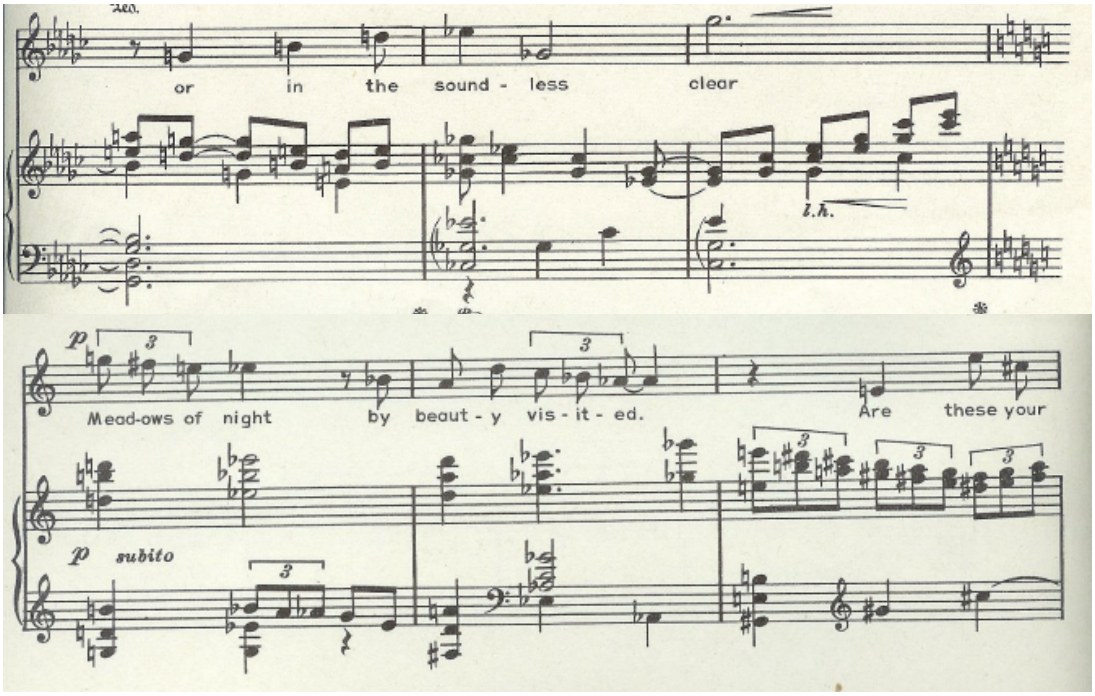


Example 6.9. *Is It You?*, bars 29-34.

Performance Observations

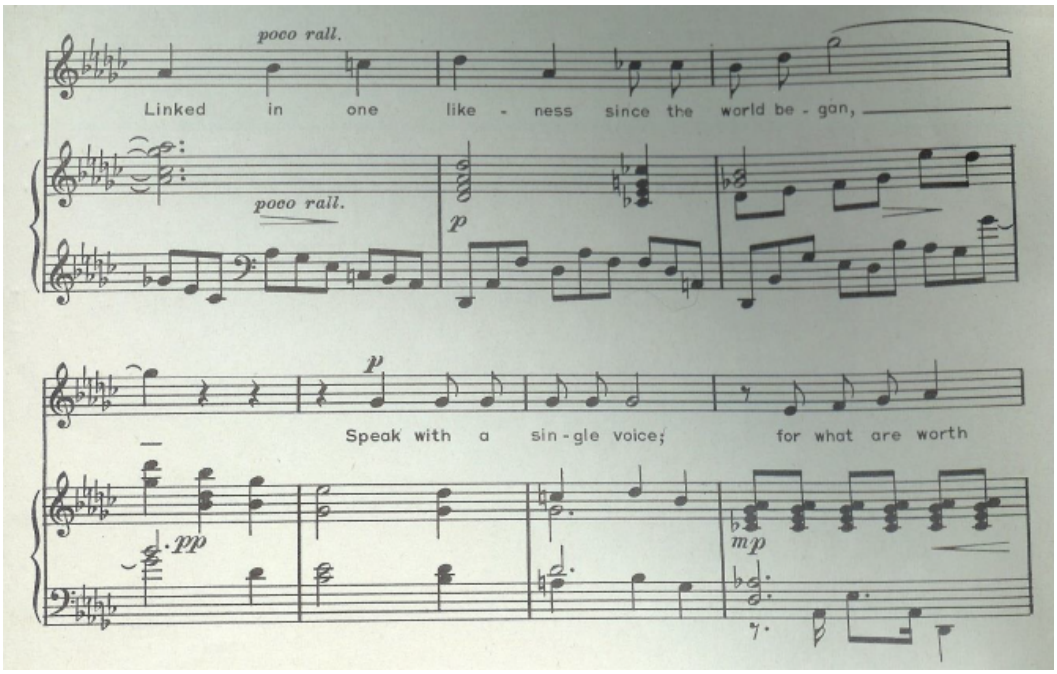
In order to assist with phrasing and to create an interactive dialogue between voice and piano it is common practice amongst collaborative pianists to add imagined text to melodic lines. The piano introduction in *Is It You?* seems to set up the sense of spaciousness through the drifting melodic line. This theme, interestingly, never reappears in the song and is supported by only a single harmony in bar 3. In an aim to make sense of this wavering melody with regards to its phrasing, I searched for text from Nathan's poem itself to add to the melody. Beyond the practical purpose of doing so, it seems particularly apt from a philosophical point of view to use this approach here. In addition to shaping the musical phrase and choosing words which in fact appear later in the vocal line, the singer has actual text (even if imagined) to respond to when they start singing. This sets up a clear sense of communication between the performers and creates the effect that the speaker has various thoughts mulling around in their mind, remembering words that were spoken, and uncertain as to whether they are someone else's words which are remembered or had originally been thought by themselves. The text which I included over the introduction reads, 'Let our two hearts, though dust of different earth, speak with a single voice.'

The enjambement in Nathan's text together with Hageman's through-composed setting creates a sense of breadth which gradually expands throughout the song. One moment where Hageman's setting obscures the enjambement in the text occurs at bars 13-14 (see Example 6.10). The way the vocal line is approached in bar 12 and moves through to bar 14 at first might seem like the most probable point for the singer to breathe would be at the end of bar 13. However, this could obscure the meaning of the text. Therefore, it could be better to breathe before 'clear' (bar 13) and continue the phrase through to 'night' (bar 14). Should the singer decide to accommodate this suggestion, the adjectives ('soundless, clear') remain intelligible, and the expanse of the 'clear meadows of night by beauty visited' is portrayed effectively. A similar moment where the language might need extra energy in the pronunciation of the



Example 6.10. *Is It You?*, bars 11-16.

text occurs at bar 41-42 (see Example 6.11). The preceding line ‘linked in one likeness since the world began’ (bars 38-41) potentially could stand out due to the tessitura together with the sustained note in bars 40-41. However, even though set over repeated notes, ‘speak with a single voice’ is arguably a more important line as it connects to the essence of the sonnet (i.e. ‘let our two hearts speak with a single voice’), and immediately continues on to the ‘envoi’ of the sonnet. The ‘envoi’ itself (‘for what are worth…’) is melodically complex. Therefore, since Hageman sets ‘speak with a single voice’ on repeated notes while surrounding it with complex melodies on either sides where the text could potentially be distorted, it seems as if he wants to draw attention to particularly these words. Hageman further emphasises this moment by simplifying the accompaniment to mainly supported harmonies, creating an intimate moment in the song. Therefore, clear enunciation, with perhaps extra emphasis on ‘speak,’ could highlight the intimacy of this moment prior to the outpouring of expression which follows it until the end of the song.



Example 6.11. *Is It You?*, bars 38-44.



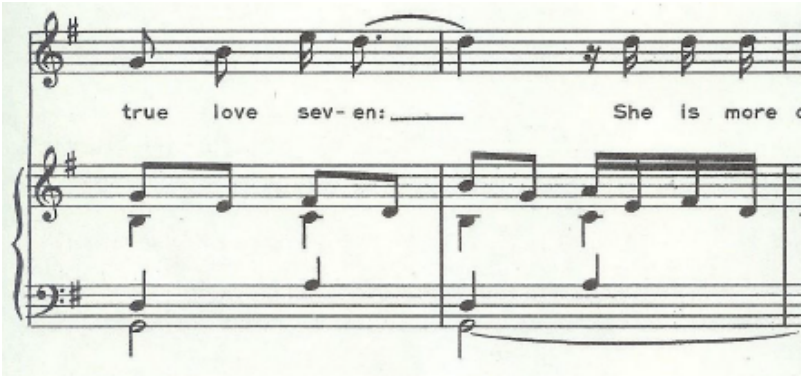
A Lover's Song

Of seven virtues has my true love seven:
She is more cunning than the humming-bird,
More warm and rosy than the light of heaven,
More bright and changing than a poet's word.
The rose is not more velvet, not the rose,
The thrush at evening does not sing as sweet;
All gaiety and joy are where she goes,
They follow dancing at her dancing feet.
Yet of these virtues still another charm
Has bound my life to hers in gentle bands:
When from her eyes with love or with alarm
The very soul looks out between her hands,
Then do I see, but for a moment's worth,
All that is good and kind upon this earth.

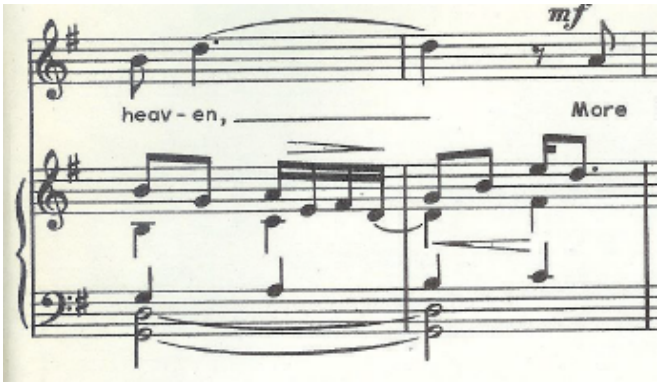
Background and Analysis

Of all Hageman's settings of Robert Nathan's poetry, *A Lover's Song* shows the most simplicity in both the melodic line and the accompaniment in the piano. Compared to the other Nathan texts set by Hageman, this poem is arguably the most straightforward, which perhaps explains Hageman's uncomplicated setting of the text. Hageman dedicated this song to his wife Eleanore, and the intimacy of the song and text could suggest that, rather than intended for the concert stage, it was more imagined for the private home, irrespective of it having been published. The closeness of this song also seems to hark back to the intimacy of the salon music of composers such as Pauline Viardot or Emmanuel Chabrier from the late nineteenth century. Even though the language is generally straightforward, Hageman's musical treatment of the text should not be underestimated. The subtlety of the underscoring of the piano accompaniment lightly supports the improvised nature of the vocal line. The private

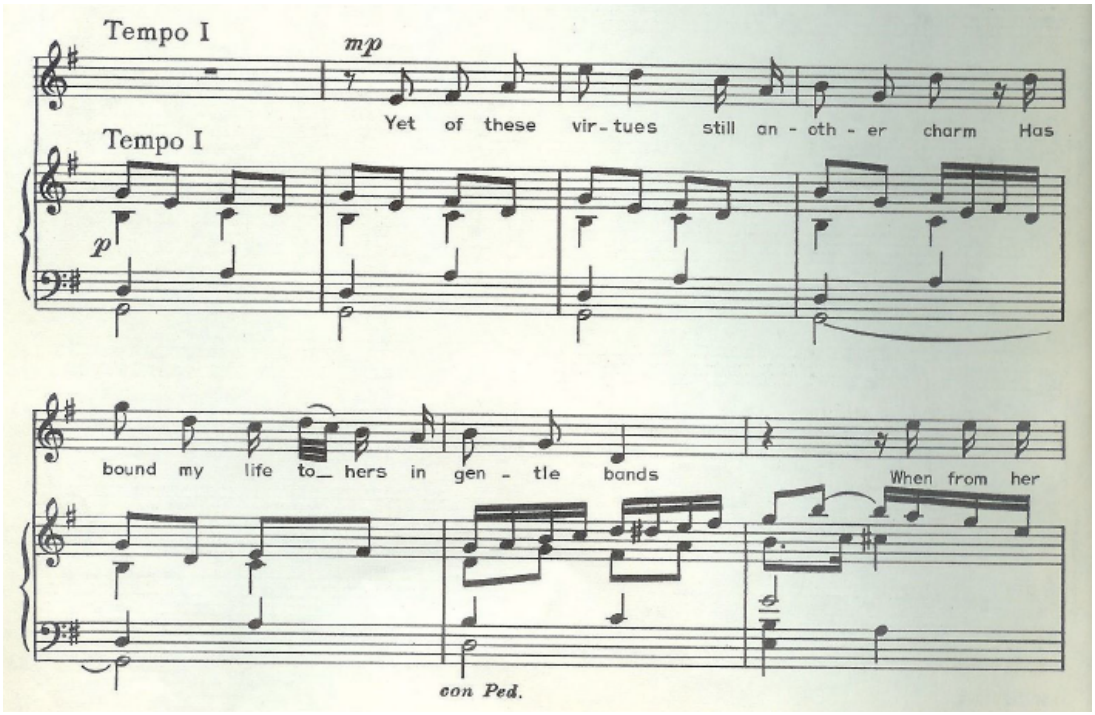
atmosphere is further established by the piano at times echoing the vocal line (see Examples 6.12a-b, bars 4-5 and bars 10-11). This motif returns in the latter third of the song to establish a recapitulation whilst the vocal line sings a descant reminiscent of the original melody (see Examples 6.12c-d, bars 32-37 and 47-50). In the middle section of the song Hageman is using tone painting to describe the text in the triplets imitating the thrush (see bars 21-23), and the excitement of 'gaiety and joy' and 'dancing' in the busier writing in the treble of the piano accompaniment (see bars 25-29).



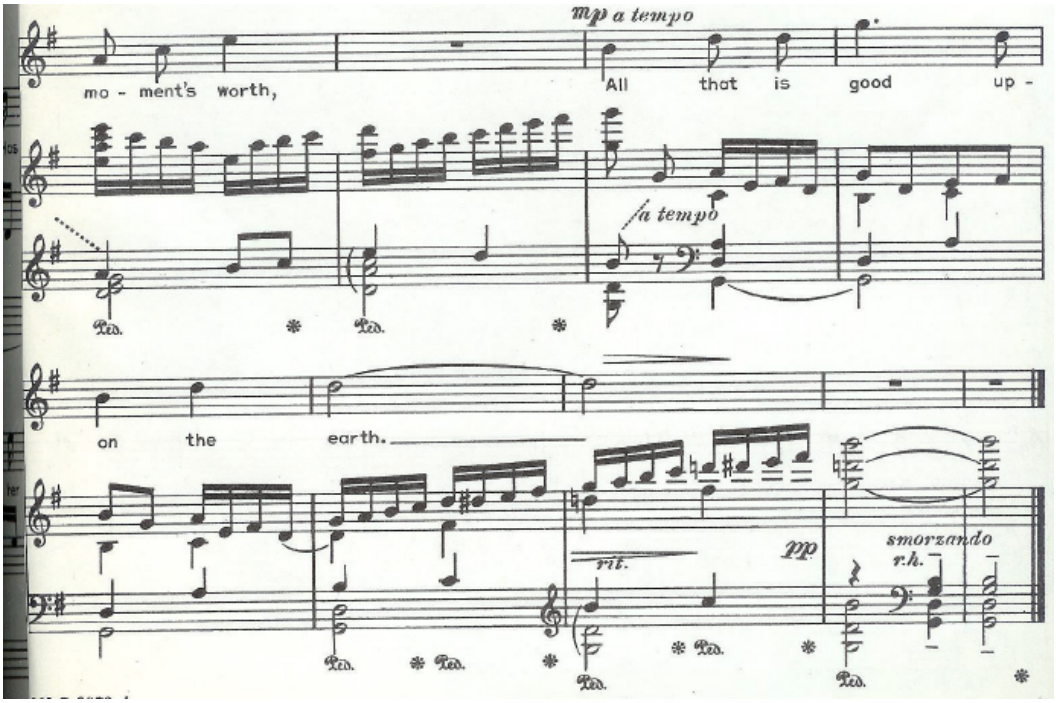
Example 6.12a. *A Lover's Song,* bars 4-5.



Example 612b. *A Lover's Song*, bars 10-11.



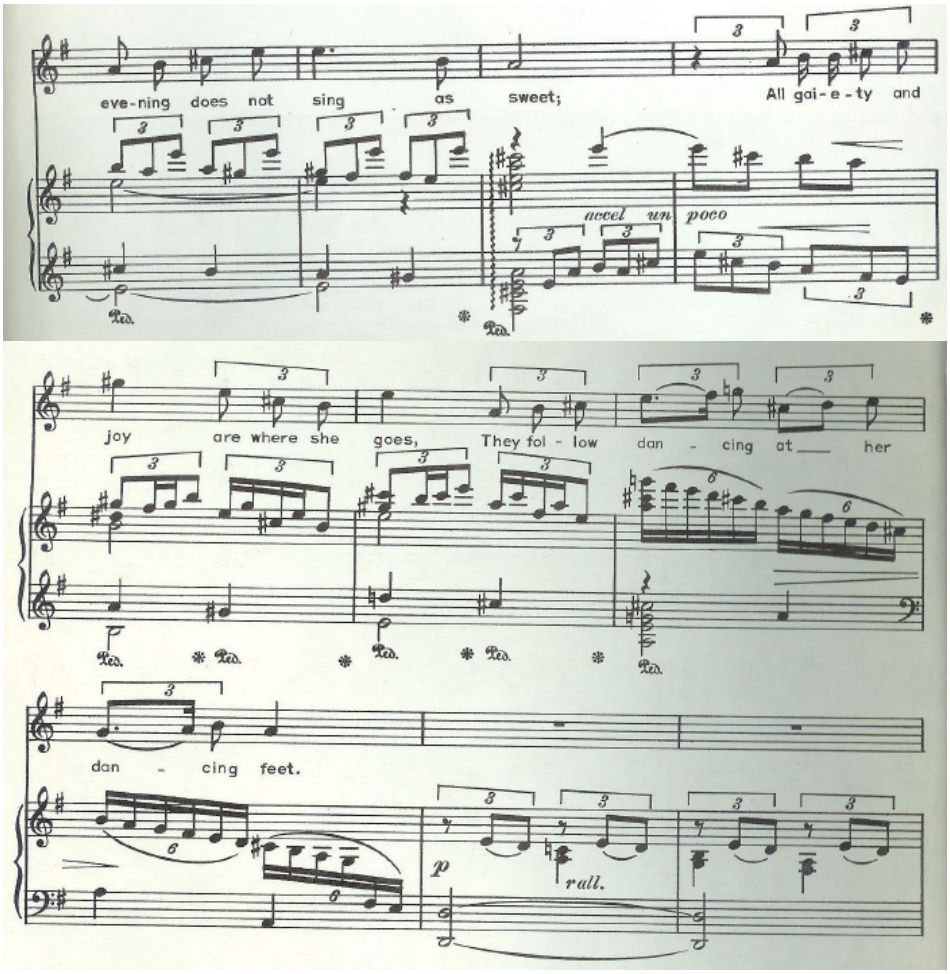
Example 6.12c. *A Lover's Song*, bars 32-38.



Example 6.12d. *A Lover's Song*, bars 45-53.

Performance Observations

The straightforward opening of this song could be misleading as to an appropriate tempo. It is therefore important to consider the *molto tranquillo* aspect of the *Andante molto tranquillo* tempo indication. Furthermore, the particular moments where the piano writing becomes more complex can assist in ascertaining an effective tempo for this song. In my own empirical experience it has become clear that, when only focusing on the *Andante* character of the tempo marking the song seemed too flippant, with the text becoming rushed and at times unintelligible. A more relaxing *tranquillo* gives the singer an opportunity to deliver the text clearly and present perhaps a more convincing reading of the song. A calmer tempo also creates the opportunity to articulate and colour the piano part (especially at bars 25-29, see Example 6.13), in so doing, interacting with the vocal line more deftly. In this way the piano would not overshadow the voice which is within the same tessitura as the piano.



Example 6.13. *A Lover's Song*, bars 22-31.

So Love Returns[313]

Now blue October, smoky in the sun,
Must end the long, sweet summer of the heart.
The last brief visit of the birds is done;
They sing the autumn songs before they part.
Listen, how lovely — there's the thrush we heard
When June was small with roses, and the bending
Blossom of branches covered nest and bird,
Singing the summer in, summer unending —
Give me your hand once more before the night;
See how the meadows darken with the frost,
How fades the green that was the summer's light.
Beauty is only altered, never lost,
And love, before the cold November rain,
Will make its summer in the heart again.

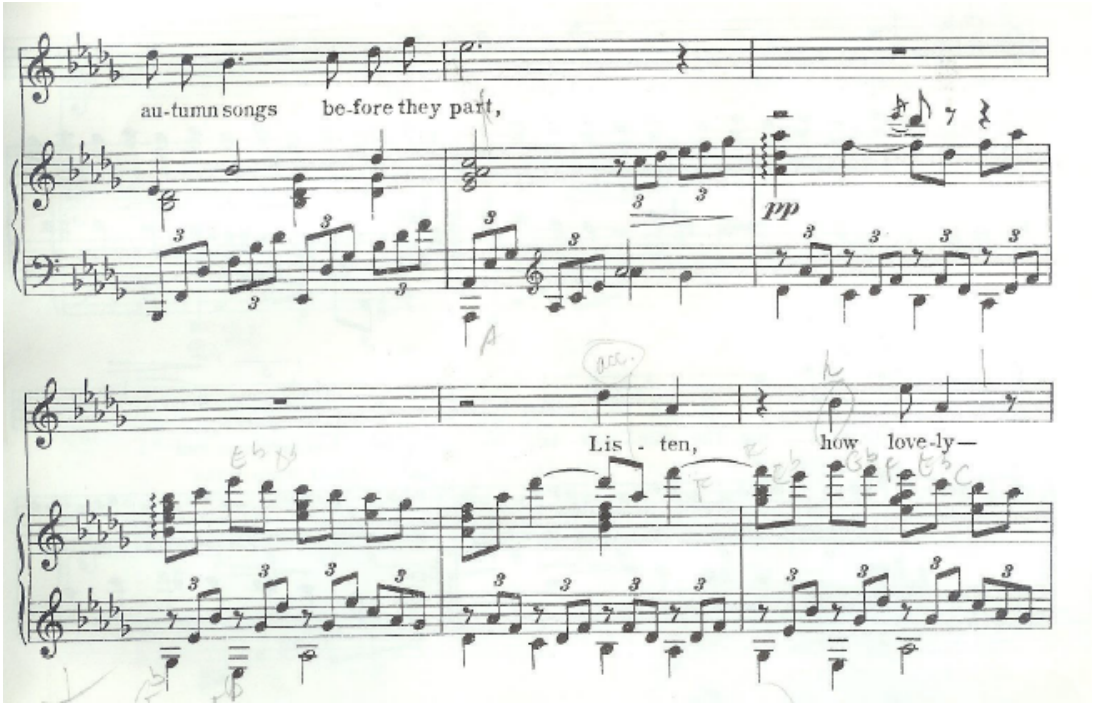
Background and Analysis

The Neo-Romantic nature of Hageman's compositional style has already been argued in this study and *So Love Returns* seems to reveal the epitome of this notion.

The sense of lateness is particularly present in this poem since the imminent winter, the birds' impending departure, and the changing landscape where 'beauty is only altered, never lost,' all suggest reflections upon what has come to pass. Whether it was a conscious reference on either Nathan or Hageman's part is uncertain, but Nathan's poem holds similar reminiscences of a previous love as in Hermann von

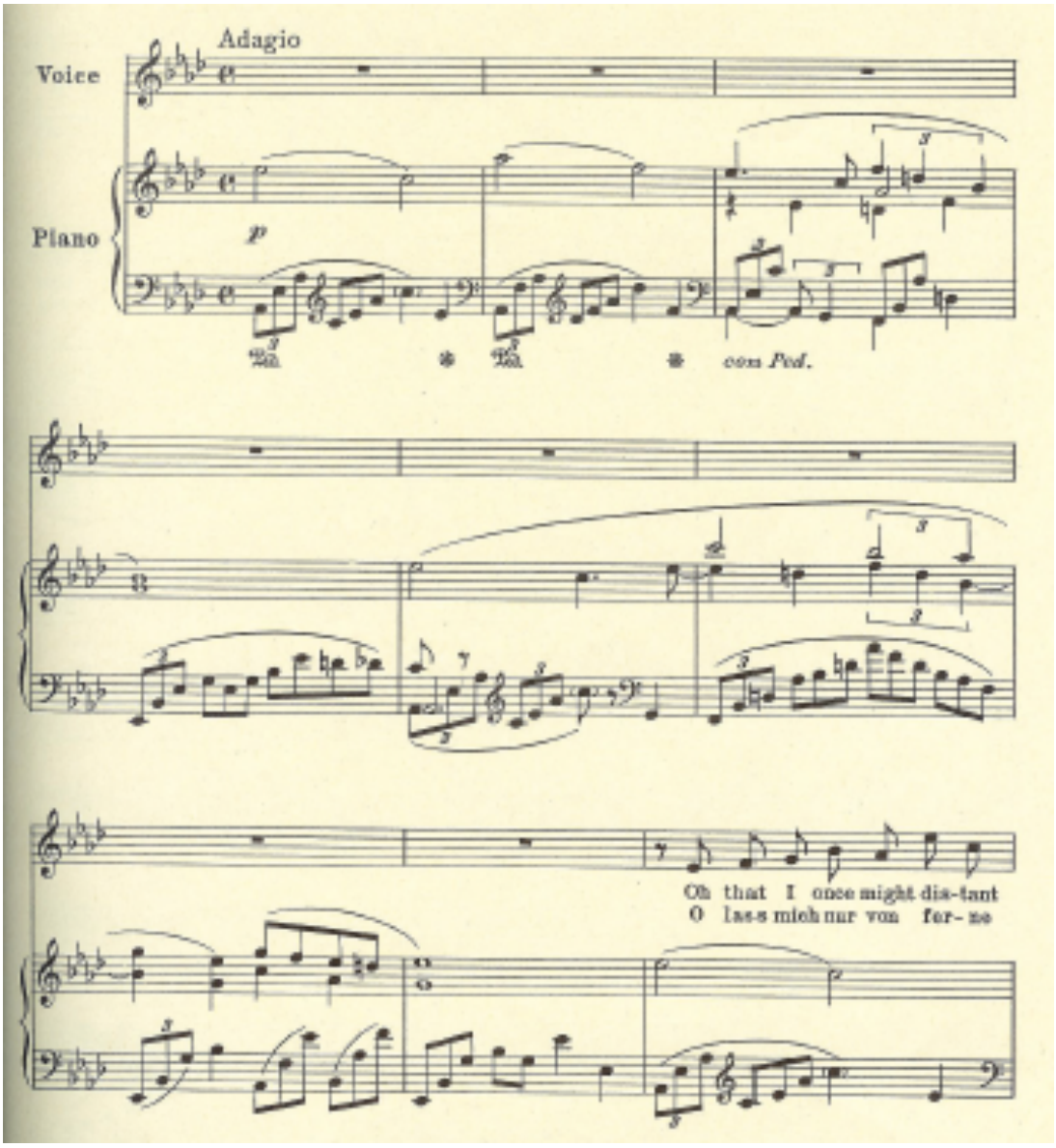
[313] See Robert Nathan Library, URL: http://authorrobertnathan.com/project/so-love-returns/ (First accessed 14 January 2018)

Gilm's poem, which is the text for Richard Strauss' *Allerseelen*.[314] The line 'Give me your hand once more before the night' in Nathan's poem seems to echo Von Gilm's 'Gib mir die Hand, dass ich sie heimlich drücke…wie einst im Mai' (Give me your hand, so I can press it secretly…as once upon a time in May), and as a result both texts are reflecting on a bygone era. Musically speaking, Hageman seems to echo himself in *So Love Returns* when the interlude at bars 14-17 (see Example 6.14a) to an extent resembles the introduction to *Beggar's Love*/*Bettlerliebe* (see *Beggar's Love*/*Bettlerliebe* bars 1-8). *Beggar's Love*/*Bettlerliebe* in its own way perhaps touches upon the notion of lateness in the sense that the narrator is too old to gain the attention of the one he adores. In *So Love Returns* the concept of lateness is addressed more directly by reflecting on the notion of a life in its late stages together with the anticipation of an ending while the memory of love, and all that was pleasant, remain.



Example 6.14a. *So Love Returns,* bars 12-17.

[314] Von Gilm's collection which include *Allerseelen* is entitled *Letzte Blätter* (Last Pages or Last Leaves), published in 1854. See 'Gilm zu Rosenegg, Hermann von (1812-1864), Schriftsteller,' *Institut für Neuzeit- und Zeitgeschichtsforschung, Österreichisches Biographisches Lexikon*, URL: www.biographien.ac.at/oebl/oebl_G/Gilm-Rosenegg_Hermann_1812_1864.xml (First accessed 5 February 2018).

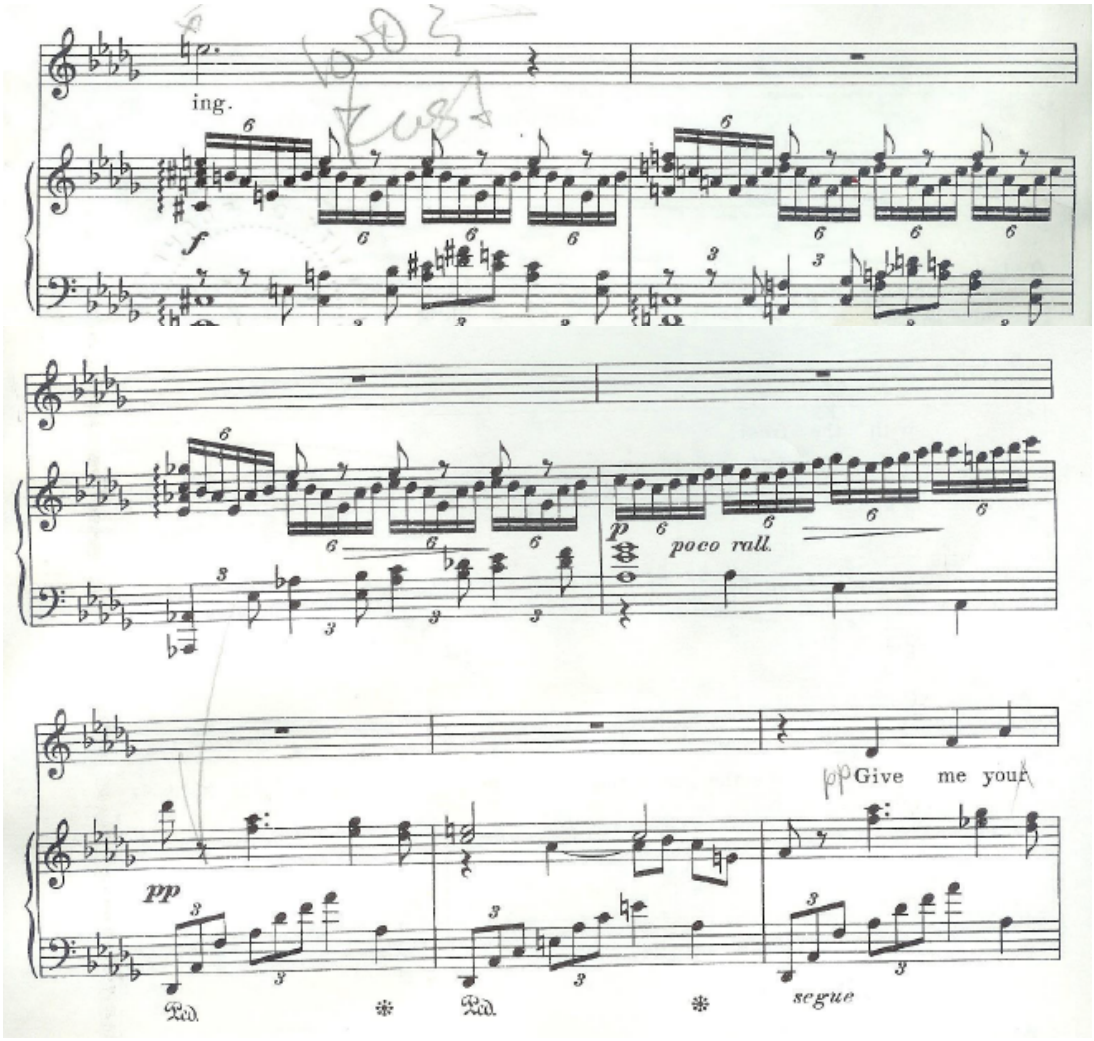


Example 6.14b. *Beggar's Love*/*Bettlerliebe*, bars 1-9.

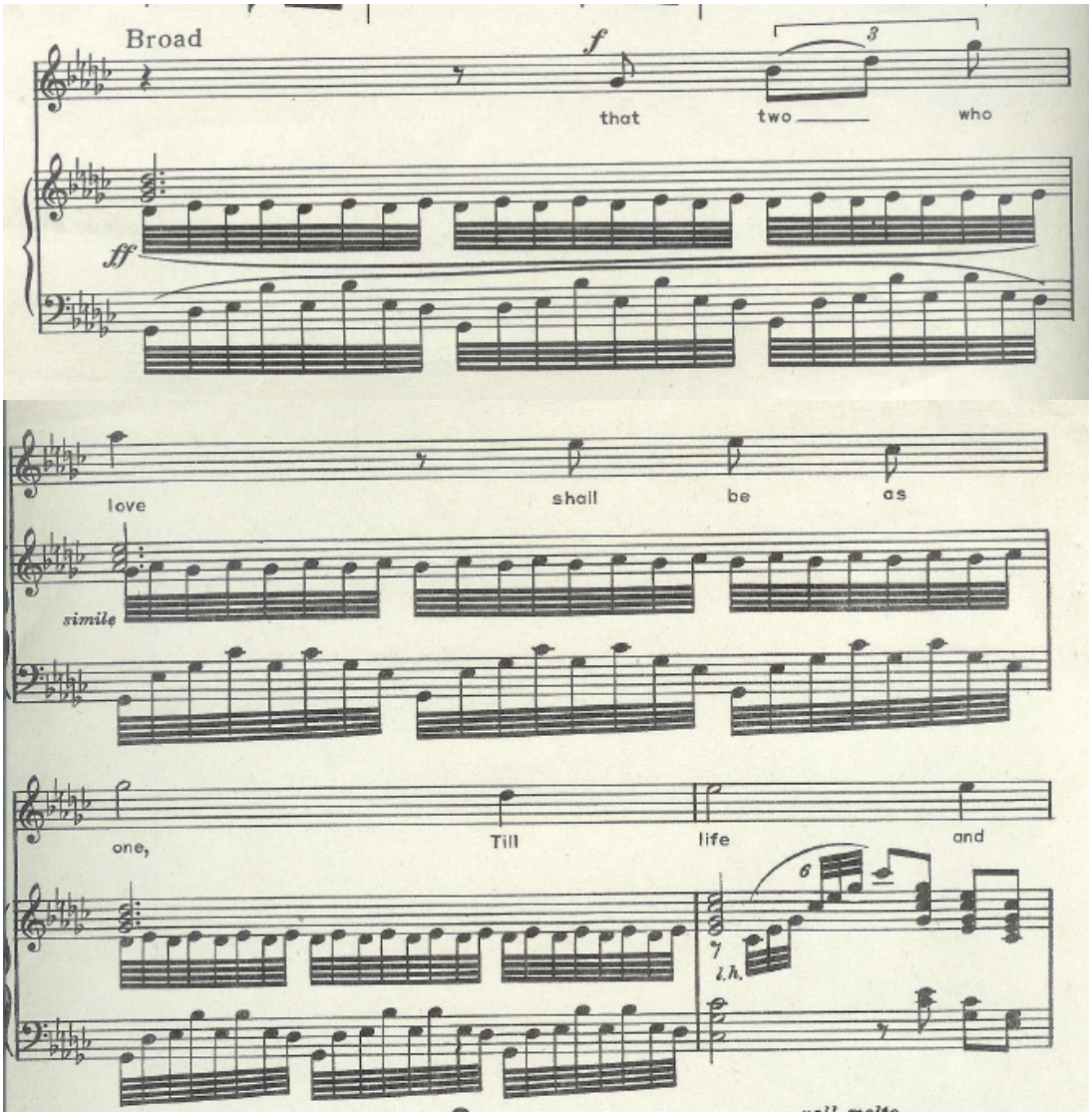
As Strauss seems to have found clarity or escape in his neo-classical approach of his later works, where he 'so resolutely substitutes another time for the brutal present,' Hageman appears to have found clarity in conveying certain musical notions with arguably greater effectiveness than earlier songs.[315] Therefore, Said's notion of *lateness* is a sense of clarity within the development of an artist's output. Considering the ease with which Hageman negotiates the link in the recapitulation of this song (see Example 6.15a, bars 26-30) compared to a similarly dramatic moment in *Is It You?*

[315] Said, p. xiv.

(see Example 6.15b, bars 48-51) highlights a maturity in Hageman's composition. Similar to the triplet and single-lined accompaniment occurring generally throughout *Beggar's Love/Bettlerliebe*, and present in the song section of *Is It You?* (see above), it is also found, but with more sophistication between the harmonic shifts.



Example 6.15a. *So Love Returns*, bars 26-32.



Example 6.15b. *So Love Returns*, bar 48-51.

Performance Observations

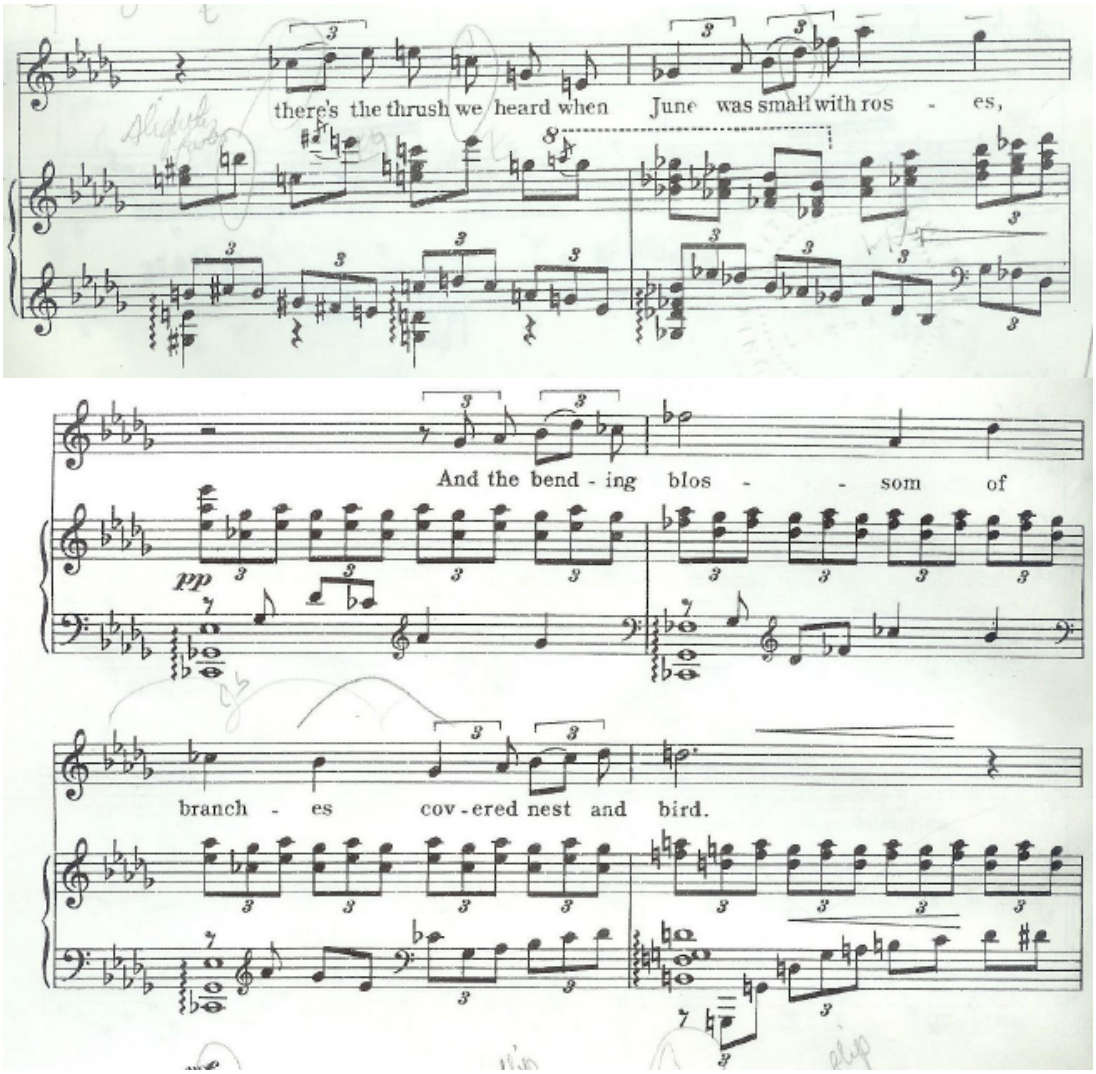
Hageman negotiates another case of enjambement with more sophistication in lines 5-7 of the poem. Allowing the voice to respond reflectively in near speech rhythm to the piano part sets the scene as well as echoes the birdsong, and thus obscures the enjambement in Nathan's poetry. However, in order to present the text clearly to the audience, the pianist could perhaps use the sudden change from melodic chordal writing in bar 19 to the oscillating triplet writing in the right hand at bar 20 to link smoothly into the sub-clause of 'and the bending blossom of branches covered nest and bird.' Hageman seems to suggest a similar intent of direction by including a crescendo hairpin over the voice at bar 23 in order to link the text toward the end of the sentence 'Singing the summer in, summer unending' (see Example 6.16).[316]

It is interesting to observe that at the recapitulation of the opening of this song (see bar 30 onwards) the double thirds in the piano right hand (as it occurred at the opening) appear over much longer phrases and are present until the end of the song. The way in which these longer piano phrases in double thirds interact with the voice in the recapitulation (see Example 6.17, bars 30-57) is arguably reminiscent of the third song, *Beim Schlafengehen* (*While Going To Sleep*) from Richard Strauss' *Vier letzte Lieder* (Four Last Songs). Whether this was intentional on Hageman's part is not clear, however this subtle connection is not to be underestimated within the framework of this song. Its role within the lateness of Hageman's output as it deals with the concepts of making peace with the concept of mortality (as arguably suggested in the lines 'Give me your hand once more *before the night*' [my italics]) and perhaps a concept of an afterlife ('Beauty is only *altered* [my italics], never lost').[317] This sense of transfiguration or where beauty (perhaps a metaphor for life) is never lost, reminds of

[316] In the printed score there is a printing error, dividing the text in bars 23-24 with a full stop, instead of a comma. Printing errors such as these together with linguistic errors (especially in the German songs discussed in Chapter 5), and mistakes in the music give a clear indication that a critical edition of at least the songs discussed in this thesis is needed for future performances of these works.

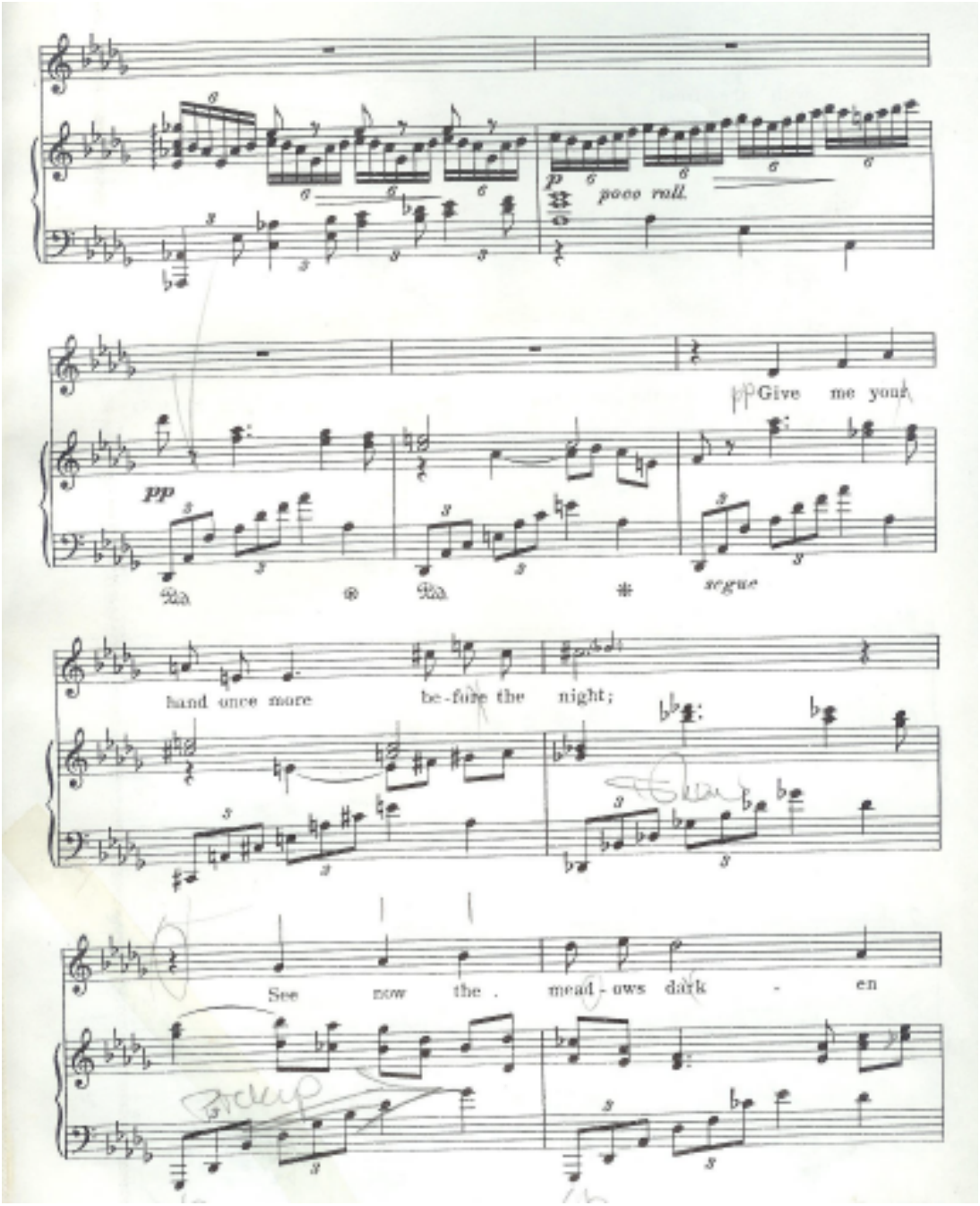
[317] *Vier letzte Lieder* overall deals with the concepts of the anticipation of death and an afterlife.

the concept of transfiguration that the Bengali Queen undergoes at the end of Tagore's *The Gardener*.[318]

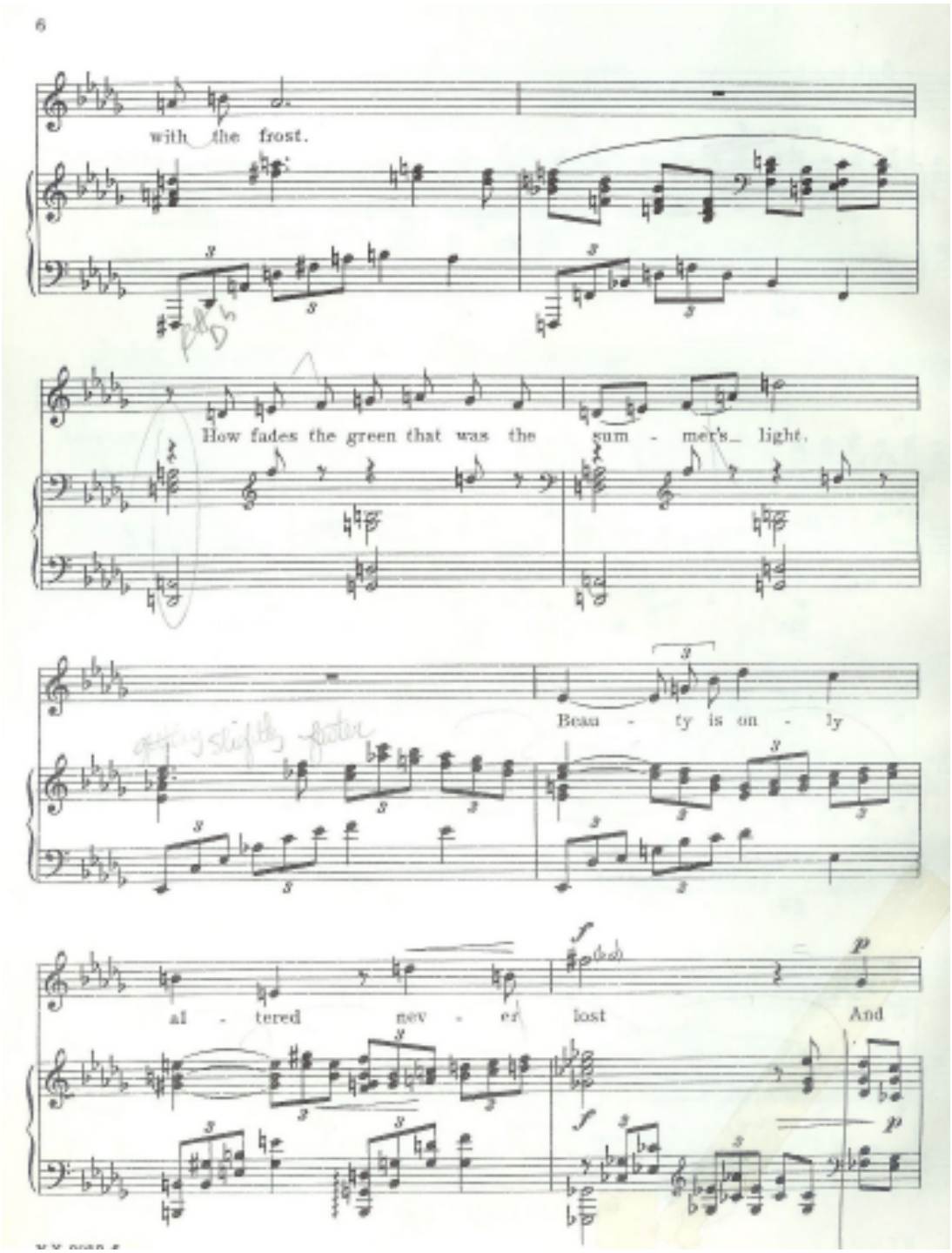


Example 6.16. *So Love Returns*, bars 18-23.

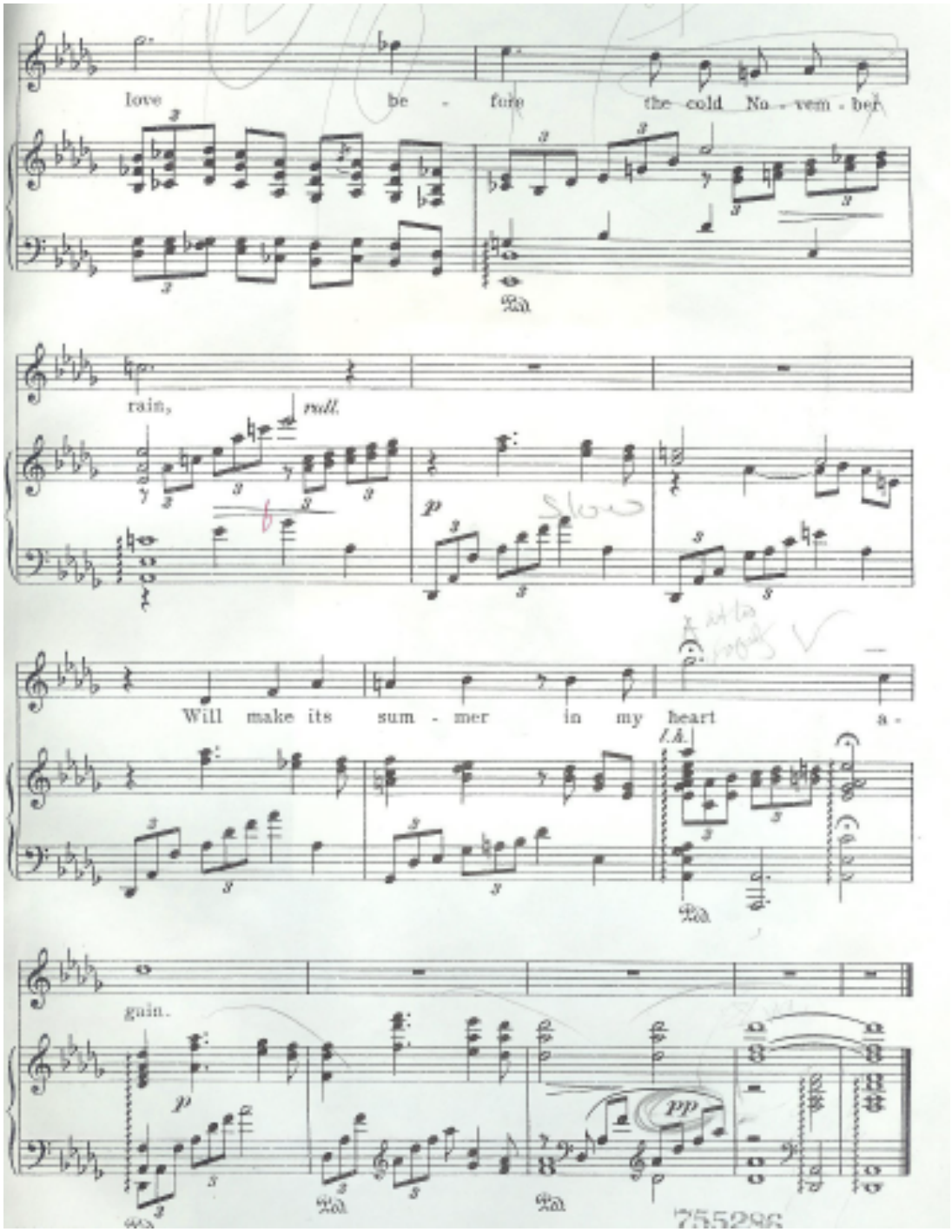
[318] See the discussion on transfiguration and 'Verklärung' in Chapter 3, p. 90.



Example 6.17. *So Love Returns*, bars 28-36.



Example 6.17 cont. *So Love Returns*, bars 37-44.



Example 6.17 cont. *So Love Returns*, bars 45-57.

Conclusion

Hageman's settings of these five Robert Nathan poems are some of the most overt examples of him intertwining tone painting with his idiosyncratic scenic writing. The melodic writing is generally lyrical and arguably straightforward to negotiate. Whenever the melodic line highlights an important moment in the text, the harmony either subtly pre-empts this shift, or it becomes simpler in order to facilitate this seamless change or clarifying of the text.

Hageman's affinity for Nathan's writing and understanding of the subtlety in his poetic language, which always maintains a balance between nostalgic tenderness and sober directness, become clear in the way he responds through the musical settings of these poems. Observing these songs, dating from the late-1950s and 1960 (the final year in which Hageman composed for voice and piano), through the lens of lateness-as-maturity, the culmination of Hageman's self-in-process and his artistic response to the latest period of his life is illuminated.[319] As mentioned in the introduction to this chapter, the absence of primary sources beyond his published music, makes it hard to glean Hageman's frame of mind particularly during this later stage of his life. However, considering the essence of each of these five Robert Nathan poems, one can perhaps observe an acceptance of impending change (*Fear Not The Night*), marital contentment *(Hush*; *Is It You?*; *A Lover's Song*), and inner peace (*So Love Returns*).

[319] Even though the first song discussed here was composed when Hageman was in his 60s, it is important to remember that the majority of these works date from the time when he was either in the last years of activity in Hollywood or indeed in his retirement.

General Conclusion

Richard Hageman's cosmopolitan life experiences undoubtedly contributed to his varied artistic output, be it consciously or subconsciously. Not only did he come from a well-travelled theatrical European family, but an important part of his music education as a child took place not on his home turf, but at the Conservatoire royal du Bruxelles in Belgium under the auspices of HRH Emma, Queen Regent of the Netherlands.[320] Having reached the upper echelon of the cultural world in the Netherlands as conductor of the Dutch Opera Company in his early twenties, Hageman moved to Paris, where he lived before ultimately settling in the United States.

From its foundation until at least the mid-twentieth century, the United States has always been a melting pot of different cultures. Therefore, it could be argued that the notion of nationalism in the traditional nineteenth-century sense may be difficult to ascribe to composers who have either been born or have settled there during this time. In the first half of the twentieth century, native-born composers combined music from their European education with native American music or spirituals (such as Cadman and Griffes) or, composers such as the 'Six Americanists' in Boston, exploited the various aspects inherent in the eclectic cultural history of the land.[321] In the case of Hageman, eclecticism rather than nationalism is indisputably the order of the day, as is reflected in his complete oeuvre of 69 songs, the opera *Caponsacchi*, his instrumental and choral music, and his eighteen film scores for Hollywood.

---

[320] Prior to settling in Leeuwarden, Richard Hageman's father, Maurice Hageman, spent a decade in Batavia, present-day Jakarta where he was director of the Aurora music society (Maatschappij voor Toonkunst-Aurora) from 1865-1875. (Leeuwarder Courant, 22 September 1901.) Also, Richard Hageman comes from a lineage of prominent actors in the Netherlands, namely Christien Stoetz, Marie van Westerhoven and the Chrispijns dynasty. See De Vrije Pers, 20 August 1951, p. 3, https://www.delpher.nl/nl/kranten/view?query=%22Richard+Hageman%22&coll=ddd&maxperpage=50&identifier=ddd%3A011208556%3Ampeg21%3Aa0083&resultsidentifier=ddd%3A011208556%3Ampeg21%3Aa0083 (First accessed 23 April 2018).

[321] See Chapter 2, p. 70 and Chapter 1, p. 37, footnote 65 respectively.

The case studies presented above clearly demonstrated Hageman's *becoming* as a composer. The combined use of various languages, eclectic array of authors, and a wide range of stylistic influences in his oeuvre show Hageman's continual *self-in-process* against the backdrop of his cosmopolitan background. Similarly to the versatile nature of his career as conductor, pianist and coach, his creative output as song composer shows a combination of an array of influences. This dissertation demonstrated that Hageman's song oeuvre stretched over most of his career as a performing artist, amalgamating the poetry of American, British, German, French, Greek and Indian authors, whilst his musical influences were mainly French with some Germanic tendencies. Throughout this study it has been illustrated that, instead of having a single style to which one could refer as Hagemanesque, Hageman's output rather suggests a varied spectrum which integrates a number of styles within his own artistic voice, with American Neo-Romanticism and American Impressionism being the most prominent.

In his late style, Hageman's choice of poetry exposes a dichotomy of the notions of lost love (particularly in the German and French songs) and triumphant love (the Nathan settings being the clearest examples of these). Even though Robert Nathan translated a number of Hageman's German songs, it is the lyricism of his original poetry which in some ways reminds of the work of Rabindranath Tagore. Tagore was the first poet who Hageman set to music (*Do Not Go, My Love*, 1917) and, after Nathan, was also the poet whose texts Hageman set most frequently. Similarly to the way in which Hageman responded to the lyricism in the poetry of Rabindranath Tagore, he cultivated a soundscape which reflected the larger themes of love and its prevalence beyond death in Nathan's poetry clearly. Since Hageman set Robert Nathan's text only later in his life, he seems to have found a kindred spirit in Nathan's writing after exploring a number of various other poets. Therefore, Nathan's writing, referred to by himself as being 'musical' and 'easy to read,' evidently struck a chord

with Hageman whose compositional style is lyrical with subtle intricacies in rhythm, harmony and layering of material, whilst remaining accessible to the listener.[322]

As shown in Chapter 6 in particular, Hageman has reached, at least musically speaking, a meeting point in his late songs between his European roots through influences of Strauss and Duparc, and his American home through influences of Aaron Copland. If Hageman's latest works are to be considered as the pinnacle of his oeuvre, Edward Said's words are particularly relevant in that 'the accepted notion of age and wisdom…[is] reflect[ing] a special maturity [in his output]…'[323] In the foreword to Said's *On Late Style* Michael Wood refers to this maturity as a time where

> 'the narrator [Hageman in this instance] is simultaneously enchanted by his new insights into the recoverability of the past [through his reiteration of previous musical gestures in some of these late songs] and anguished at the shortness of the years or months that are probably left to him [his choice of poetry from this period often reflects nostalgically on the anticipation of a time or a life that is coming to an end, while nonetheless remaining triumphant in love].'[324]

Not only is Hageman's European heritage and its influence upon his *becoming* reflected upon throughout the current work, but it is considered hands on in Chapter 5 through the observation of ways in which performers can decide on a particular performance language of his settings of foreign texts. A continuous thread throughout Hageman's song oeuvre are the scenic characteristics in his composition argued via various seemingly cinematic influences (see Chapter 4). The various qualities inherent in his musical responses to his choice of evocative poetry, which incorporate movement, diegetic- and non-diegetic referents, as well as character development,

[322] Robert Nathan, viii.

[323] Said, p. 6.

[324] Ibid, Introduction, p. xii.

therefore make sense of the previously vague descriptions such as lively, vivid or picturesque of his songs (see Chapter 1). Even though it could be argued that Hageman's music has subconsciously been in the musician's psyche either through the performance of a handful of his songs over the decades since their composition, or through his film music, the survey of the ongoing performance practice through comparative analyses of his most famous song *Do Not Go, My Love* (1917) is considered in Chapter 3.

What is next for Hageman scholarship and research? The current study gives an in-depth insight into his activity as song composer by presenting not only written academic thought into this part of his oeuvre, but also includes audio recordings of the nineteen songs discussed for further reference. The battery of recordings is a new resource which should encourage further performance and research by singers and pianists, in so doing enabling a reference point and access to a wealth of new repertoire. However, an anthology of the scores of at least the nineteen songs discussed in this thesis is needed as well as access to the remaining 50 unaddressed Hageman songs. Once details regarding copyright and ownership have been clarified, I am venturing to amalgamate a critical edition of the nineteen songs, which should be the first step in furthering performance and scholarship of Hageman's songs.

Due to the limited scope of the current research, and paucity of existing writings on Hageman as composer and musician, further research commenced in the summer of 2018 with Kathryn Kalinak, Asing Walthaus and this author on preparation of a critical biography for Peter Lang Publications (publication scheduled for 2020). This work will aim to illustrate how Hageman's work epitomises the harnessing of serious music for the popular art form of film since his artistic output incorporates the trajectory of many twentieth-century composers who emigrated from Europe to the US and embraced opportunities outside the traditional concert and operatic stage.

Under the auspices of the Richard Hageman Society, founded by the present author in 2011, the advancement of research (both theory- or practice-based) through

masterclasses, workshops and performances will add to disseminating the ongoing accumulation of knowledge in this field. Similarly to Erich Korngold whose legacy has been arguably only truly been appreciated through arduous scholarship, so can continuing research and scholarship into the case of Richard Hageman unlock a wealth of hitherto unexplored music.

Nowadays, composing for film is a highly specialised field but when Hageman was composing he straddled the fields of both concert music and film and therefore almost a century ago, he was at the forefront of composers by negotiating this dual territory. A future project could consider the cinematic qualities in Hageman's songs further through creating actual cinematic shorts to either accompany the live performance of these songs or represent pre-recorded sound (soundtrack) to the cinematic interpretation. Film was, and remains to be, a genre for popular consumption and, therefore, it could be argued that, instead of following the avant garde and post-modernist movements of the time, Hageman was writing in a style which ultimately suited the medium of film best. However, it has already been shown here that the way in which he wrote song influenced the way he wrote for film, and vice versa. Therefore, this might have made Hageman's songs more appealing to a popular audience at the time of their composition.

Now, in a post-Copland and -Bernstein era, the overarching concept of an 'American sound' is indeed thriving, and the experimentalist avant garde and post-modernism co-exist with the melodicity of neo-Romanticism in a twenty-first century idiom (see the songs of for instance Libby Larsen, John Musto, Jake Heggie, Lori Laitman to name but a few). This co-existance makes the rediscovery of until recently neglected songs such as Hageman's timely and essential in not only the tracing of the canon of the American art song genre, but to gaining a fuller understanding of its development and contributions made to it by non-native American composers.

Bibliography

General Sources

Akbar, A. (2007) *Mad About The Movies: What Salvador Dalí Saw In The Cinema.* URL: https://www.independent.co.uk/arts-entertainment/films/features/mad-about-the-movies-what-salvador-dali-saw-in-the-cinema-432763.html

Alda, F. (1971) *Men, Women and Tenors.* New York, N.Y.: ANS Press.

Association, S. C. (1947) *Membership - Applications (A-K).* Los Angeles, CA: Academy of Motion Picture Arts and Sciences, Margaret Herrick Library.

Baym, N. & Levine, R.S. (eds.); Levine. (2012) "American Literature 1820-1865". *The Norton Anthology of American Literature*. New York, USA: W.W. Norton & Company. pp. 445–463.

Bidgood, J. (dir. & design), Norman, D. (tenor) & Kynoch, S. (pianist) (2014) Schubert Project: *Der Erlkönig* by Franz Schubert. Oxford: Oxford Lieder & Stone Records, https://www.youtube.com/watch?v=JS91p-vmSf0

Carman, J. E., Gaeddert, W. K., Resch, R. M. (eds.) (2013) *Art Song in the United States, 1759-2011: an Annotated Bibliography.* 4th ed. Lanham, Il.: Scarecrow Press.

Carroll, B. G. (1997) *The Last Prodigy: A Biography of Erich Wolfgang Korngold.* Portland, Or.: Amadeus Press.

Carryl, G.W. (1898) *Fable for the Frivolous (with apologies to La Fontaine).* New York, US: Harper & Brothers

Chapman, H. (2008-2018) *Novel Writing Help.*
URL: https://www.novel-writing-help.com/3rd-person.html
(First accessed 24 December 2017).

Chapman, J. L. (2006) *Singing and Teaching: A Holistic Approach to Classical Voice*. San Diego: Plural Publishing Inc.

Collins, J. (14 July 2011) American Impressionism: *Beyond Boats and Parasols.* URL: https://nbmaa.wordpress.com/2011/07/14/american-impressionism-beyond-boats-and-parasols/ (First accessed: 23 December 2015)

Cook, N. (2013) *Beyond the Score: Music as Performance.* New York, N.Y.: Oxford University Press.

Coppola, C. (Summer/Fall 1984) 'The Lyric in India', *Journal of South Asian Literature,* Volume 19, nr. 2.

De Villiers, N. and Walthaus, A. (2015) *Making the Tailcoats Fit: The life and music of Richard Hageman*. Leeuwarden, The Netherlands: Uitgeverij Wijdemeer.

Dickinson, P. (May 1994) 'Emily Dickinson and Music', *Music and Letters*. Oxford, UK: Oxford University Press.

Doğantan-Dack, M. (2012) 'The Art of Research in Live Music Performance', *Musical Performance Research.* Vol 5, p. 32-46. URL: http://mpr-online.net/ (First accessed 15 April 2016).

Doğantan-Dack, M. (ed). (2008) ‘Recording the Performer’s Voice’, *Recorded Music: Philosophical and Critical Reflections*. London: Middlesex University Press.

DuPree, M.H. (1990) *Mirror to an Age: Musical America, 1918-1930*. Royal Musical Association Research Chronicle, Abingdon, Oxon.: Taylor &
Francis, Ltd.

Emmons, S. and Lewis, W. W. (2006) *Researching the Song: a Lexicon.* Oxford, UK: Oxford University Press.

Emmons, S. and Sonntag, S. (1979) *The Art of the Song Recital.* New York, N.Y.: Schirmer Books.

Frankl, V. E. (1984) *Man’s Search For Meaning*. New York, USA: Washington Square Press.

Freund, J.C. (5 October 1918) *The Place of the American Song Group on Programs.* New York, N.Y.: The Musical America Company.

Freund, J.C. (5 April 1919) *American Music on Programs*. New York, N.Y.: The Musical America Company.

Friedberg, R. C., Fisher, R. (2012) *American Art Song and American Poetry.* 2nd ed. Plymouth, UK: Scarecrow Press.

Goldmark, D. (2005) *Tunes for ‘Toons: Music and the Hollywood Cartoon.’* Berkeley and Los Angeles, CA: University of California Press.

Haan, P. de, and Huisman, K. (eds.) (2009) *Gevierde Friezen in Amerika.* Leeuwarden, Netherlands: Friese Pers Boekerij.

Hall, S. and du Gay, P. (eds.) (2011) *Questions of Cultural Identity*. Thousand Oaks, Ca.: Sage Publications.

Hamm, C. (1983) *MUSIC in the New World.* New York, NY.: W.W. Norton and Company.

Hampson, T. (2009) *Thoughts on Song in America: A Brief Survey of American Art Song in the 20th Century.* Available at http://www.loc.gov/creativity/hampson/song_america.html (First accessed: 28 January 2015 2015).

Hardenbergh, E.J. (1997) *The Solo Vocal Repertoire of Richard Hundley: A Pedagogical and Performance Guide to the Published Works.* New York, NY.: Teachers College, Columbia University (unpublished thesis).

Head, R. (1989) ‘The Flute and the Harp: Rabindranath Tagore and Western Composers’, *Rabindranath Tagore: Perspectives in Time*. London: Macmillen.

Hoffmann, H. (2000) "*A*" *Western Filmmakers: A Biographical Dictionary of Writers, Directors, Cinematographers, Composers, Actors and Actresses.* Jefferson, N.C.: McFarland.

Holland, B. (2003) ‘Music Review; How Classical Composers Defined an American Sound’, *The New York Times*. URL: http://www.nytimes.com/2003/09/18/arts/music-review-how-classical-composers-defined-an-american-sound.html. (First accessed 23 October 2015).

Horowitz, J. (2008) *Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts.* 1st ed. New York, N.Y.: Harper Collins Publishers.

Howard, J. T. (1946) *Our American Music: Three Hundred Years of It.* 3rd ed. New York, N.Y.: Thomas Y. Crowell Company.

Kalinak, K. M. (2007) *How the West Was Sung: Music in the Westerns of John Ford.* Berkeley: University of California Press.

Katz, M. (2009) *The Complete Collaborator: The Pianist as Partner.* Oxford: Oxford University Press.

Keller, G. W. O. M. and Kruseman, P. (1950) *Geïllustreerd Muzieklexicon.* 's-Gravenhage: J. Philip Kruseman.

Kimball, C. (2006) *Song: A Guide To Style and Literature.* Milwaukee, WI: Hal Leonard Corporation.

Kimball, C. (2013) *Art Song: Linking Poetry and Music.* Milwaukee, WI: Hal Leonard Corporation.

Kimball, C. (2012) "Charm me asleep", *Journal of Singing — The Official Journal of the National Association of Teachers of Singing*. Jacksonville, Fl.: NATS.

Knapp, B. L. and Chipman, M. (1964) *That Was Yvette; The Biography of Yvette Guilbert, The Great Diseuse.* 1st ed. New York, USA: Holt.

Kolodin, I. (1953) *The Story of the Metropolitan Opera, 1883-1950: A Candid History.* 3rd ed. New York, USA; Knopf, Heffer.

Kramer, L. (1984) *Music and Poetry: The Nineteenth Century and After.* Berkeley: University of California Press.

Kushner, D.Z (?) *American Music and Impressionism*, http://harn.ufl.edu/linkedfiles/monet-kushneressay.pdf (First accessed 17 October 2015).

Ledbetter, G. T. (2003) *John McCormack: The Great Irish Tenor.* Dublin, Ireland: TownHouse.

McClain, S.C. (1992) *The Solo Vocal Repertoire of Mary Carlisle Howe with Stylistic and Interpretive Analyses of Selected Works.* New York, USA: Columbia University.

McCullough, H. and Brignano, M. (ed.) (2011) *Play On: An Illustrated History of the Pittsburgh Symphony Orchestra.* Pittsburgh, Penn.: Pittsburgh Symphony, Inc.

Mintzer, C. (2001) *Rosa Raisa: A Biography of a Diva with Selections from her Memoirs.* Boston: Northeastern University Press.

Moore, E.O. (2007) *Francis Moore: A Musician's Life.* Bloomington, IN.: Xlibris.

Nathan, R. (1940) *A Winter Tide: Sonnets and Poems by Robert Nathan*. New York: Alfred A. Knopf.

Nathan, R. (1950) *The Green Leaf: The Collected Poems of Robert Nathan*. New York: Alfred A. Knopf.

Nicholls, D. (1998) *The Cambridge History of American Music.* Cambridge: Cambridge University Press.

Norris, Geoffrey; Sadie, Stanley, ed. (1980). *The New Grove Dictionary of Music and Musicians.* London: MacMillan

Northcutt, J. O. (1967) *Magic Valley: The Story of Hollywood Bowl.* Los Angeles, California: Fashion Press.

Olmstead, A. (2008) *Roger Sessions: A Biography*. London: Routledge Publishing.

Piatigorsky, G. (1965) *Cellist.* Garden City, N.Y.: Doubleday.

Pollack, H. (2001) *John Alden Carpenter : a Chicago Composer.* 1st Illinois paperback. ed. Urbana, IL.: University of Illinois Press.

Reis, C. R. (1947) *Composers in America: Biographical Sketches of Contemporary Composers with a Record of Their Works.* New York: Macmillan.

Roland, V. (1994) *Geraldine Farrar (1882-1967), Lawrence Tibbett (1896-1960)*. Abingdon: Nuffield Press.

Rothweiler, K. (1989) *American Music and the 'New Romanticism',* Chronicles of Culture, Libertarian Alliance. http://www.libertarian.co.uk/lapubs/cultn/cultn016.pdf (First accessed 24 December 2015).

Rutherford-Johnson, T., Kennedy, M. and Kennedy, J. B. (2012) *The Oxford Dictionary of Music.* 6th ed. Oxford: Oxford University Press.

Sadie, S. ed. (2001) *The New Grove Dictionary of Music and Musicians*, Volume 8, London: Macmillen Publishers.

Said, E. (2006) *On Late Style: Music and Literature Against the Grain*, London: Bloomsbury.

Salb, T. (1993) *Trutzburg deutschen Geistes: das Stadttheater Freiburg in der Zeit des Nationalsozialismus.* Freiburg im Breisgau: Rombach.

Scherer, B. L. (2007) *A History of American Classical Music*. Naperville, Ill.: Sourcebooks, Inc.

Sherk, W. M. (2011) *Film and Television Music: A Guide to Books, Articles, and Composer Interviews.* Lanham, Md.: Scarecrow Press.

Simeone, N. (2013) *The Leonard Bernstein Letters.* Cornwall, Great Britain: Yale University Press.

Smith, C. P. (2007) *Making Music in Los Angeles: Transforming the Popular.* Berkeley: University of California Press.

Smith, C. P. (2008) *William Grant Still: American Composers Series.* Urbana: University of Illinois Press.

Steen, M. (2010) *The Lives and Times of the Great Composers.* 4th ed. London: Icon Books Ltd.

Speet, B. (2010) *Historische Atlas van Amsterdam: Van Veendorp tot Hoofdstad*. Scales differ. Amsterdam: SUN : Stadsarchief Amsterdam.

Swafford, J. (1998) Charles Edward Ives, Charles Ives Society, Inc. http://www.charlesives.org/02bio.htm (First accessed 19 October 2015).

Sykes, L.C. (2017) Encyclodaedia Britannica: *Jean de la Fontaine*, https://www.britannica.com/biography/Jean-de-La-Fontaine (First accessed 28 December 2017).

Tilson Thomas, M. (n.d.) 'Copland and the American Sound', Keeping Score, http://www.pbs.org/keepingscore/copland-american-sound.html (First accessed 20 October 2015).

Thomson, V. (1971) *American Music Since 1910: Twentieth-Century Composers*. 1st ed. New York: Holt, Rinehart and Winston.

Tunbridge, L. (2013) *Frieda Hempel and the Historical Imagination.* Journal of the American Musicological Society, Berkeley: University of California Press.

Tunbridge, L. (2013) *Singing Translations: The Politics of Listening Between the Wars*. Representations. Berkeley: University of California Press.

Upton, W. T. (1938) *Art-Song in America: A Study in the Development of American Music.* Boston: Oliver Ditson Company.

Ussher, B. D., Hamann, G.D. (ed.) (2001) *Music in the Films, 1937-1941.* Hollywood: Filming Today Press.

Villamil, V. E. (1993) *A Singer's Guide to the American Art Song, 1870-1980.* Metuchen, N.J.: Scarecrow Press.

Villamil, V. E. (2004) *From Johnson's Kids to Lemonade Opera: The American Classical Singer Comes of Age.* Boston: Northeastern University Press.

Weinstat, H. and Wechsler, B. (1996) *Dear Rogue: A Biography of the American Baritone, Lawrence Tibbett.* Opera Biography Series Portland, Or.: Amadeus Press.

Zollo, P (2002) 'Stephen Foster.' URL: http://performingsongwriter.com/stephen-foster/ (First accessed 22 March 2016).

Archival Material[325]

Association, S. C. (1947). *Membership - Applications (A-K)*. Beverly Hills, Ca.: Academy of Motion Picture Arts and Sciences, Margaret Herrick Library.

Baker, K. W. (3 December 1951). *Correspondence Baker to Reese.* Nacogdoches, TX.: KW Baker.

Barnes, J. (27 April 1936) '*Opera Banned By Nazis Will Be Heard Here*', *New York Herald - Tribune*.

Bok, M. L. C. (5 November 1926). *Western Union: Correspondence Bok to Hageman*. Philadelphia, PA.: Curtis Institute Archival Material.

[325] As I am still in the process of itemising all the archival material collected to date (ca. 800 items) the current list of archival material should not be viewed as definitive.

Bok, M. L. C. (12 May 1927). *Western Union: Correspondence Bok to Hageman.* Philadelphia, PA.: Curtis Institute Archival Material.

Bok, M. L. C. (17 December 1929). *Correspondence Bok to Hageman*. Philadelphia, PA.: Curtis Institute Archival Material.

Bok, M. L. C. (18 December 1929)-a. *Correspondence Bok to Hageman*. Philadelphia, PA.: Curtis Institute Archival Material.

Bok, M. L. C. (18 December 1929)-b. *Correspondence Bok to Hageman*. Philadelphia, PA.: Curtis Institute Archival Material.

Bok, M. L. C. (23 November 1928). *Correspondence Bok to Hageman*. Philadelphia, PA.: Curtis Institute Archival Material.

Cappiens, M. (3 August 1910). *Contract*. New York, USA: Metropolitan Opera Archives.

Conservatoire, R.M.B. (January 1895). *Demande d'Admission, No. HH83*. Brussels, Belgium: Conservatoire royal de Musique de Bruxelle Archives

Courier, M. (July 1907) *Boston Critics Commend MacMillen.*

Curtis, I. (9 February 1928). *Ninth Students' Concert*. Philadelphia, PA.: Curtis Institute Archival Material.

Curtis, I. (12 May 1929). *The Opera Class and Students' Orchestra in 'Tiefland'*. Philadelphia, PA.: Curtis Institute Archival Material.

Curtis, I. (1929-1930). *Philadelphia Grand Opera Company*. Philadelphia, PA.: Curtis Institute Archival Material.

Curtis, I. (1929-1930). *Philadelphia Grand Opera Company: Carmen*. Philadelphia, PA.: Curtis Institute Archival Material.

Directories, U. S. C. (1960-61). *Richard Hageman*. Beverly Hills, CA.: Beverly Hills City Directory.

Downes, O. (5 February 1937). *'Caponsacchi' has Premiere Here; Audience Acclaims Hageman Opera*. *New York Times.* New York, N.Y.: Metropolitan Opera Archives.

Fischer, C., Inc. (29 January 1954). *Royalty Statement from Carl Fischer, Inc., New York*. New York, NY: Carl Fischer, Inc.

Fischer, C., Inc. (31 January 1955). *Royalty Statement from Carl Fischer, Inc., New York*. New York, NY: Carl Fischer, Inc.

Fischer, C., Inc. (31 January 1957). *Royalty Statement from Carl Fischer, Inc., New York*. New York, NY: Carl Fischer, Inc.

Gatti-Casazza, G. (3 July 1919). *Contract*. New York, USA: Metropolitan Opera Archives.

Gatti-Casazza, G. (11 April 1918). *Contract*. New York, USA: Metropolitan Opera Archives.

Gatti-Casazza, G. (14 March 1912). *Contract*. New York, USA: Metropolitan Opera Archives.

Gatti-Casazza, G. (21 May 1917)-a. *Contract*. New York, USA: Metropolitan Opera Archives.

Gatti-Casazza, G. (21 May 1917)-b. *Contract*. New York, USA: Metropolitan Opera Archives.

Gatti-Casazza, G. (23 April 1920). *Contract*. New York, USA: Metropolitan Opera Archives.

Gilbert, D. (27 April 1936). *HagemanSure His Opera Won't Set the Town Afire*. *New York World Telegram.* New York, N.Y.: Metropolitan Opera Archives.

Gilman, L. (5 Febraury 1937). *'The Ring and the Book' Yields an Opera in English at the Metropolitan*. *New York Herald Tribune.* New York, N.Y.: Metropolitan Opera Archives.

Hageman, R. (16 April 1926). *Petition for Naturalization*. Washington, D.C.: The National Archives.

Hageman, R. (27 August 1914). *U.S. Passport Applications, 1795-1925*. New York, NY.: National Archives and Records Administration.

Hageman, R. (29 August 1921). *Petition for Naturalisation*. New York, NY: District Courts of the United States.

Hageman, R. (1917-1918). *US, World War I Draft Registration Cards*. New York, NY: National Archives and Records Administration.

Hageman, R. (1940). *United States Federal Census*. Los Angeles, CA.: National Archives.

Hageman, R. (1 June 1925). *New York, State Census, 1925 for Richard Hageman.* Albany, NY.: New York State Archives.

Hageman, R. (6 November 1926). *Western Union: Correspondence Hageman to Bok*. Philadelphia, PA.: Curtis Institute Archival Material.

Hageman, R. (12 May 1927). *Western Union: Correspondence Hageman to Bok*. Philadelphia, PA.: Curtis Institute Archival Material.

Hageman, R. (14 December 1929). *Correspondence Hageman to Bok*. Philadelphia, PA.: Curtis Institute Archival Material.

Hageman, R. (14 June 1956). *Passenger Ships and Images database.* Southampton, UK.: United States Lines.

Hageman, R. (30 July 1910). *Correspondence Hageman to Cappiens*. New York, USA: Metropolitan Opera Archives.

Hageman, R. (1926). *Richard Hageman Studios: Conductor, Vocal Coach, Composer, Accompanist*. New York, USA.

Hageman, R. (1941). *Saboteur (Misc.)*. *In:* Academy of Motion Picture Arts and Sciences, M.H.L. (ed.).

Heinecke, P. (11 June 1936). *Correspondence SESAC with Metropolitan Opera*. New York, USA.: Metropolitan Opera Archives.

Heinecke, P. (24 April 1936). *Correspondence SESAC with Metropolitan Opera*. New York, USA: Metropolitan Opera Archives.

Heinecke, P. (29 April 1936). *Correspondence SESAC with Metropolitan Opera*. New York, USA: Metropolitan Opera Archives.

Hudson, R. (2014) *Carnegie Hall Performance History Search* http://www.carnegiehall.org/PerformanceHistorySearch/#!search=Richard%20Hageman. New York City, USA: Carnegie Hall (First accessed: 18 February 2015).

Johnson, E. (23 April 1936). *Contract*. New York, N.Y.: Metropolitan Opera Archives.

Leeuwarden, H. C. (1881). *Geboorteregister*. Leeuwarden, The Netherlands: Historisch Centrum.

Machlis, J. (1963) *American Composers of our Time*, New York, N.Y.: Thomas Y. Crowell Company.

McCarty, C. (1995). *Hageman, Richard*. *In:* Academy of Motion Picture Arts and Sciences, M.H.L. (ed.). Beverly Hills, CA.: McCarty, C.

McCarty, C. (N.D.). *Hageman, Richard*. *In:* Academy of Motion Picture Arts and Sciences, M.H.L. (ed.). Beverly Hills, Ca.: McCarty, C.

McHenry, I. M. (21 January 1928). *New York Recitals: Marie Morrisey.* New York, N.Y.: The Billboard, p. 33

Money, D. (February 1961) *Songs: Richard Hageman, Il Passa and So Love Returns.* London, UK: The Musical Times Publications Ltd.

Moynehan, F. T. (11 February 1937) ''*Caponsacchi*' *Sung Again at the Opera*', *The New York Sun*.

N.A. (19 February 1932). *Hageman's Opera is Hailed in Baden*. *New York Times.* New York, N.Y.: Metropolitan Opera Archives.

N.A. (November 1936). *Composer Hageman's Temperamentally Different Wives*. *San Antonio Light.* San Antonio, TX: Metropolitan Opera Archives.

Opera, M. (15 June 1936). *Correspondence Metropolitan Opera with SESAC*. New York, USA: Metropolitan Opera Archives.

Opera, M. (15 March 1911). *Vertrag*. New York, USA: Metropolitan Opera Archives.

Opera, M. (September 1908). *Vertrag*. New York, NY: Metropolitan Opera Archives.

Peltz, J. D. (25 January 1937). *Opera News:* '*Caponsacchi*'. New York, N.Y.: Metropolitan Opera Archives.

Pitts, S. (1937). '*Caponsacchi*'. New York, N.Y.: Metropolitan Opera Archives.

Reese, G. (31 October 1951). *Correspondence Reese to Baker.* New York, NY: Carl Fischer, Inc.

Sembrich, M. (12 May 1925). *Correspondence Sembrich to Bok*. Philadelphia, PA.: Curtis Institute Archival Material.

Serpa, M. H. (2008). *Elinor Colby Collection*. Boston, MA.: New England Conservatory.

Society, P. S. (1926). *Pittsburgh Symphony Society Programme*. Pittsburgh, Penn.: Pittsburgh Symphony Society.

Summary, P. C. (1937). *Hageman, Richard: Arranger/Conductor/Coach and Composer*. Beverly Hills, CA.: Academy of Motion Picture Arts and Sciences, Margaret Herrick Library.

Summary, P. C. (1938). *Hageman, Richard: Arranger/Conductor/Coach and Composer*. Beverly Hills, CA.: Academy of Motion Picture Arts and Sciences, Margaret Herrick Library.

Summary, P. C. (1939). *Hageman, Richard: Arranger/Conductor/Coach and Composer*. Beverly Hills, CA.: Academy of Motion Picture Arts and Sciences, Margaret Herrick Library

Variety. (13 October 1937) *Hageman's Carnegie Date*. Los Angeles, CA.: Variety Magazine, p. 53 (First accessed: 7 August 2014)

Walters, R. (ed.) (1990) *Romantic American Art Songs: 50 Songs by 14 Composers*, New York: G. Schirmer, Inc.

Musical Scores

Hageman, R. (1937) *Song Without Words: Vocalise*. New York, NY.: Carl Fischer, Inc.

Hageman, R.; Adams, F. P. (1937) *The Rich Man*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Adams, K. (1924) *Christ Went Up Into the Hills*. New York, NY.: Carl Fischer Inc.

Hageman, R.; Aiken, C. (1938) *Music I Heard with You*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Anon. (1922) *Evening*. New York, NY: G. Ricordi & Co., Inc.

Hageman, R.; Austin, M. T. (1957) *Under the Willows*. New York, NY: G. Schirmer Inc.

Hageman, R.; Baker, K. W. (1953) *Let Me Grow Lovely*. New York, NY.: Carl Fischer, Inc.

Hageman, R.; Belloc, H. (1934) *Dawn Shall Over Lethe Break*. New York, NY.: Boosey & Co., Ltd.

Hageman, R.; Belloc, H. (1940) *Miranda*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Binyon, L. (1935) *The Little Dancers*. New York, NY: Boosey & Co. Ltd.

Hageman, R.; Blake, W. (1924) *Little Sorrows* Philadelphia, PA.:Theodore Presser Co.

Hageman, R.; Boria, J.; Baker, T. (trans.) (1921) *Ton cœur est un Tombeau*. New York, NY: G Schirmer, Inc.

Hageman, R.; Bourdillon, F. W. (1935) *The Night has a Thousand Eyes*. New York, NY: Boosey & Co. Ltd.

Hageman, R.; Bynner, W. (1943) *Voices*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Carryl, G. W. (1948) *The Fox and The Raven*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Chesterton, G. K. (1934) *The Donkey*. New York, NY: Boosey & Co.Ltd.

Hageman, R.; Coatsworth, E. (1944) *Don Juan Gomez*. New York, NY: Galaxy Music.

Hageman, R.; Coatsworth, E. (1946) *Contrasts*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Coatsworth, E. (1947) *A Lady Comes to an Inn*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Cornford, F. (1950) *O Why Do You Walk?* New York, NY: Galaxy Music Corporation.

Hageman, R.; de Segurola, A. (1945) *En Una Noche Serena*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Dickinson, E. (1921) *Charity*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Dowson, E. (1928) *Grief*. New York, NY: Carl Fischer Inc.

Hageman, R.; Field, E. (1918) *Cunning Little Thing*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Field, E. (1918) *Grandma's Prayer*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Gates, E. H. (1953) *Sleep Sweet*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Goodrich, A. (1937) *This Thing I Do: A Soliloquy*. New York, NY: Carl Fischer, Inc.

Hageman, R.; Hovey, R. (1941) *Love in the Winds*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Inglewood, J. (1920) *Happiness*. New York, NY.: G. Schirmer, Inc.

Hageman, R.; Johns, O. (1943) *Little Things*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Kilmer, J. (1936) *Christmas Eve, a joyful song*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Kreymborg, A. (1952) *Scherzetto*. New York, NY.: Galaxy Music Corporation.

Hageman, R.; Lear, E. (1955) *The Owl And The Pussy-Cat*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Lindsay, V. (1938) *To a Golden-haired Girl*. New York, NY: Carl Fischer, Inc.

Hageman, R.; Love, A. (1953) *Walk Slowly*. New York, NY: Carl Fischer, Inc.

Hageman, R.; Markham, E. (1956) *How to Go and Forget*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Masefield, J. (1946) *Beauty*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Masefield, J. (1951) *Trade Winds*. New York, NY: Galaxy Music Corporation.

Hageman, R., Meyer, C. F.; Nathan, R. (trans.) (1958) *At Heaven's Door/Am Himmelstor*. New York, NY: G. Schirmer, Inc.

Hageman, R., Moréas, J.; Nathan, R. (trans.) (1960) *Nocturne*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Morley, C. (1922) *Animal Crackers*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Morley, C. (1922) *Devotion*. New York, NY: G. Ricordi & Co., Inc.

Hageman, R.: Morley, C. (1922) *When We Were Parted*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Nash, T. (1921) *Nature's Holiday*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Nathan, R. (1951) *Hush*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Nathan, R. (1951) *Is It You?* New York, NY: Galaxy Music Corporation.

Hageman, R.; Nathan, R. (1954) *Fear Not the Night*. New York, NY: Carl Fischer, Inc.

Hageman, R.; Nathan, R. (1955) *A Lover's Song*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Nathan, R. (1960) *So Love Returns*. New York, NY: G. Ricordi & Co.

Hageman, R., O'Sullivan, S. (1956) *Praise*. New York, NY: G Schirmer, Inc.

Hageman, R.; Plunkett, J. M. (1954) *I See His Blood Upon the Rose*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Rice, C. Y. (1957) *When the Wind Is Low*. New York, NY.: Galaxy Music Corporation.

Hageman, R., Rodenberg, J.; Nathan, R. (trans.) (1958) *O Lovely World*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Rossetti, C. (1940) *When I Am Dead, My Dearest*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Rossetti, C. (1944) *Into the Silent Land*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Sarett, L. (1938) *Sundown*. New York, NY: Carl Fischer, Inc.

Hageman, R.; Simonds, K. C. (1944) *Lift Thou the Burdens, Father*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Stephens, J. (1925) *Me Company Along*. New York, NY: Carl Fischer, Inc.

Hageman, R.; Storm, T.; Nathan, R. (trans.) (1958) *Beggar's Love*. New York, NY: G. Schirmer, Inc.

Hageman, R., Storm, T.; Nathan, R. (trans.) (1958) *The Town*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Tagore, R. (1917) *Do Not Go, My Love*. New York, NY: G. Schirmer.

Hageman, R.; Tagore, R. (1917) *May Night*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Tagore, R. (1919) *At the Well*. New York, NY: G. Schirmer, Inc.

Hageman, R.; Tagore, R. (1949) *The Summons*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Vacaresco, H. (1960) *Il Passa*. New York, NY: G. Ricordi & Co.

Hageman, R.; Wagstaff, B. S. (1953) *All Paths Lead to You.* New York, NY: Galaxy Music Corporation.

Hageman, R.; Widdemer, M. (1940) *Mother*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Wylie, E. (1954) *Velvet Shoes*. New York, NY: Galaxy Music Corporation.

Hageman, R.; Yeats, W. B. (1946) *The Fiddler of Dooney*. New York, NY: G. Schirmer, Inc.

Appendix I

Persons Index

Artists

Cézanne, Paul (1839-1906)
Chase, William Merritt (1849-1916)

Dalí, Salvador (1904-1989)
Degas, Edgar (1834-1917)

Hawthorne, Charles W. (1872-1930)

Kahlo, Frieda (1907-1954)
Kentridge, William (b. 1955)

Manet, Édouard (1832-1883)
Monet, Claude (1840-1926)

Pissarro, Camille (1830-1903)

Regnault, Henri (1843-1871)
Renoir, Pierre-Auguste (1841-1919)

Sisley, Alfred (1839-1899)

Actors

Moore, Grace (1898-1947)

Choreographers

Balanchine, George (1904-1983)

Composers

Bach, Carl Phillip Emmanuel (1714-1788)
Bacon, Ernst (1898-1990)
Barber, Samuel (1910-1981)
Beach, H.H.A. (Amy) (1876-1944)
Bernstein, Leonard (1918-1990)
Bradley, Scott (1891-1977)
Britten, Benjamin (1913-1976)

Cadman, Charles Wakefield (1881-1946)
Carpenter, John Alden (1876-1951)
Chabrier, Emmanuel (1841-1894)
Chadwick, George (1854-1931)

Charles, Ernest	(1895-1984)
Copland, Aaron	(1900-1990)
Cowell, Henry	(1897-1965)
Debussy, Claude-Achille	(1862-1918)
Dohnányi, Ernst von	(1877-1906)
Duke, John	(1899-1984)
Duparc, Henri	(1848-1933)
Dvořák, Antonin	(1841-1904)
Fauré, Gabriel	(1845-1924)
Foote, Arthur	(1853-1937)
Foster, Stephen	(1826-1864)
Glass, Philip	(b.1937)
Gounod, Charles	(1818-1893)
Griffes, Charles Tomlinson	(1884-1920)
Gruenberg, Louis	(1884-1964)
Hageman, Maurice	(1829-1906)
Hageman, Richard	(1881-1966)
Harris, Roy	(1898-1979)
Harrison, Lou	(1917-2003)
Harling, Franke	(1887-1958)
Heggie, Jake	(b. 1961)
Ives, Charles	(1874-1954)
Korngold, Erich	(1897-1957)
Laitman, Lori	(b. 1955)
Larsen, Libby	(b. 1950)
Leipoldt, John	(1888-1970)
Lekberg, Svan	(1899-1984)
Marder, Marc	(b. 1955)
McDowall, Edward	(1860-1908)
Moore, Douglas	(1893-1969)
Morros, Boris	(1891-1963)
Must, John	(b. 1954)
Niles, John Jacob	(1892-1980)
Paine, John Knowles	(1839-1906)
Parker, Horatio	(1863-1919)
Piston, Walter	(1894-1976)
Price, Florence	(1887-1953)
Poulenc, Francis	(1899-1963)
Quantz, Johann Joachim	(1697-1773)
Rachmaninoff, Sergei	(1873-1943)
Ravel, Maurice	(1875-1937)
Read, Gardner	(1913-2005)
Rochberg, George	(1918-2005)
Rorem, Ned	(b. 1923)
Rózsa, Miklós	(1907-1995)
Sessions, Robert	(1896-1985)
Schoenberg, Arnold	(1874-1951)

Schubert, Franz (1797-1928)
Schumann, Robert (1810-1856)
Shuken, Leo (1906-1976)
Stalling, Carl (1891-1972)
Still, William Grant (1895-1978)
Strauss,Richard (1864-1949)
Stravinsky, Igor (1882-1971)

Tchaikovsky, Piotr Ilych (1840-1893)
Thomson, Virgil (1896-1989)

Vaughan Williams, Ralph (1872-1958)
Viardot, Pauline (1821-1910)
Verdi, Giuseppe (1813-1901)

Wolf, Hugo (1860-1903)

Conductors

Slonimsky, Nicolas (1894-1995)

Voorhees, Donald (1903-1989)

Directors

Florey, Robert (1900-1979)
Ford, John (1894-1973)
Fritsch, Gunther von (1906-1988)

Grant, James Edward (1905-1966)

Lloyd, Frank (1886-1960)

Marin, Edwin L. (1899-1951)

Nichols, Dudley (1895-1960)

Reinert, Emil R. (1903-1953)

Sternberg, Josef (1894-1969)

Pianists

Drake, Julius (b. 1959)

Glynn, Christopher (b. 1974)

Hinterhäuser, Markus (b. 1958)

Kahn, Percy (…-…)
Kirkpatrick, John (1905-1991)

Linsley, Ralph (…-…)

Mallandaine, Jean	(1934-2007)
Newton, Ivor	(…-…)

Poets

Adam, Paul	(1862-1920)
Adams, Franklin Pierce	(1881-1960)
Adams, Katherine	(…-…)
Aiken, Conrad	(1889-1937)
Apollinaire, Guillaume	(1880-1918)
Austin, Mary Hunter	(1868-1934)
Auden, Wyston Hugh	(1907-1973)
Baker, Karle Wilson	(1878-1960)
Baker, Theodore	(1851-1934)
Belloc, Hilaire	(1870-1953)
Binyon, Laurence	(1869-1943)
Boria, Jacques	(1885-19…)*[326]
Bourdillon, Francis William	(1852-1921)
Browning, Robert	(1812-1889)
Bynner, Witter	(1881-1969)
Carryl, Guy Wetmore	(1873-1904)
Chesterton, Gilbert Keith	(1874-1936)
Coatsworth, Elizabeth Jane	(1893-1986)
Cornford, Frances	(1886-1960)
Dickinson, Emily	(1830-1886)
Dickinson, Peter	(1934)
Dowson, Ernest	(1867-1900)
Éluard, Paul	(1895-1952)
Field, Eugene	(1850-1895)
Gates, Emily Maria Huntington	(1835-1920)
Goethe, Johann Wolfgang	(1749-1832)
Goodrich, Arthur	(1878-1941)
Hovey, Richard	(1894-1900)
Ingelow, Jean	(1820-1897)
Johns, Orrick Glenday	(1887-1946)
Joyce, James Augustine Aloysius	(1882-1941)
Kahn, Gustave	(1859-1936)
Kilmer, Joyce	(1886-1918)
Kreymborg, Alfred	(1883-1966)
Lawrence, D.H.	(1885-1930)
Lear, Edward	(1812-1888)
Levy, Julius	(1831-1914)[327]

[326] Jacques Boria was the pseudonym of Hubert Schmit.

[327] Julius Levy wrote under the pseudonym Julius Rodenberg.

Lindsay, Vachal	(1879-1931)
Love, Adelaide Warren Peterson	(…-…)
Markham, Edwin	(1852-1940)
Masefield, John	(1878-1967)
Meyer, Conrad Ferdinand	(1825-1898)
Moréas, Jean	(1856-1910)[328]
Morley, Christopher	(1890-1957)
Mörike, Eduard	(1804-1875)
Nashe, Thomas	(1567-c.1610)
Nathan, Robert	(1894-1985)
O'Sullivan, Seumas (James Sullivan Starkey)	(1879-1958)
Palmer, Rose A.	(1875-1961)
Papadimantopoulos, Jean	(1856-1910)[329]
Plunkett, Joseph Mary	(1887-1916)
Rice, Cale Young	(1872-1943)
Rodenberg, Julius	(1831-1914)[330]
Rossetti, Christina Georgina	(1830-1894)
Sarett, Lew	(1888-1954)
Schmit, Hubert	(1885-19…)*[331]
Simonds, Katherine Call	(…-…)
Stephens, James	(1880-1950
Storm, Theodor	(1817-1888)
Tagore, Rabindranath	(1861-1941)
Vacaresco, Hélène	(1864-1947)
Von Gilm, Hermann	(1812-1864)
Wagstaff, Blanche Shoemaker	(1888–1959)
Widdemer, Margaret	(1884-1978)
Wylie, Elinor	(1885-1928)
Yeats, William Butler	(1865-1939)

Singers

Alda, Frances	(1879-1952)
Alexander, Roberta	(b. 1949)
Bailey, Elizabeth	(b. 1980)
Borgioli, Dino	(1891-1960)
Bostridge, Ian	(b. 1964)
Braslau, Sophie	(1892-1935)

[328] Jean Moréas was the pseudonym of Jean Papadimantopoulos. On the score of *Nocturne* Moréas's death date is misprinted as 1912.

[329] Jean Papadimantopoulos' pseudonym was Jean Moréas.

[330] Julius Rodenberg's real name was Julius Levy.

[331] Hubert Schmit's pseudonym was Jacques Boria.

Caruso, Enrico	(1873-1921)
Fassbaender, Brigitte	(b. 1939)
Fink, Laura	(…-…)
Galli-Curci, Amelita	(1882-1963)
Goerne, Matthias	(b. 1967)
Grant, Nance	(b. 1931)
Gluck, Alma	(1884-1938)
Harrold, Orville	(1878-1933)
Hampson, Thomas	(b. 1955)
Johnson, Edward	(1878-1959)
Kliefoth, Barbara	(…-…)
Lehmann, Lotte	(1888-1976)
Merriman, Nan	(1920-2012)
Morrissey, Marie	(…-…)
Patti, Adelina	(1843-1919)
Peerce, John	(1904-1984)
Renton, Arthur Lincoln	(1912-1979)
Rogers, Eleanore (Hageman)	(1891-1971)
Sayles, Dorothy (Renton)	(1909-2006)
Segurola, Arturo de	(1875-1953)
Thomas, John Charles	(1891-1960)

Others

Mason, Helen	(…-…)
Mason, Norman	(…-…)
Melchior, Maria ‘Kleinchen'	(…-1963)
Mitchell, Thompson H. Jr.	(…-…)

Appendix II

List of Compositions[332]

Opera

1931

• *Caponsacchi* (Libretto: A. Goodrich)

Oratorio

1942

• *I Hear America Call* (Text: R.V. Grossman)

1943

• *The Crucible* (Text: B.C. Kennedy)

Songs

1917

• *Do Not Go, My Love* (Text: Rabindranath Tagore) — Dedication: to George Hamlin

• *May Night* (Text: Rabindranath Tagore) — Dedication: to Oscar Seagle

1918

• *Grandma's Prayer* (Text: Eugene Field) — Dedication: to Mrs. Platt Marsch

• *The Cunnin' Little Thing* (Text: Eugene Field)

(these two songs were published as 'Two Songs of Childhood')

[332] See De Villiers, N; Walthaus, A. (2015) *Making The Tailcoats Fit: The Life and Music of Richard Hageman,* Leeuwarden, the Netherlands: Uitgeverij Wijdemeer.

1919

- *At The Well* (Text: Rabindranath Tagore) — Dedication: to Amparito Farrar

1920

- *Happiness* (Text: Jean Ingelow), Winthrop Rogers/G. Schirmer *to Renee*

1921

- *Charity* (Text: Emily Dickinson) — Dedication: to Frances Alda
- *Nature's Holiday* (Text: Thomas Nash) —Dedication: to Mabel Garrison
- *Ton cœur est un tombeau* (Text: Jacques Boria) — Dedication: to Sophie Braslau

1922

- *Animal Crackers* (Text: Christopher Morley)
- *Devotion* (Christopher Morley) — Dedication: to Renee
- *Evening* (Text: Anonymous) — Dedication: to Laura Fink
- *When We Were Parted* (Text: Christopher Morley) — Dedication: to my wife

1924

- *Christ Went Up Into The Hills* (Text: Katherine Adams) — Dedication: written for and dedicated to John McCormack
- *Little Sorrows* (Text: William Blake)

1925

- *Me Company Along* (Text: James Stephens) — Dedication: to Claire Dux

1928

- *Grief* (Text: Ernest Dowson) — Dedication: to Marie Morrisey

1934

- *Dawn Shall Over Lethe Break* (Text: Hilaire Belloc)
- *The Donkey* (Text: G. K. Chesterton)

1935

- *The Little Dancers* (Text: Laurence Binyon)
- *The Night Has A Thousand Eyes* (Text: F. W. Bourdillon) — Dedication: for Barbara Kliefoth

1936

- *Christmas Eve* (Text: Joyce Kilmer) — Dedication: to Helen & Norman Mason (arranged for mixed chorus by Philip James, Galaxy, 1937)

1937

- *The Rich Man* (Text: Franklin P. Adams)
- *This Thing I Do*, a soliloquy for baritone voice with piano accompaniment (Text: Arthur Goodrich)
- *Song without Words*

1938

- *Music I Heard With You* (Text: Conrad Aiken) — Dedication: to Eleanore
- *Sundown* (Text: Lew Sarett)
- *To A Golden-haired girl* (Text: Vachel Lindsay) — Dedication: to 'Kleinchen' Melchior

1940

- *Miranda* (Text: Hilaire Belloc) — Dedication: to Arthur Renton
- *Mother* (Text: Margaret Widdemer) — Dedication: to Dorothy Sayles
- *When I Am Dead, My Dearest* (Text: Christina Rossetti) — Dedication: for Eleanore

1941

- *Love In The Winds* (Text: Richard Hovey) — Dedication: for Eleanore

1943

- *Little Things* (Text: Orrick Johns)
- *Voices* (Text: Witter Bynner)

1944

- *Don Juan Gomez* (Text: Elizabeth Jane Coatsworth) — Dedication: for John Charles Thomas
- *Fear Not The Night* (Text: Robert Nathan) — Dedication: to Lotte Lehmann
- *Into The Silent Land* (Text: Christina Rossetti)
- *Lift Thou The Burdens, Father*, a sacred song (Text: Katherine Call Simonds)

1945

- *En una noche serena/Alone In The Night* (Andreas de Segurola, tr. Robert B. Falk) — Dedication: Jan Peerce

1946

- *Beauty* (Text: John Masefield)
- *Contrasts* (Text: Elizabeth Jane Coatsworth)
- *The Fiddler Of Dooney* (Text: William Butler Yeats) — Dedication: to James Melton

1947

- *A Lady Comes To An Inn* (Text: Elizabeth Jane Coatsworth)

1948

- *The Fox And The Raven* (Text: Guy Wetmore Carryl)

1949

- *The Summons* (Text: Rabindranath Tagore)

1950

- *O Why Do You Walk?* (To a Fat Lady seen from the Train) (Text: Frances Cornford)

1951

- *Hush* (Text: Robert Nathan)
- *Is It You?* (Text: Robert Nathan) — Dedication: for Eleanore
- *Trade Winds* (Text: John Masefield)

1952

- *Scherzetto* (Text: Alfred Kreymborg)

1953

- *All Paths Lead To You* (Text: Blanche Shoemaker Wagstaff)
- *Let Me Grow Lovely* (Text: Karle Wilson Baker)
- *Sleep Sweet* (Text: Ellen Huntington Gates)
- *Walk Slowly* (Text: Adelaide Love)

1954

- *I See His Blood Upon The Rose* (Text: Joseph M. Plunkett) — Dedication: to Gladys Swarthout
- *Velvet Shoes* (Text: Elinor Wylie)

1955

- *A Lover's Song* (My True Love) (Text: My true love) — Dedication: for Eleanore
- *The Owl And The Pussy-Cat* (Text: Edward Lear) — Dedication: to Thompson H.Mitchell, Jr.

1956

- *How To Go And Forget* (Text: Edwin Markham)
- *Praise* (Text: Seumas O'Sullivan) — Dedication: for Eleanore

1957

- *Under The Willows*: Shoshone love song (Text: Mary Hunter Austin) — Dedication: for Anne, who loved Indian Lore
- *When The Wind Is Low* (Text: Cale Young Rice) — Dedication: for Eleanore

1958

- *Am Himmelstor/At Heaven's Door* (Text: Conrad F. Meyer, tr. Robert Nathan)
- *Betterliebe/Beggar's Love* (Text: Theodor Storm, tr. Robert Nathan)
- *Die Stadt/The Town* (Text: Theodor Storm, tr. Robert Nathan)
- *O Welt, du bist so wunderschön!/O Lovely World* (Text: Julius Rodenberg)

1960

- *Il Passa/He Passed* By (Text: Helene Varesco, tr. by Robert Nathan)
- *Nocturne* (Text: Jean Moréas, tr. Robert Nathan)
- *So Love Returns* (Text: Robert Nathan) — Dedication: to Nan Merriman

Chamber Music

1937

- *October Musings* for Violin and Piano

1961

- *Recitative and Romance* for Cello and Piano

Orchestral Works

1945 (ca.)

- *Overture "In a Nutshell"* (unpublished)

Film Scores

In addition to a lot of stock music, Hageman either contributed to or composed the following film scores:

1938

- *If I were King* (director — Frank Lloyd)

1939

- *Rulers of the Sea* (director — Frank Lloyd)
- *Stagecoach* (director — John Ford)[333]
- *Hotel Imperial* (director — Robert Florey)

[333] Richard Hageman shared an Oscar for Best Original Score for *Stagecoach* with W. Franke Harling, John Leipodlt, Leo Shuken and head of music, Boris Morris.

1940

- *The Long Voyage Home* (director — John Ford)
- *The Howards Of Virginia* (director — Frank Lloyd)

1941

- *Paris Calling* (director — Edwin L. Marin)
- *The Shanghai* Gesture (director — Josef Sternberg)
- *This Woman Is Mine* (director — Frank Lloyd)

1947

- *The Fugitive* (director — John Ford)
- *Angel And The Bad Man* (director — James Edward Grant)
- *Mourning Becomes Electra* (director — Dudley Nichols)

1948

- *Three Godfather* (director — John Ford)
- *Fort Apache* (director — John Ford)

1949

- *She Wore A Yellow Ribbon* (director — John Ford)

1950

- *Wagon Master* (director — John Ford)

1952

- *Abenteuer im Wien* (director — Emil R. Reinert)

1953

- *Stolen Identity* (director — Gunther von Fritsch)

Appendix III

Anthology of Nineteen Hageman Songs

1. *Do Not Go, My Love* (text: Rabindranath Tagore, 1917)

2. *The Little Dancers* (text: Laurence Binyon, 1935)

3. *Voices* (text: Witter Bynner, 1943)

4. *The Fox And The Raven* (text: Guy Wetmore Carryl, 1948)

5. *The Owl And The Pussy-cat* (text: Edward Lear, 1955)

6. *Am Himmelstor* (text: Conrad F. Meyer, 1958)

7. *Bettlerliebe* (text: Theodor Storm, 1958)

8. *Die Stadt* (text: Theodor Storm, 1958)

9. *O Welt, du bist so wunderschön* (text: Julius Rodenberg, 1958)

10. *Ton cœur est un tombeau* (text: Jacques Boria, 1921)

11. *Il Passa* (text: Hélène Vacaresco, 1960)

12. *Nocturne* (text: Jean Moréas, 1960)

13. *En Una Noche Serena* (text: Andreas de Segurola, 1945)

14. *Miranda* (text: Hilaire Belloc, 1940)

15. *Fear Not The Night* (text: Robert Nathan, 1960)

16. *Hush* (text: Robert Nathan, 1951)

17. *Is It You?* (text: Robert Nathan, 1951)

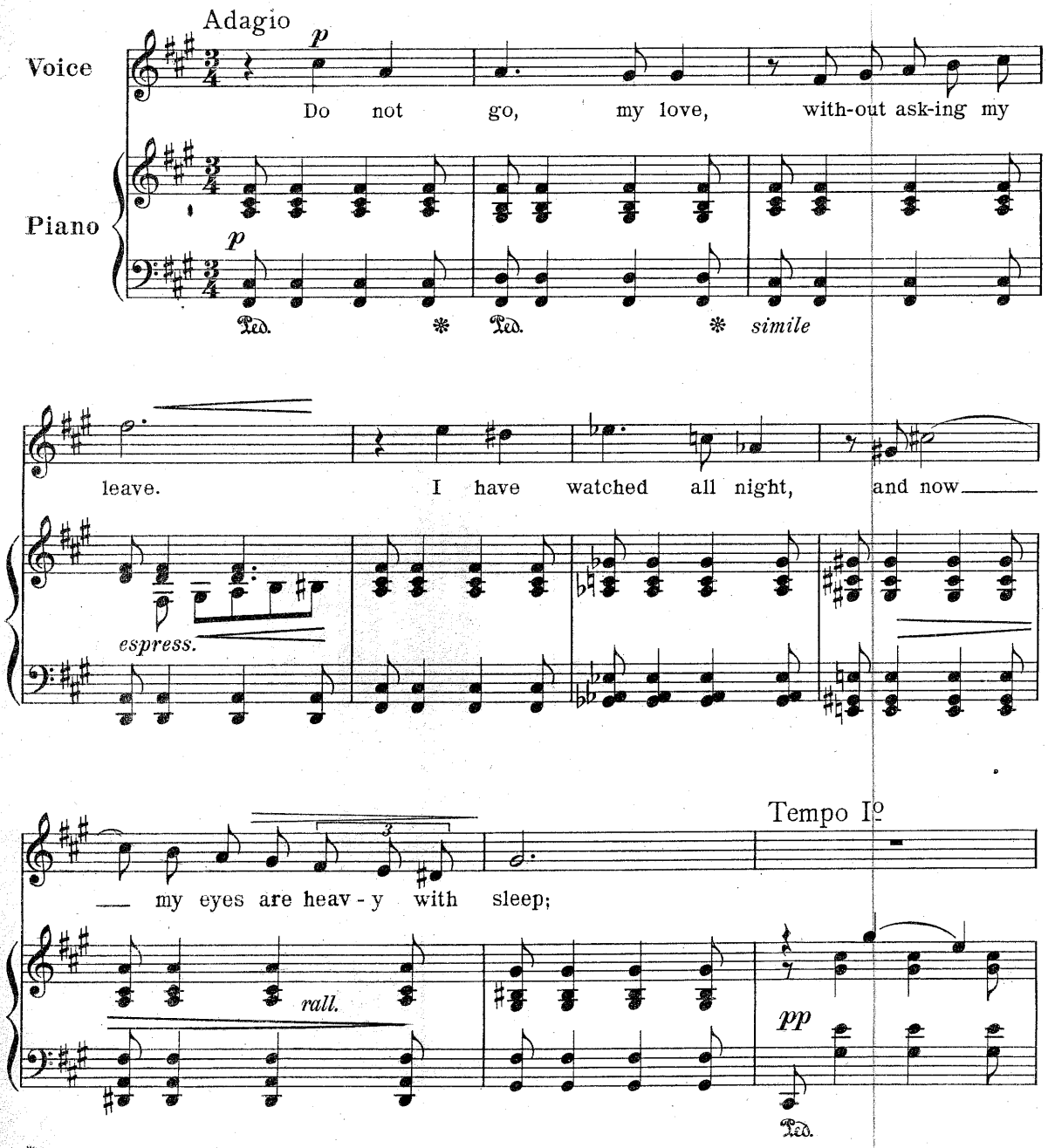
18. *A Lover's Song* (text: Robert Nathan, 1955)

19. *So Love Returns* (text: Robert Nathan, 1960)

"Do not go, my love"

Words by
Sir Rabindranath Tagore

*Music by
Richard Hageman

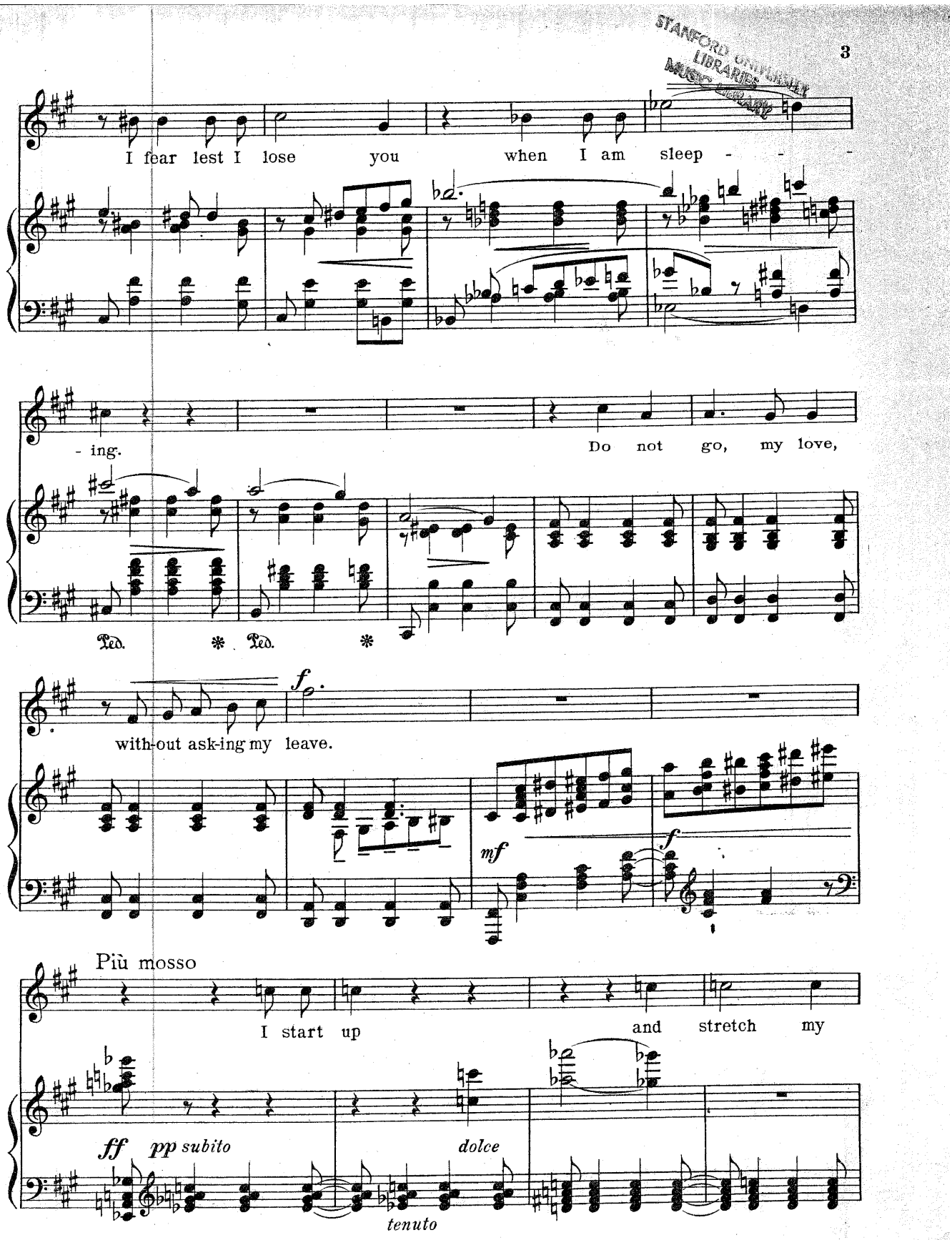


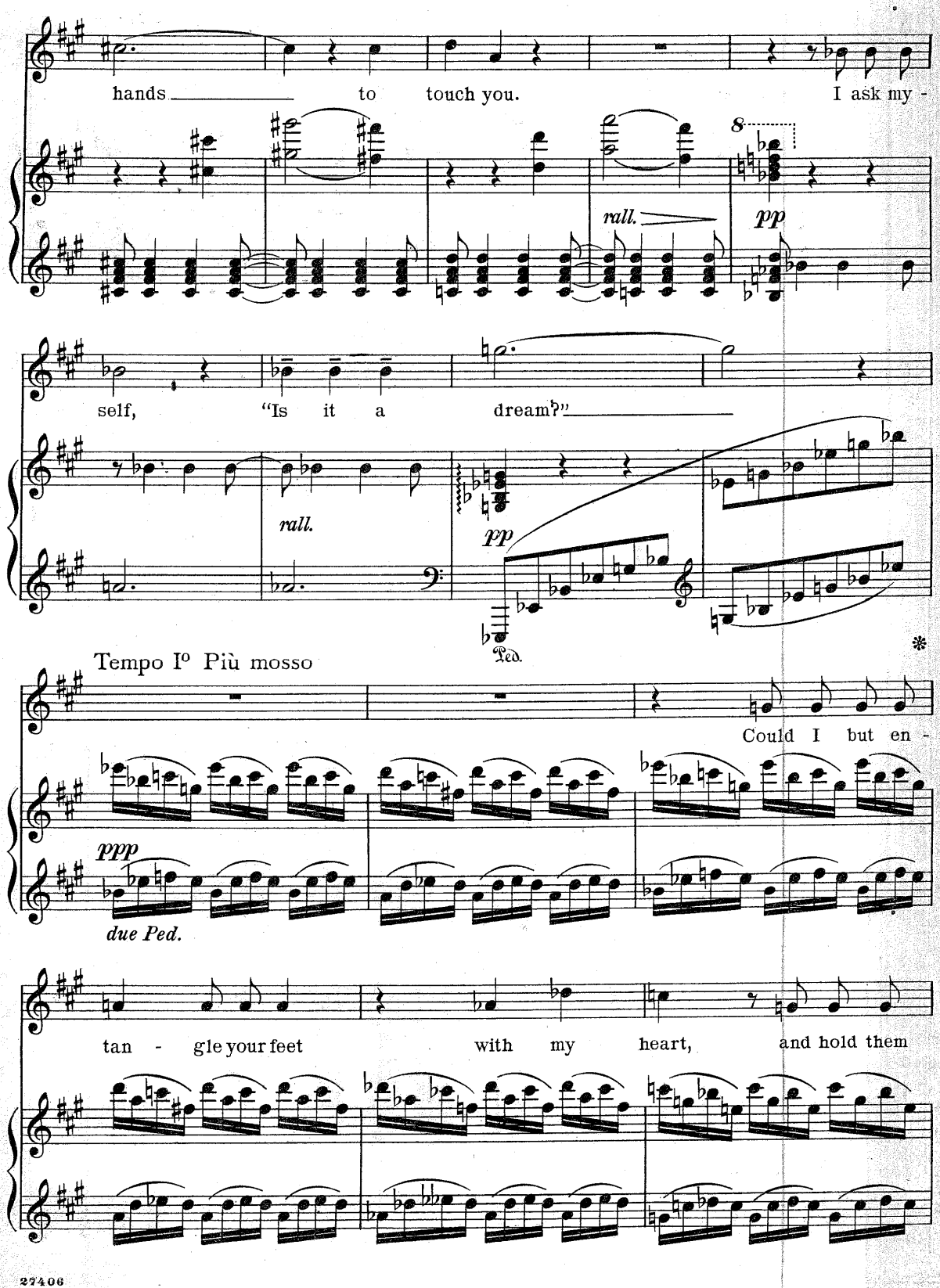
*Orchestral score and parts may be obtained from the publisher.

Copyright, 1917, by G. Schirmer, Inc.
Printed in the U. S. A.

27406 c

STANFORD UNIVERSITY LIBRARIES MUSIC LIBRARY




hands to touch you. I ask my -
rall.
pp
self, "Is it a dream?"
rall.
pp
Ped.
Tempo Iº Più mosso
Could I but en -
ppp
due Ped.
tan - gle your feet with my heart, and hold them

STANFORD UNIVERSITY
LIBRARIES

fast to my breast!

rall. molto

Adagio

Do not

pp

Ped. ✻

go, my love, with-out ask-ing my leave.

m.s.

rall.

m.s.

pp

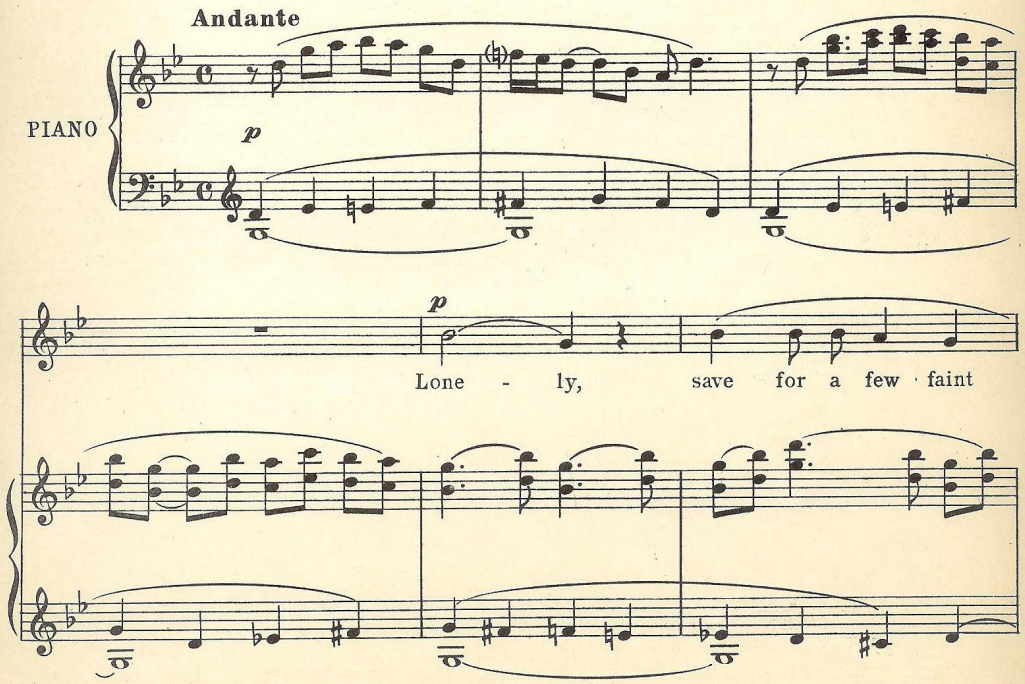
Ped. Ped. ✻

*THE LITTLE DANCERS

Lonely, save for a few faint stars, the sky
Dreams; and lonely, below, the little street
Into its gloom retires, secluded and shy.
Scarcely the dumb roar enters this soft retreat;
And all is dark, save where come flooding rays
From a tavern-window; there, to the brisk measure
Of an organ that down in an alley merrily plays,
Two children, all alone and no one by,
Holding their tattered frocks, through an airy maze
Of motion lightly threaded with nimble feet
Dance sedately; face to face they gaze,
Their eyes shining, grave with a perfect pleasure.

*Words by
LAURENCE BINYON

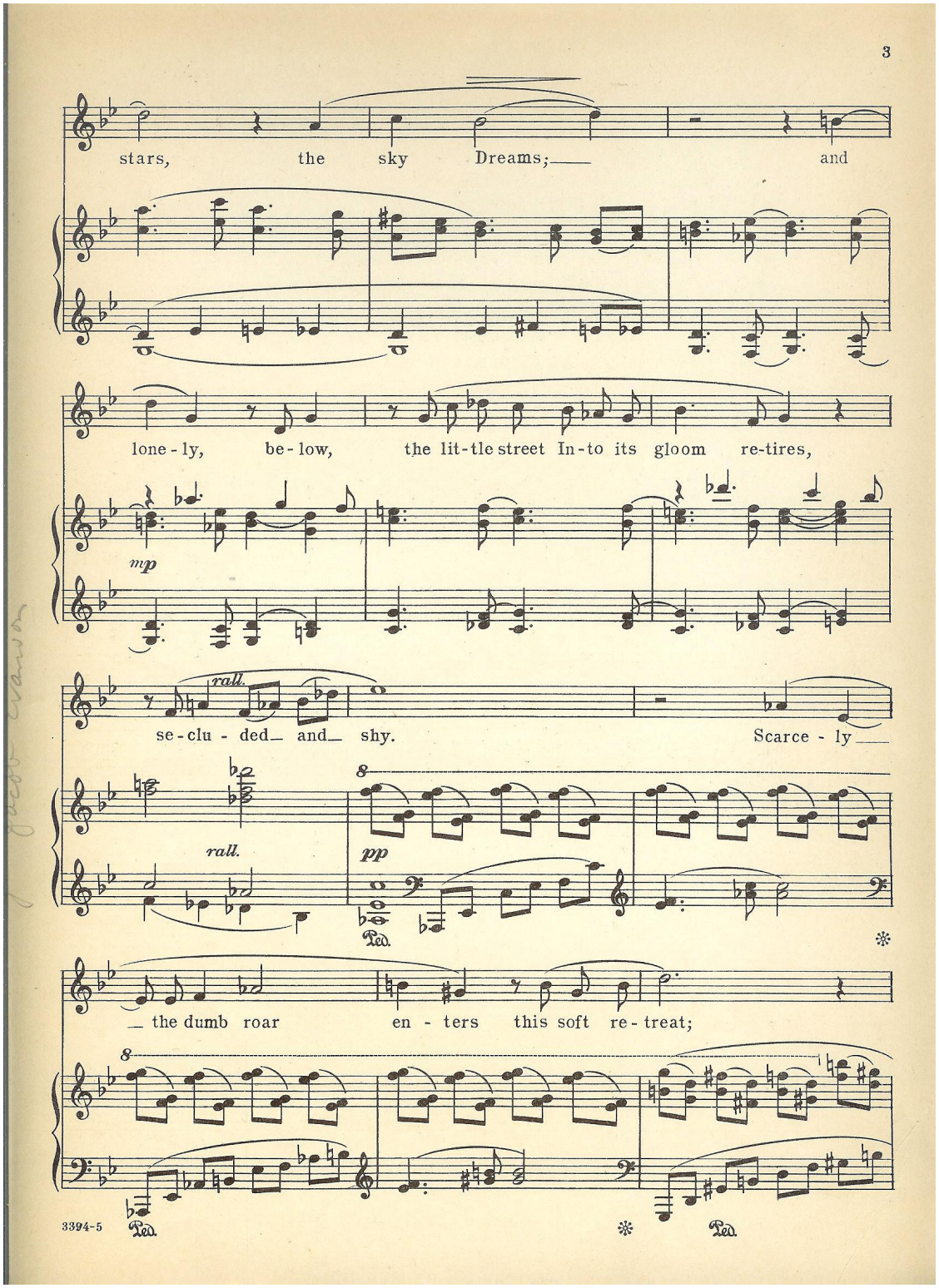
Music by
RICHARD HAGEMAN

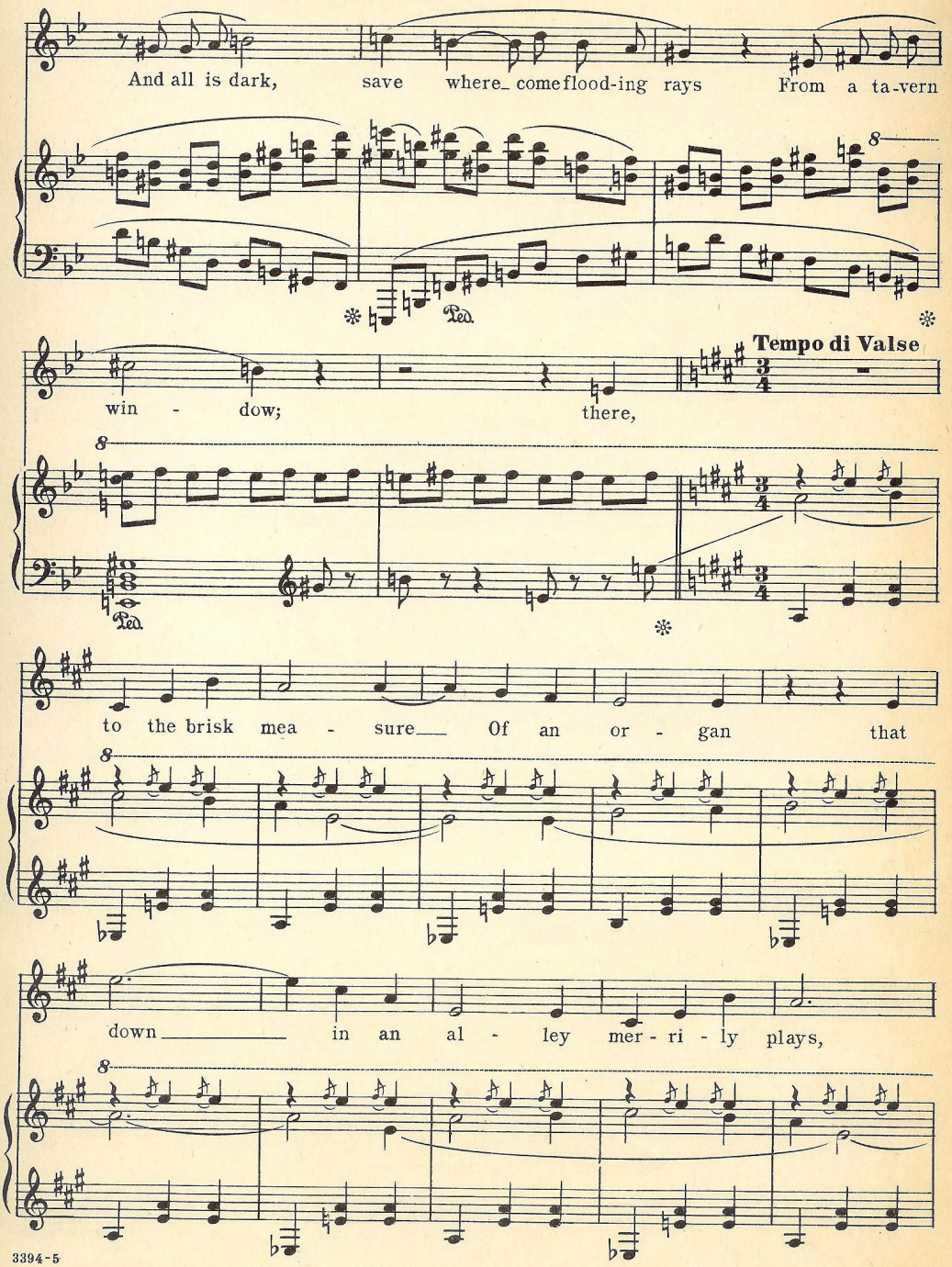


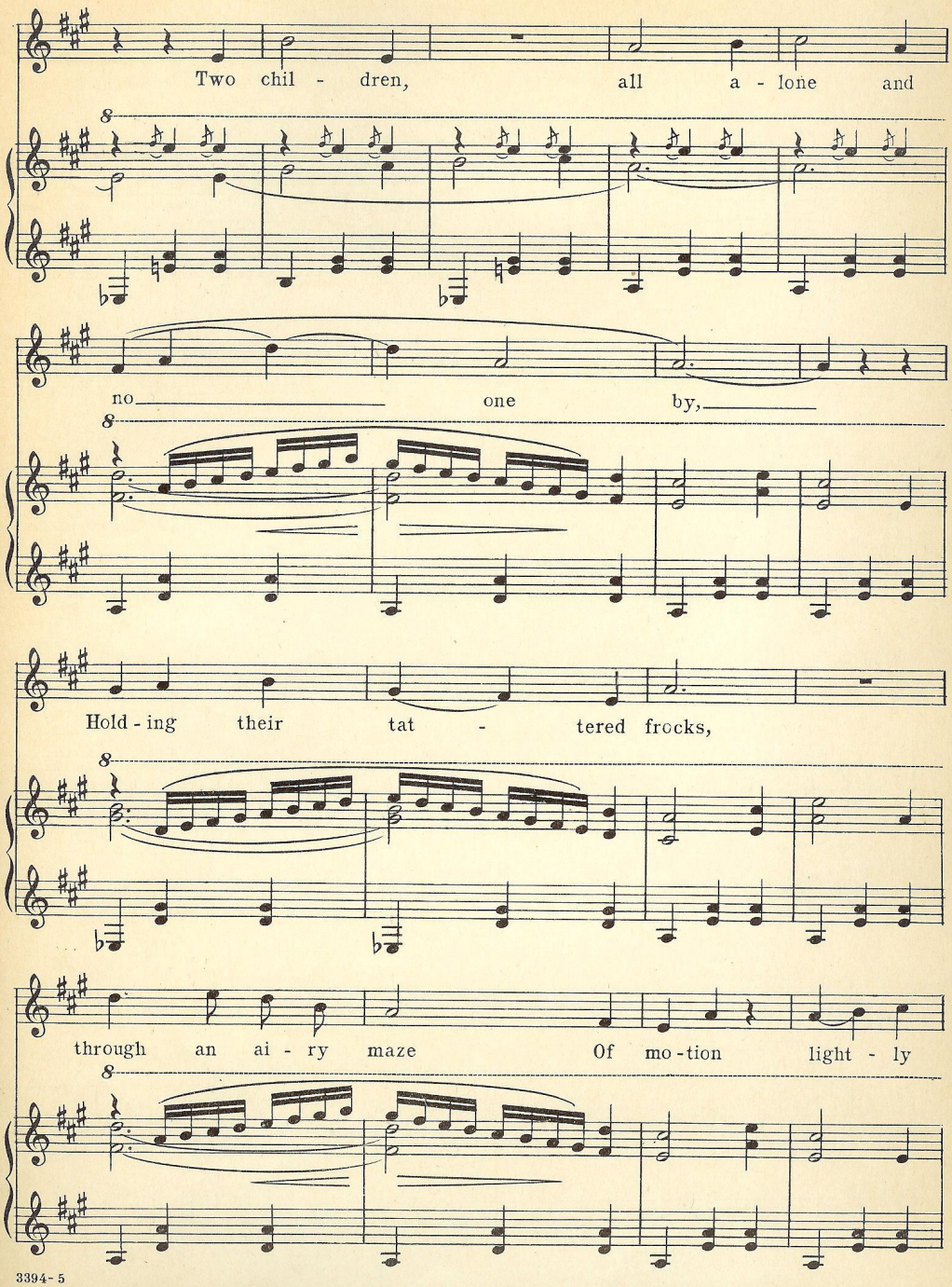
* *By permission of the author, from his 'Collected Poems" published by Messrs. Macmillan & Co., Ltd.*

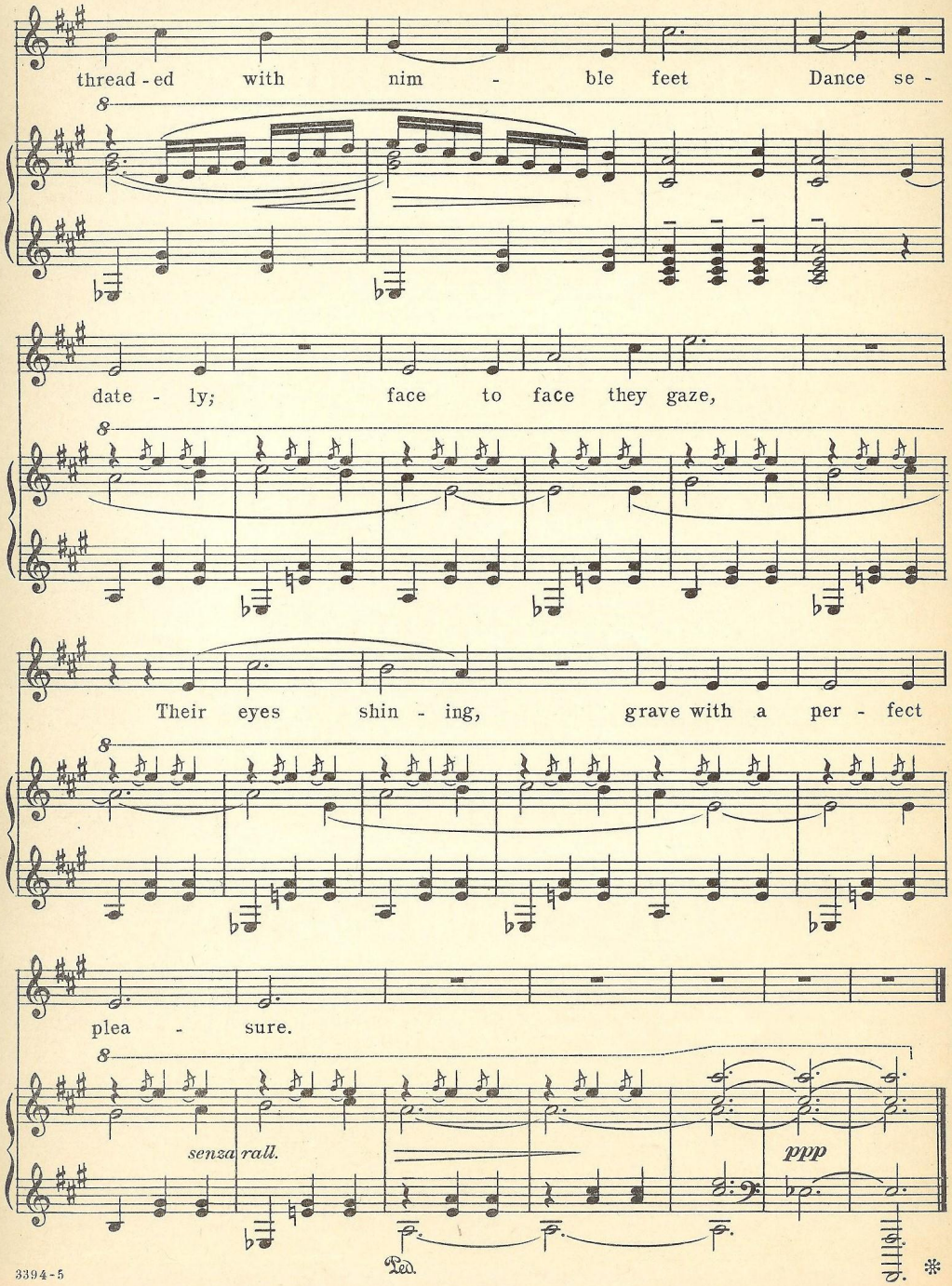
3394-5 (*No. 1-Low*)

Copyright MCMXXXV by Boosey & Co., Ltd.


stars, the sky Dreams; and
lone - ly, be - low, the lit - tle street In - to its gloom re - tires,
mp
rall.
se - clu - ded and shy. Scarce - ly
rall.
pp
Ped.
the dumb roar en - ters this soft re - treat;
8
Ped.
Ped.


And all is dark, save where come flood-ing rays From a ta-vern
win - dow; there,
Tempo di Valse
to the brisk mea - sure Of an or - gan that
down in an al - ley mer - ri - ly plays,


Two chil - dren, all a - lone and
no one by,
Hold - ing their tat - tered frocks,
through an ai - ry maze Of mo - tion light - ly


thread - ed with nim - ble feet Dance se -
date - ly; face to face they gaze,
Their eyes shin - ing, grave with a per - fect
plea - sure.
senza rall.
ppp
Ped.

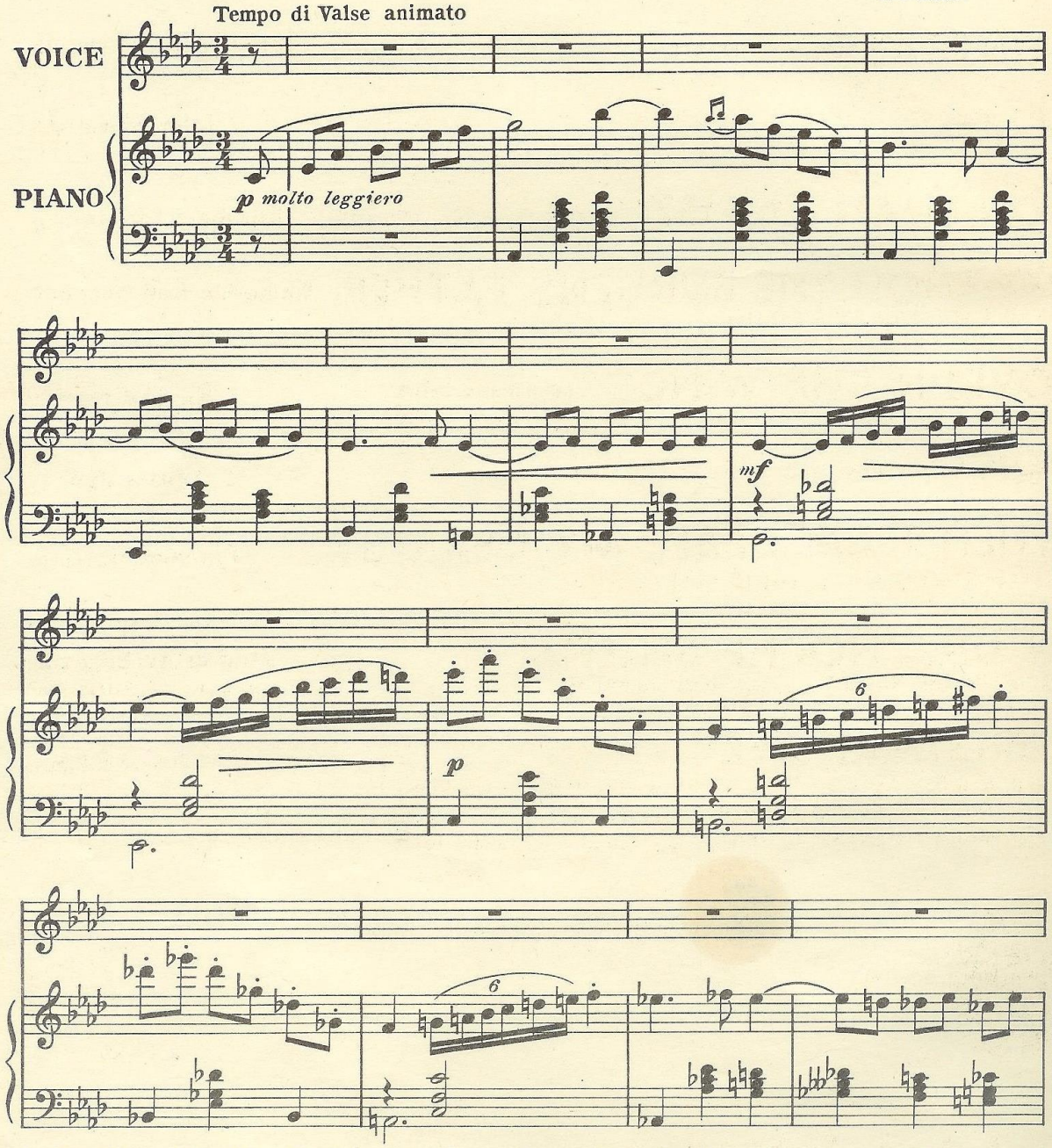
VOICES

[1 min. 10 sec.]

WITTER BYNNER

RICHARD HAGEMAN
A.S.C.A.P.

Tempo di Valse animato



Reprinted from "A Canticle of Pan" by Witter Bynner, by permission of and special arrangement with Alfred A. Knopf, Inc.
Copyright 1920, by Alfred A. Knopf, Inc.

Copyright 1943, by GALAXY MUSIC CORPORATION
International Copyright Secured

Printed in the U.S.A.

G.M. 1417-4

The copying of this work or any portion thereof by any means whatsoever is forbidden by law and is subject to the penalties prescribed in Section 28 of the Copyright Law.

INDIANA UNIVERSITY
SCHOOL OF MUSIC
RECORDINGS
Bloomington, Indiana

mp poco rit. *a tempo*

O there were lights ____ and laugh - -

poco rit. *a tempo*

ter And the mo - - - - tions

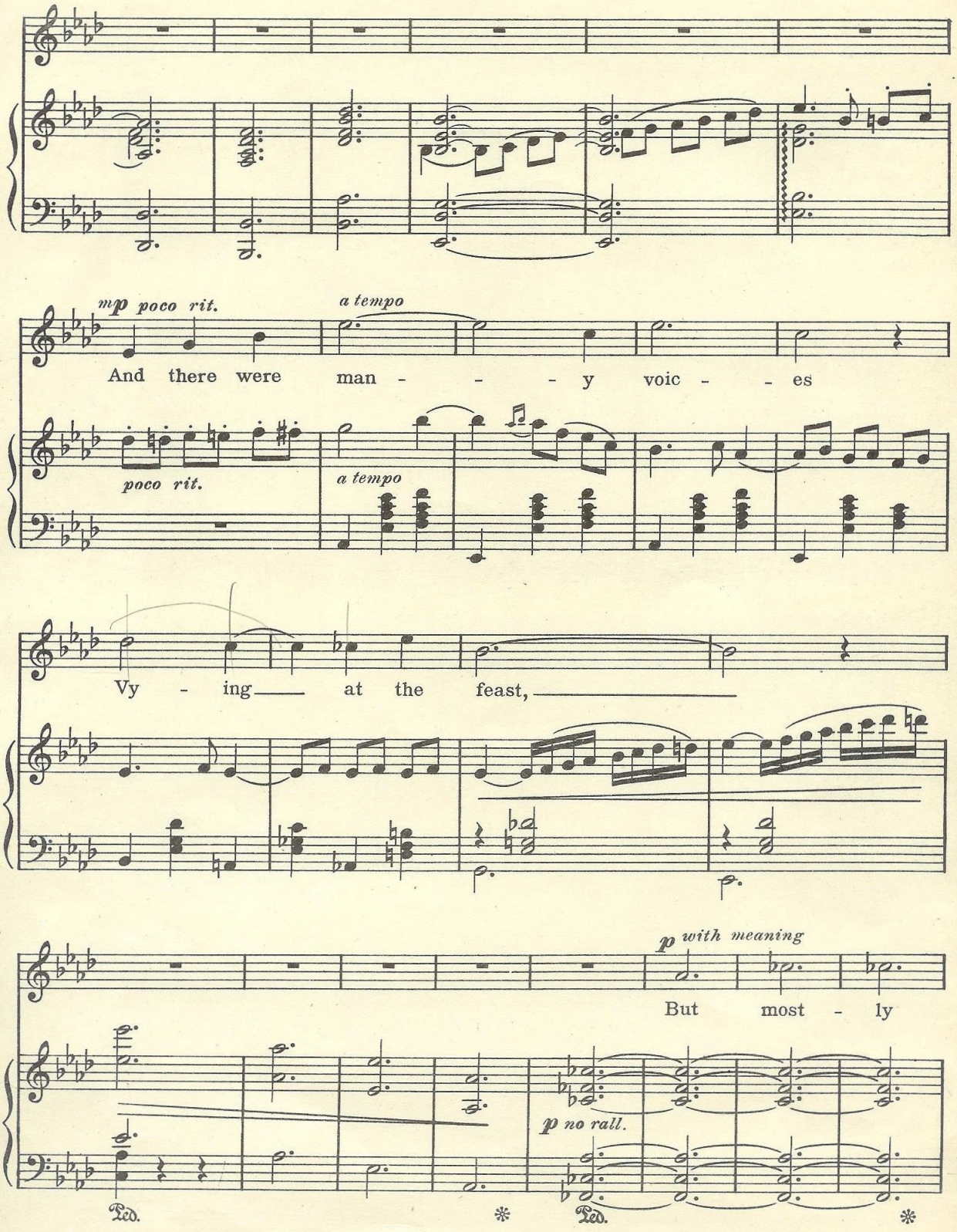
mf

to and fro Of peo - ple as they

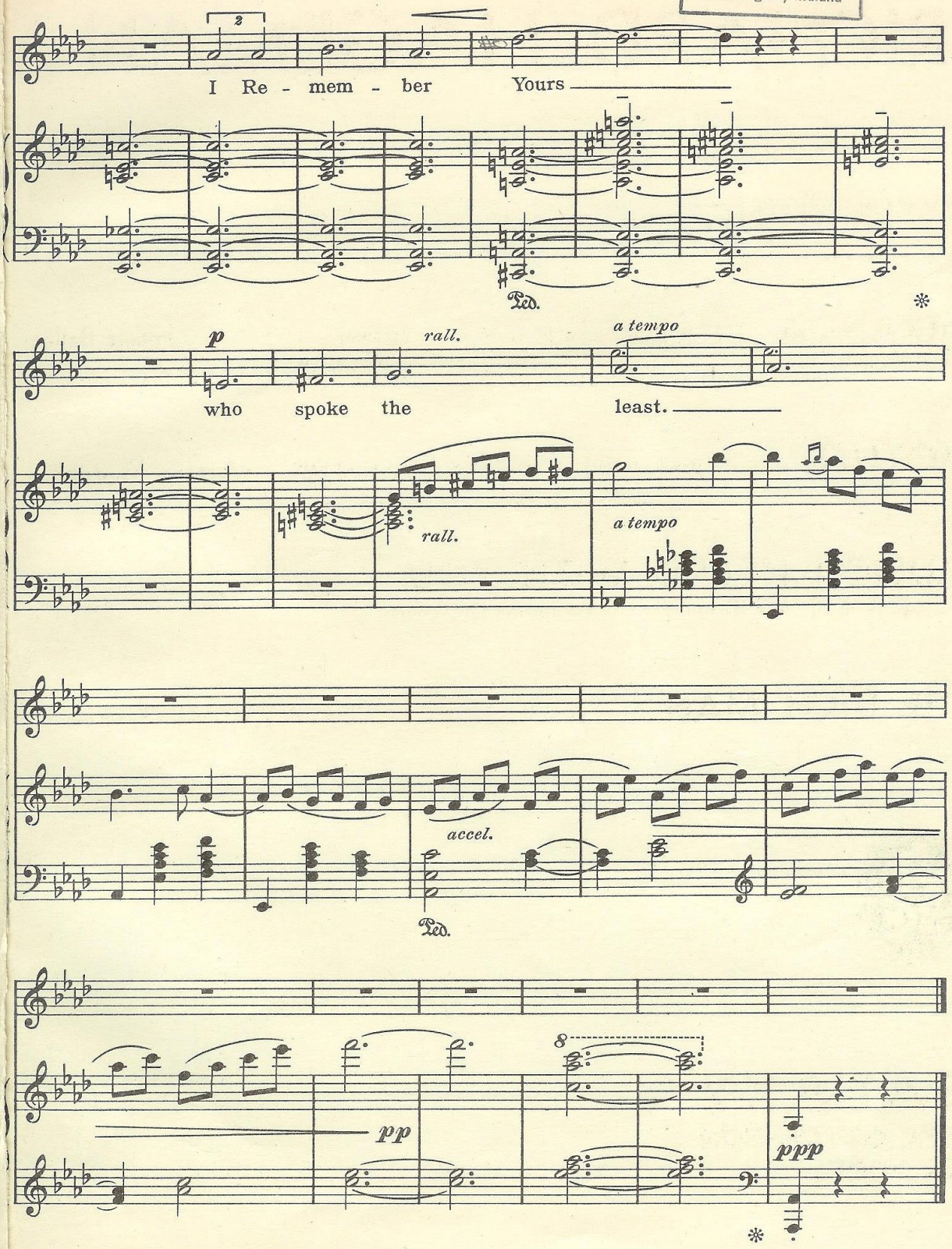
en - ter And peo - ple as they go... ____

mf *l.h.* *p*

Ped. *


mp poco rit.
a tempo
And there were man - - - y voic - - es
poco rit.
a tempo
Vy - ing at the feast,
p with meaning
But most - ly
p no rall.
Ped.
Ped.

INDIANA UNIVERSITY
SCHOOL OF MUSIC
RECORDINGS
Bloomington, Indiana



THE FOX AND THE RAVEN

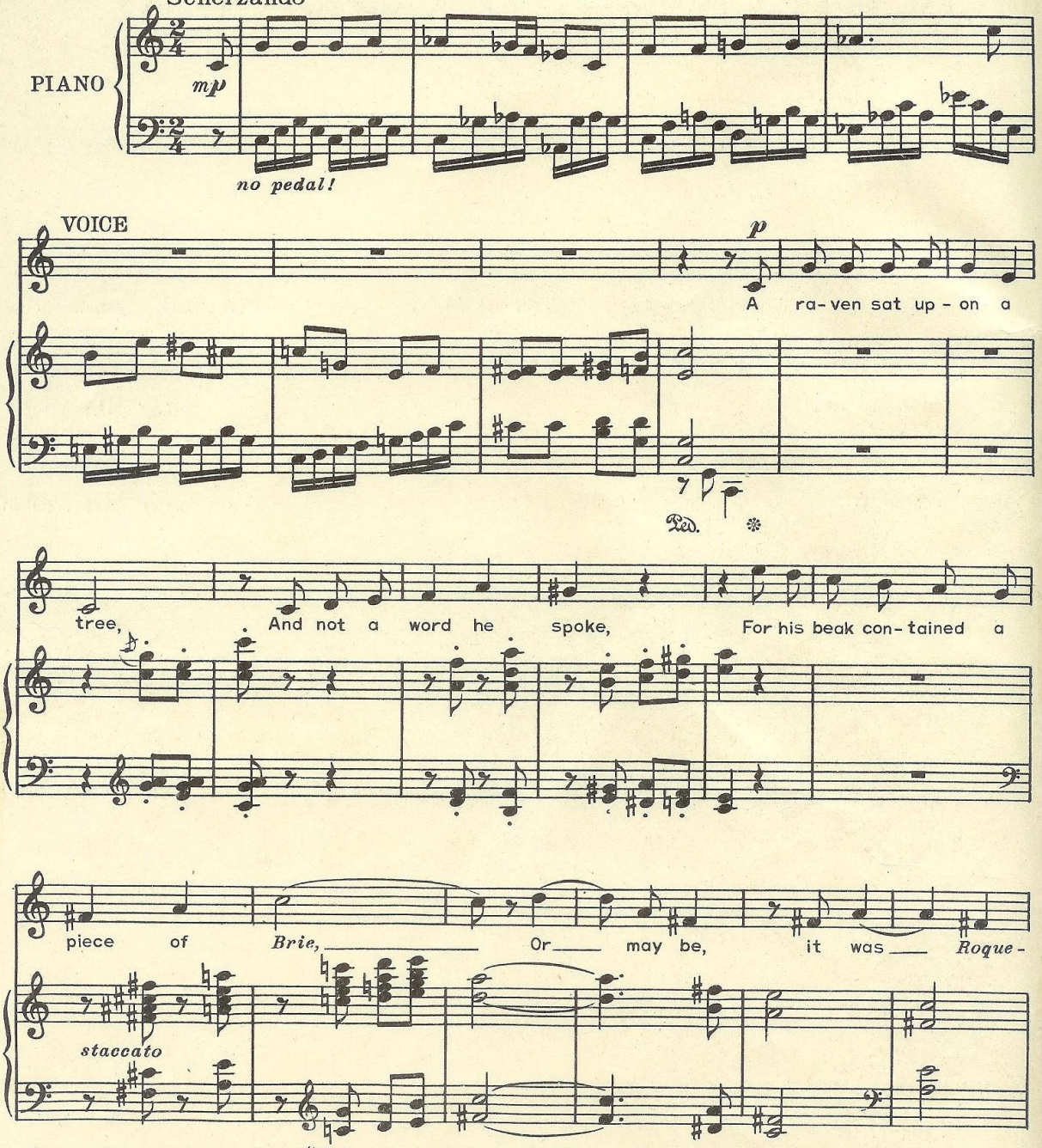
3 minutes

M1621
.W243
F69
1948

GUY WETMORE CARRYL

RICHARD HAGEMAN
A. S. C. A. P.

Scherzando



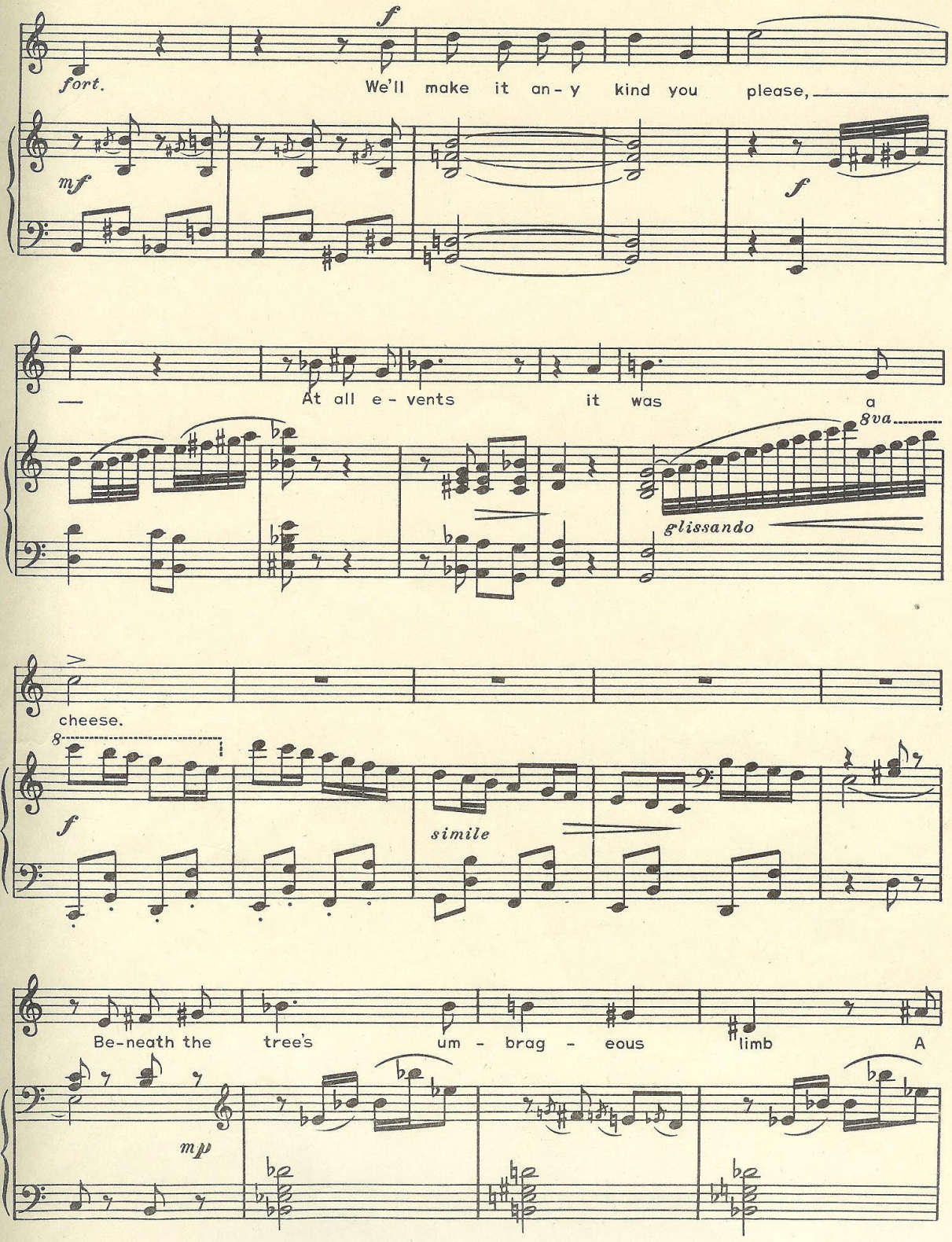
Poem used by permission. From "Mother Goose for Grown Ups" by Guy Wetmore Carryl. Copyright, 1900, by Harper & Brothers; Copyright, 1928, by Constance C. Sargent

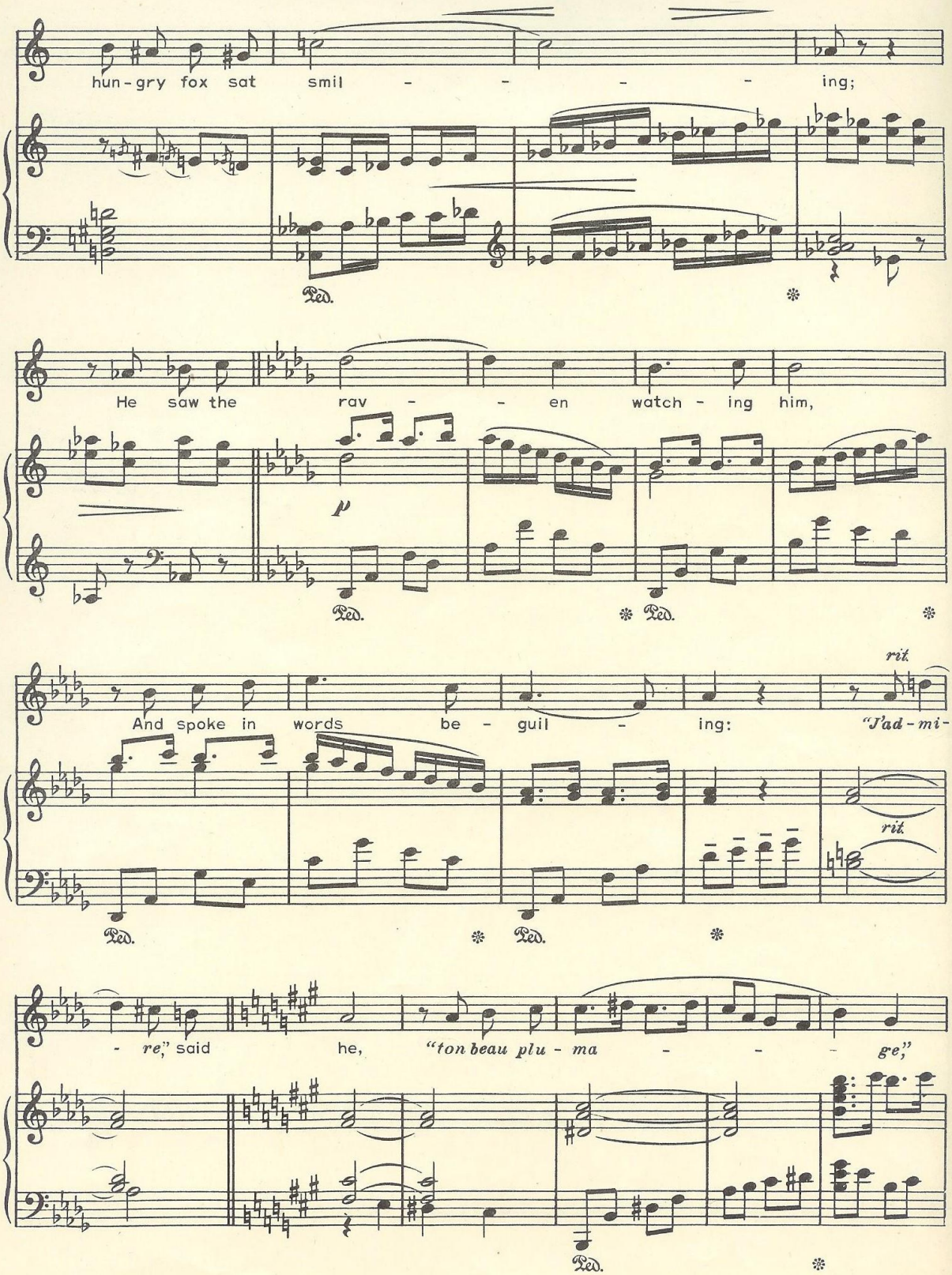
Copyright 1948, by GALAXY MUSIC CORPORATION
International Copyright Secured

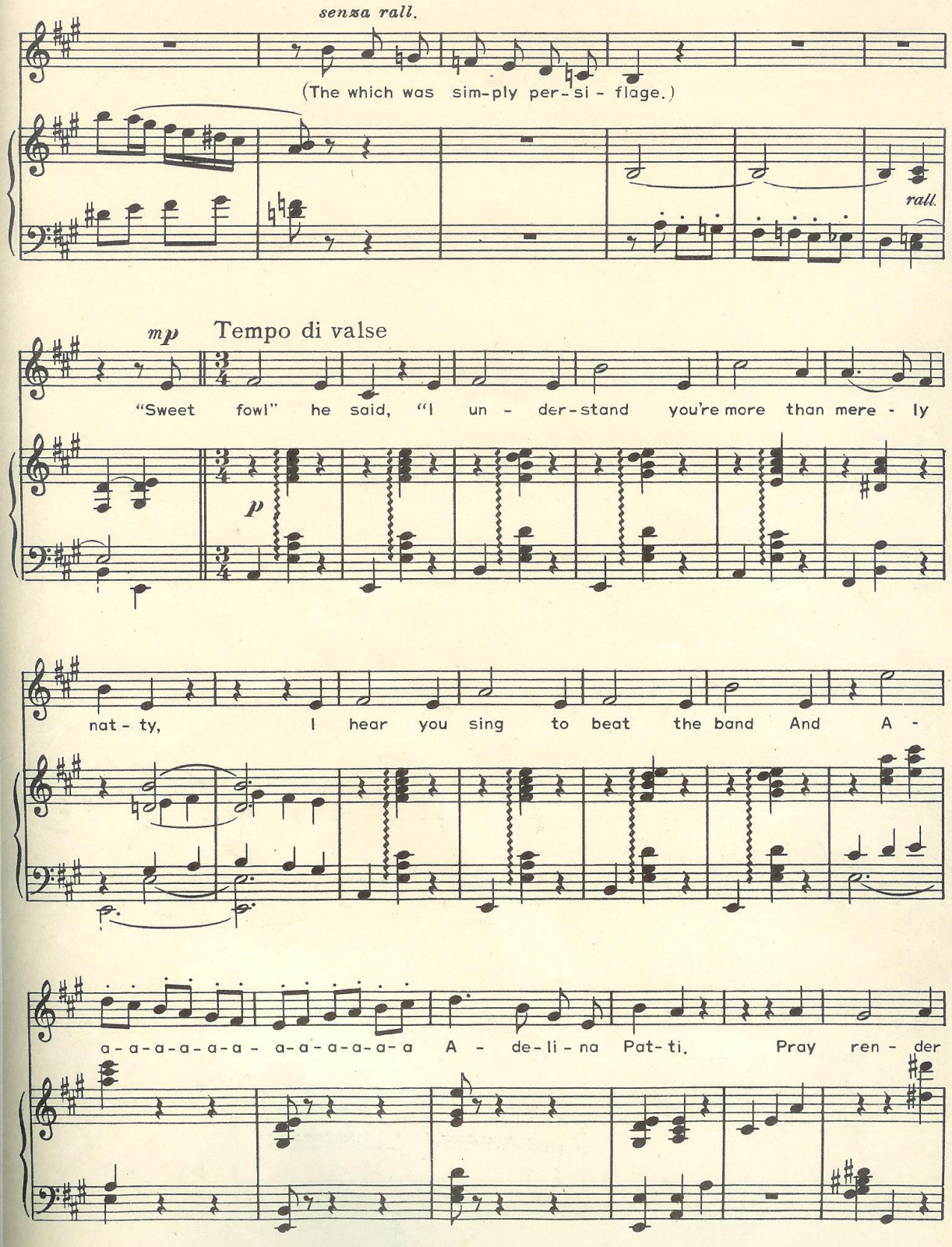
G. M. 1673-8

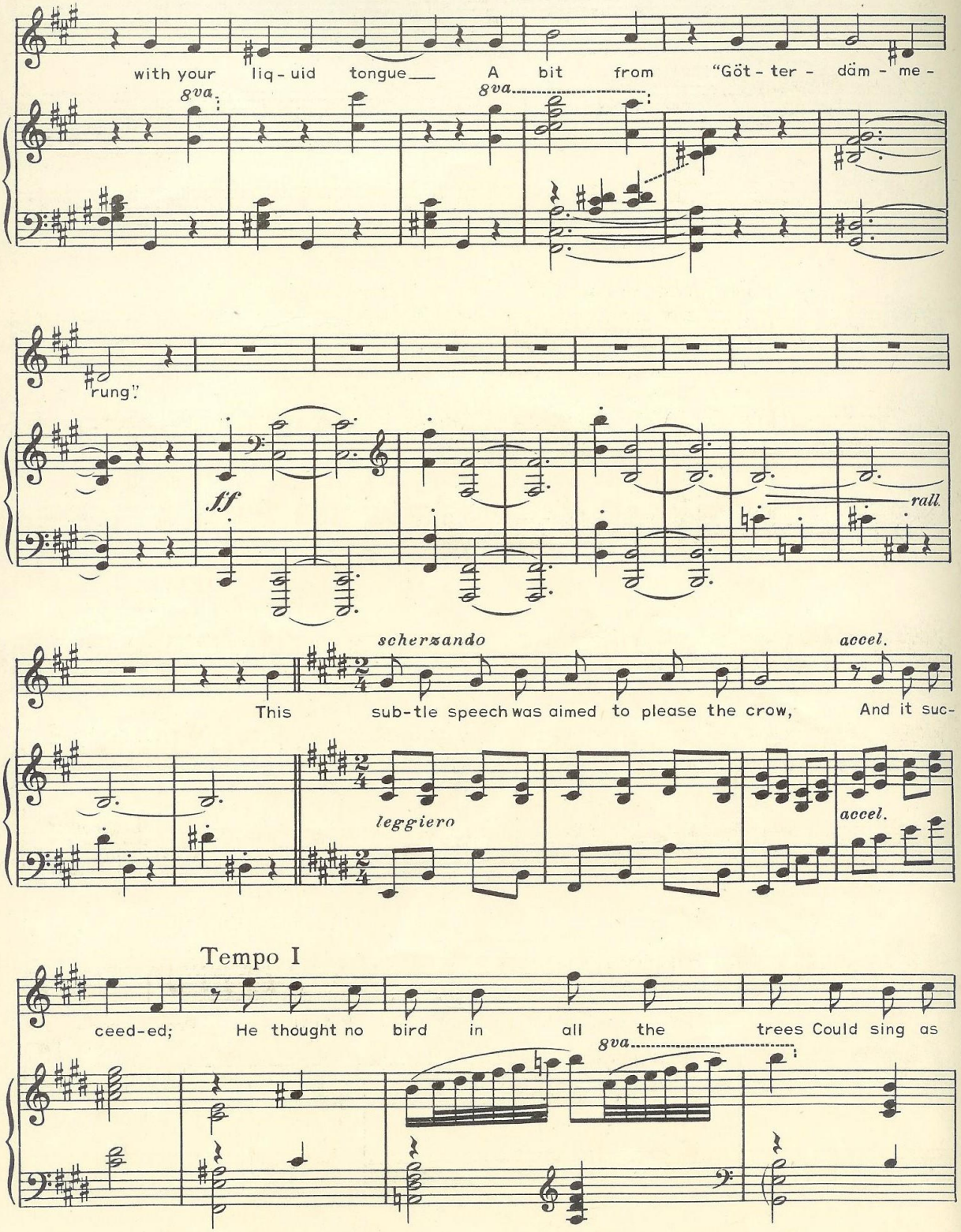
The copying of this work or any portion thereof by any means whatsoever is forbidden by law and is subject to the penalties prescribed in Section 28 of the Copyright Law.

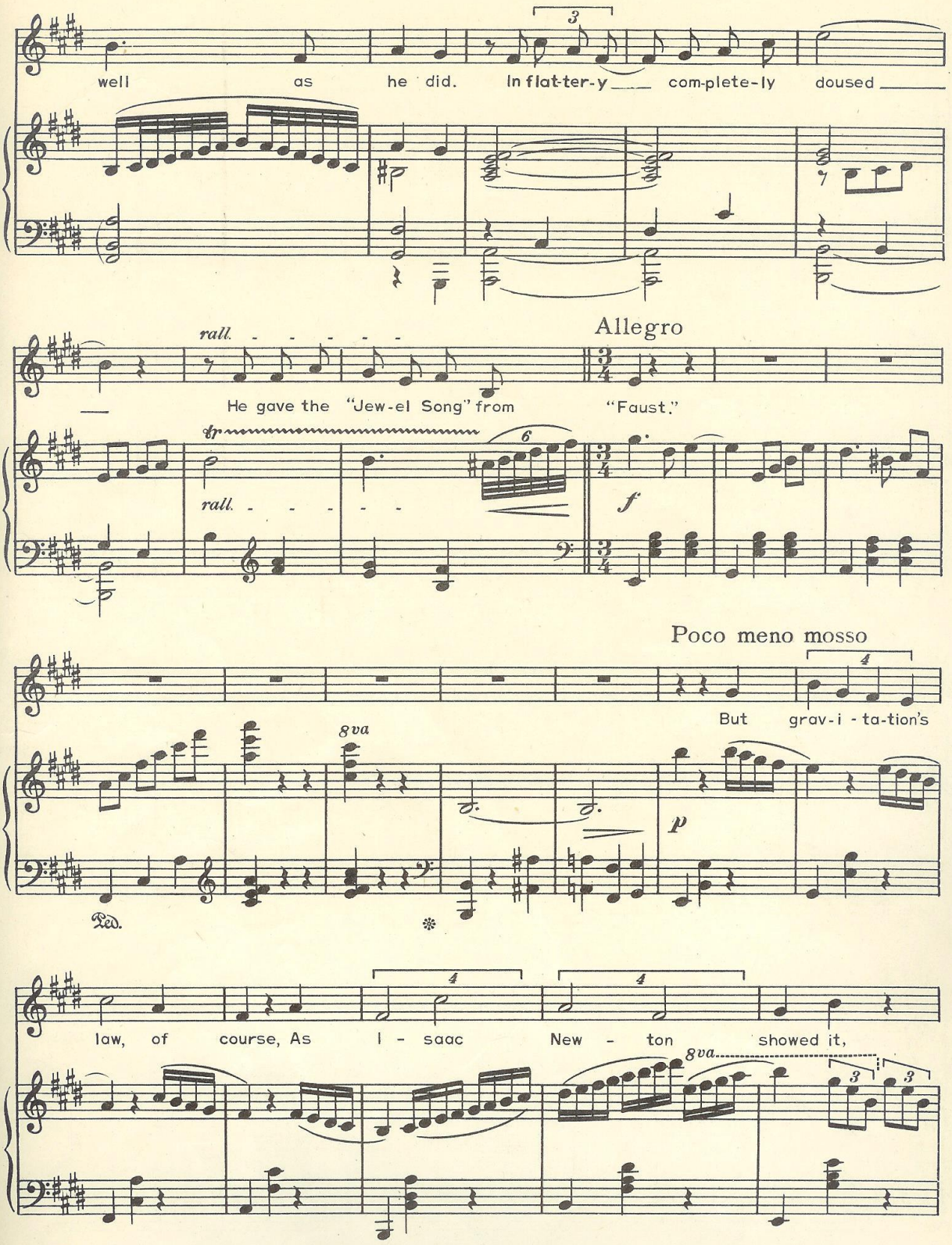
Printed in the U. S. A.

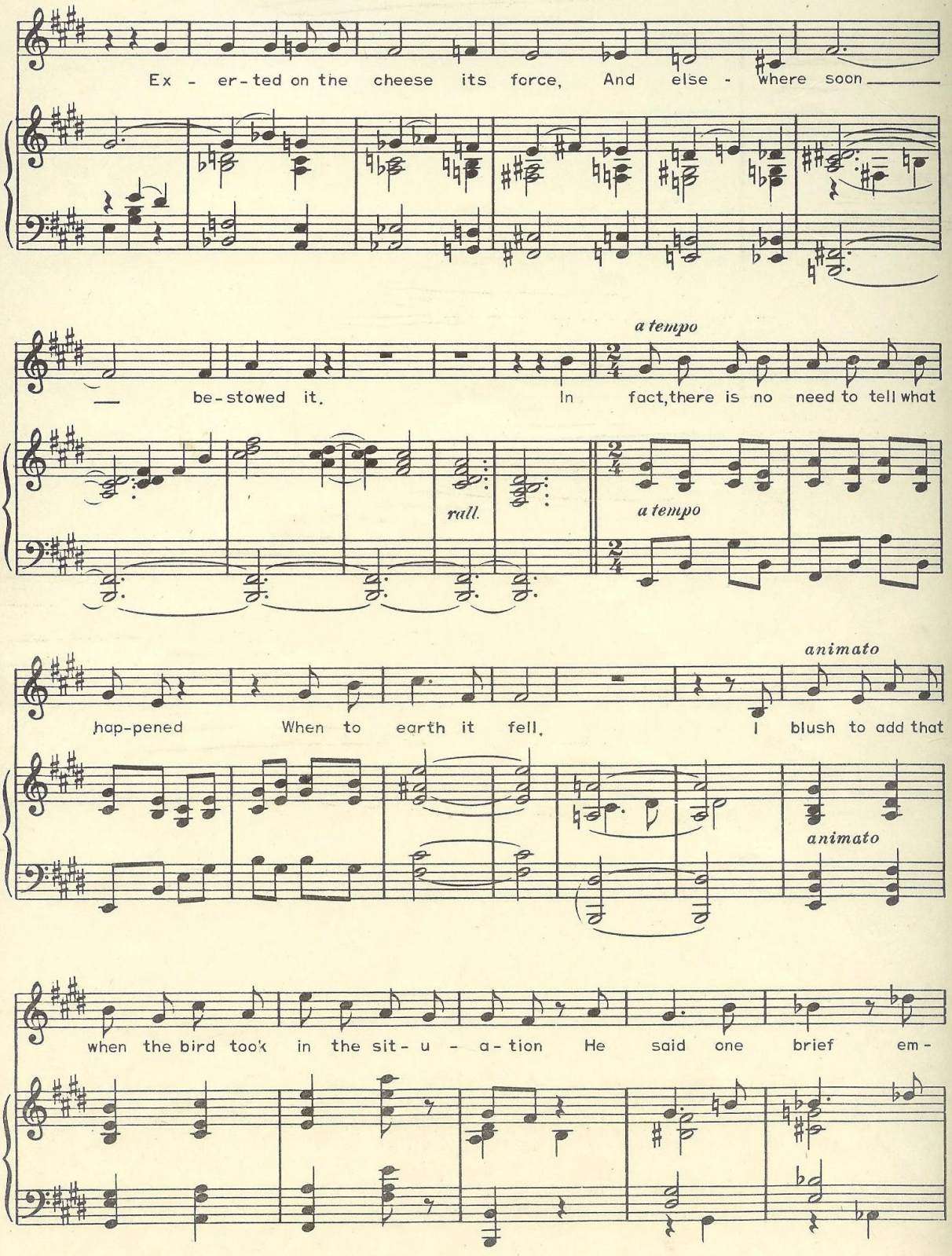

f
fort.
We'll make it an - y kind you please,
mf
f
At all e - vents it was a
8va
glissando
cheese.
8
f
simile
Be-neath the tree's um - brag - eous limb A
mp

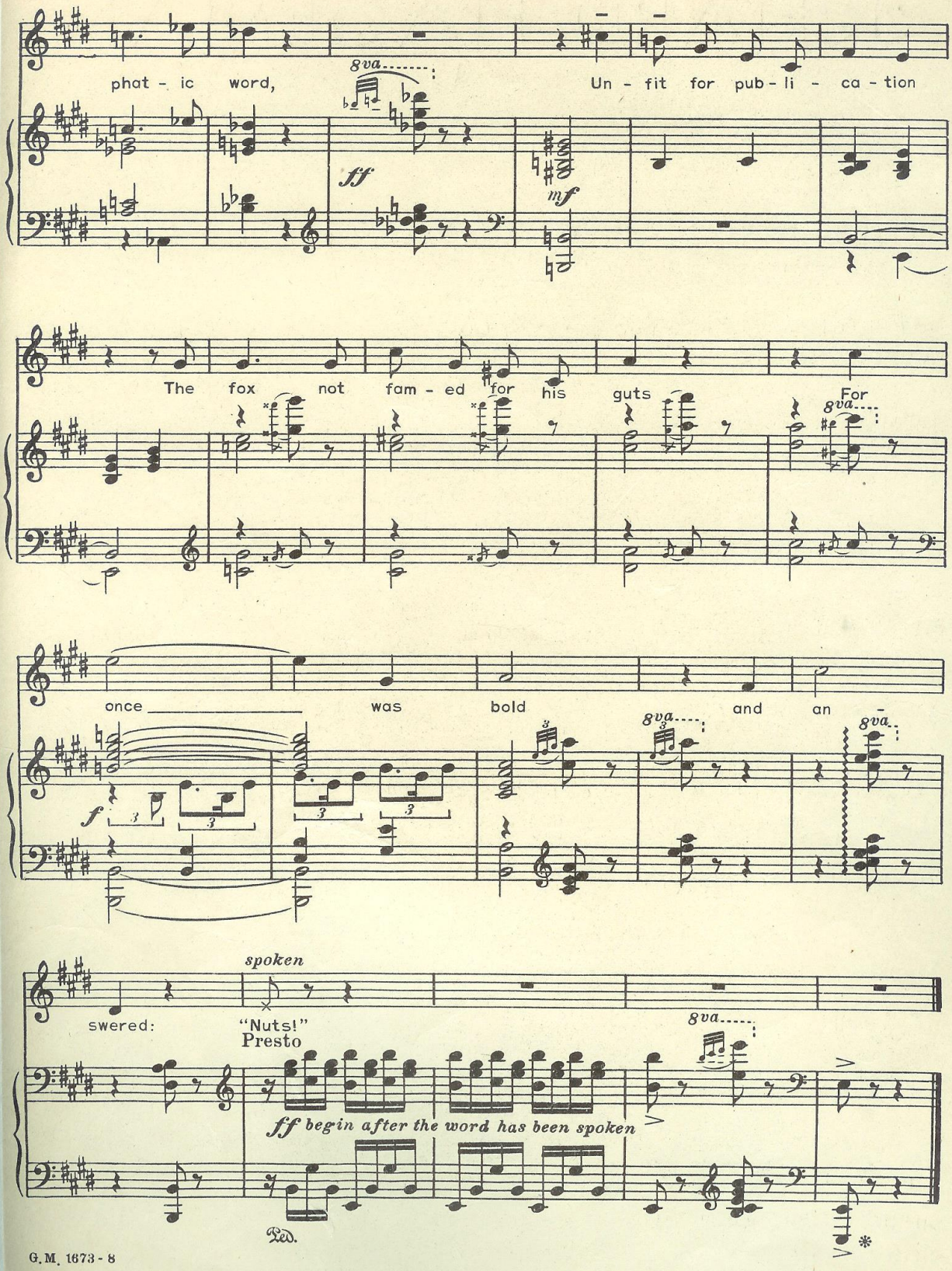

hun-gry fox sat smil - - - - ing;
Ped.
He saw the rav - - en watch - ing him,
p
Ped.
Ped.
And spoke in words be - guil - ing: "J'ad-mi-
rit.
rit.
Ped.
Ped.
- re," said he, "ton beau plu - ma - - - ge,"
Ped.


senza rall.
(The which was sim-ply per-si - flage.)
rall.
mp
Tempo di valse
"Sweet fowl" he said, "I un - der-stand you're more than mere - ly
p
nat - ty, I hear you sing to beat the band And A -
a - a - a - a - a - a - a - a - a - a - a - a A - de - li - na Pat - ti. Pray ren - der


with your liq - uid tongue A bit from "Göt - ter - däm - me -
8va
8va
rung."
ff
rall.
scherzando
accel.
This sub-tle speech was aimed to please the crow, And it suc-
leggiero
accel.
Tempo I
ceed-ed; He thought no bird in all the trees Could sing as
8va


well as he did. In flat-ter-y com-plete-ly doused
rall.
Allegro
He gave the "Jew-el Song" from "Faust."
rall.
f
Poco meno mosso
But grav-i - ta-tion's
8va
p
Ped.
law, of course, As I - saac New - ton showed it,
8va


Ex - er-ted on the cheese its force, And else - where soon
be-stowed it. In fact, there is no need to tell what
a tempo
rall.
a tempo
animato
hap-pened When to earth it fell. I blush to add that
animato
when the bird took in the sit- u - a-tion He said one brief em-


phat - ic word,
8va
ff
mf
Un - fit for pub - li - ca - tion
The fox not fam - ed for his guts For
once was bold and an
f
spoken
swered:
"Nuts!"
Presto
ff begin after the word has been spoken
Ped.

To Thompson H. Mitchell, Jr.

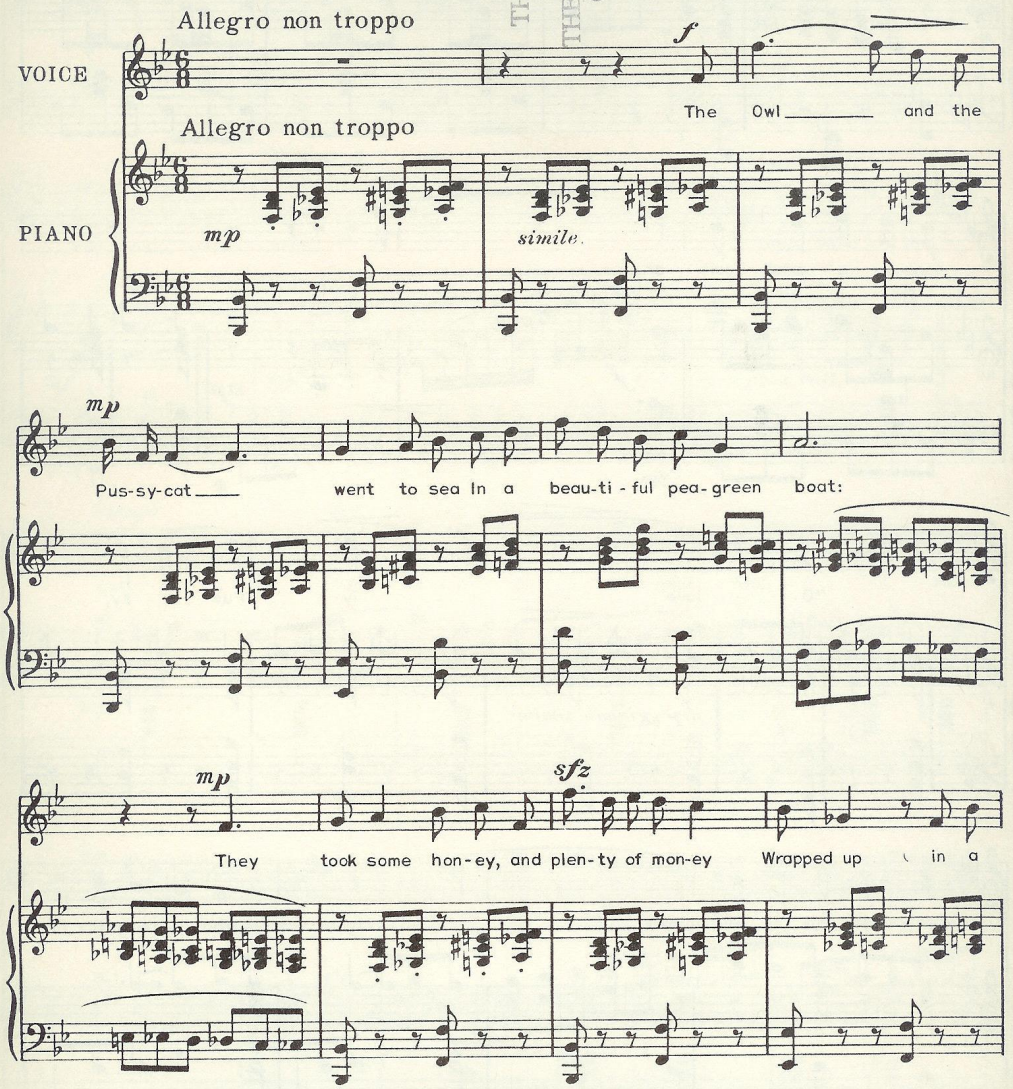
THE OWL AND THE PUSSY-CAT

2½ minutes.

THE LIBRARY OF THE UNIVERSITY OF TEXAS AT AUSTIN

EDWARD LEAR

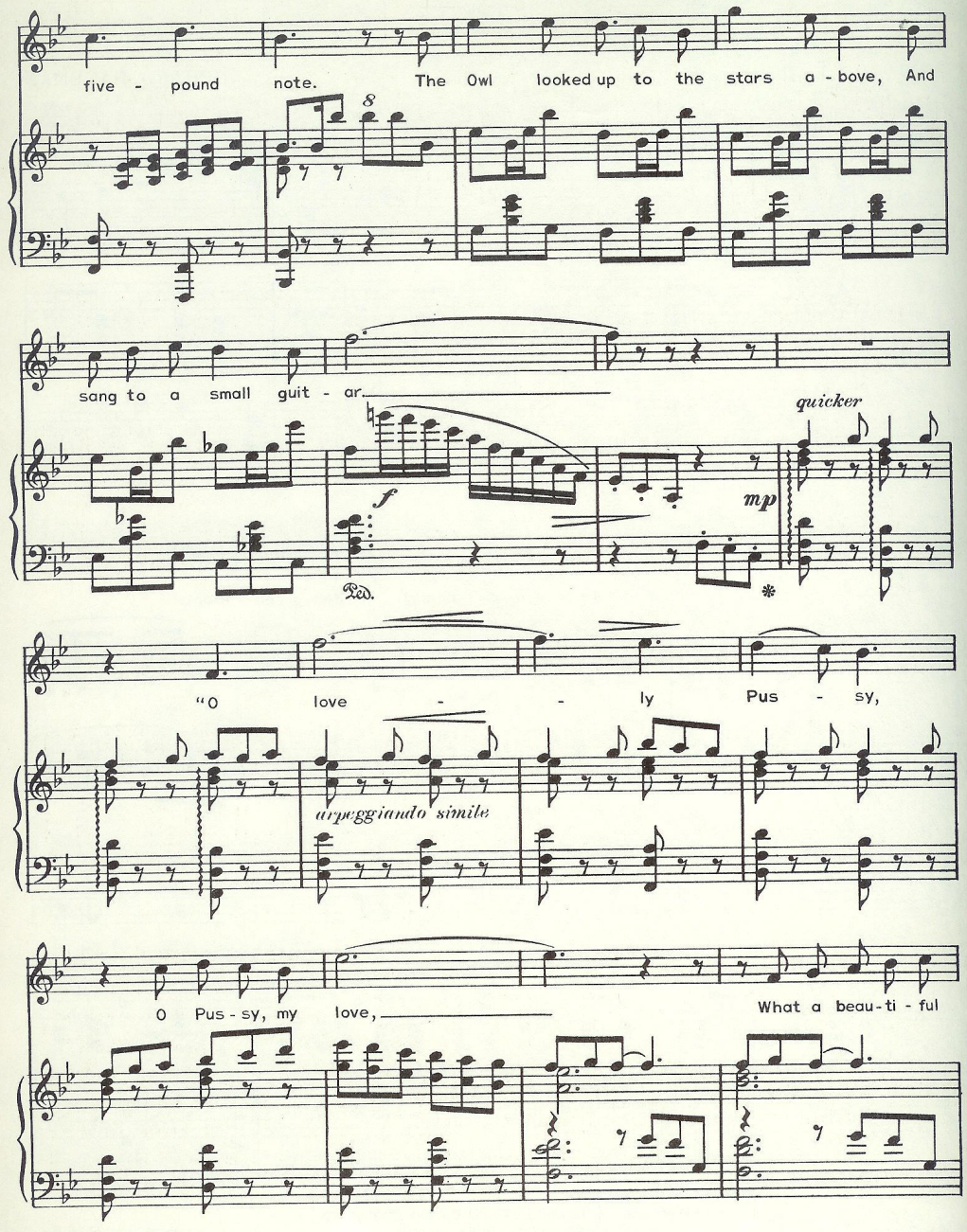
RICHARD HAGEMAN
A.S.C.A.P.



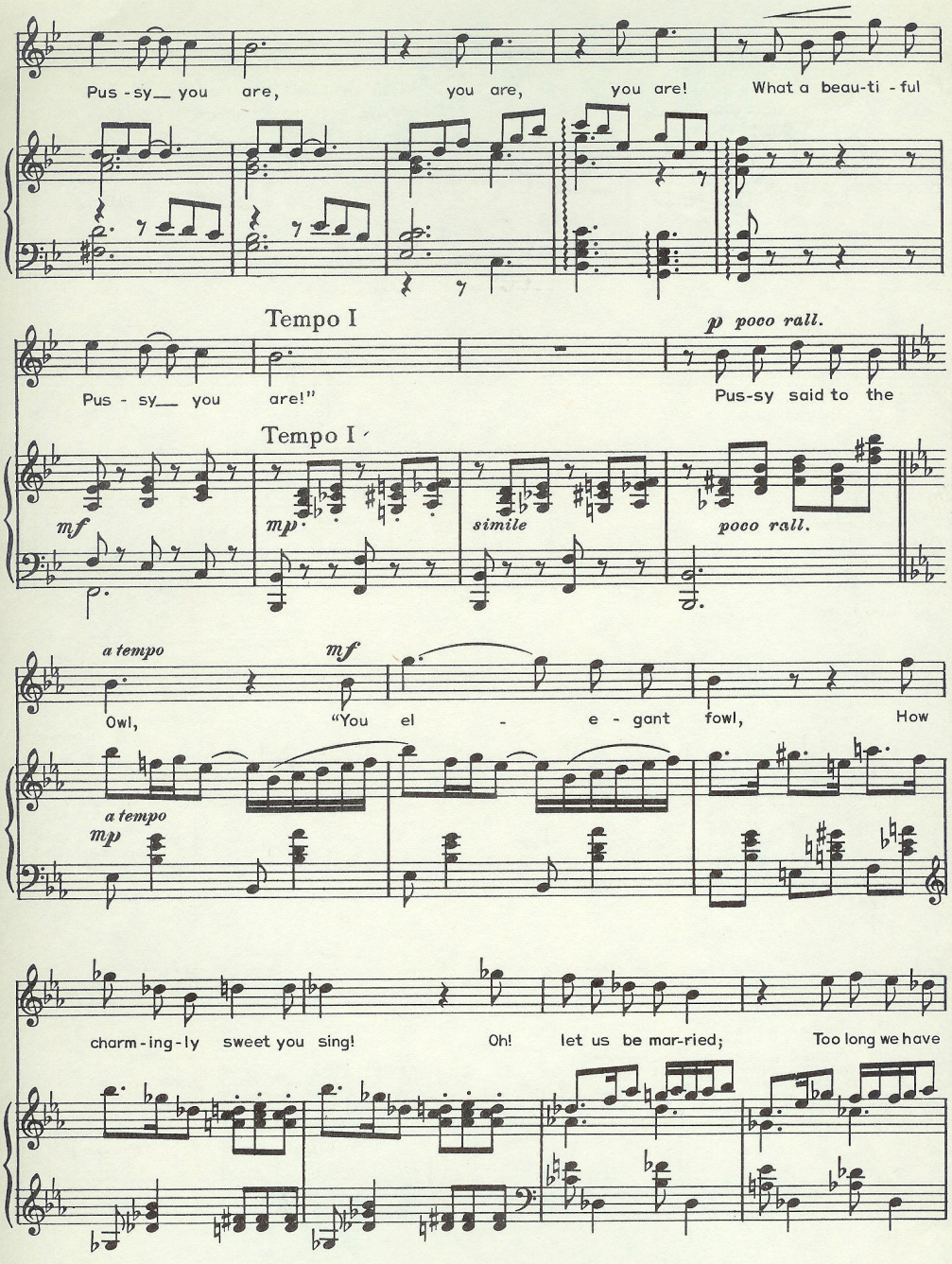
Copyright, 1955, by GALAXY MUSIC CORPORATION
International Copyright Secured
The copying of this work or any portion thereof by any means whatsoever is forbidden by law and is subject to the penalties prescribed in Section 28 of the Copyright Law.

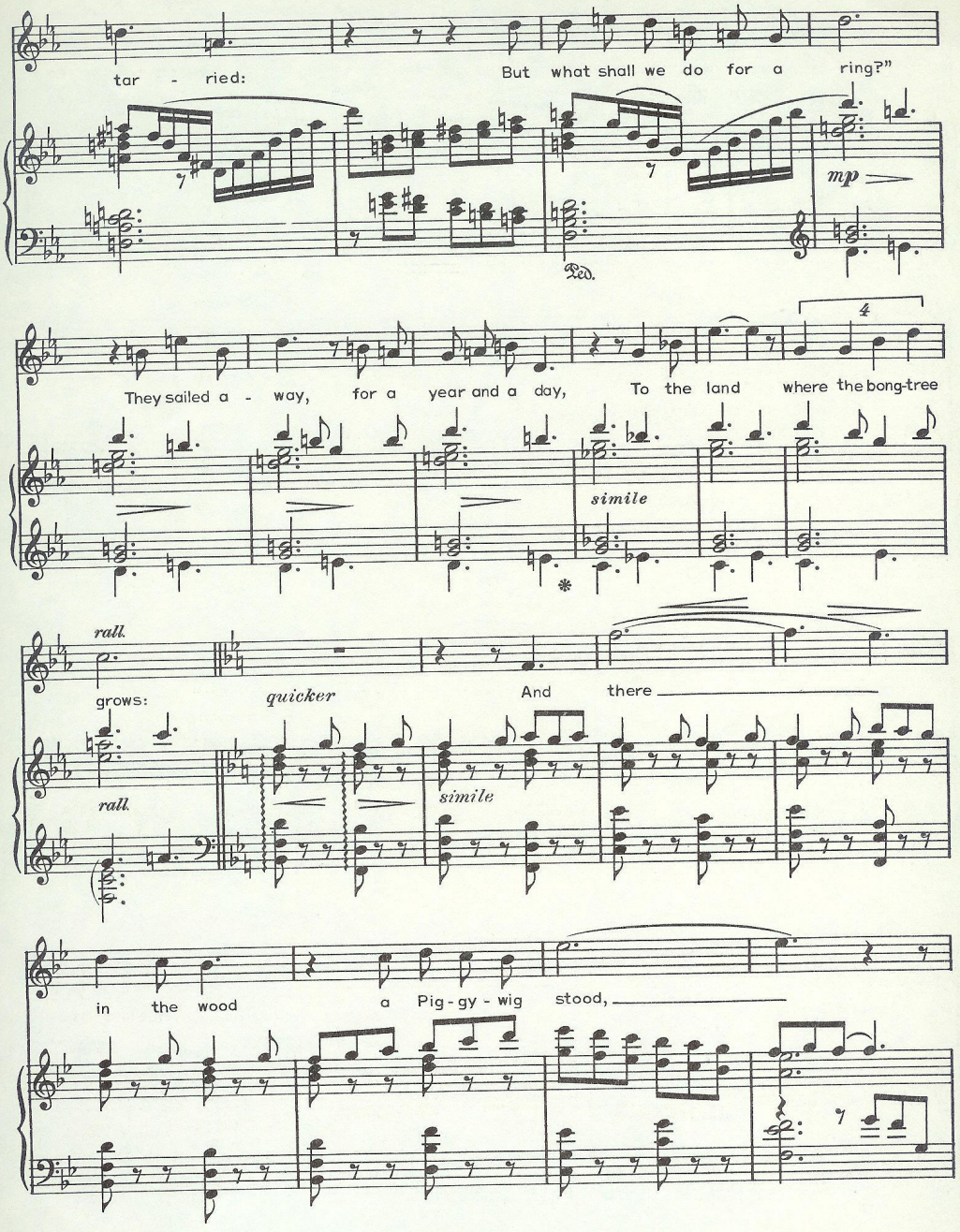
G.M.C. 2046-7

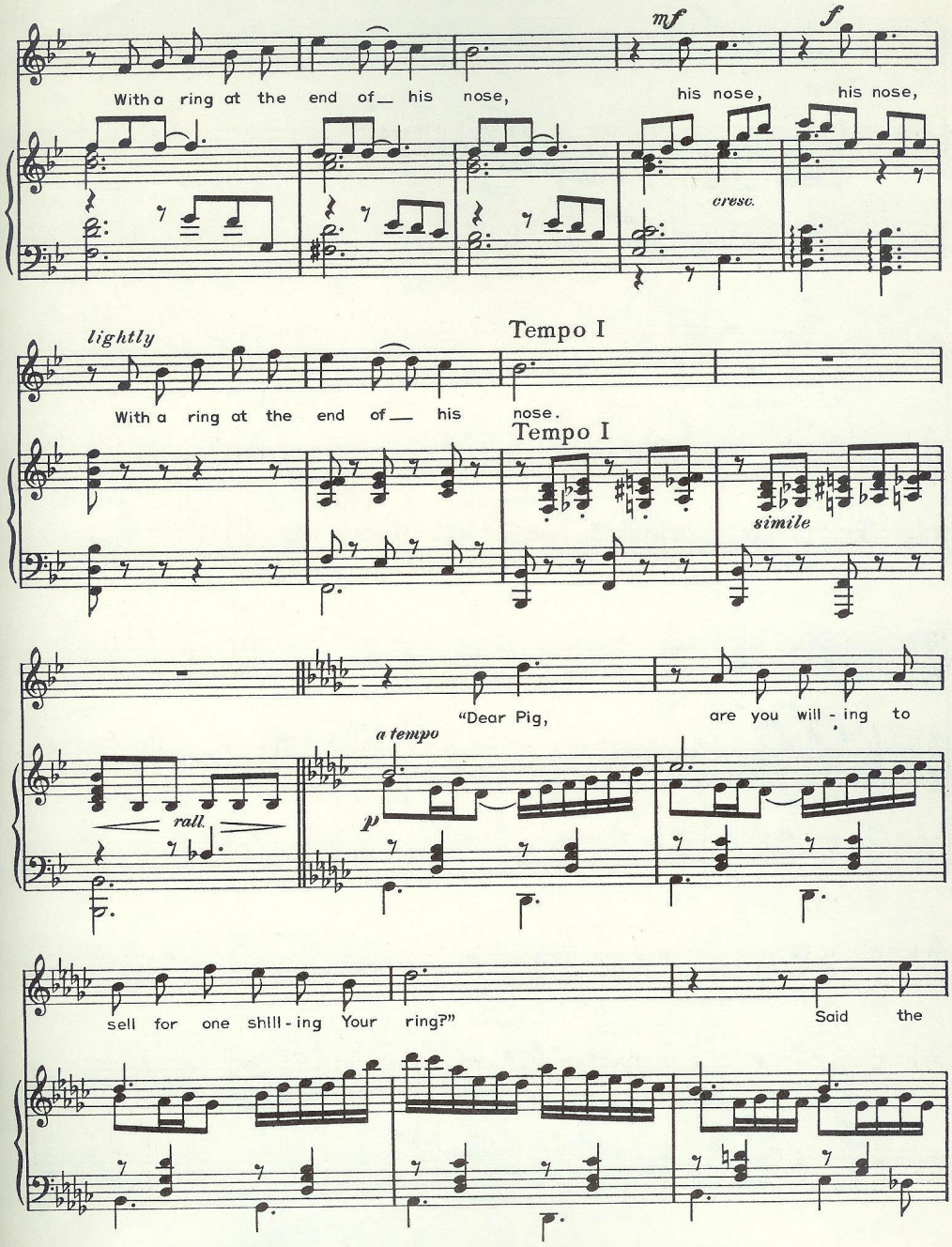
Printed in the U.S.A.

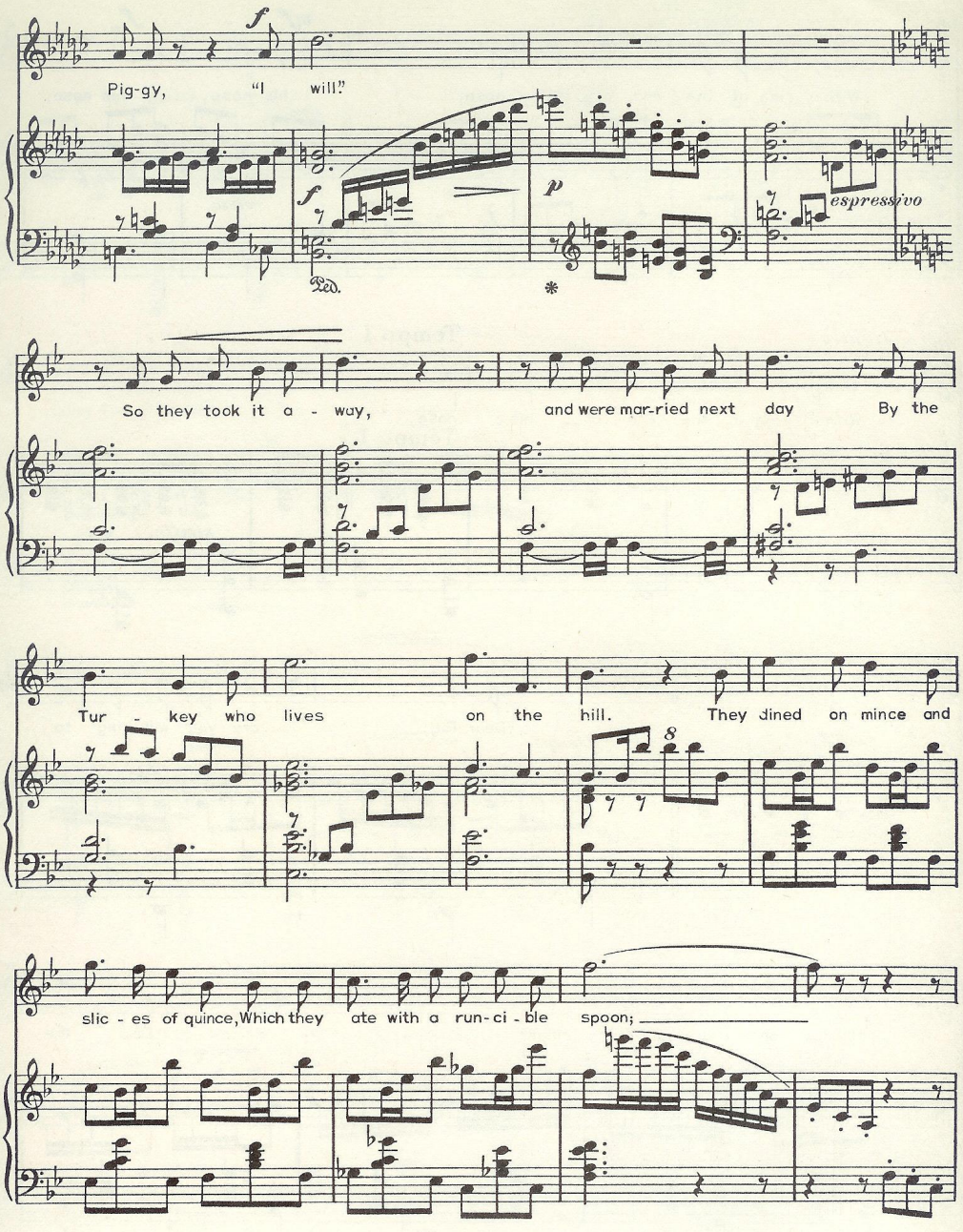

five - pound note. The Owl looked up to the stars a - bove, And
8
sang to a small guit - ar.
quicker
f
mp
Ped.
*
"O love - - ly Pus - sy,
arpeggiando simile
O Pus - sy, my love,
What a beau - ti - ful

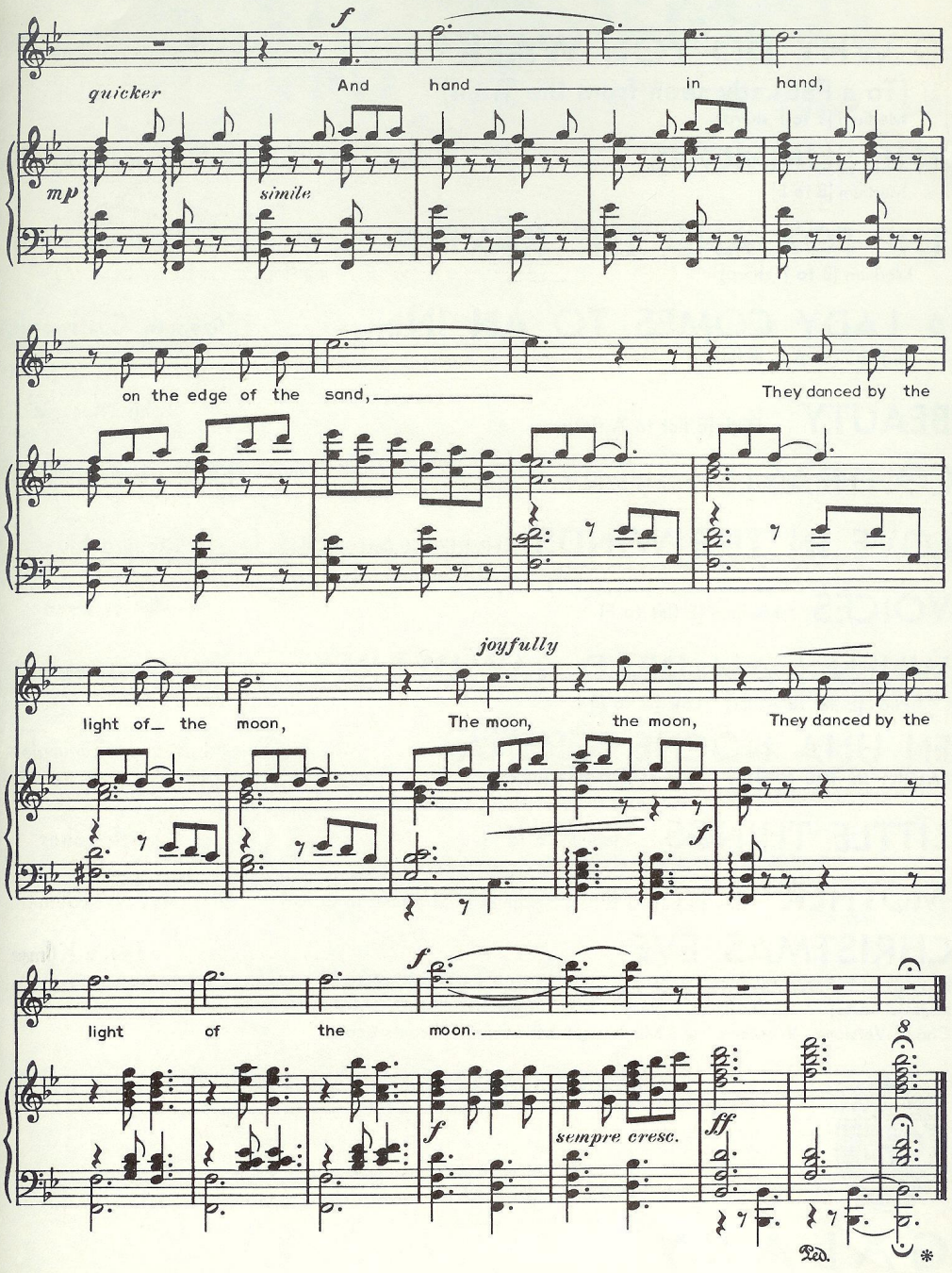
TxU
M
1621
H332
085
1955
FAR




tar - ried:
But what shall we do for a ring?"
mp
Ped.
They sailed a - way, for a year and a day, To the land where the bong-tree
simile
rall.
grows:
quicker
And there
rall.
simile
in the wood a Pig - gy - wig stood,


mf
f
With a ring at the end of his nose, his nose, his nose,
cresc.
lightly
Tempo I
With a ring at the end of his nose.
Tempo I
simile
"Dear Pig, are you will - ing to
a tempo
rall.
p
sell for one shlll - ing Your ring?" Said the


Pig-gy, "I will!"
espressivo
So they took it a - way, and were mar-ried next day By the
Tur - key who lives on the hill. They dined on mince and
slic - es of quince, Which they ate with a run-ci - ble spoon;

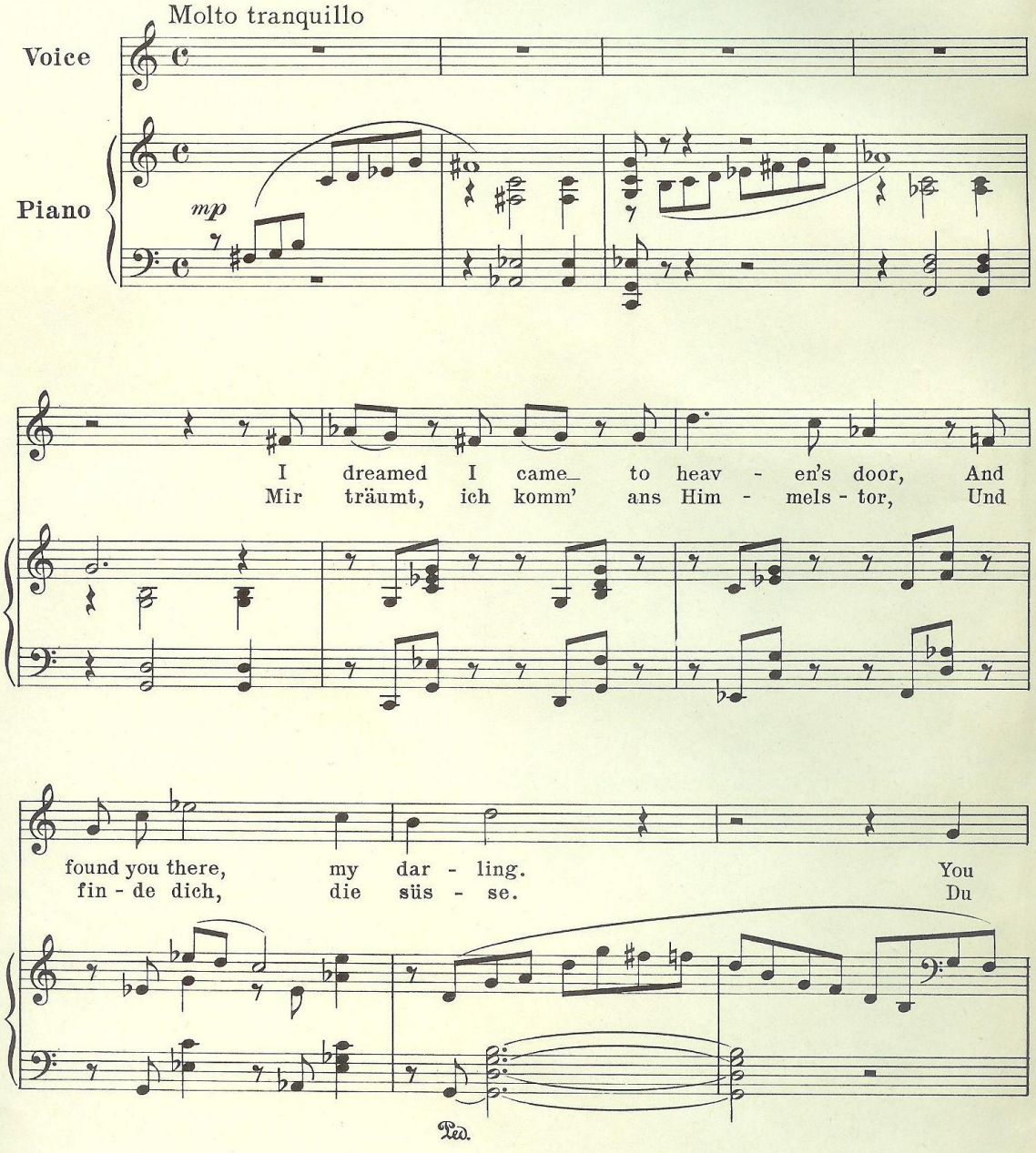

quicker
mp
simile
f
And hand in hand,
on the edge of the sand,
They danced by the
joyfully
light of the moon,
The moon, the moon,
They danced by the
f
light of the moon.
f
sempre cresc.
ff
Ped.
*

At Heaven's Door

Am Himmelstor

Conrad F. Meyer
English version by Robert Nathan

Richard Hageman



© MCMLVIII, by G. Schirmer, Inc.
International Copyright Secured
Printed in the U. S. A.

M
1621
H142ath

639681

bathed your feet be - side the well, And in the wa - ter
sas - sest bei dem Quell da - vor, Und wu - schest dir die

fall - - ing You washed and
Füs - - se, Du wu - schest,

pp

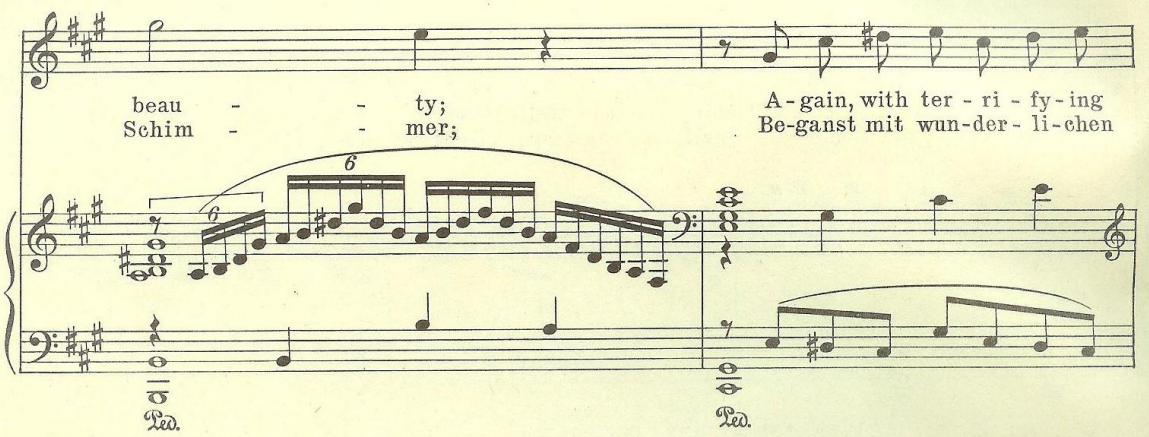
l. h.

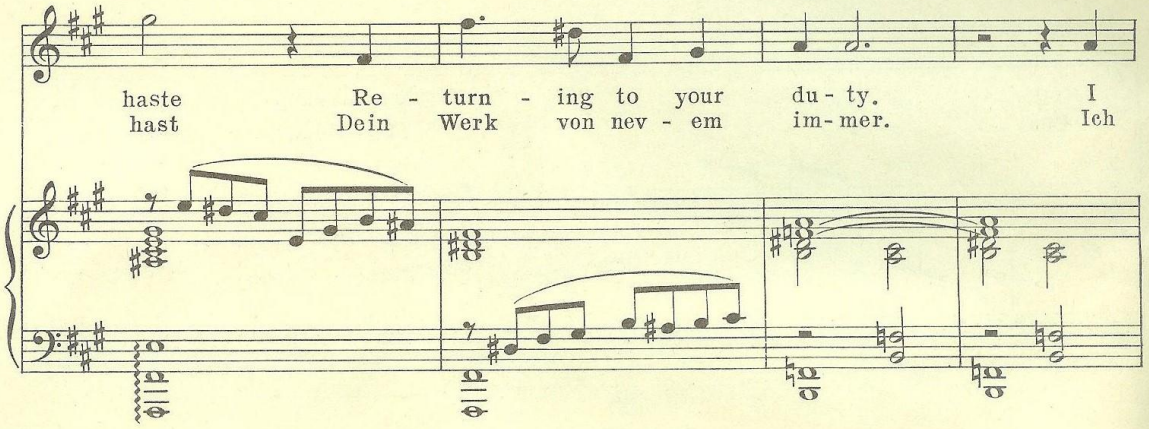
Ped.

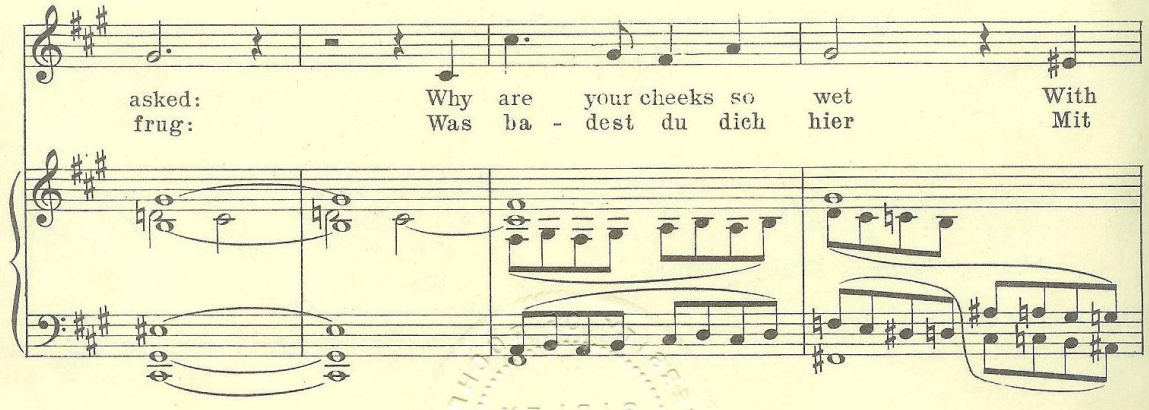
washed them end - less - ly, In white and shin - ing
wu - schest oh - ne Rast, Den blen - dend weis - sen

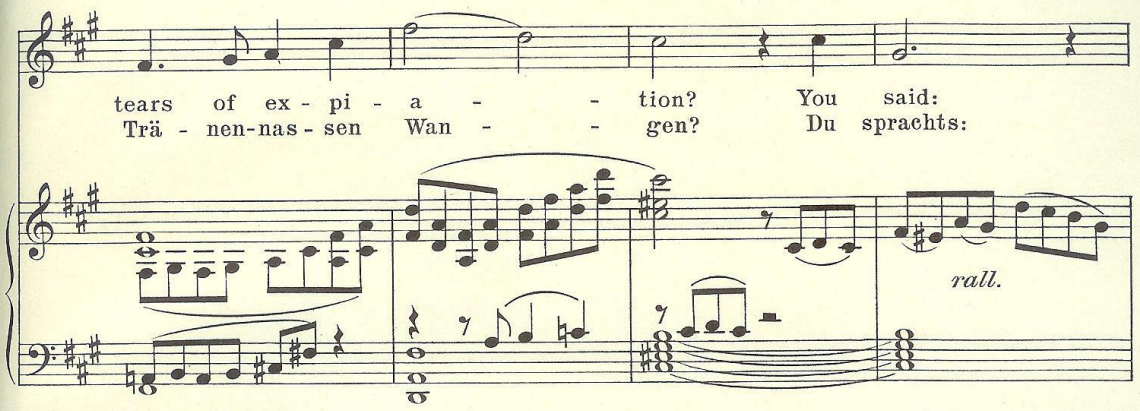
Ped.

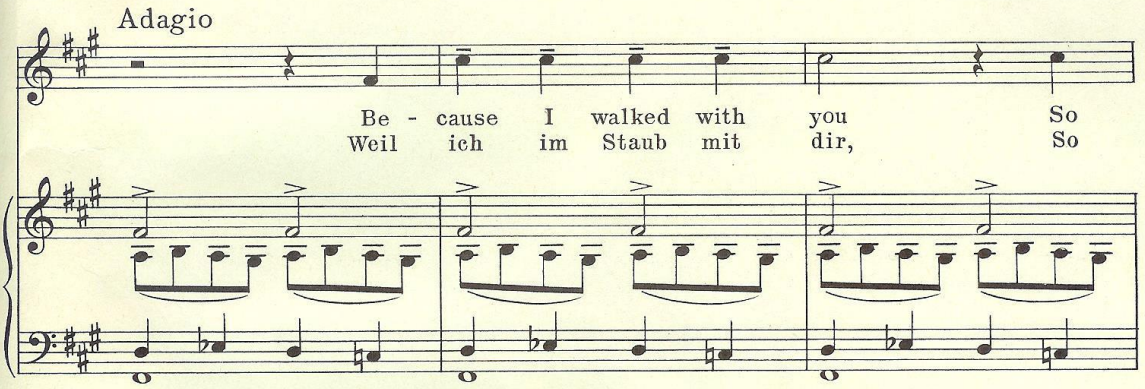
SIBLE
LIBRARY

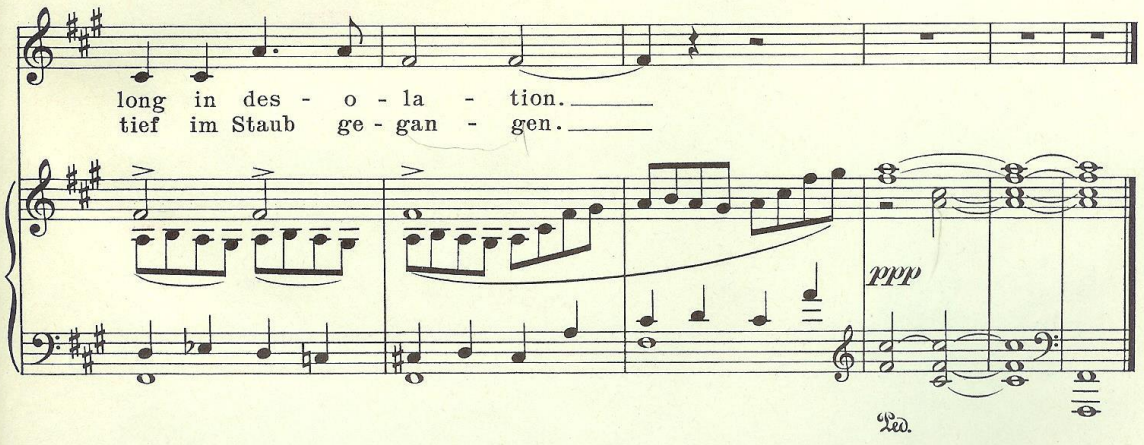

beau - - ty;
Schim - - mer;
A-gain, with ter - ri - fy-ing
Be-ganst mit wun-der- li-chen
Ped.
Ped.


haste
hast
Re - turn - ing to your du - ty.
Dein Werk von nev - em im-mer.
I
Ich


asked:
frug:
Why are your cheeks so wet
Was ba - dest du dich hier
With
Mit


tears of ex - pi - a - - tion? You said:
Trä - nen-nas - sen Wan - - gen? Du sprachts:
rall.


Adagio
Be - cause I walked with you So
Weil ich im Staub mit dir, So


long in des - o - la - tion.
tief im Staub ge - gan - gen.
ppp
Ped.

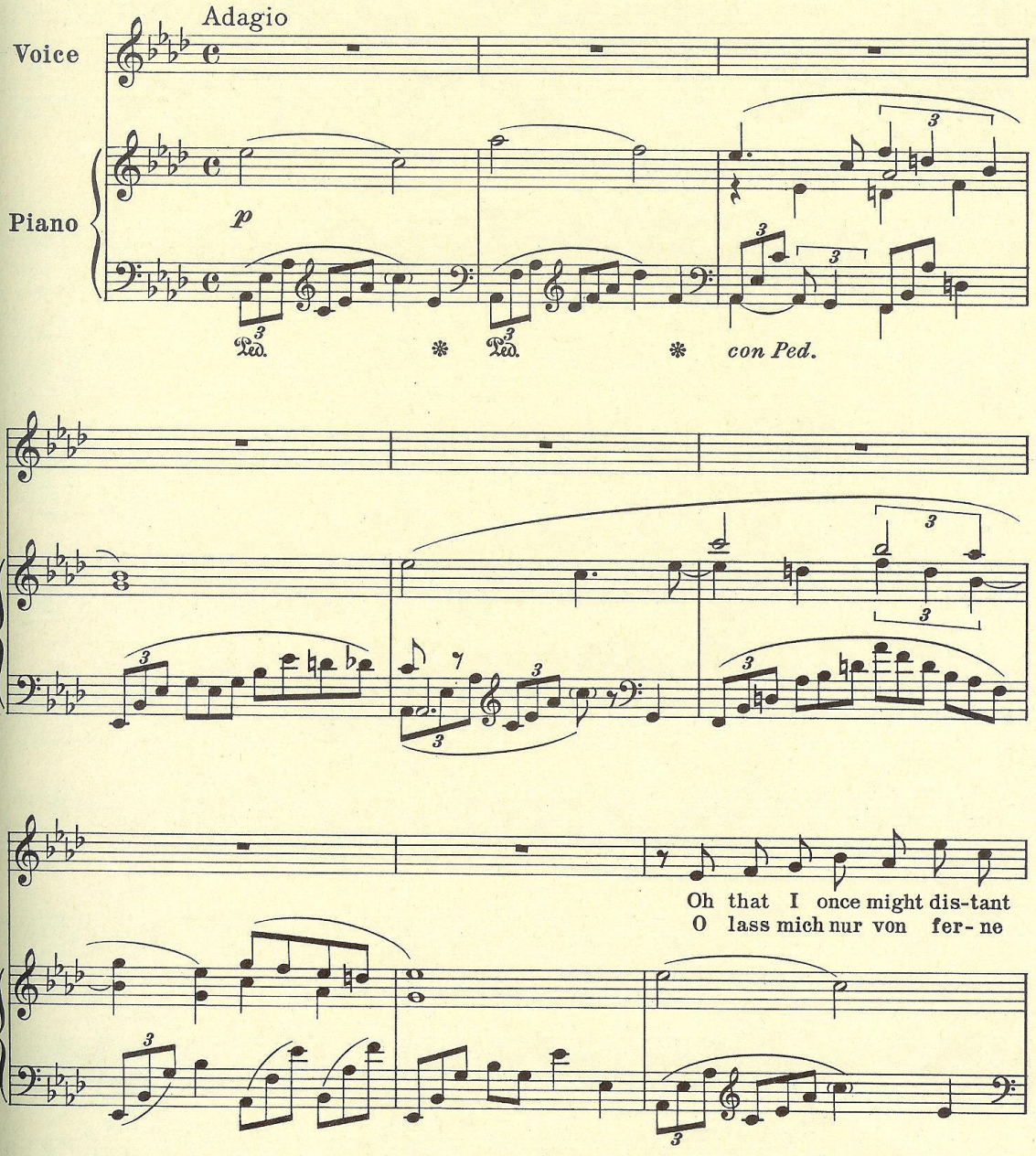
689681

Beggar's Love

Bettlerliebe

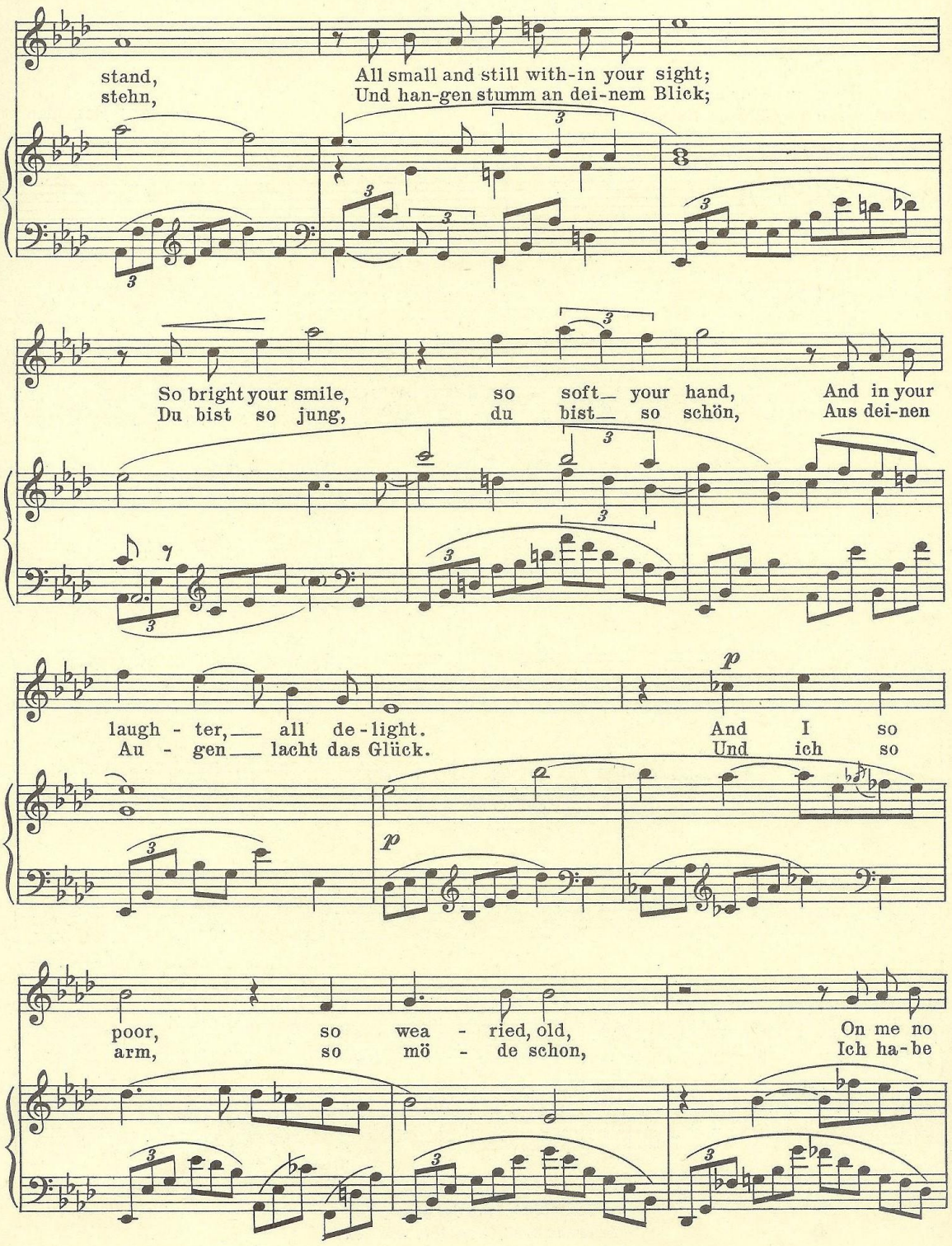
Theodor Storm
English version by Robert Nathan

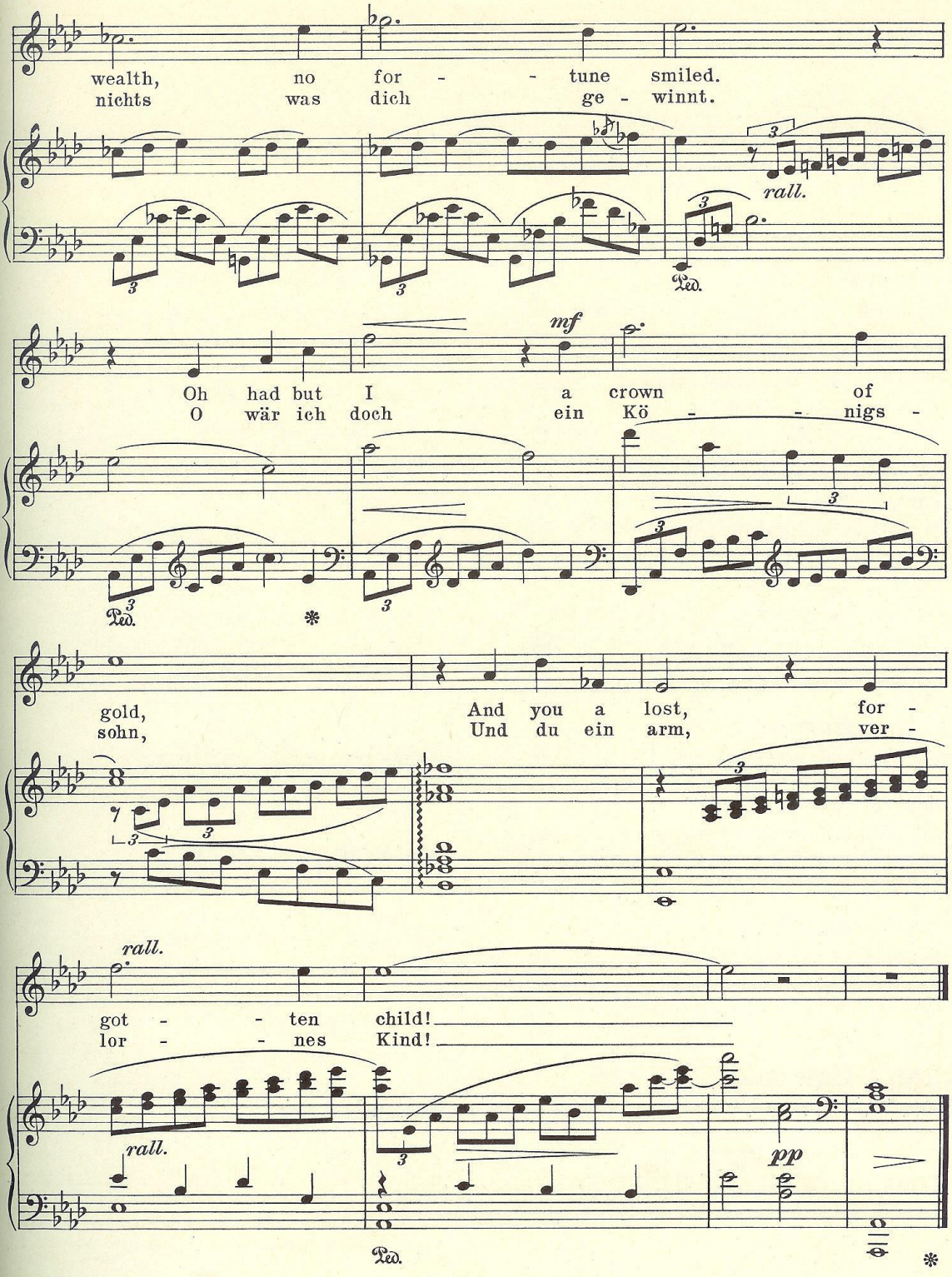
Richard Hageman



© MCMLVIII, by G. Schirmer, Inc.
International Copyright Secured
Printed in the U. S. A.

44251c

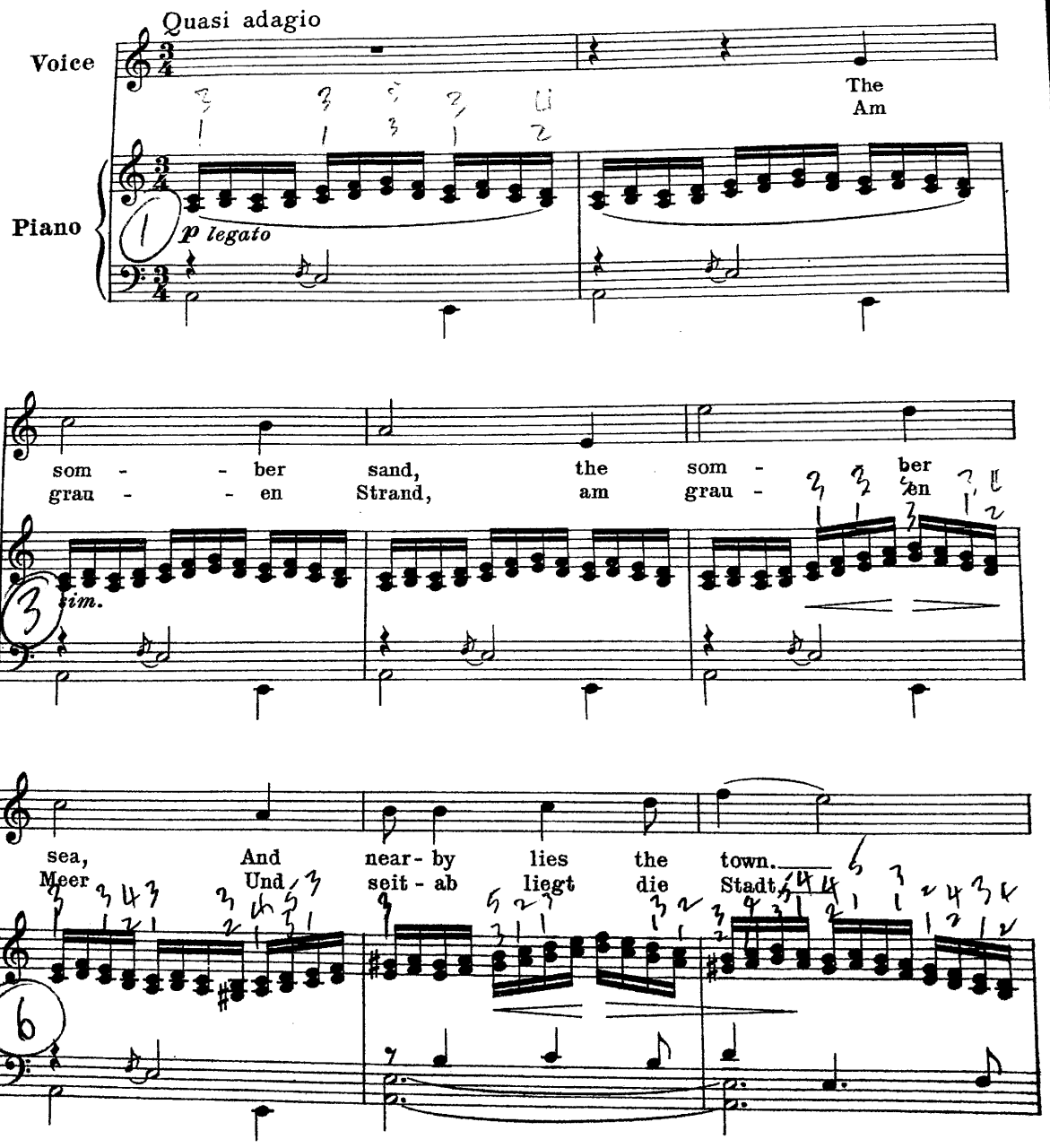

stand,
stehn,
All small and still with-in your sight;
Und han-gen stumm an dei-nem Blick;
So bright your smile,
Du bist so jung,
so soft your hand,
du bist so schön,
And in your
Aus dei-nen
laugh - ter, all de-light.
Au - gen lacht das Glück.
And I so
Und ich so
p
p
poor,
arm,
so wea - ried, old,
so mö - de schon,
On me no
Ich ha-be


wealth, no for - - tune smiled.
nichts was dich ge - winnt.
rall.
Ped.
mf
Oh had but I a crown of
O wär ich doch ein Kö - - nigs -
Ped.
gold, And you a lost, for -
sohn, Und du ein arm, ver -
rall.
got - - ten child!
lor - - nes Kind!
rall.
pp
Ped.

The Town
Die Stadt

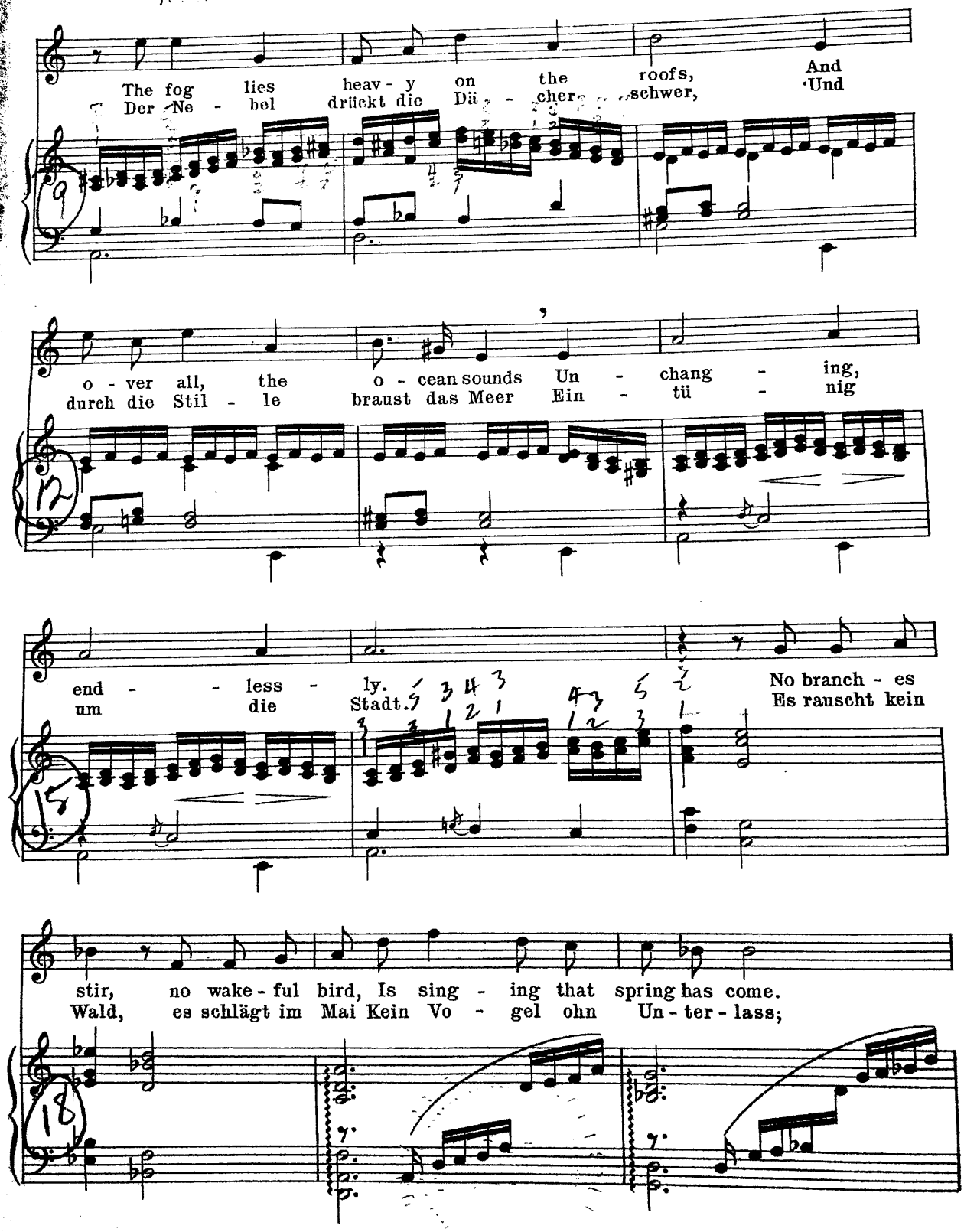
Theodor Storm
English version by Robert Nathan

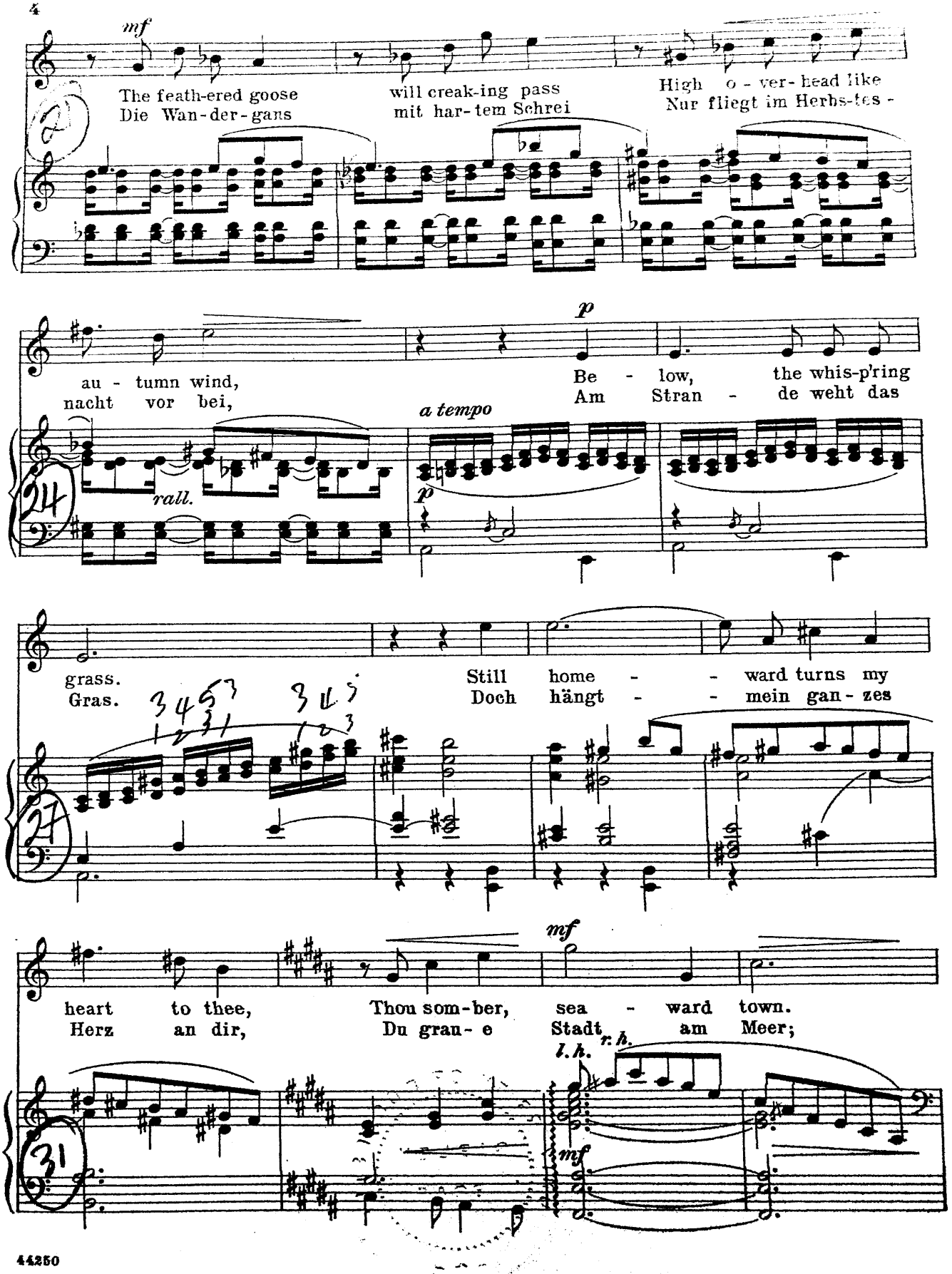
Richard Hageman

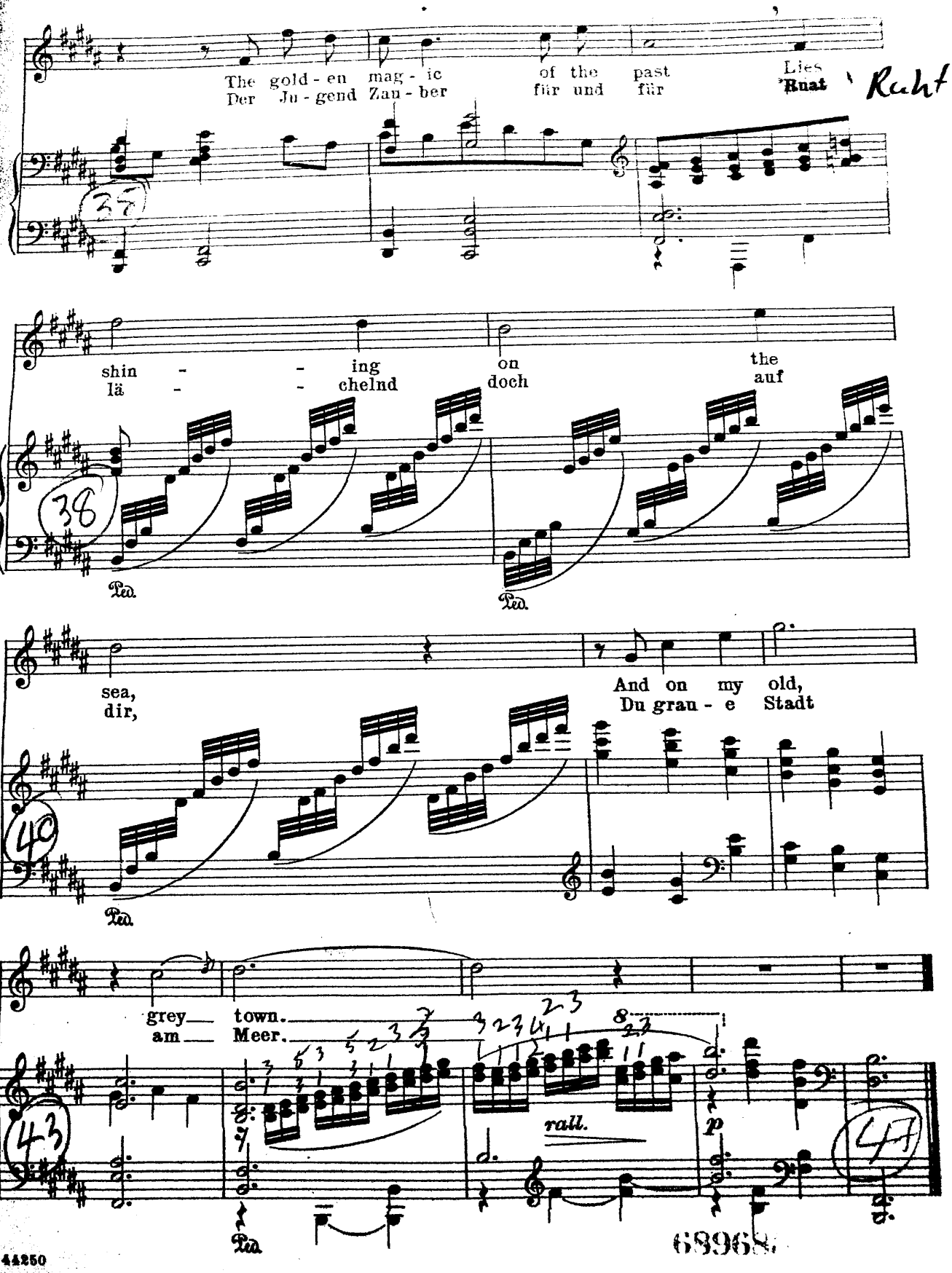


© MCMLVIII, by G. Schirmer, Inc.
International Copyright Secured
Printed in the U. S. A.

44250 C


The fog lies heav - y on the roofs, And
Der Ne - bel drückt die Dä - cher schwer, Und
o - ver all, the o - cean sounds Un - chang - ing,
durch die Stil - le braust das Meer Ein - tü - nig
end - - less - ly. No branch - es
um die Stadt. Es rauscht kein
stir, no wake - ful bird, Is sing - ing that spring has come.
Wald, es schlägt im Mai Kein Vo - gel ohn Un - ter - lass;


mf
The feath-ered goose will creak-ing pass High o - ver- head like
Die Wan-der-gans mit har-tem Schrei Nur fliegt im Herbs-tes -
au - tumn wind, Be - low, the whis-p'ring
nacht vor bei, Am Stran - de weht das
rall.
a tempo
p
grass. Still home - - ward turns my
Gras. Doch hängt - - mein gan - zes
mf
heart to thee, Thou som-ber, sea - ward town.
Herz an dir, Du grau - e Stadt, am Meer;
l.h.
r.h.
mf


The gold - en mag - ic of the past Lies
Der Ju - gend Zau - ber für und für Ruat
shin - - ing on the
lä - - chelnd doch auf
sea,
dir,
And on my old,
Du grau - e Stadt
grey town.
am Meer.
rall.
p
Ped.
27
38
40
43
47

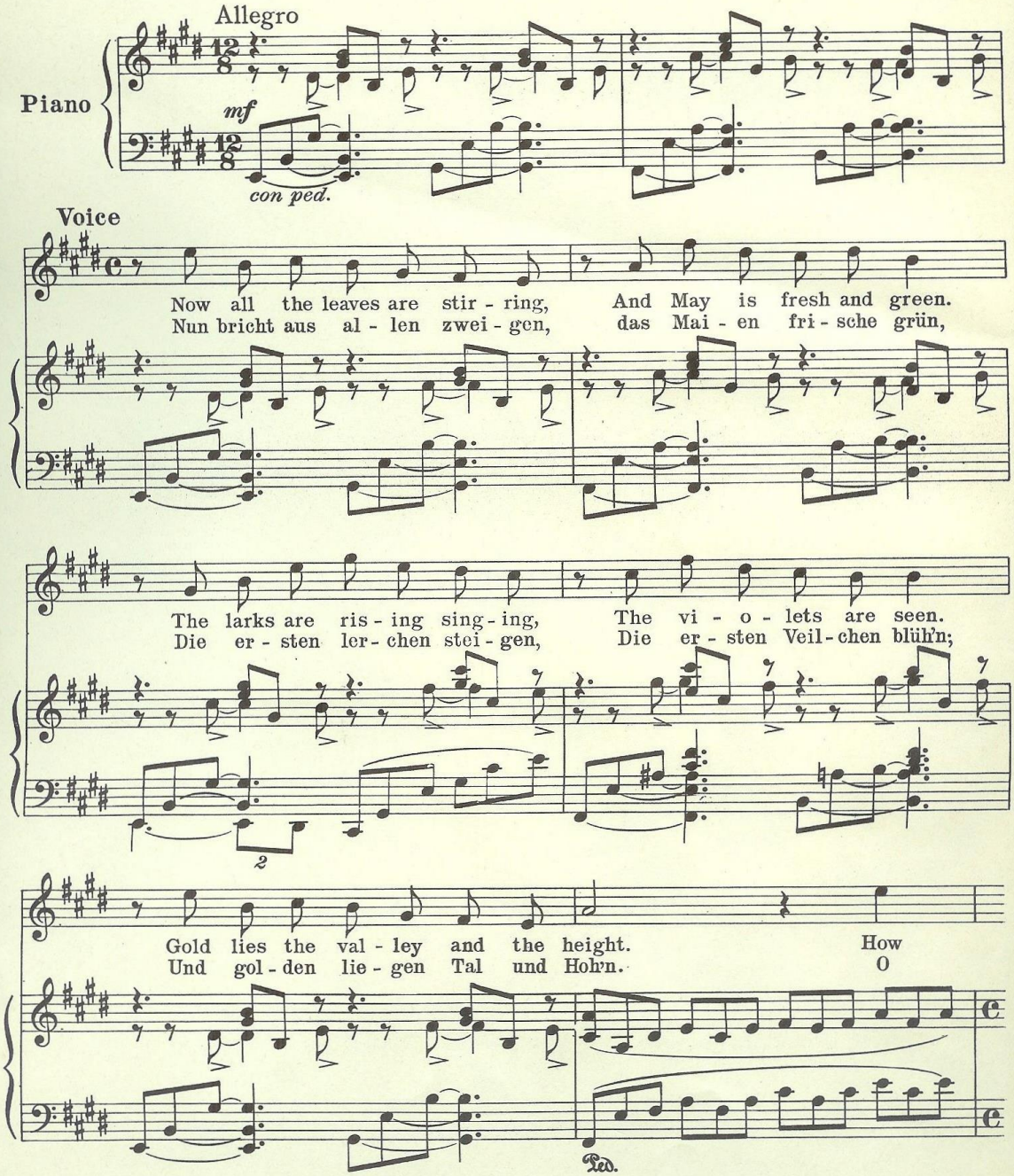
69968.

O Lovely World

O Welt, du bist so wunderschön!

Julius Rodenberg
English version by Robert Nathan

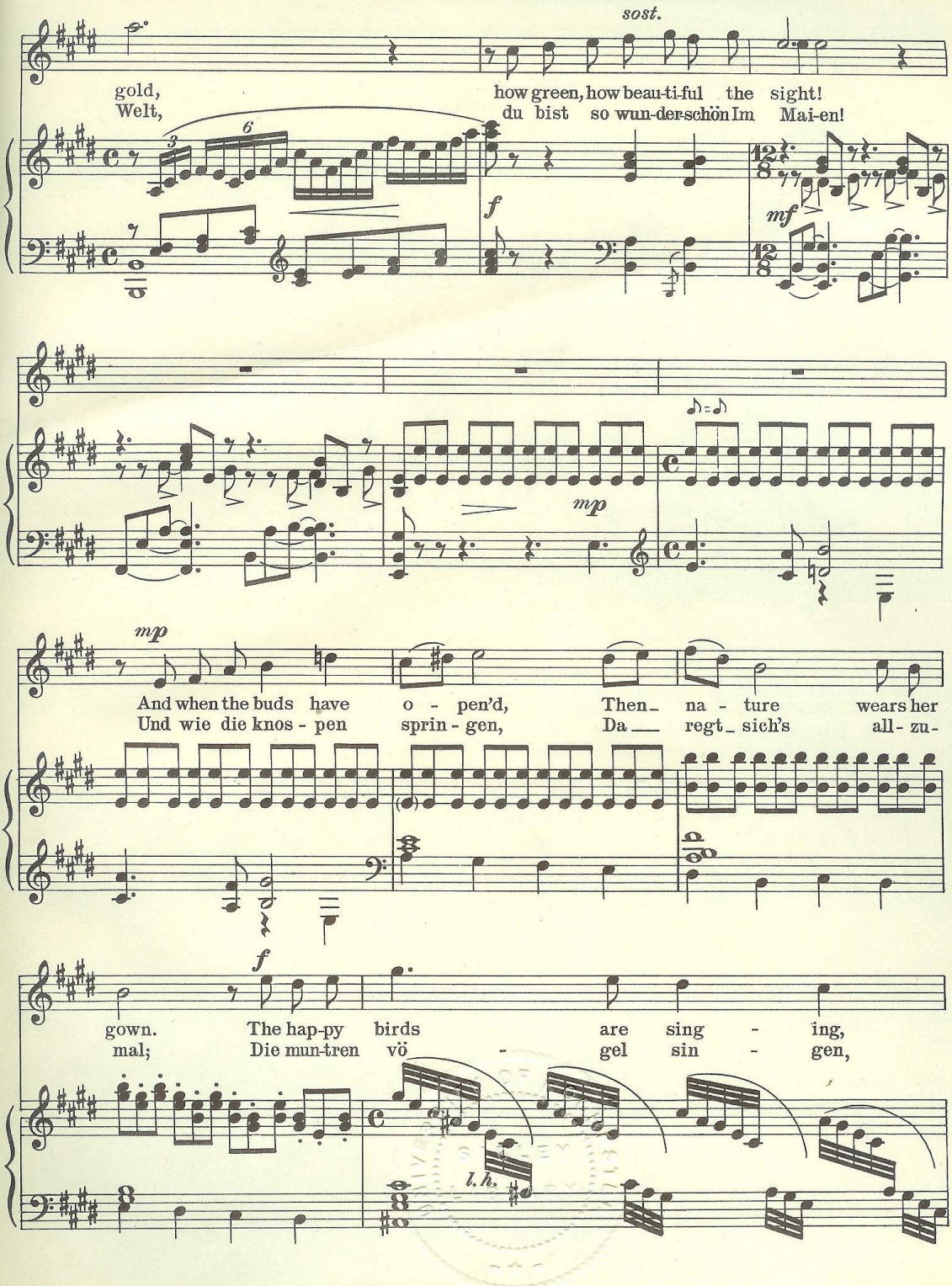
Richard Hageman

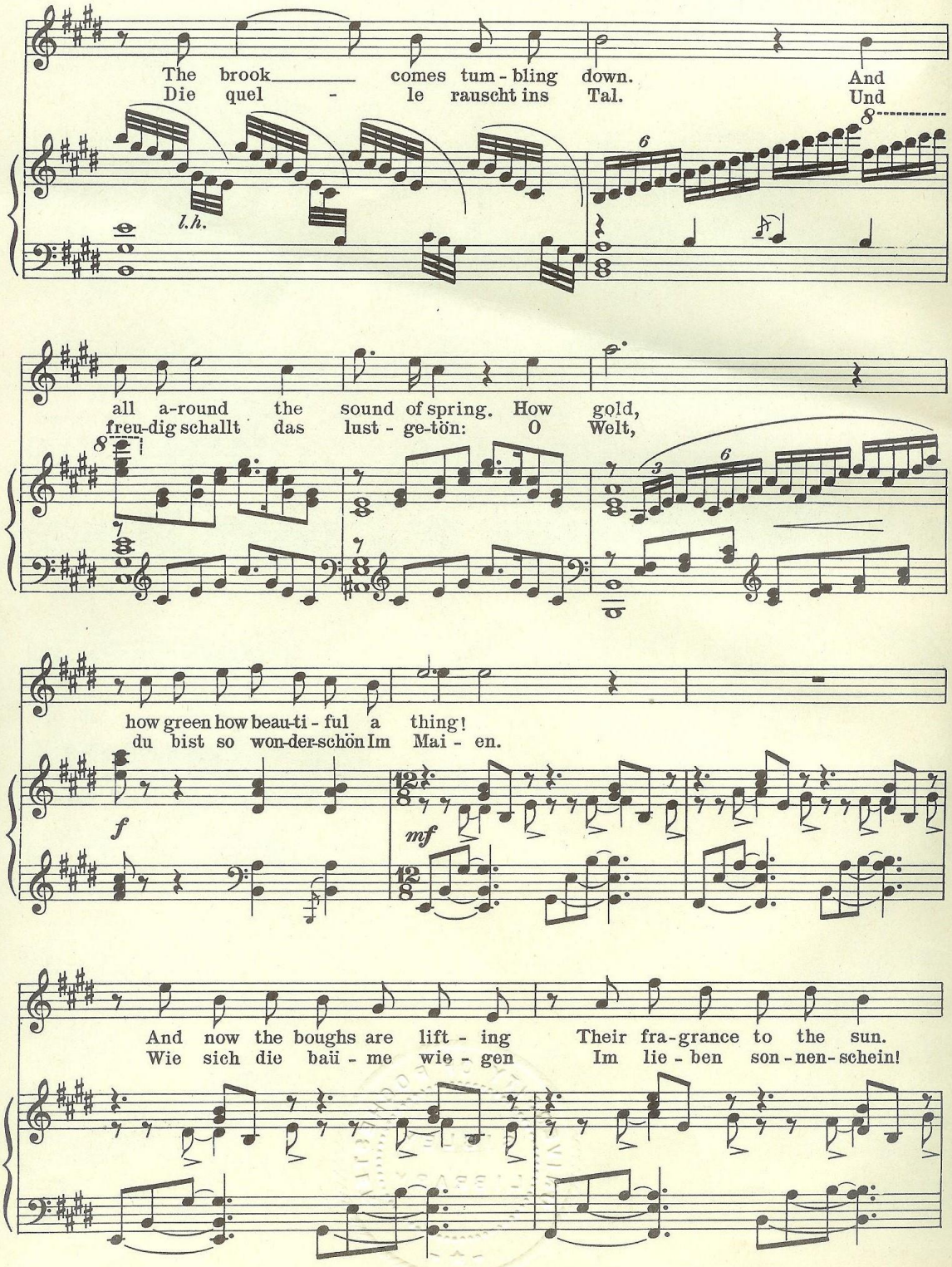


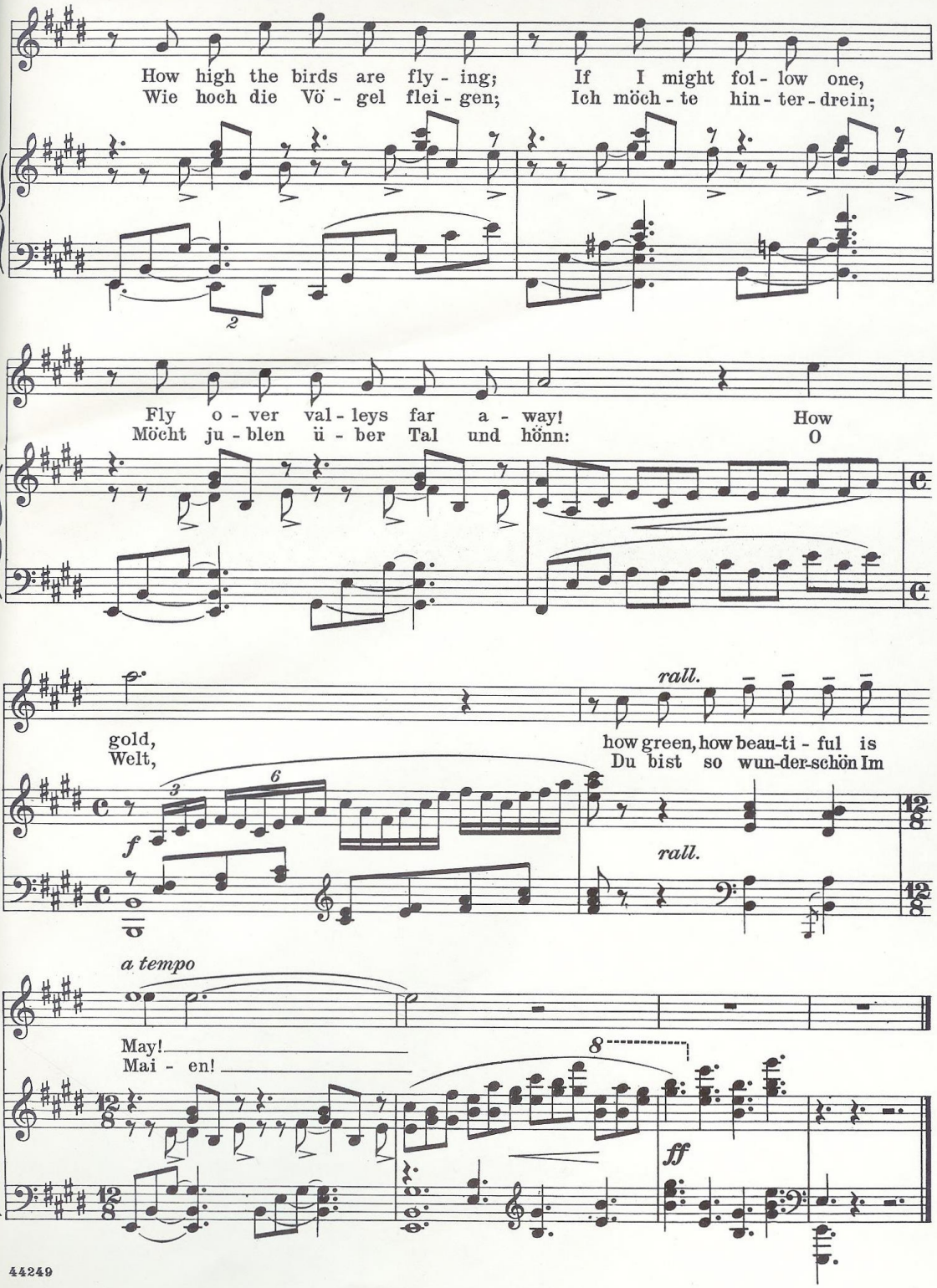
© MCMLVIII, by G. Schirmer, Inc.
International Copyright Secured
Printed in the U. S. A.

44249c

M
1621
H1420
689680




The brook comes tum - bling down. And
Die quel - le rauscht ins Tal. Und
l.h.
all a-round the sound of spring. How gold,
freu-dig schallt das lust - ge-tön: O Welt,
how green how beau-ti - ful a thing!
du bist so won-der-schön Im Mai - en.
f
mf
And now the boughs are lift - ing Their fra-grance to the sun.
Wie sich die baü - me wie - gen Im lie - ben son - nen-schein!


How high the birds are fly - ing;
Wie hoch die Vö - gel flei - gen;
If I might fol - low one,
Ich möch - te hin - ter - drein;
Fly o - ver val - leys far a - way!
Möcht ju - blen ü - ber Tal und hönn:
How
O
gold,
Welt,
rall.
how green, how beau-ti - ful is
Du bist so wun-der-schön Im
rall.
a tempo
May!
Mai - en!
ff

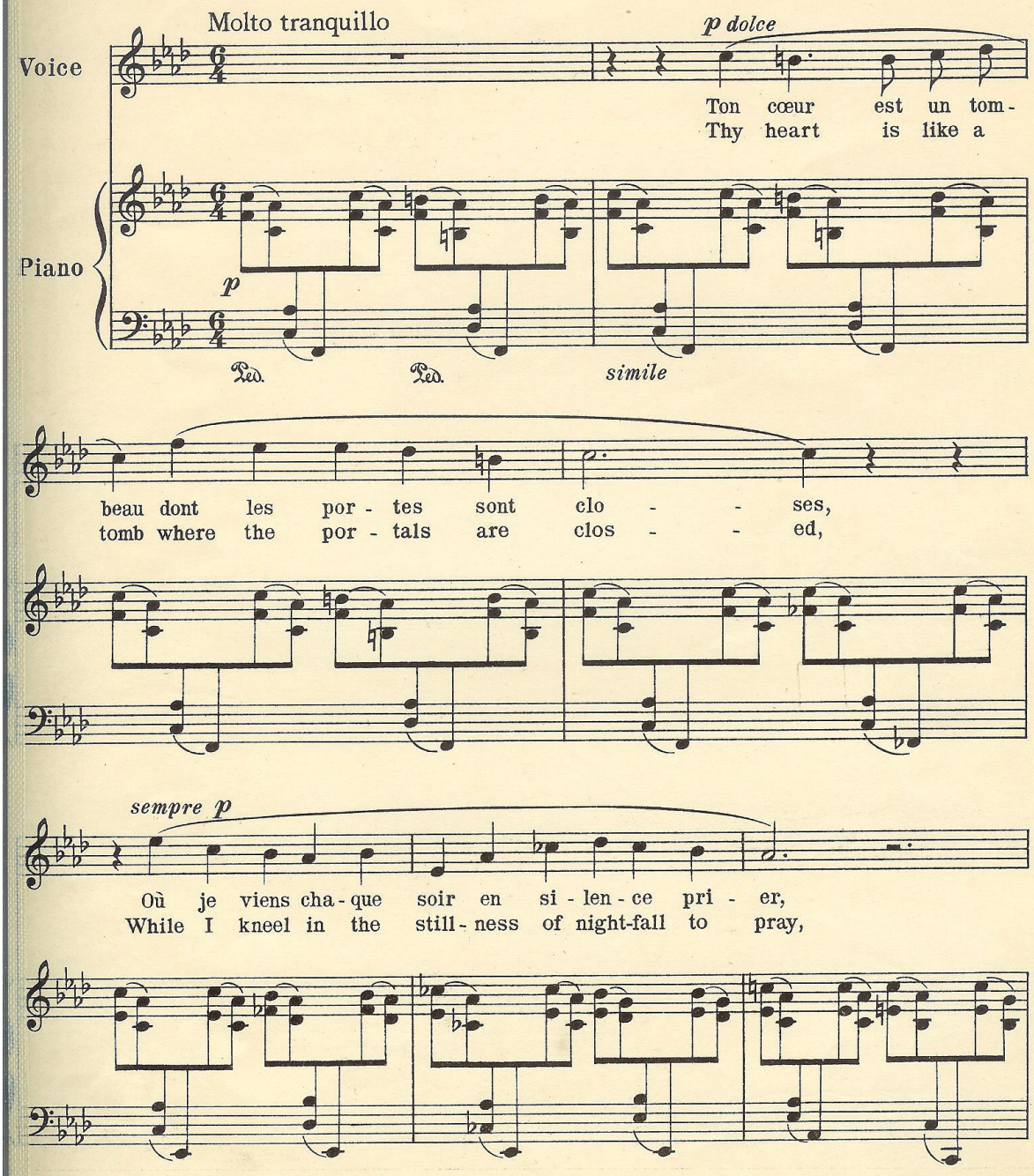
689680

«Ton cœur est un tombeau»

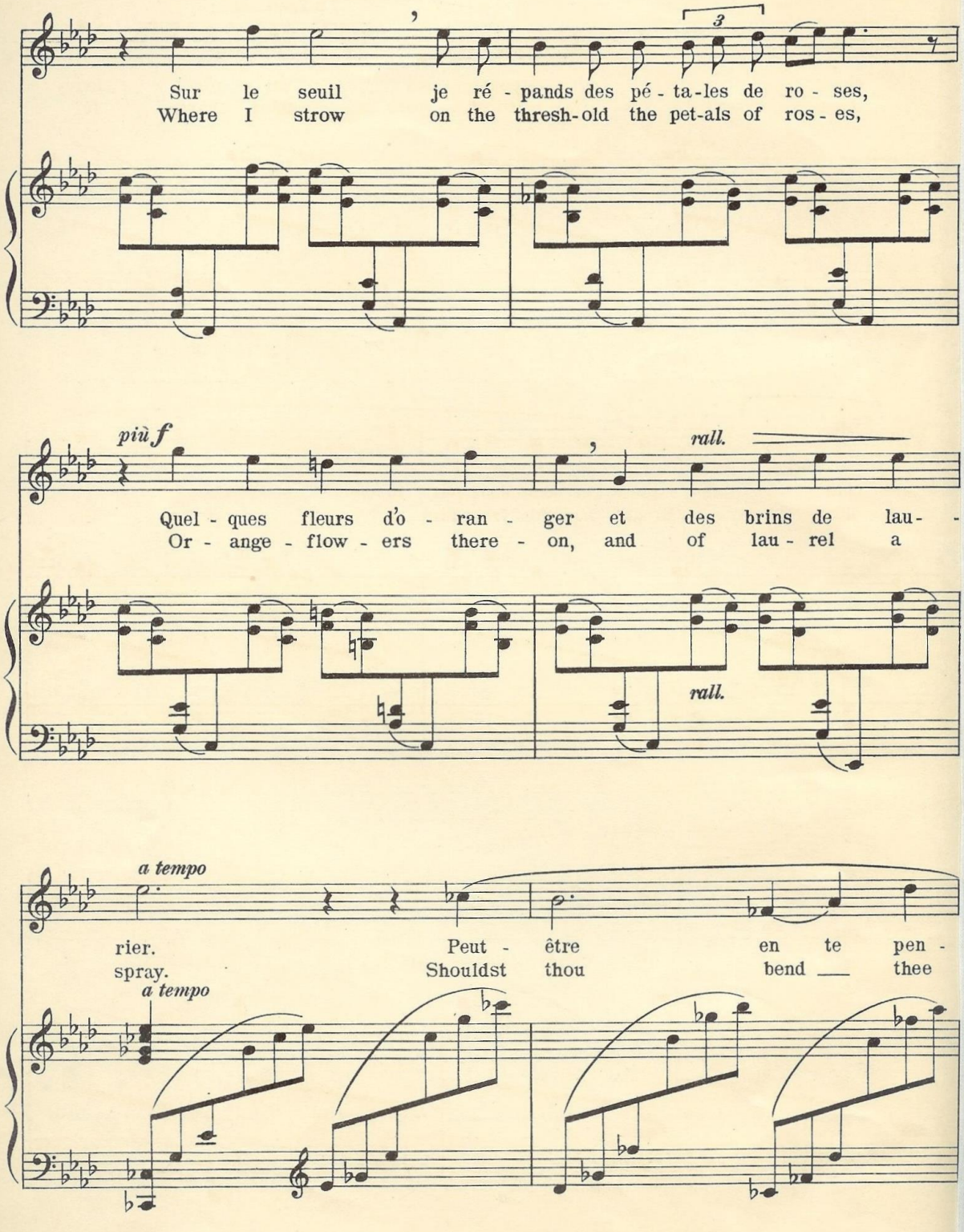
"Thy heart is like a tomb"

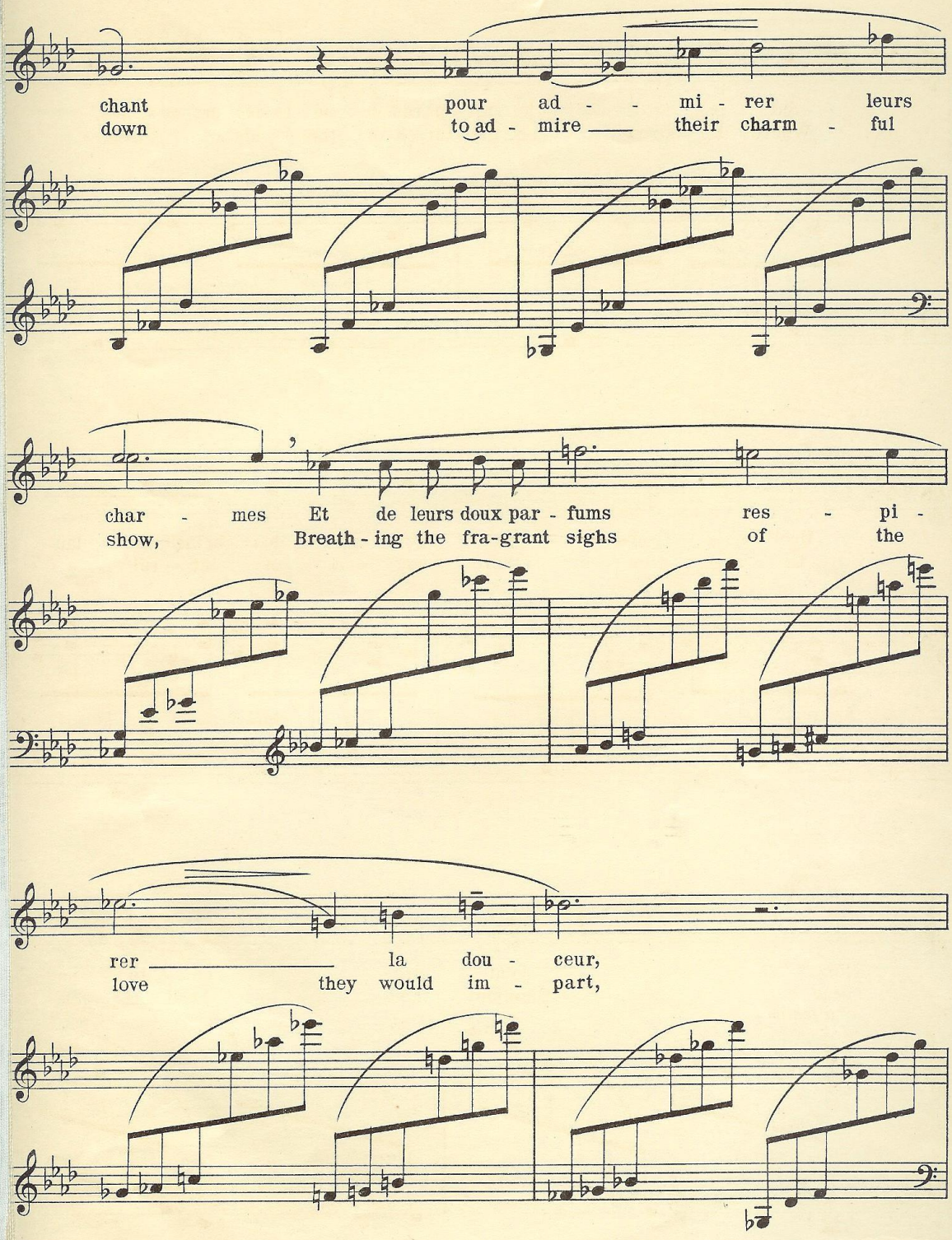
Jacques Boria
English version by
Dr. Th. Baker

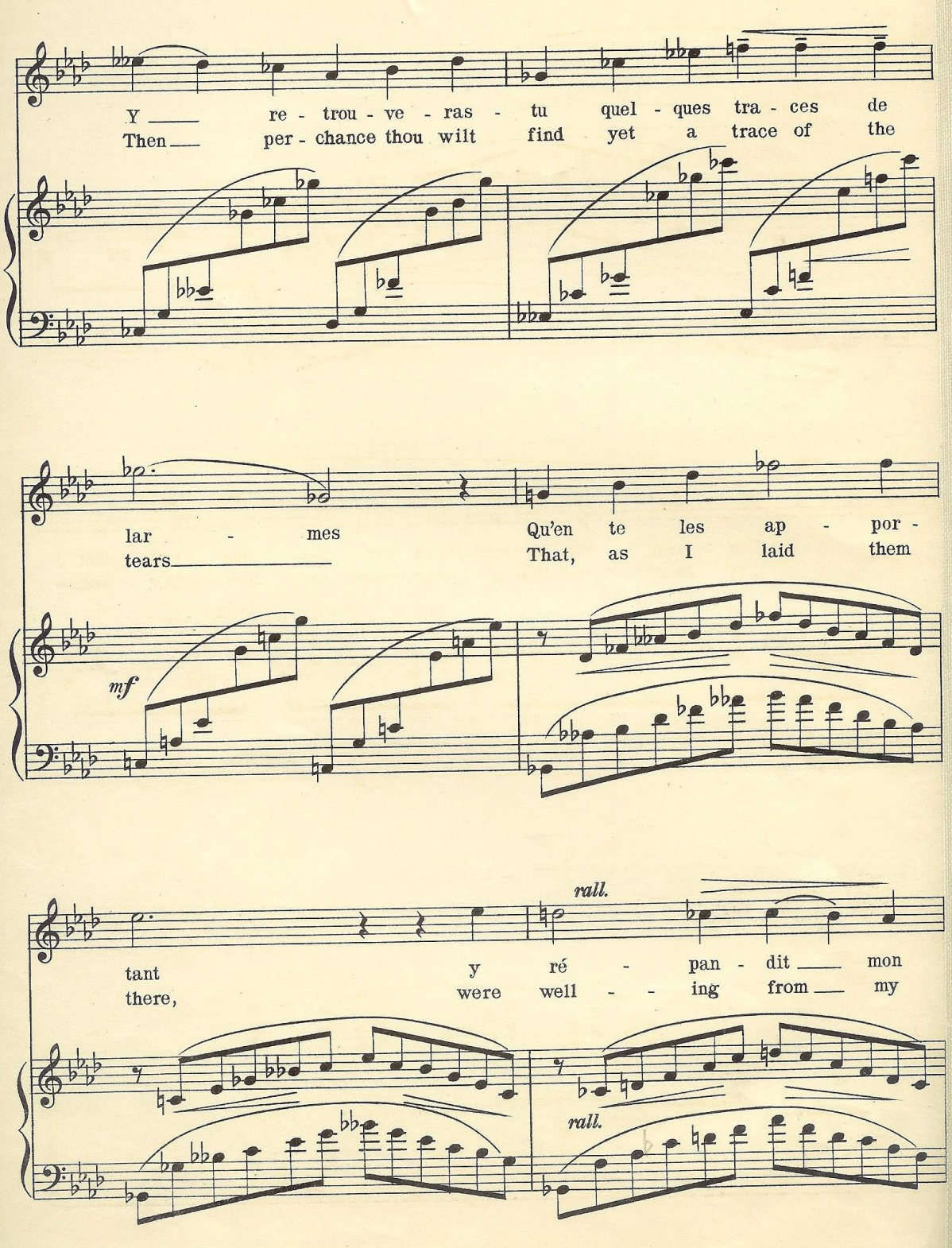
Richard Hageman

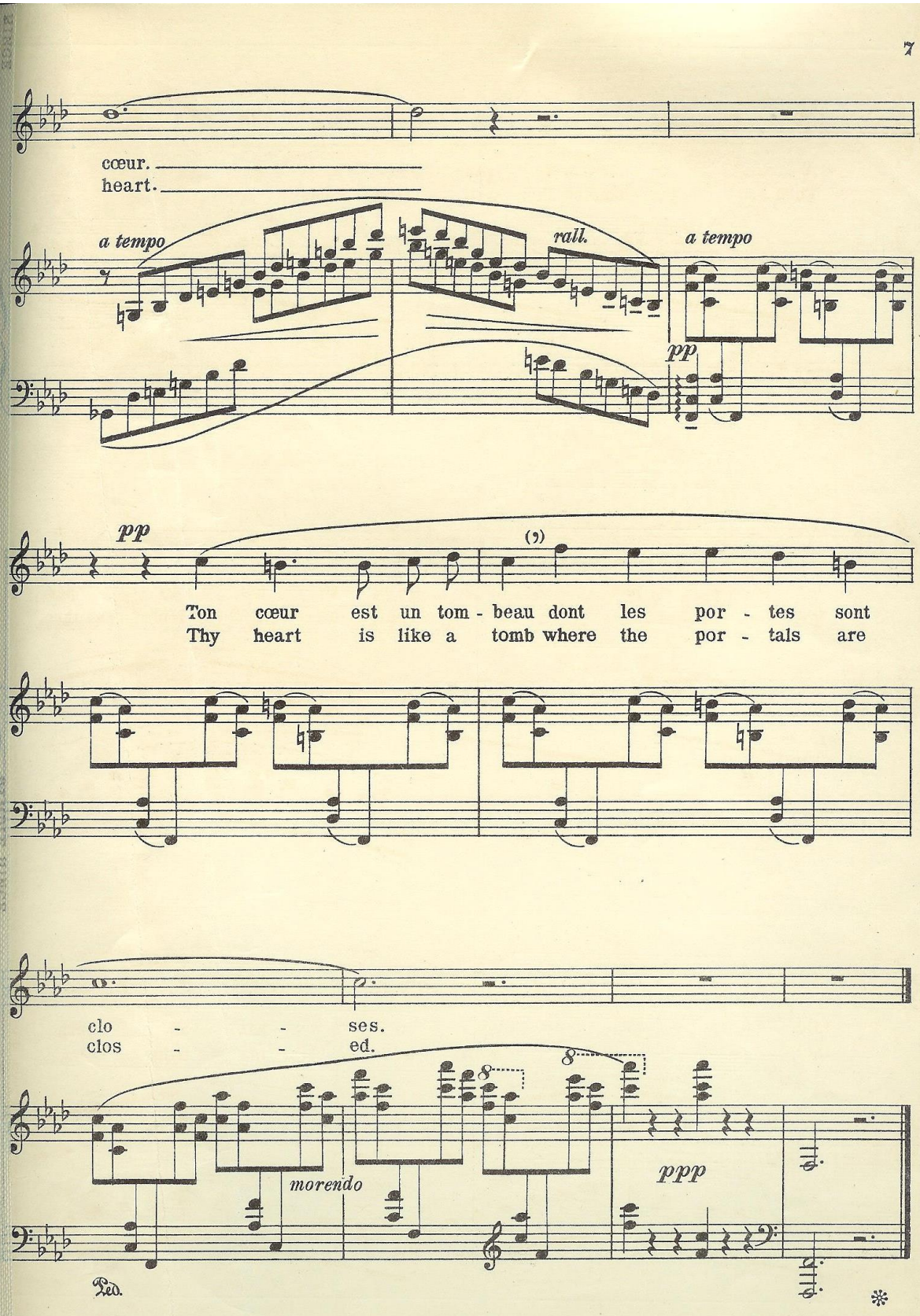


Copyright, 1921, by G. Schirmer, Inc.


Sur le seuil je ré - pands des pé - ta - les de ro - ses,
Where I strow on the thresh - old the pet - als of ros - es,
3
più f
rall.
Quel - ques fleurs d'o - ran - ger et des brins de lau -
Or - ange - flow - ers there - on, and of lau - rel a
rall.
a tempo
rier.
spray.
Peut - être en te pen -
Should st thou bend ___ thee
a tempo


chant pour ad - - mi - rer leurs
down to ad - mire their charm - ful
char - mes Et de leurs doux par - fums res - pi -
show, Breath - ing the fra-grant sighs of the
rer la dou - ceur,
love they would im - part,

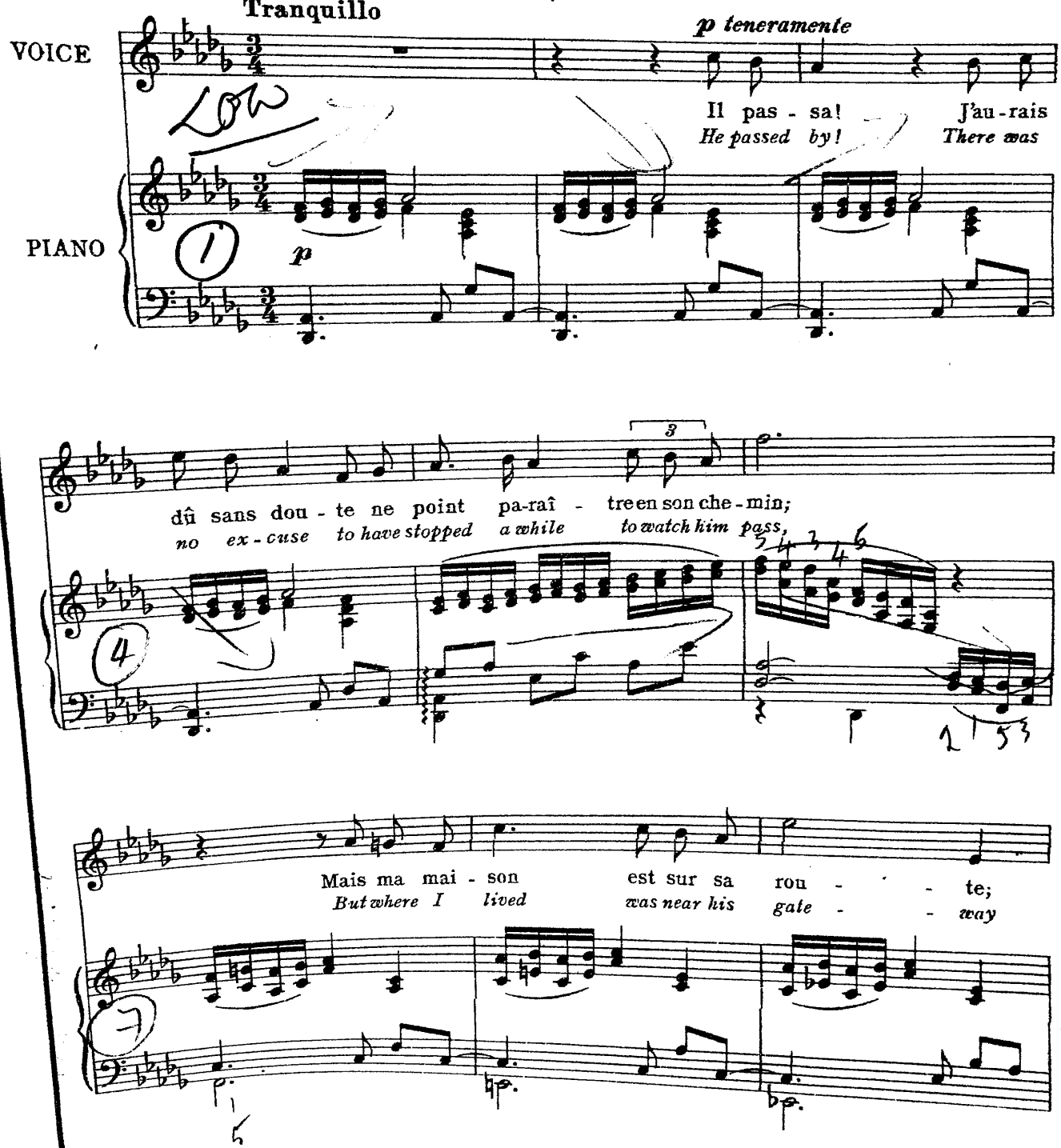

Y re - trou - ve - ras - tu quel - ques tra - ces de
Then per - chance thou wilt find yet a trace of the
lar - mes Qu'en te les ap - por -
tears That, as I laid them
mf
rall.
tant y ré - pan - dit mon
there, were well - - ing from my
rall.


cœur.
heart.
a tempo
rall.
a tempo
pp
pp
Ton cœur est un tom - beau dont les por - tes sont
Thy heart is like a tomb where the por - tals are
clo - - ses.
clos - - ed.
morendo
ppp
Ped.

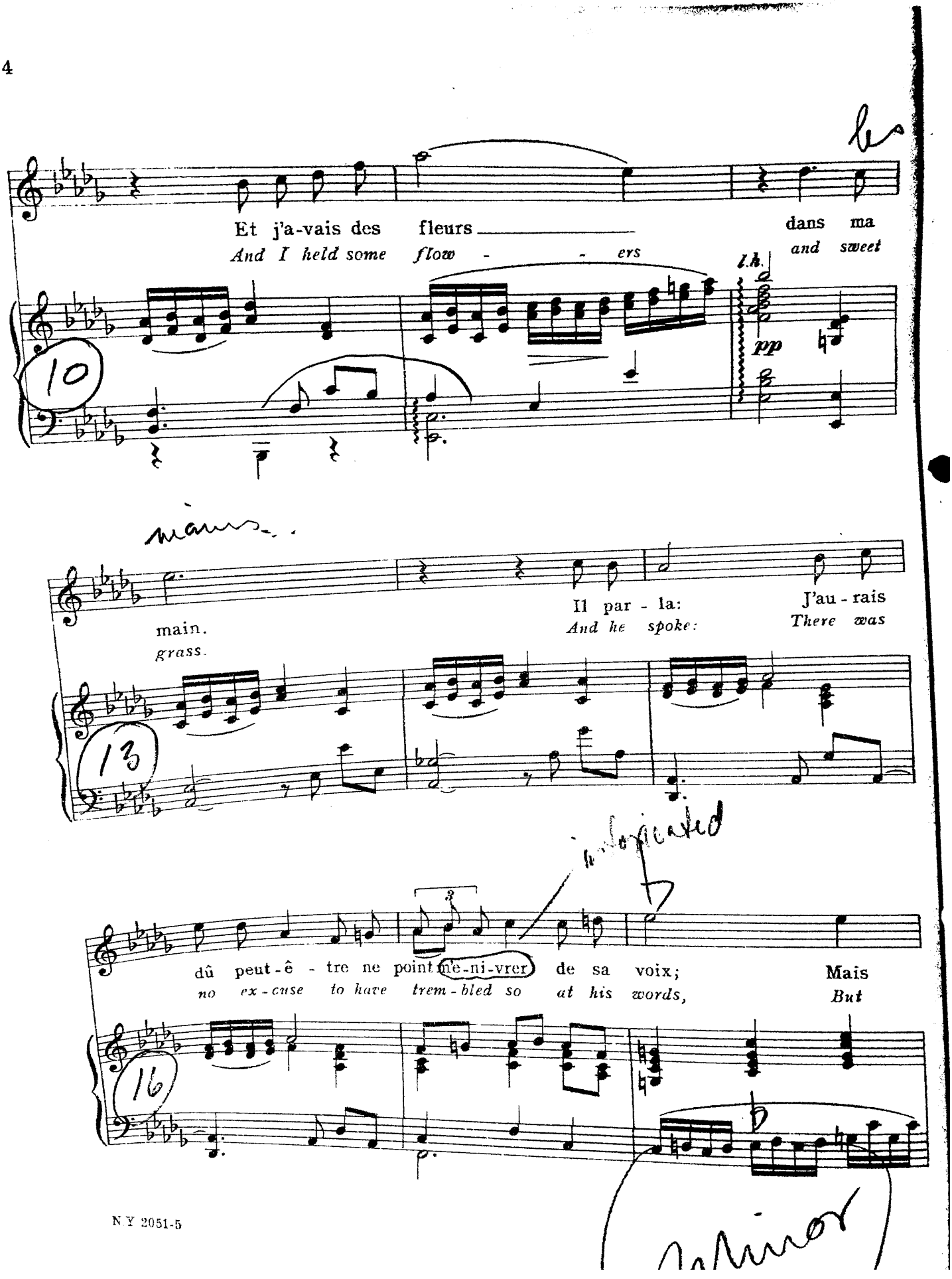
IL PASSA
(He Passed By)

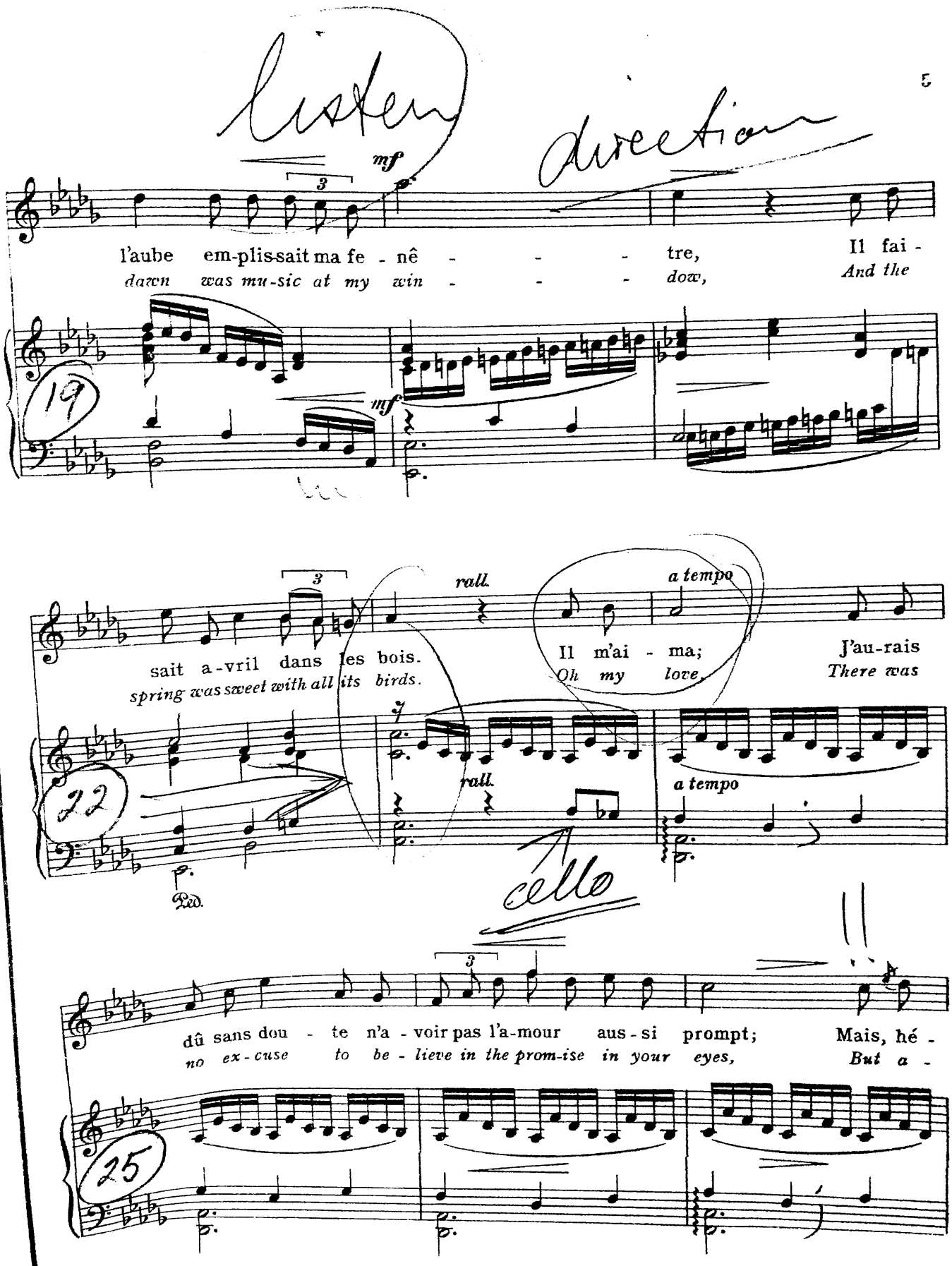
Helene Vacaresco (1866)
English version by
Robert Nathan

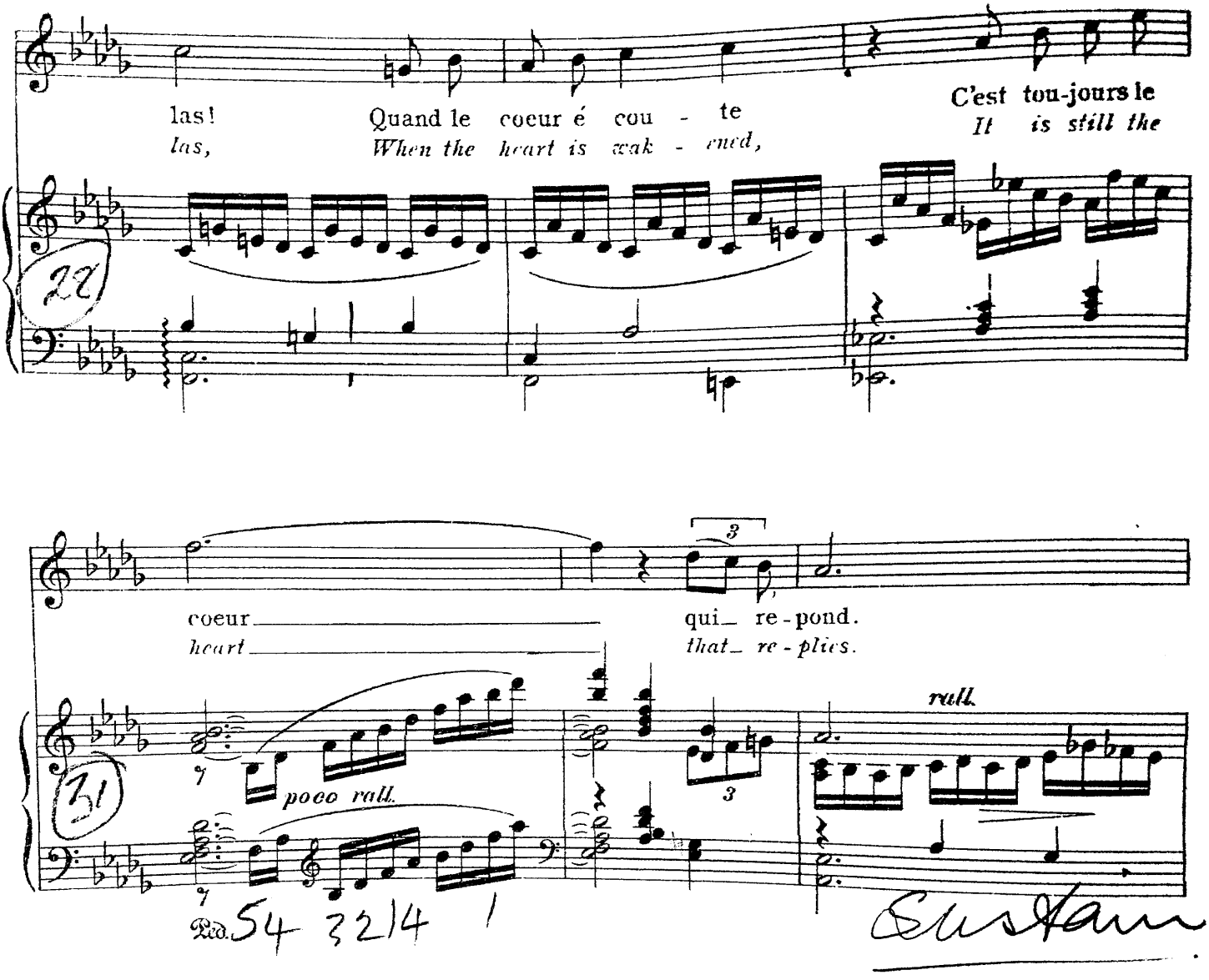
RICHARD HAGEMAN

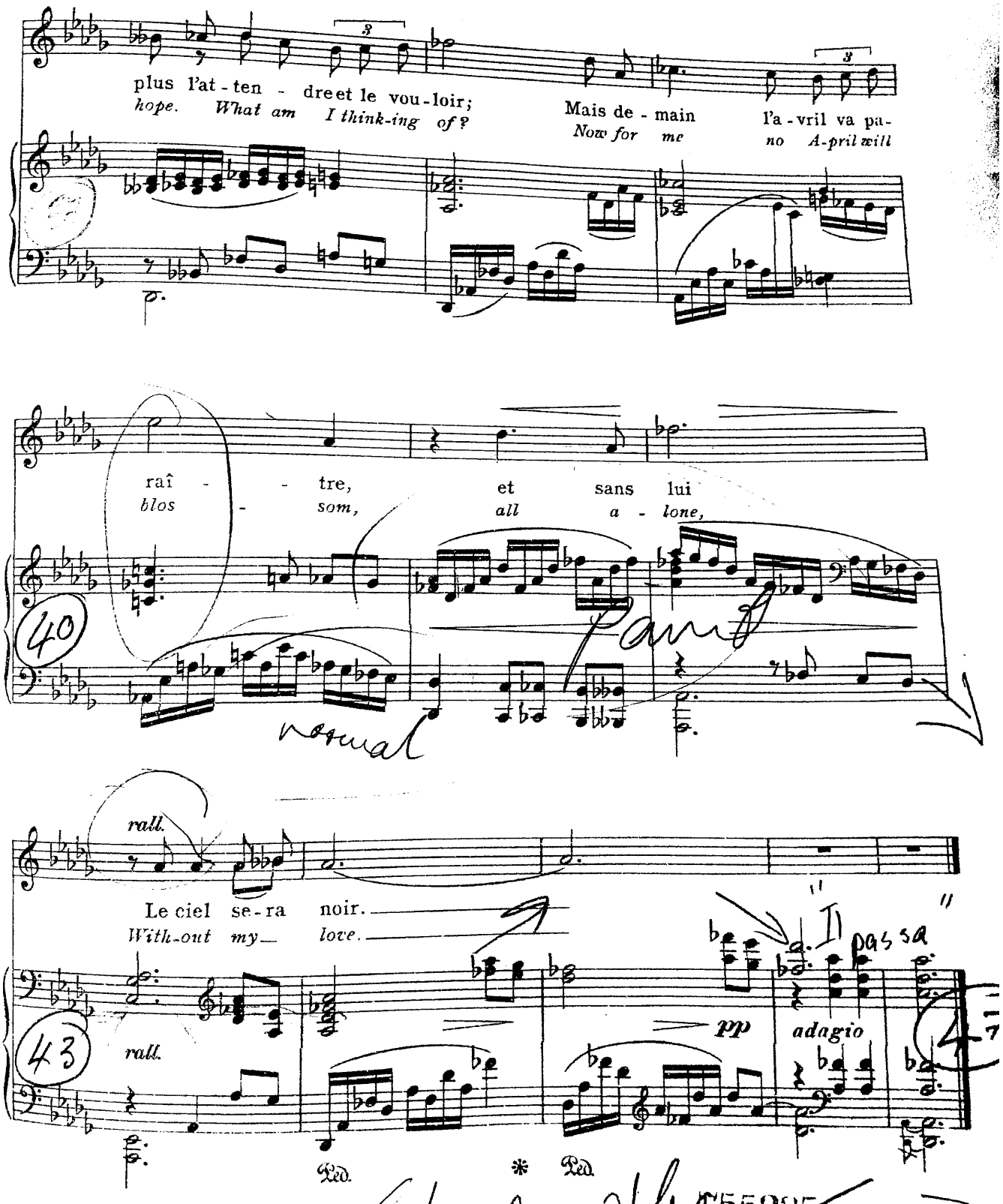


© Copyright 1960 by G. Ricordi & Co., New York, N.Y.


Et j'a-vais des fleurs dans ma
And I held some flow - ers and sweet
l.h.
pp
10
main.
grass.
Il par - la: J'au - rais
And he spoke: There was
13
dû peut-ê - tre ne point me-ni-vrer de sa voix; Mais
no ex-cuse to have trem-bled so at his words, But
16


mf
l'aube em-plis-sait ma fe - nê - - - - tre, Il fai -
dawn was mu-sic at my win - - - - dow, And the
19
mf
rall.
a tempo
sait a-vril dans les bois. Il m'ai - ma; J'au-rais
spring was sweet with all its birds. Oh my love, There was
22
rall.
a tempo
Ped.
cello
dû sans dou - te n'a - voir pas l'a-mour aus - si prompt; Mais, hé -
no ex - cuse to be - lieve in the prom-ise in your eyes, But a -
25

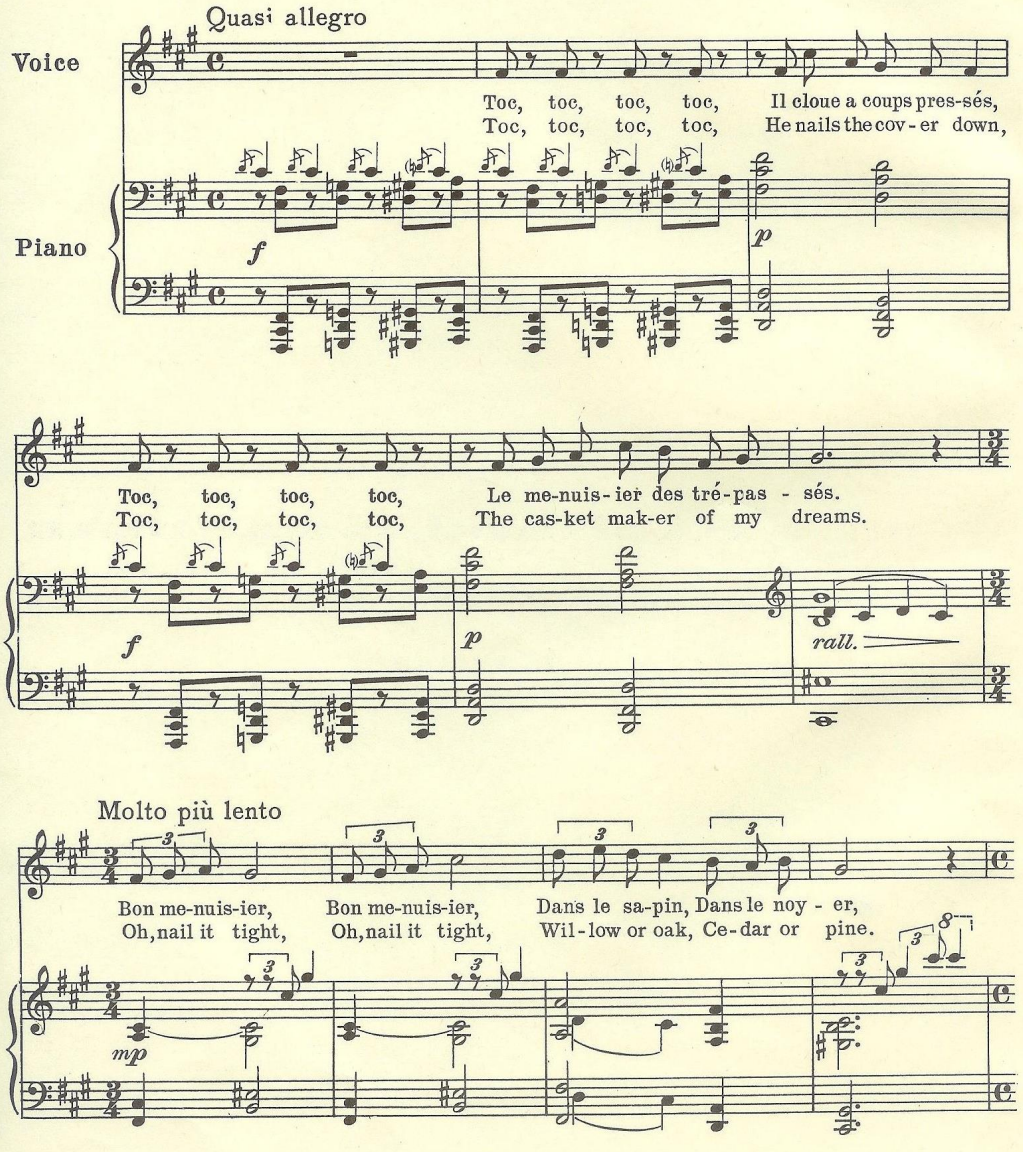

las!
Quand le coeur é cou - te
C'est tou-jours le
las,
When the heart is wak - ened,
It is still the
22
coeur
qui re-pond.
heart
that re-plies.
poco rall.
rall.
31
Ped. 54 3214 1
p
Il par - tit:
Je de - vrais peut - ê - tre ne
He is gone,
There's no rea - son why I should
pp
34


plus l'at - ten - dre et le vou - loir;
hope. What am I think-ing of?
Mais de - main l'a - vril va pa-
Now for me no A-pril will
raî - - tre, et sans lui
blos - som, all a - lone,
40
rall.
Le ciel se - ra noir.
With-out my love.
43
rall.
pp
adagio
Il passa
Ped. * Ped.

Nocturne

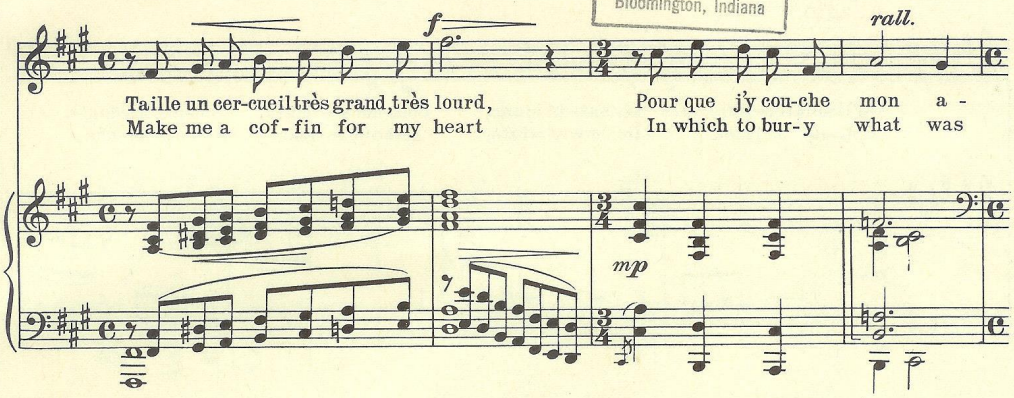
Jean Moréas (1856-1912)
English version by Robert Nathan

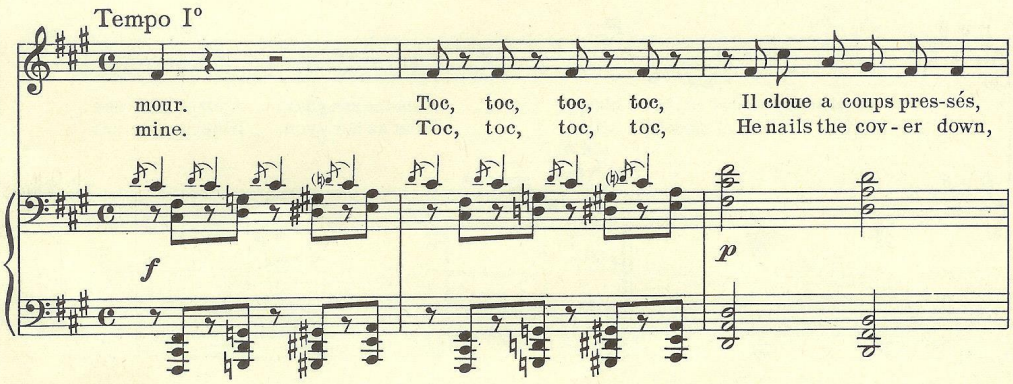
Richard Hageman

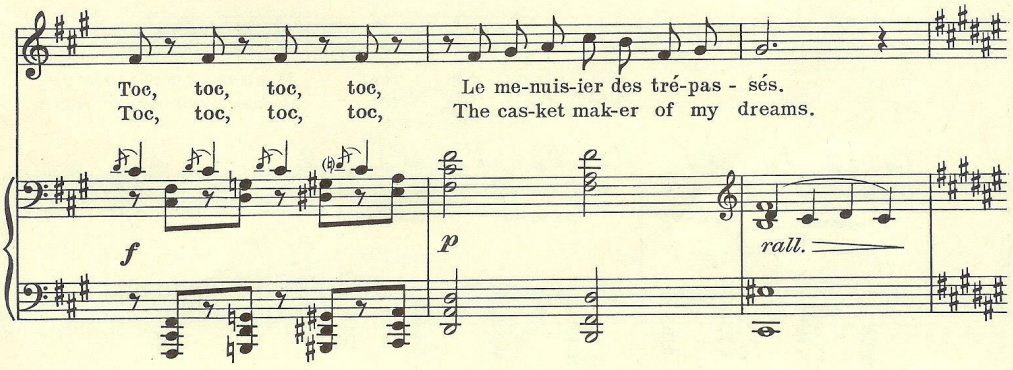


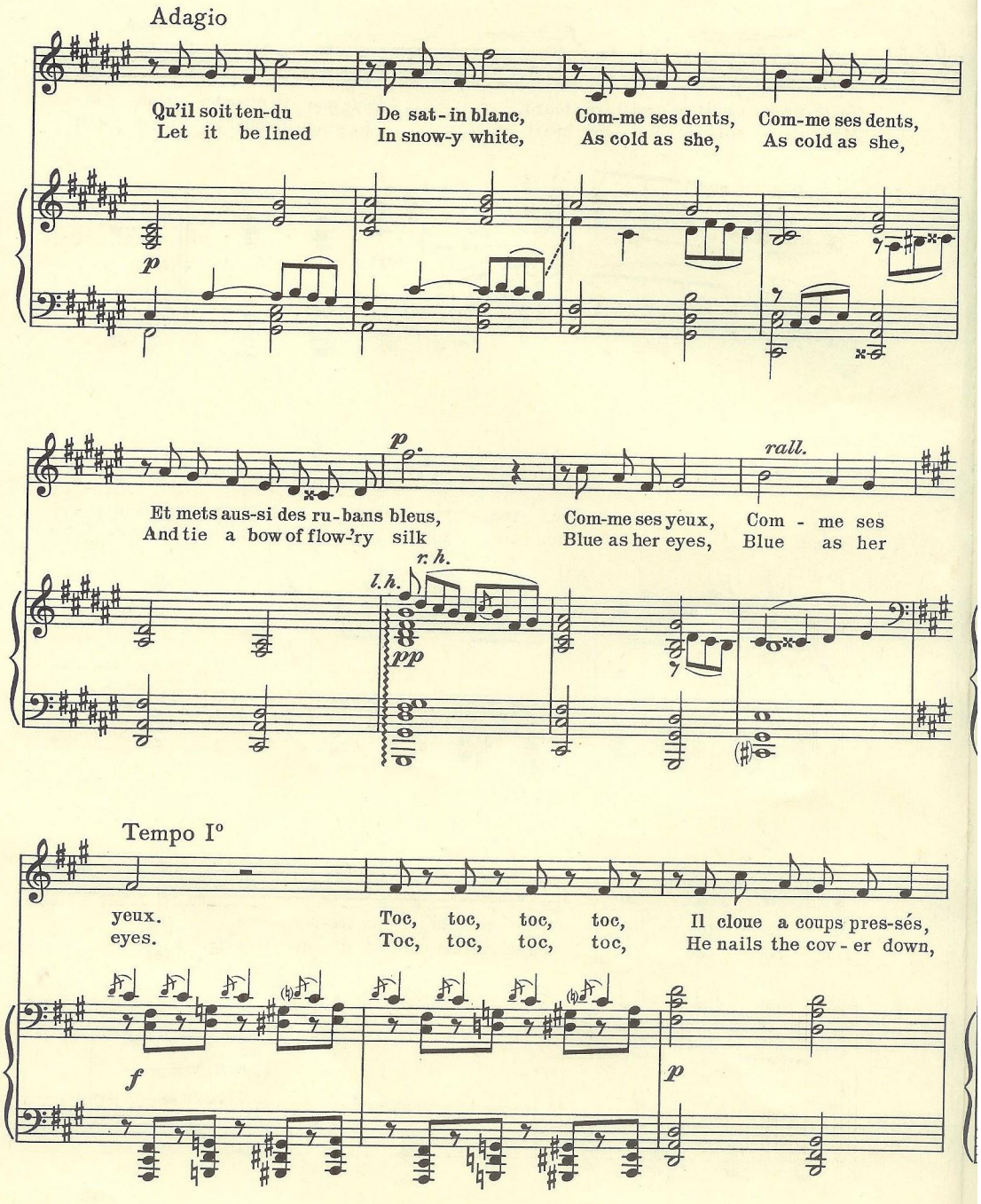
© MCMLX, by G. Schirmer, Inc.
International Copyright Secured
Printed in the U. S. A.

INDIANA UNIVERSITY
SCHOOL OF MUSIC
RECORDINGS
Bloomington, Indiana








Adagio
Qu'il soit ten-du
Let it be lined
De sat-in blanc,
In snow-y white,
Com-me ses dents,
As cold as she,
Com-me ses dents,
As cold as she,
p
Et mets aus-si des ru-bans bleus,
And tie a bow of flow-'ry silk
Com-me ses yeux,
Blue as her eyes,
Com - me ses
Blue as her
rall.
l.h.
r.h.
pp
Tempo I°
yeux.
eyes.
Toc, toc, toc, toc,
Toc, toc, toc, toc,
Il cloue a coups pres-sés,
He nails the cov-er down,
f
p

INDIANA UNIVERSITY
SCHOOL OF MUSIC
RECORDINGS
Bloomington, Indiana

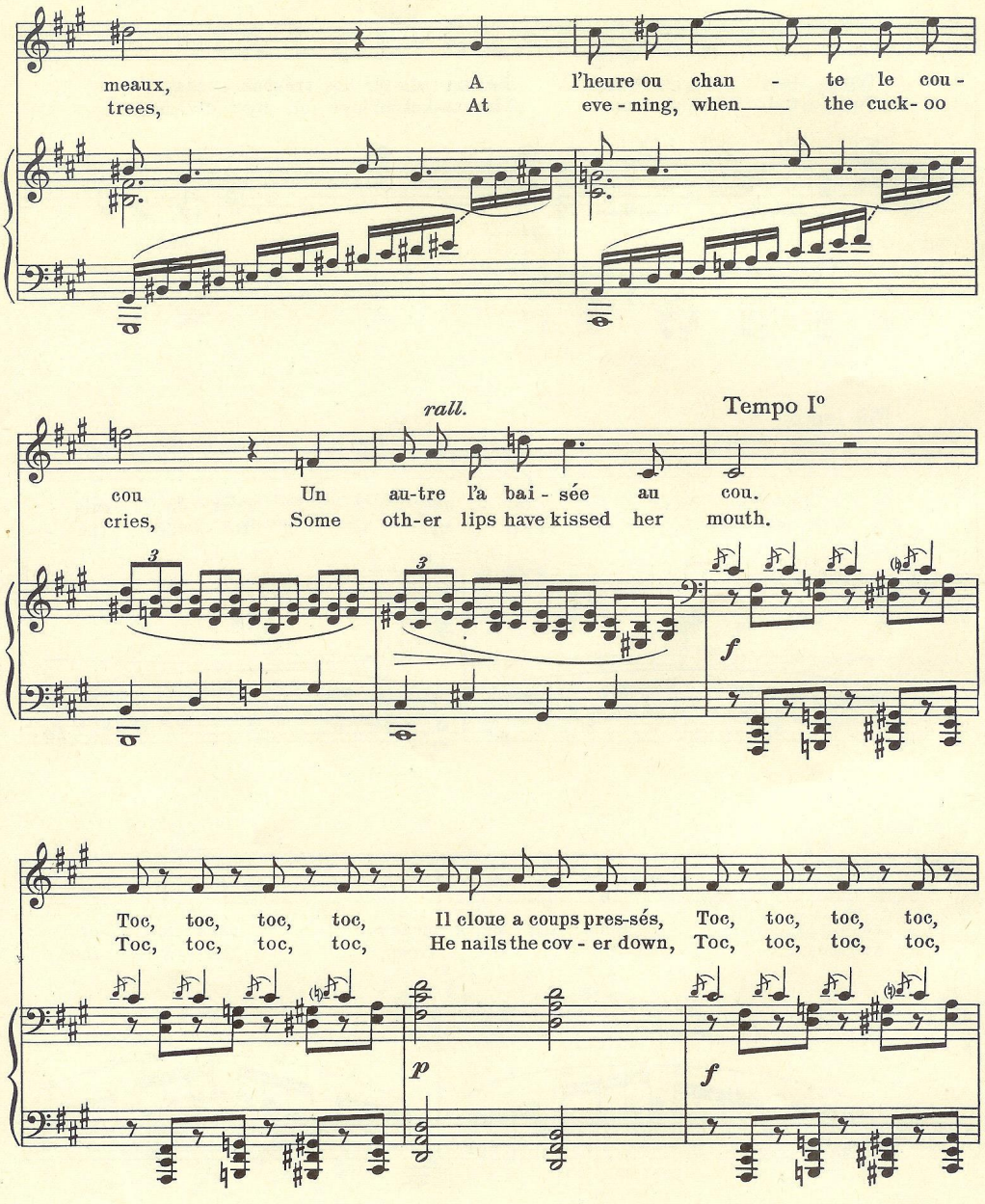
Toc, toc, toc, toc, Le me-nuis-ier des tré-pas - sés.
Toc, toc, toc, toc, The cas-ket mak-er of my dreams.

f *p* *rall.*

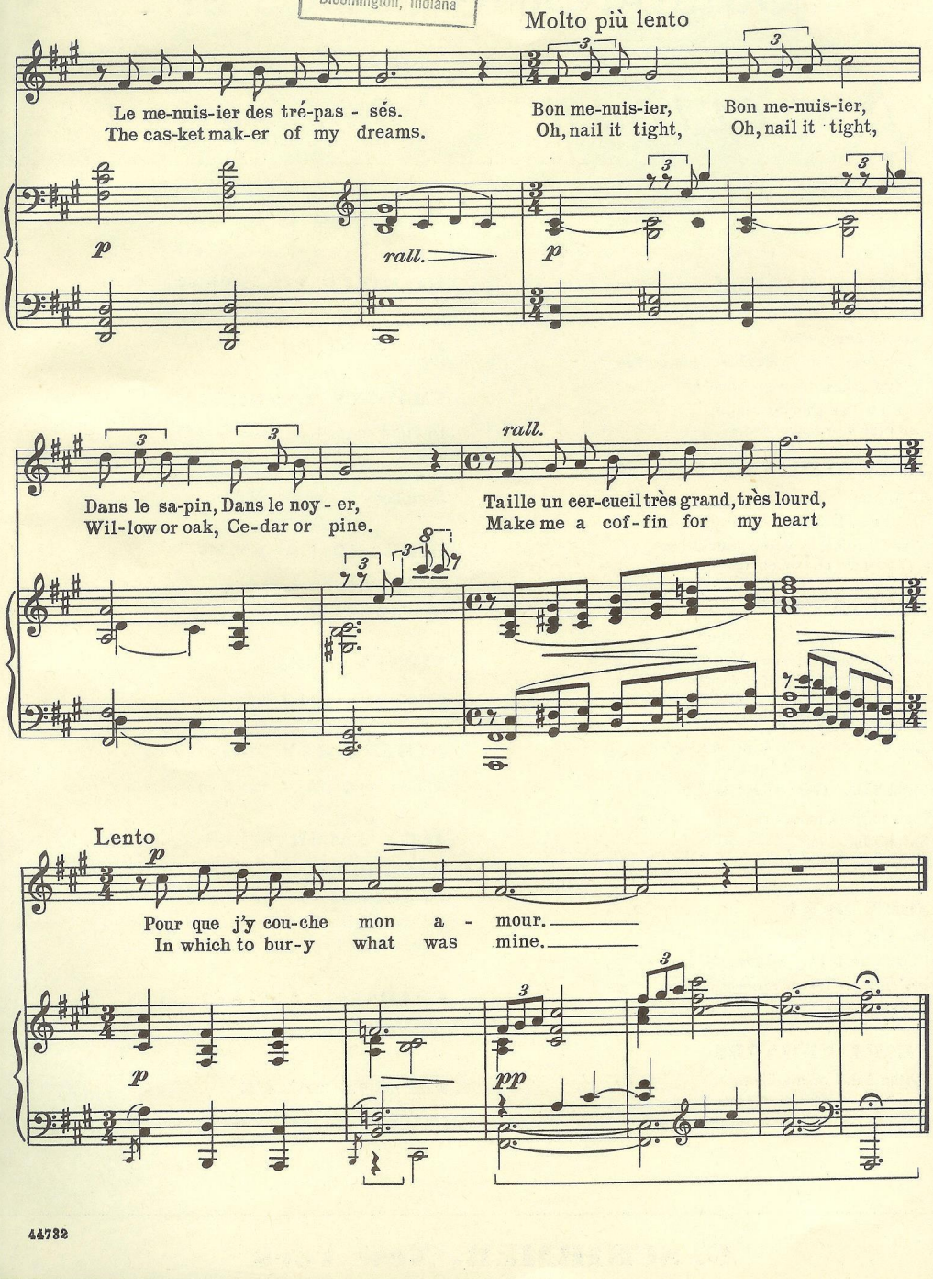
Più lento

Là - bas, là - bas, Près du ruis -
Near - by, near - by, Be - side the

seau,___ Sous les or - meaux, sous les or -
stream,___ Un - der the trees, Un - der the


meaux, A l'heure ou chan - te le cou -
trees, At eve - ning, when the cuck- oo
rall.
Tempo I°
cou Un au-tre l'a bai - sée au cou.
cries, Some oth-er lips have kissed her mouth.
f
Toc, toc, toc, toc, Il cloue a coups pres-sés, Toc, toc, toc, toc,
Toc, toc, toc, toc, He nails the cov - er down, Toc, toc, toc, toc,
p
f

INDIANA UNIVERSITY
SCHOOL OF MUSIC
RECORDINGS
Bloomington, Indiana



M
1621
H33
E5
1945x

Dedicada á Jan Peerce

EN UNA NOCHE SERENA

ALONE IN THE NIGHT

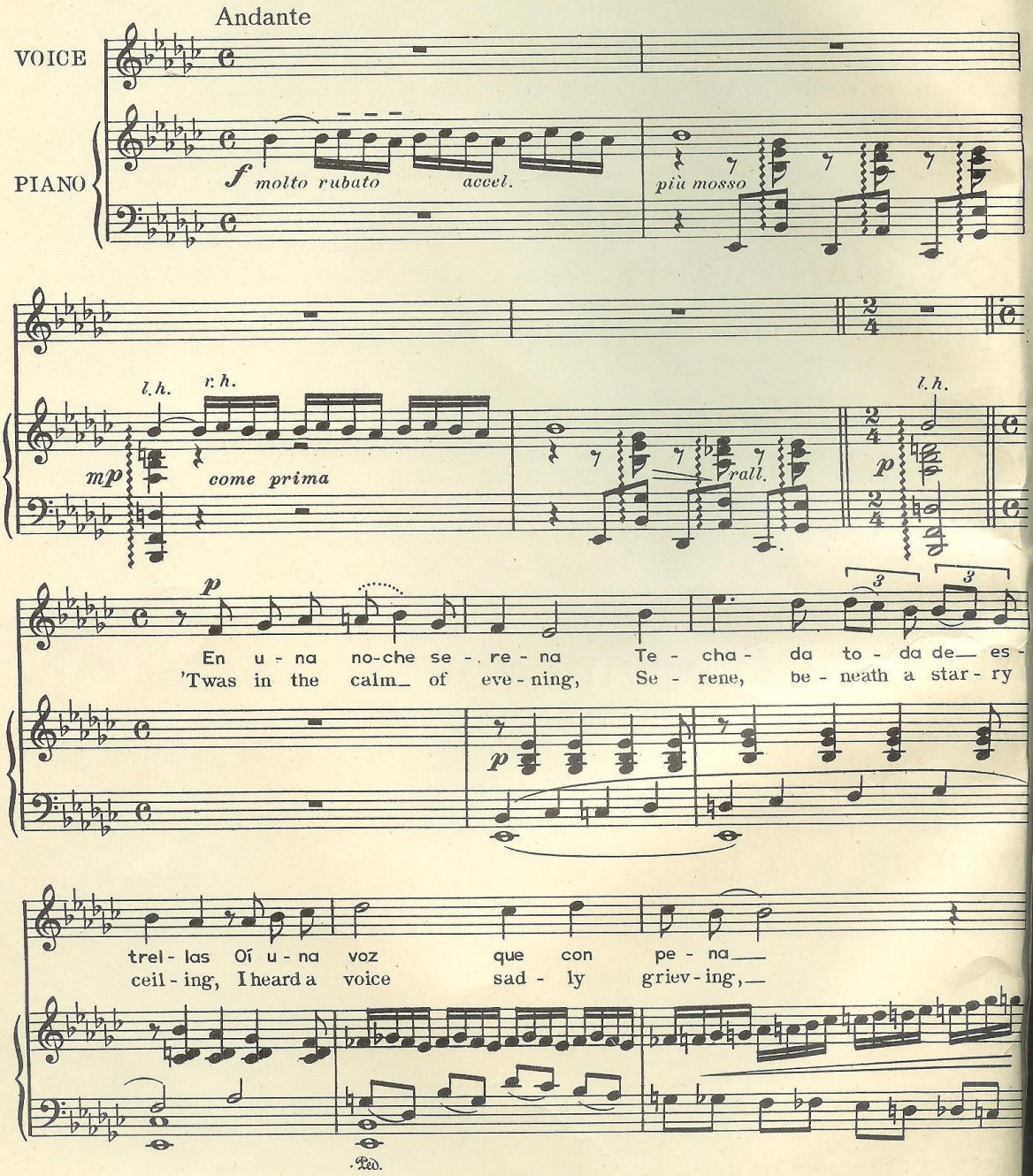
3 min. 15 sec.

ANDRES DE SEGUROLA

English version by
ROBERT B. FALK

RICHARD HAGEMAN
A. S. C. A. P.

[En una noche Serena. English & Spanish]

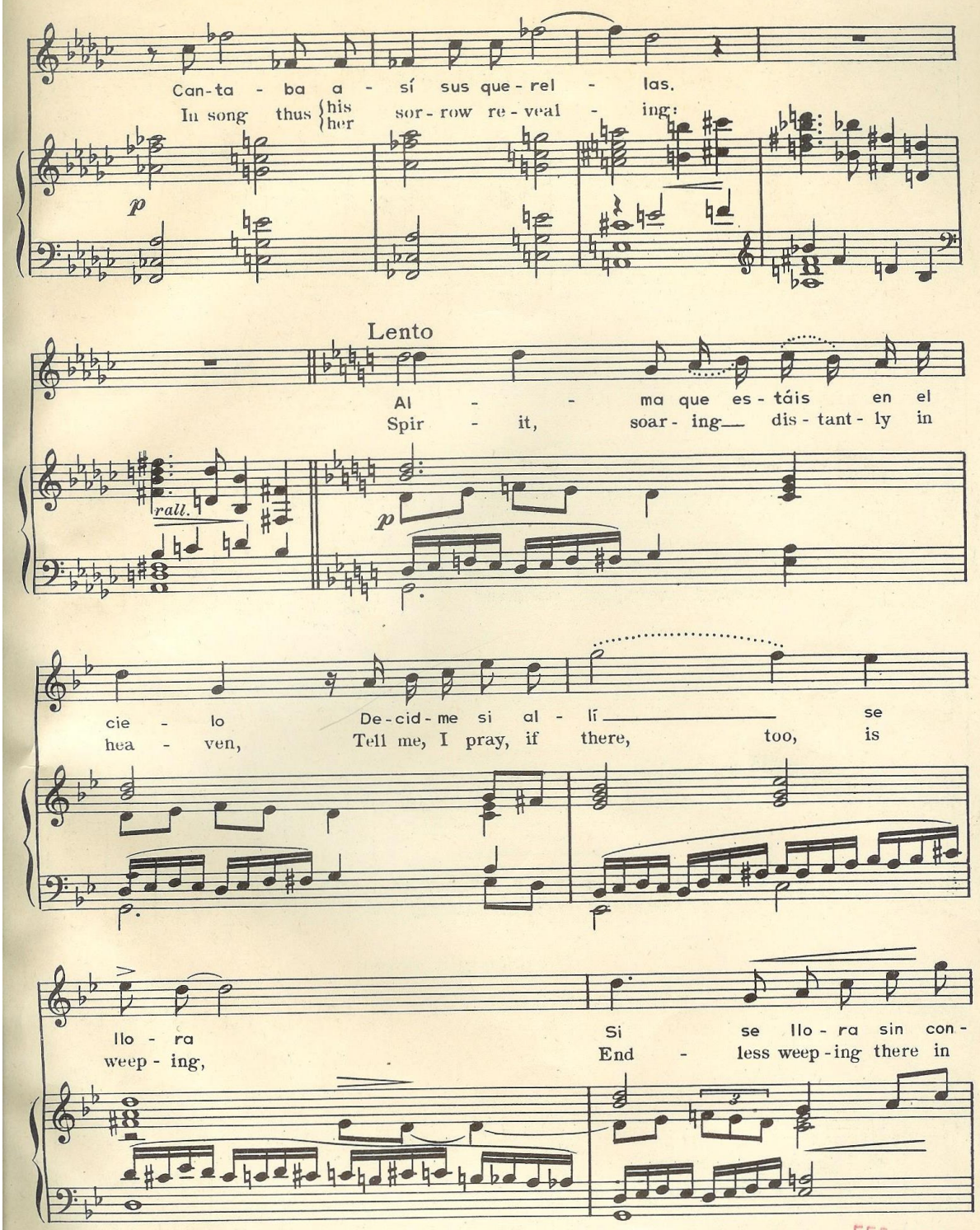


Copyright 1945, by GALAXY MUSIC CORPORATION
International Copyright Secured

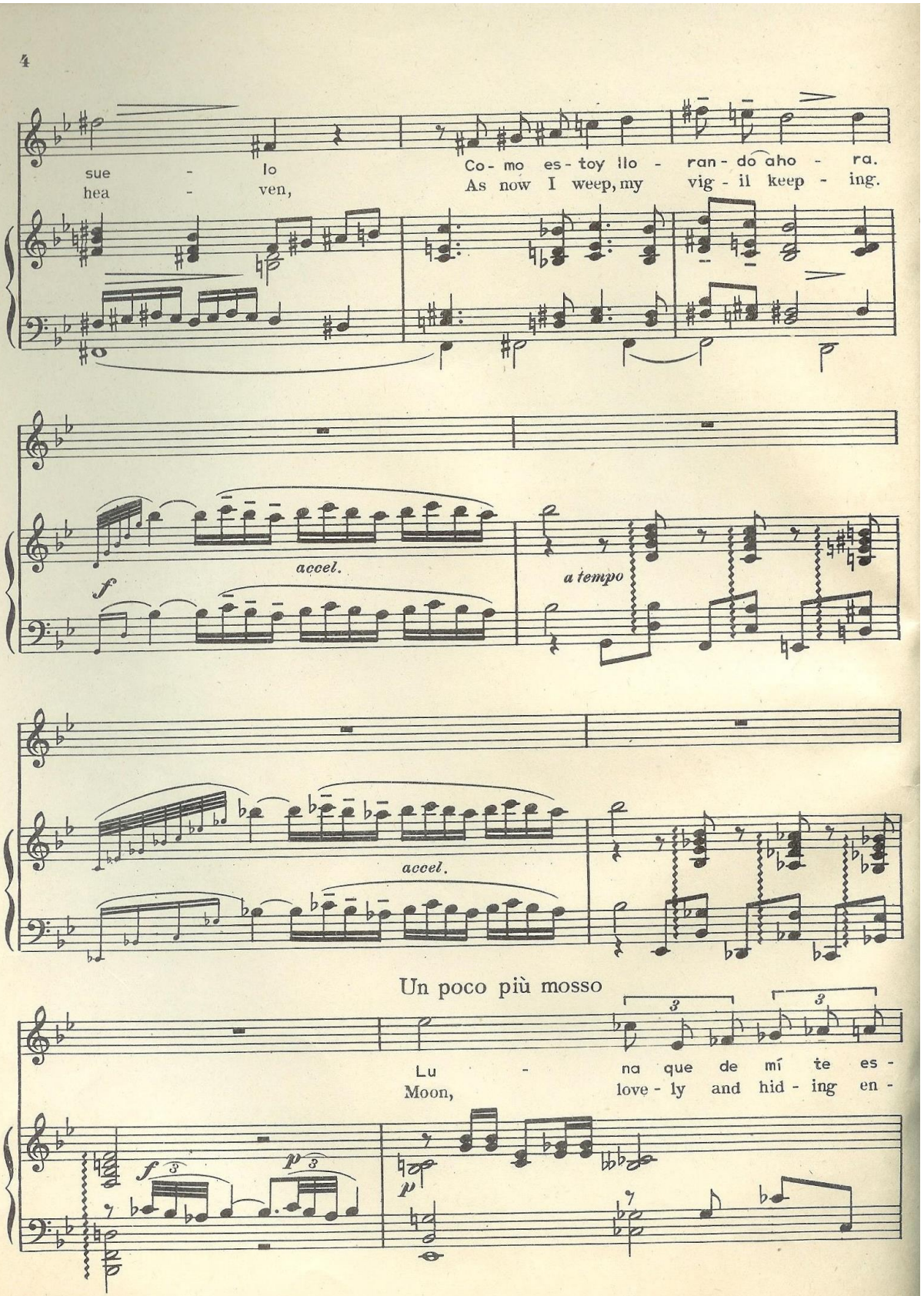
G.M. 1504-6

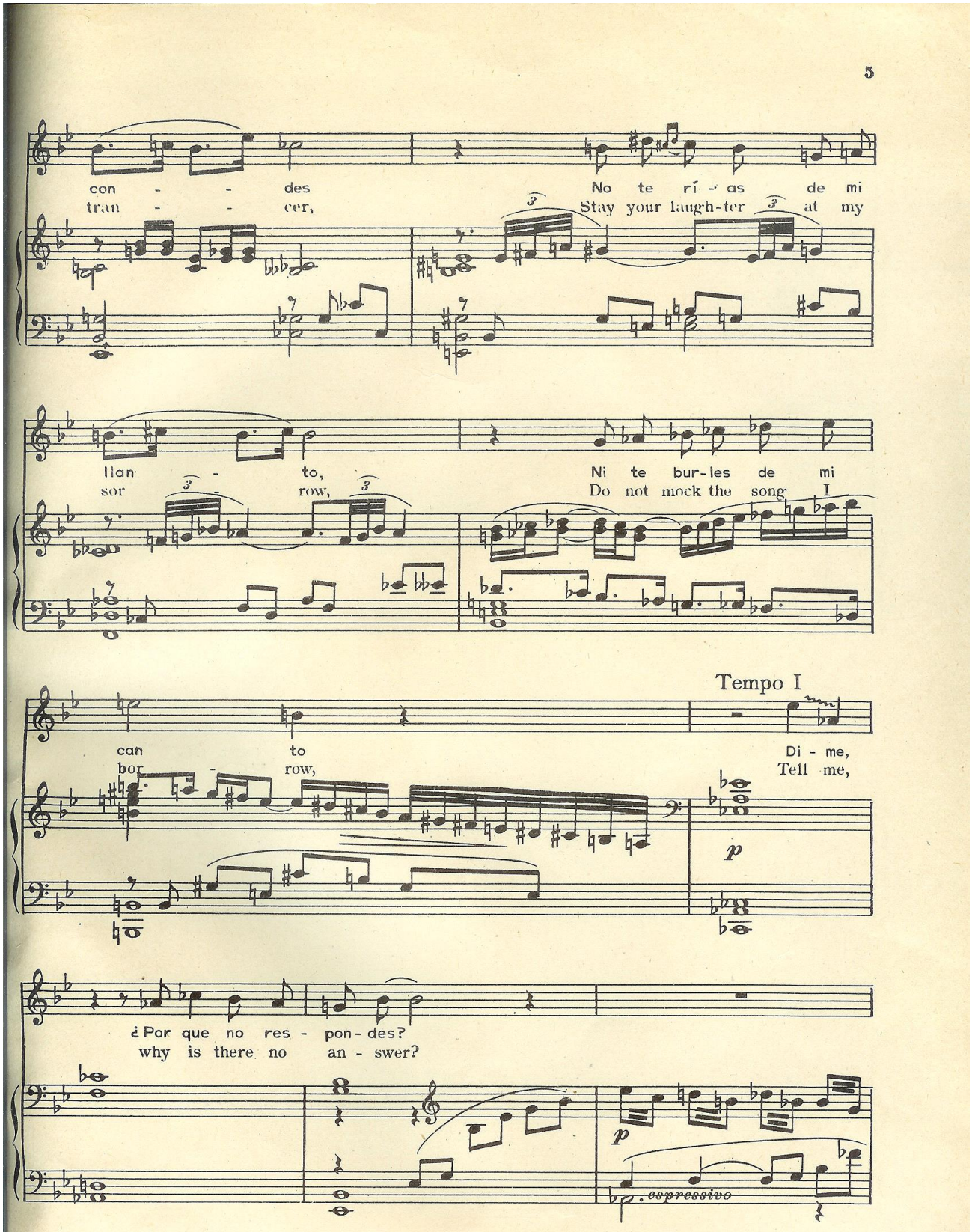
Printed in the U. S. A.

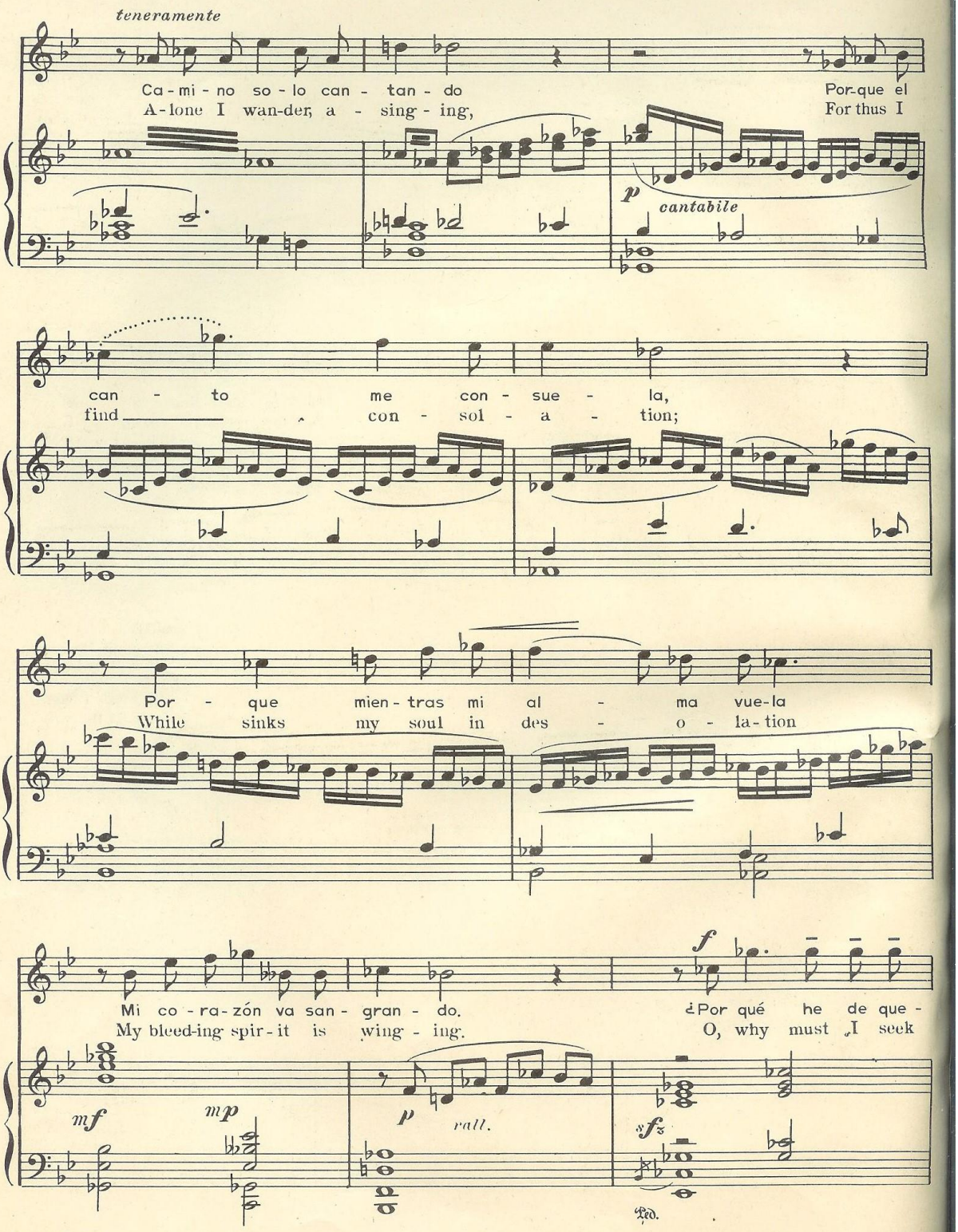
The copying of this work or any portion thereof by any means whatsoever is forbidden by law and is subject to the penalties prescribed in Section 28 of the Copyright Law.

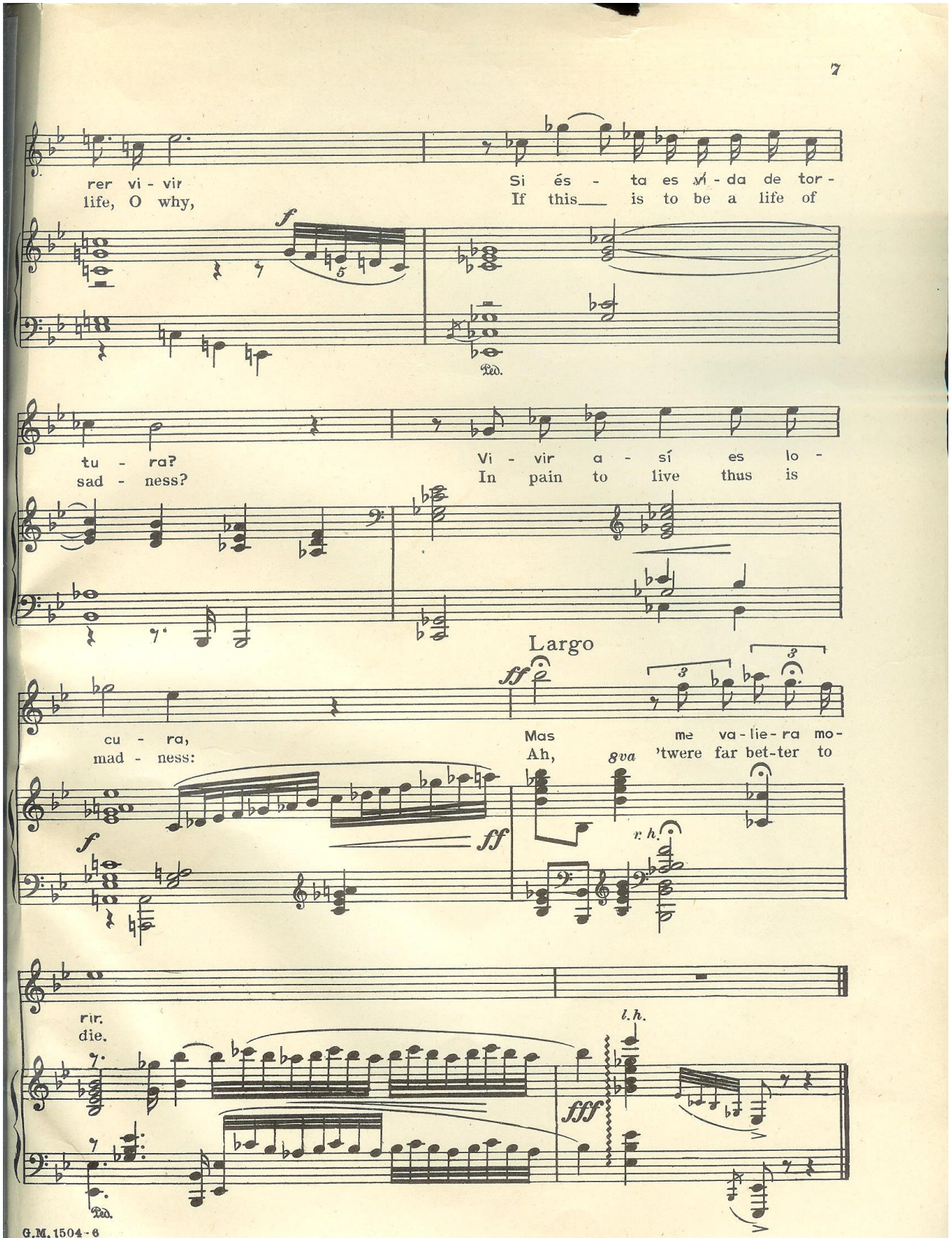


FEB 16 1990
MERVYN H. STERNE LIBRARY
UNIVERSITY OF ALABAMA AT BIRMINGHAM
UNIVERSITY STATION
BIRMINGHAM, ALABAMA 35294


sue - lo
hea - ven,
Co- mo es- toy llo - ran- do aho - ra.
As now I weep, my vig - il keep - ing.
accel.
a tempo
accel.
Un poco più mosso
Lu - na que de mí te es -
Moon, love - ly and hid - ing en -


con - - des
tran - - cer,
No te rí - as de mi
Stay your laugh-ter at my
llan - to,
sor - row,
Ni te bur-les de mi
Do not mock the song I
Tempo I
can to
bor - row,
Di - me,
Tell me,
p
¿Por que no res - pon-des?
why is there no an - swer?
p
espressivo


teneramente
Ca - mi - no so - lo can - tan - do
A - lone I wan-der, a - sing - ing,
Por-que el
For thus I
p
cantabile
can - to me con - sue - la,
find con - sol - a - tion;
Por - que mien - tras mi al - ma vue-la
While sinks my soul in des - o - la-tion
Mi co - ra-zón va san - gran - do.
My bleed-ing spir - it is wing - ing.
f
¿Por qué he de que -
O, why must I seek
mf
mp
p
rall.
sfz
Ped.


rer vi - vir
life, O why,
Si és - ta es vi - da de tor -
If this___ is to be a life of
f
Ped.
tu - ra?
sad - ness?
Vi - vir a - sí es lo -
In pain to live thus is
Largo
ff
cu - ra,
mad - ness:
Mas me va - lie - ra mo -
Ah, 'twere far bet-ter to
8va
r. h.
f
ff
rir.
die.
l. h.
fff
Ped.

M
1621
H13
M5x

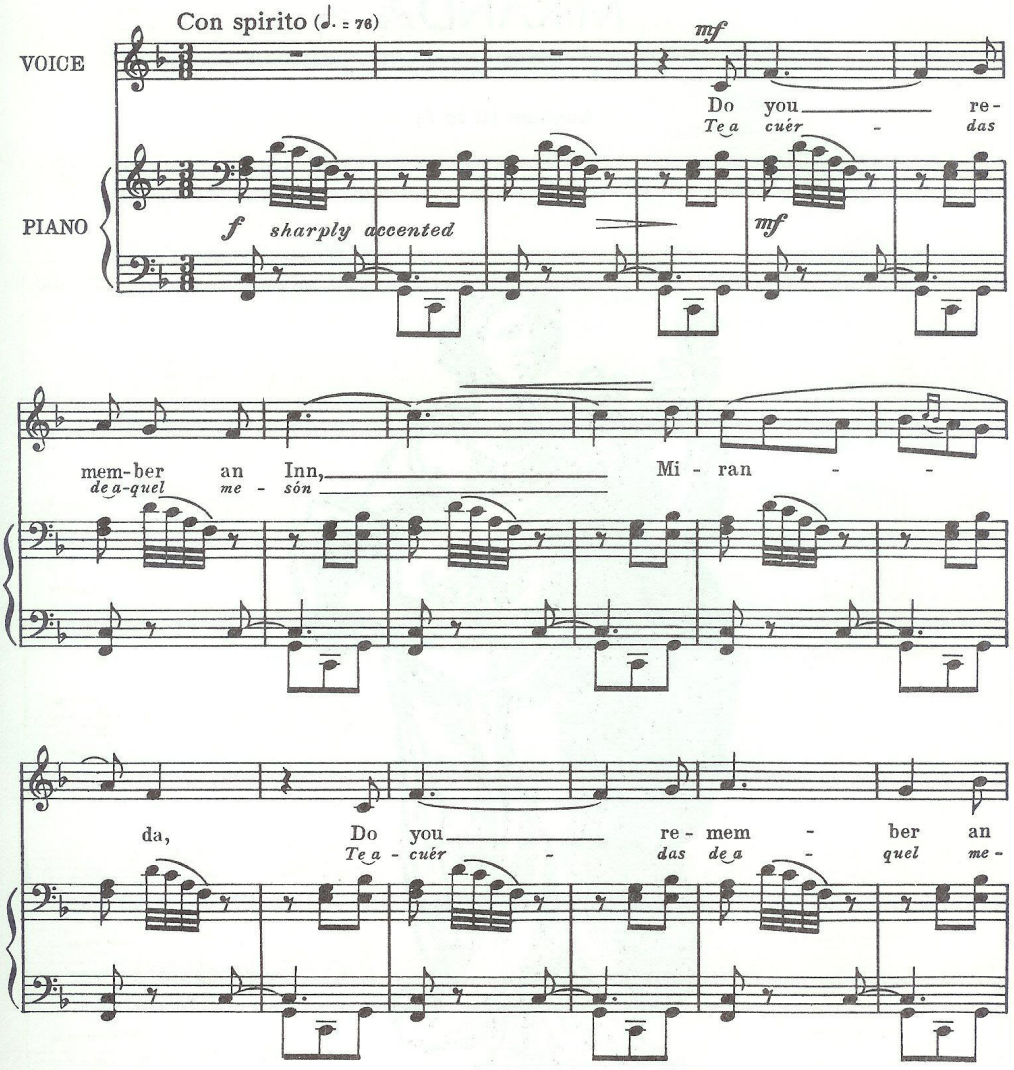
To Arthur Renton

MIRANDA

2 min. 10 sec.

HILAIRE BELLOC
Spanish version by
ANDRES de SEGUROLA

RICHARD HAGEMAN
A. S. C. A. P.

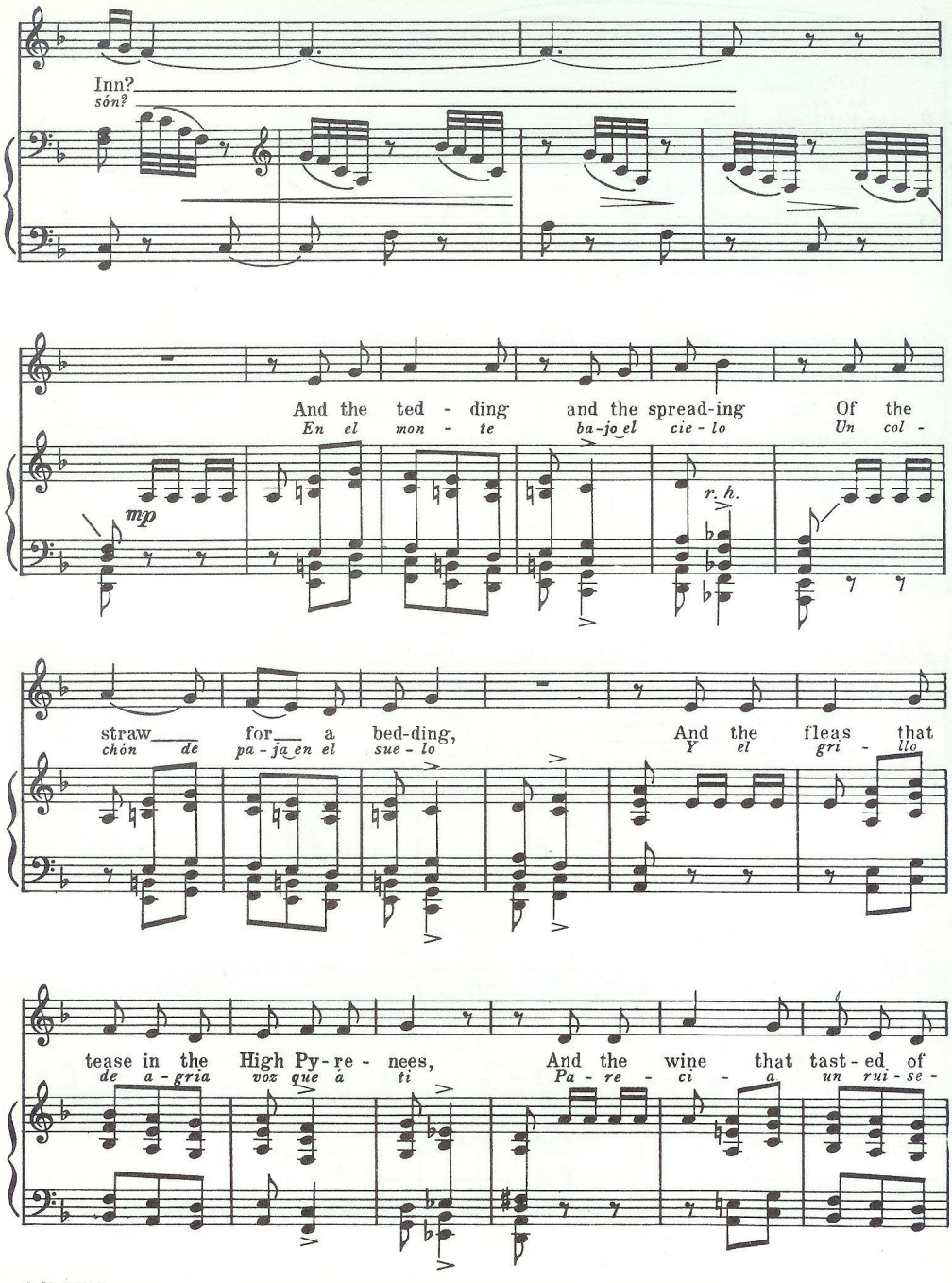


© Copyright, 1940, by GALAXY MUSIC CORPORATION

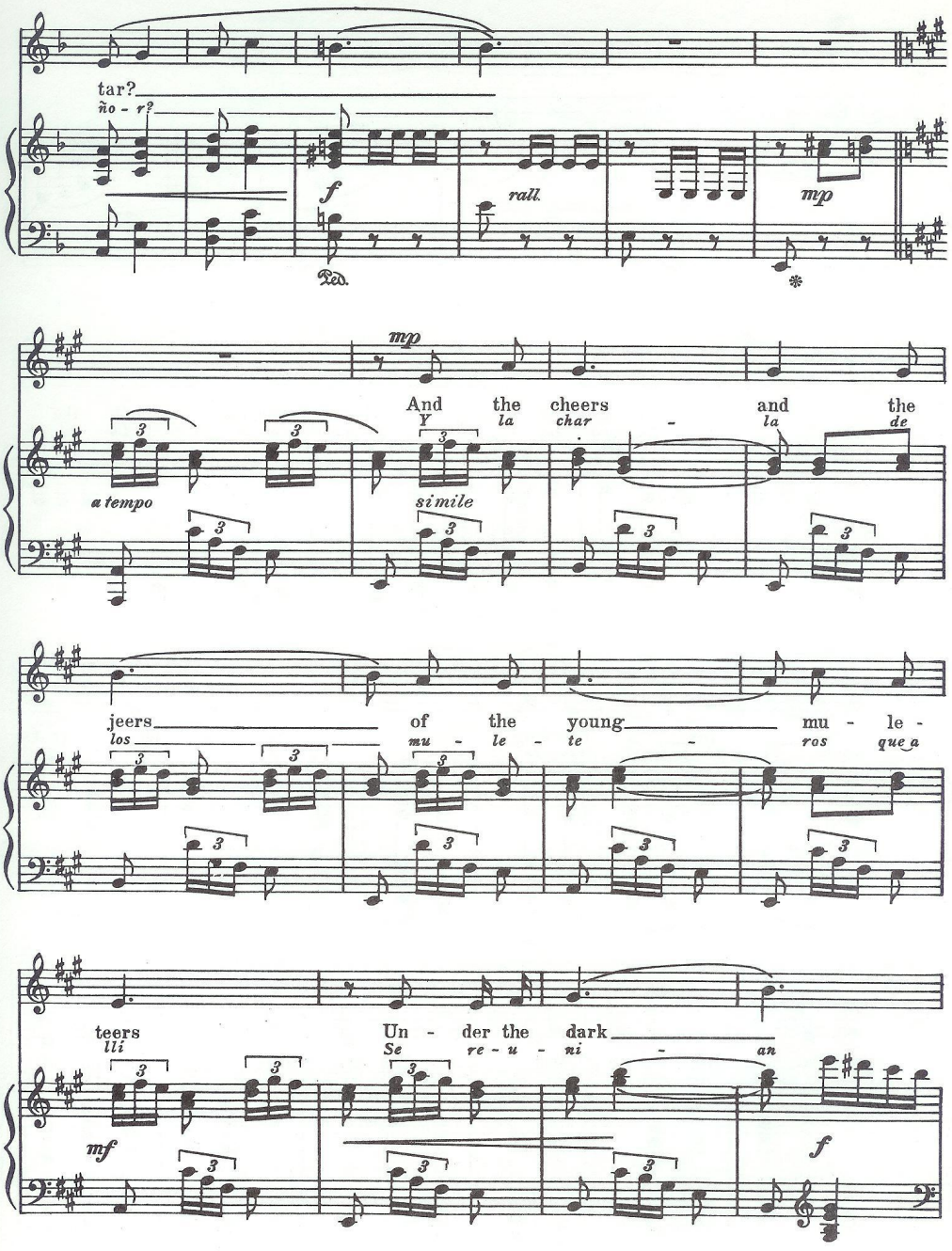
G. M. 1148-8

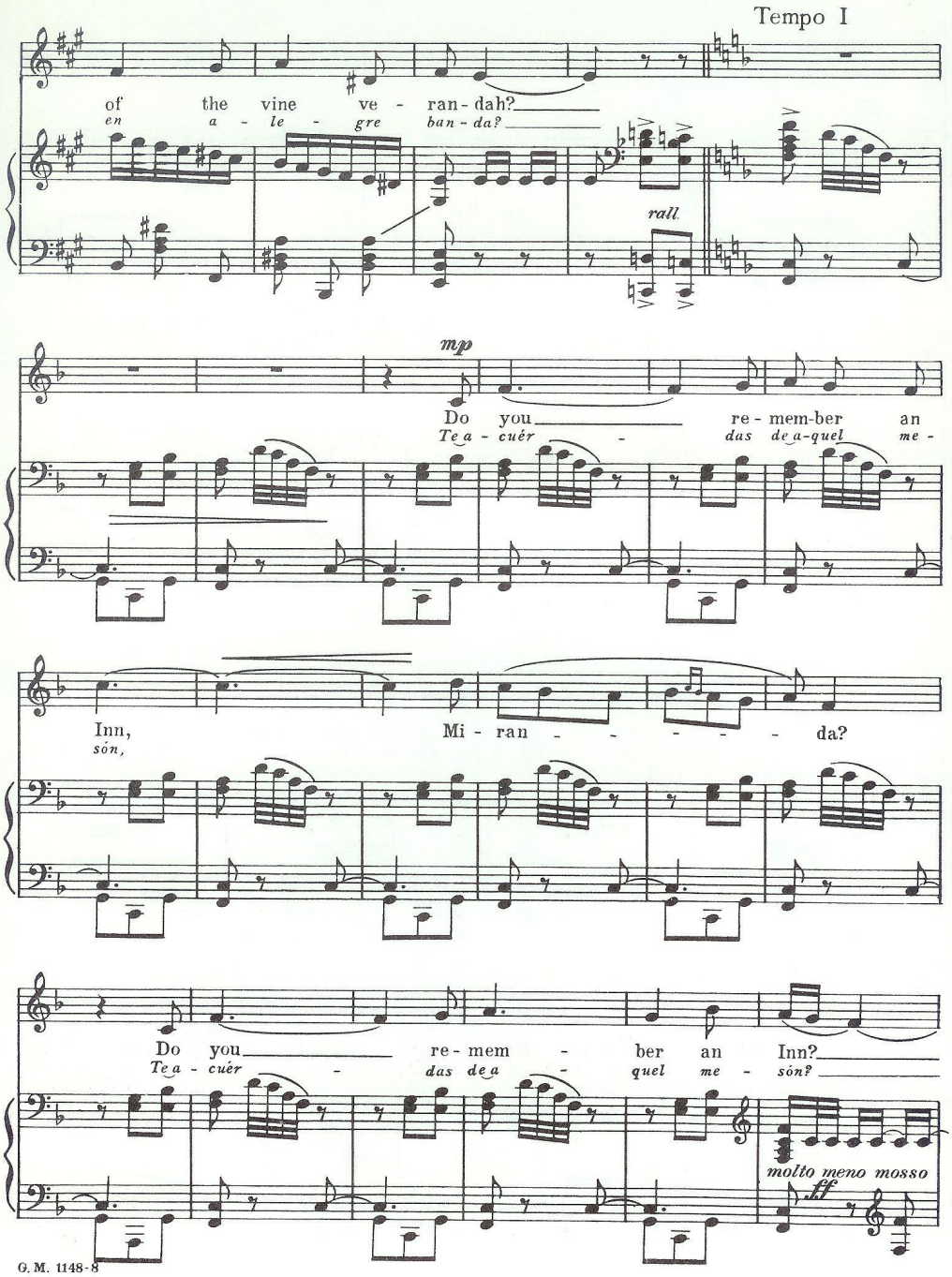
Printed in U.S.A.

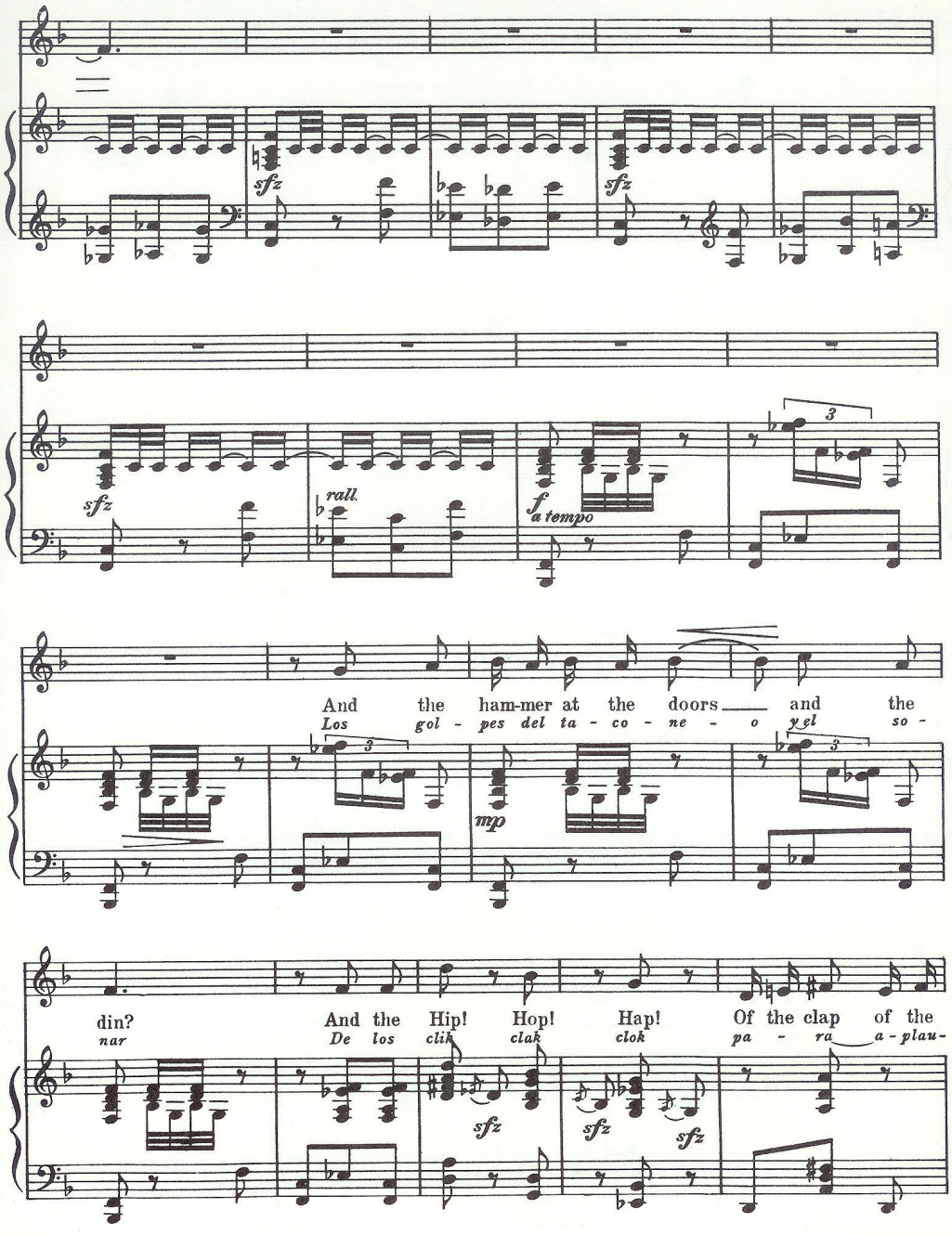
The copying of this work or any portion thereof by any means whatsoever is forbidden by law and is subject to the penalties prescribed in Section 28 of the Copyright Law.

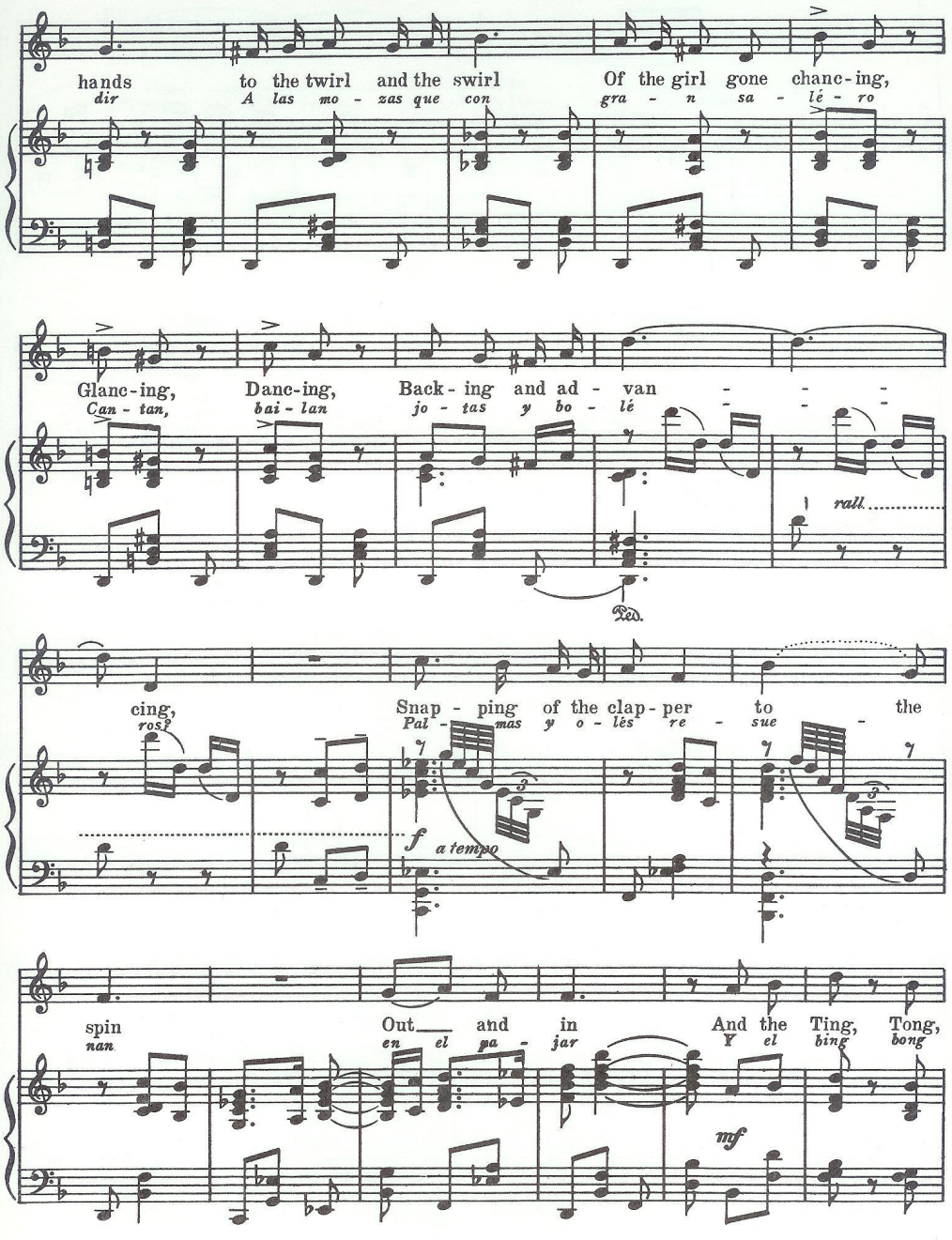


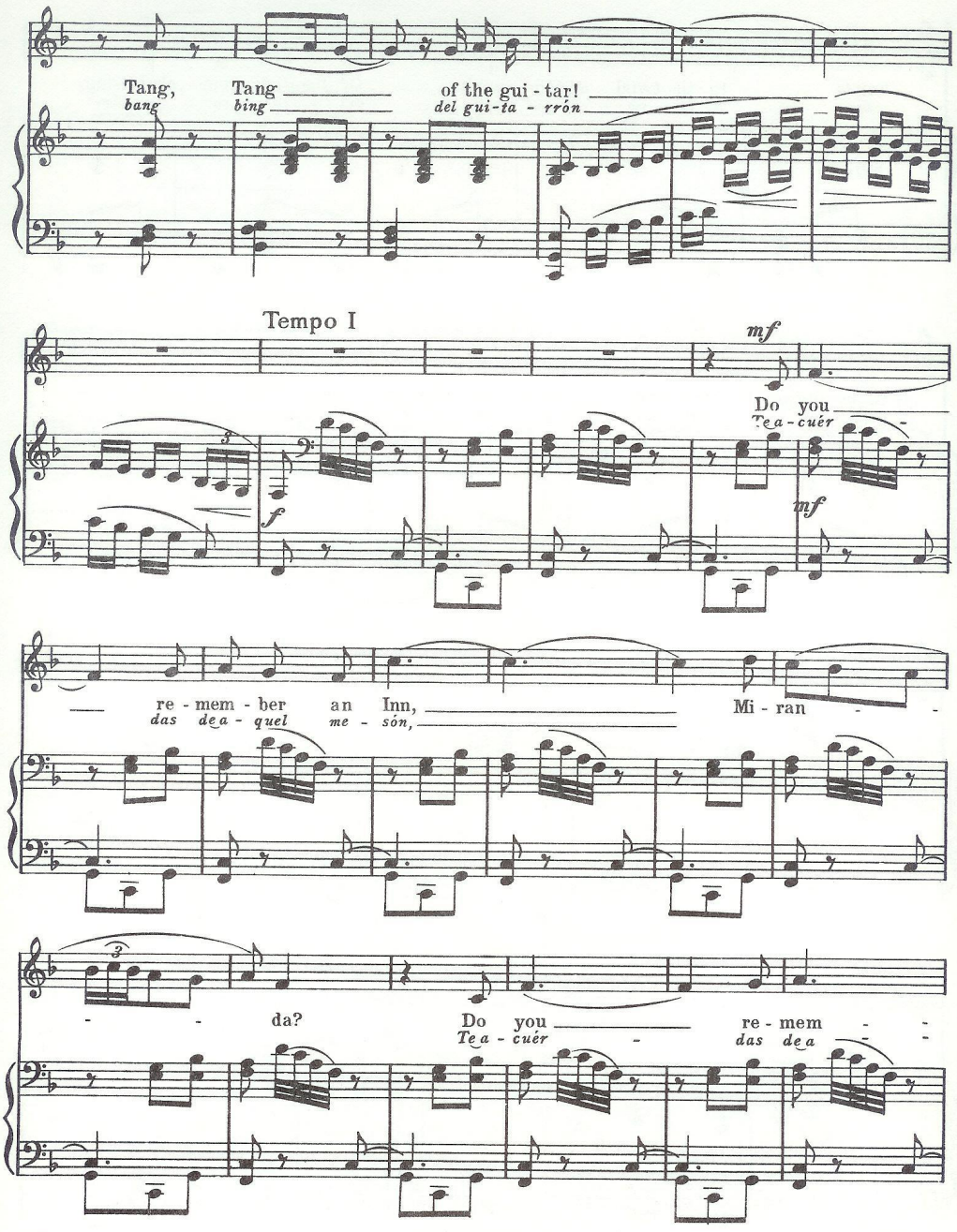
LIBRARY
MURRAY STATE UNIVERSITY
318348

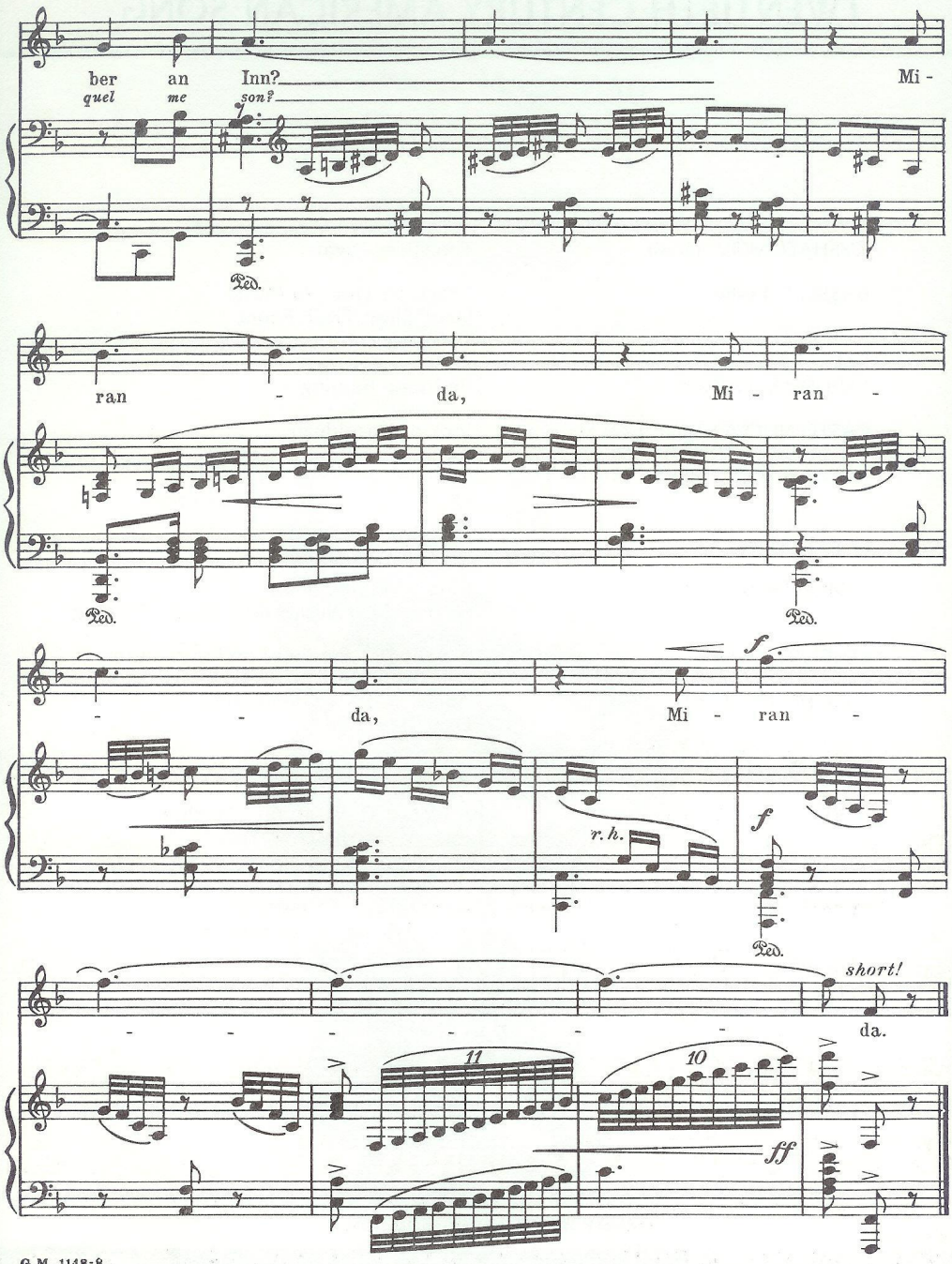

tar?
ño - r?
f
rall.
mp
Ped.
mp
And the cheers and the
Y la char - la de
a tempo
simile
jeers of the young mu - le -
los mu - le - te - ros que a
teers Un - der the dark
lli Se re - u - ni - an
mf
f


Tempo I
of the vine ve - ran - dah?
en a - le - gre ban - da?
rall.
mp
Do you re - mem-ber an
Te a - cuér - das de a-quel me -
Inn,
són,
Mi - ran - - - - - da?
Do you re - mem - ber an Inn?
Te a - cuér - das de a - quel me - són?
molto meno mosso
ff


sfz
sfz
sfz
rall.
f
a tempo
3
And the ham-mer at the doors and the
Los gol - pes del ta - co - ne - o y el so -
3
mp
3
din?
nar
And the Hip! Hop! Hap! Of the clap of the
De los clik clak clok pa - ra a - plau -
sfz
sfz
sfz


hands to the twirl and the swirl Of the girl gone chanc-ing,
dir A las mo - zas que con gra - n sa - lé - ro
Glanc-ing, Danc-ing, Back-ing and ad - van - - -
Can - tan, bai - lan jo - tas y bo - lé
rall.
Ped.
cing, Snap - ping of the clap - per to the
ros Pal - mas y o - les re - sue -
f a tempo
spin Out and in And the Ting, Tong,
nan en el pa - jar Y el bing bong
mf


Tang, Tang of the gui - tar!
bang bing del gui-ta - rrón
Tempo I
mf
Do you
Te a - cuér
f
mf
re - mem - ber an Inn,
das de a - quel me - són,
Mi - ran
da?
Do you re - mem
Te a - cuér das de a



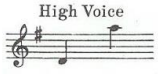
318348
LIBRARY
MURRAY STATE UNIVERSITY

V 1688
INDIANA UNIVERSITY
SCHOOL OF MUSIC
LIBRARY
BLOOMINGTON, IND. 47401

To Lotte Lehmann

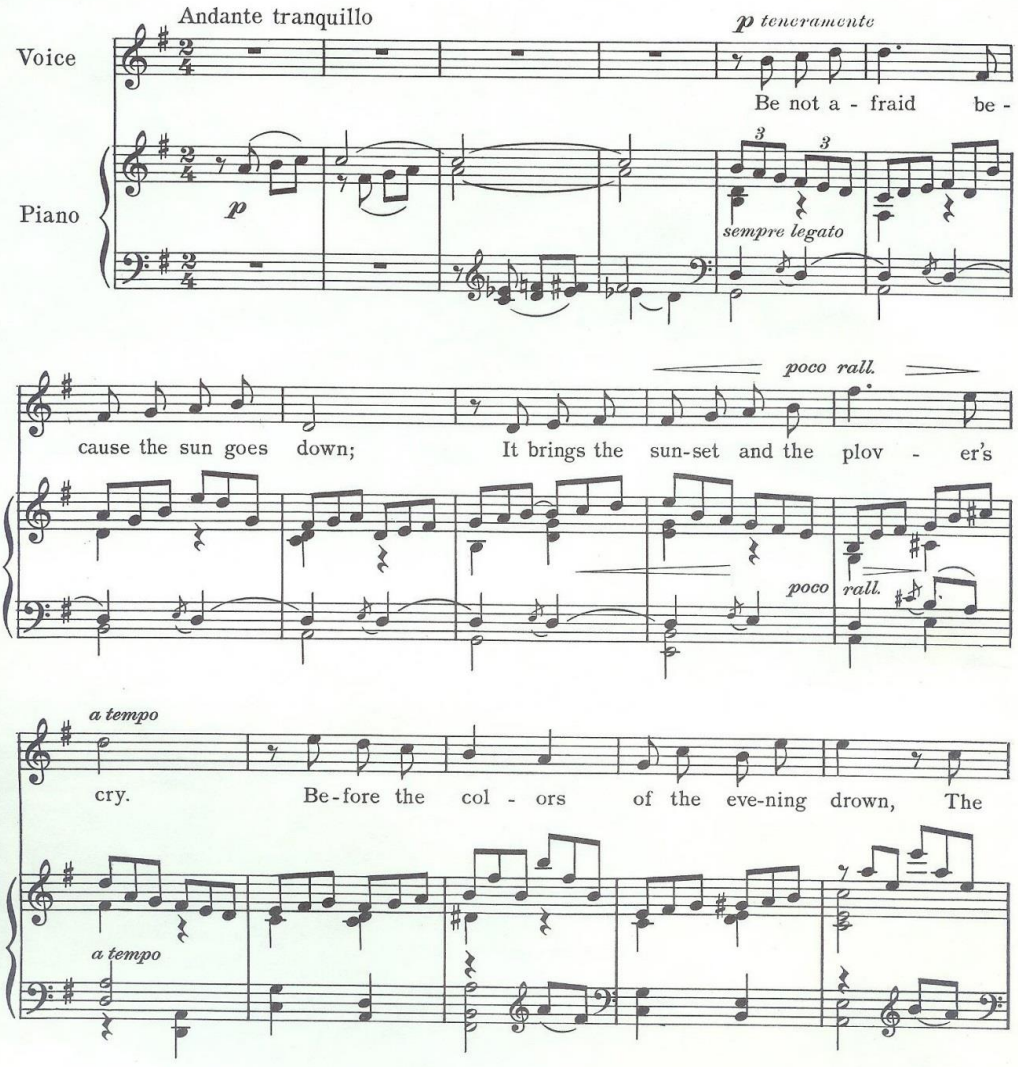
Fear Not the Night

High Voice



Words by
ROBERT NATHAN*

Music by
RICHARD HAGEMAN


Andante tranquillo

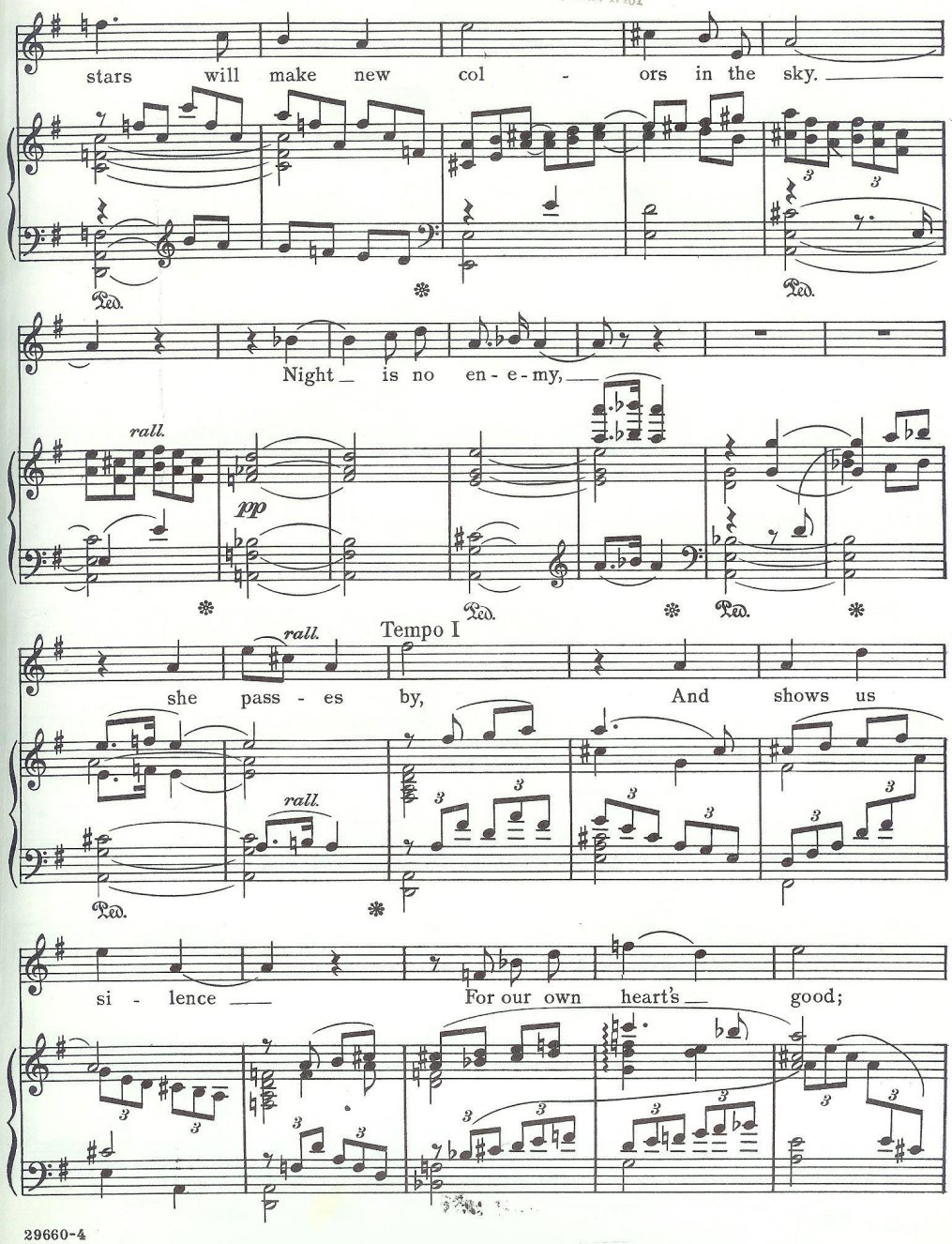
p teneramente
Be not a - fraid be -
sempre legato
cause the sun goes down; It brings the sun-set and the plov - er's
poco rall.
a tempo
cry. Be-fore the col - ors of the eve-ning drown, The

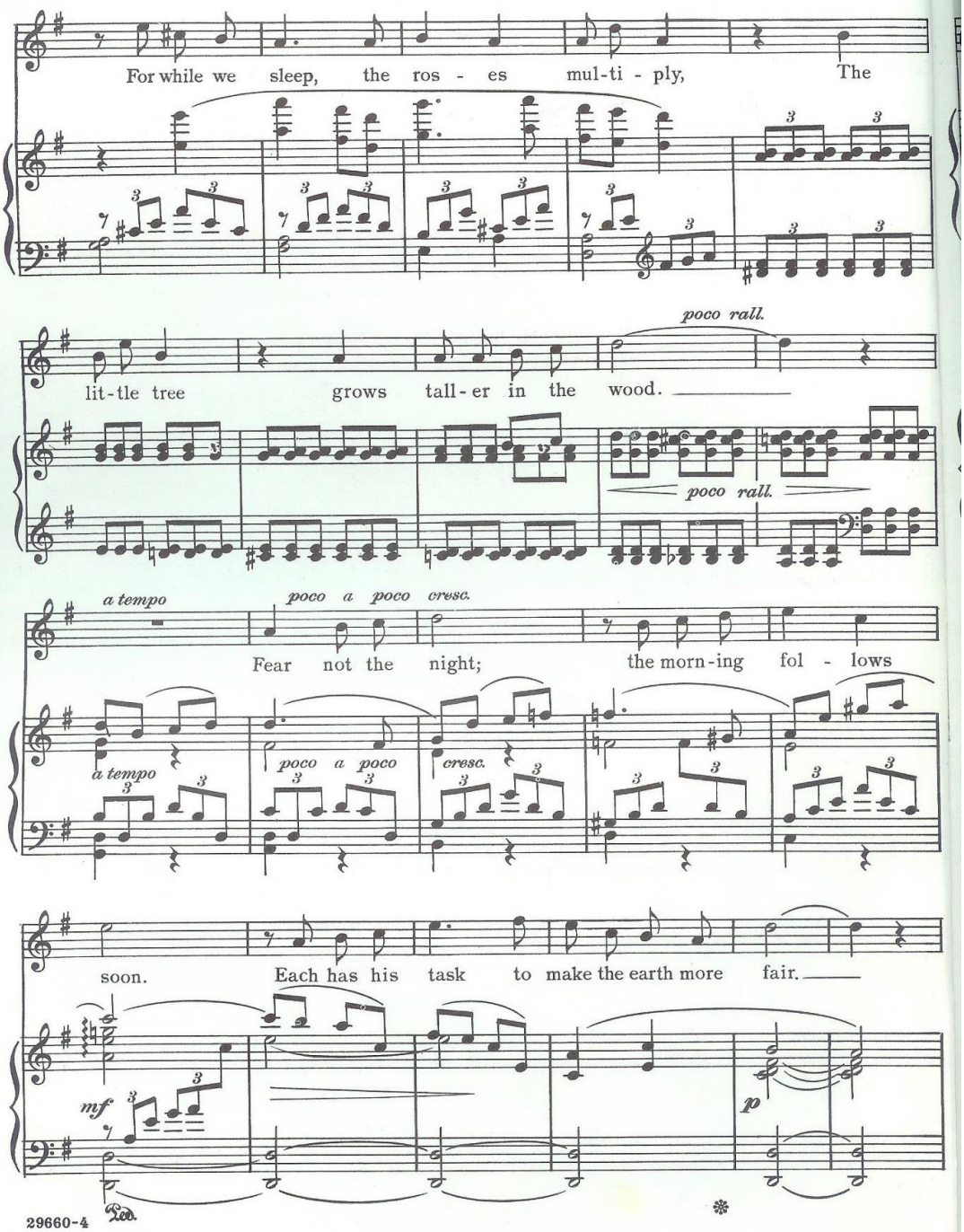
* Reprinted from "A Winter Tide" by Robert Nathan, by permission of and special arrangement with Alfred A. Knopf, Inc.

Copyright MCMXLIV by Carl Fischer, Inc., New York
International Copyright Secured

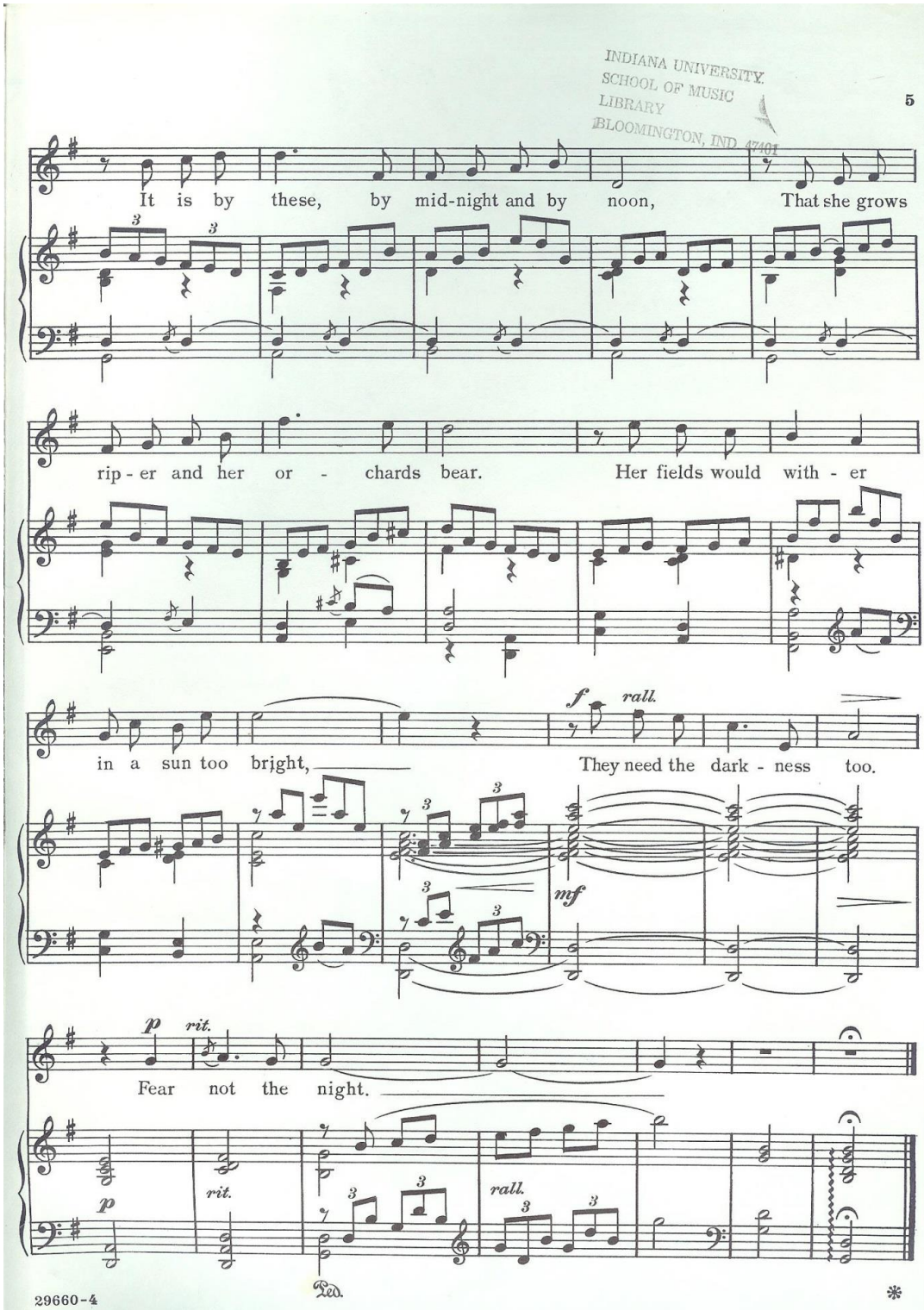
PRINTED IN U.S.A.

INDIANA UNIVERSITY
SCHOOL OF MUSIC
LIBRARY
BLOOMINGTON, IND. 47401




For while we sleep, the ros - es mul-ti - ply, The
poco rall.
lit-tle tree grows tall-er in the wood.
poco rall.
a tempo
poco a poco cresc.
Fear not the night; the morn-ing fol - lows
a tempo
poco a poco
cresc.
soon. Each has his task to make the earth more fair.
mf
p
Ped.

INDIANA UNIVERSITY
SCHOOL OF MUSIC
LIBRARY
BLOOMINGTON, IND. 47401



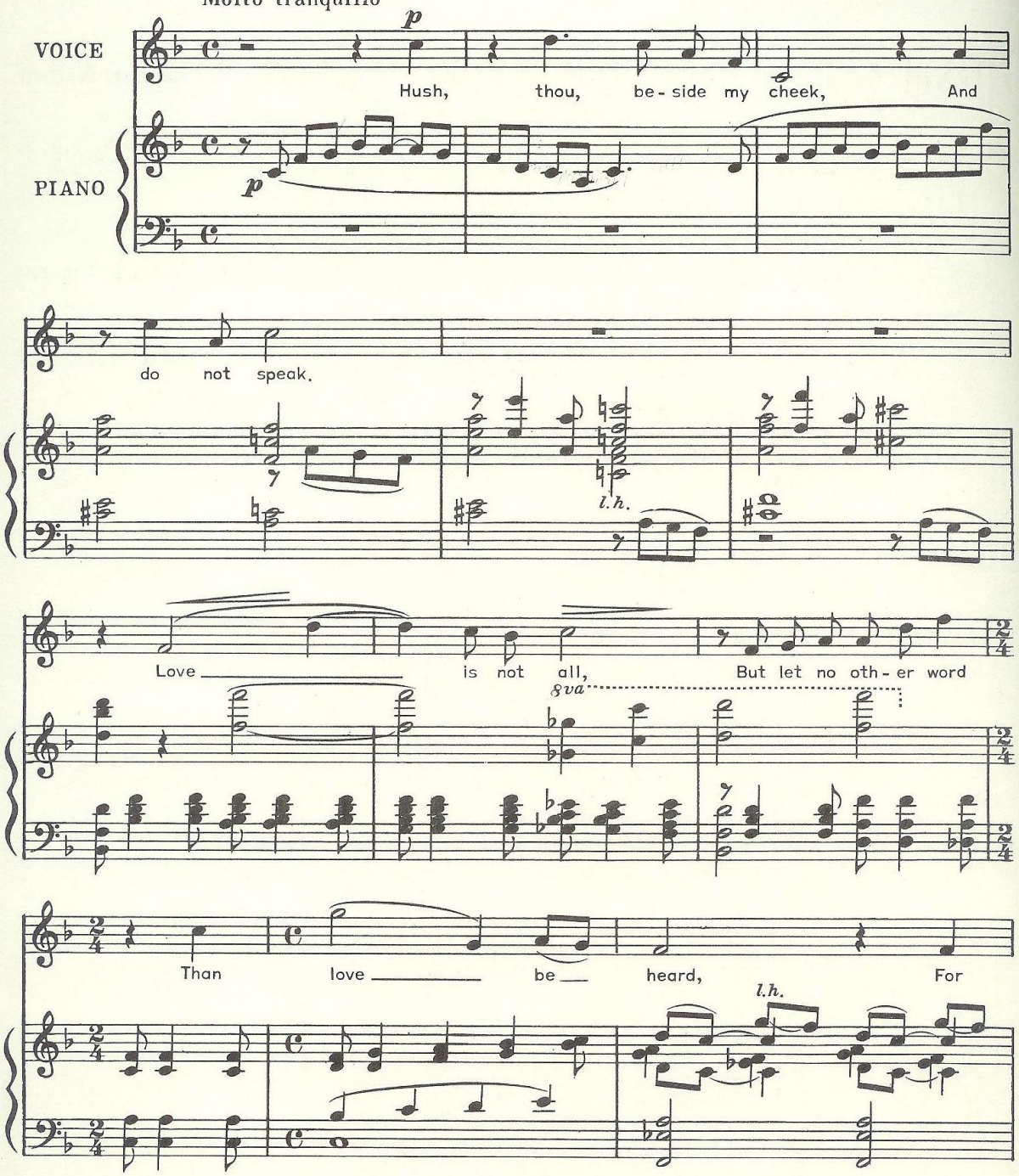
HUSH

2 minutes

ROBERT NATHAN

RICHARD HAGEMAN
A.S.C.A.P.

Molto tranquillo

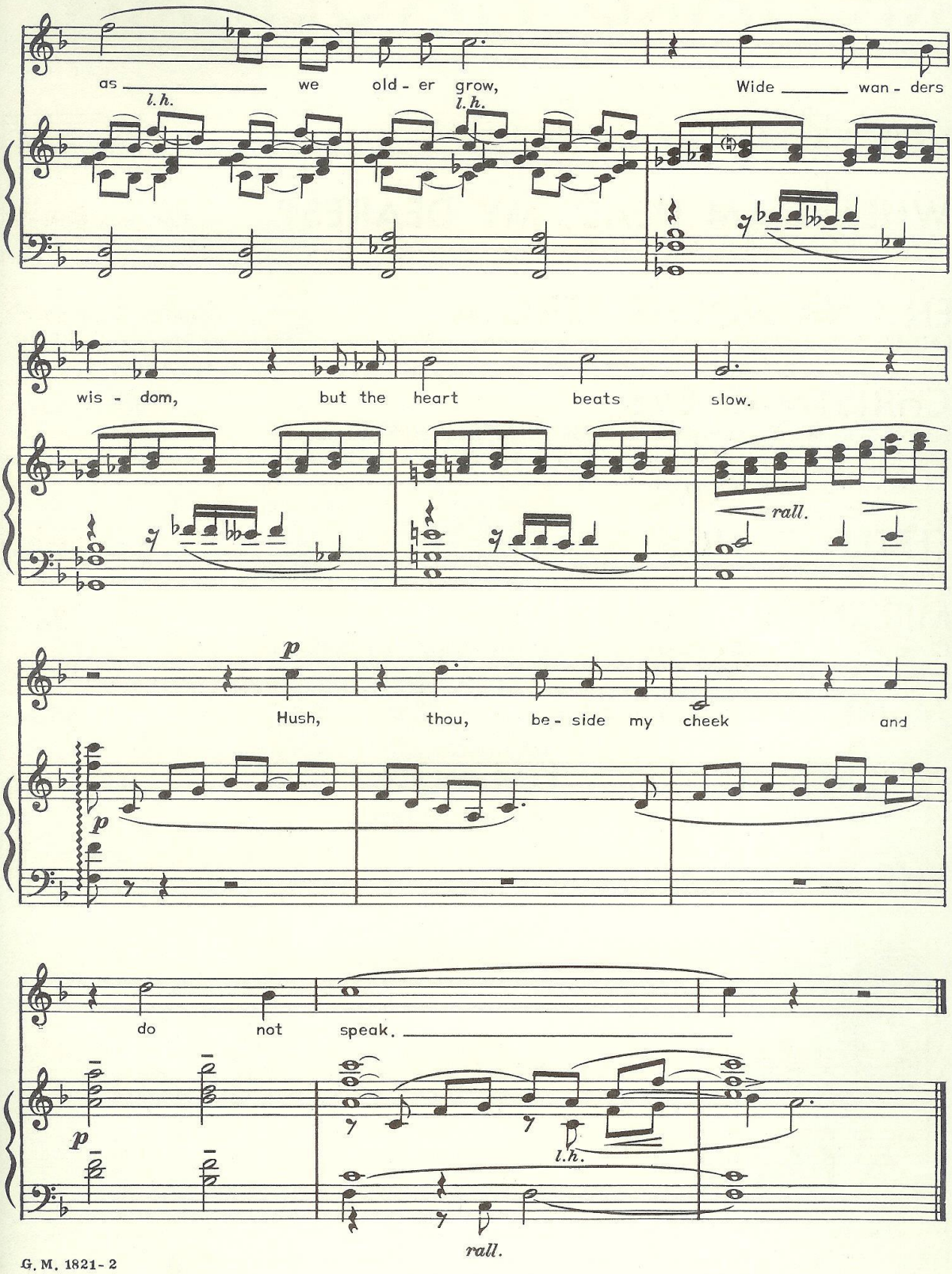


Copyright, 1951, by GALAXY MUSIC CORPORATION
International Copyright Secured

G.M. 1821-2

Printed in the U.S.A.

The copying of this work or any portion thereof by any means whatsoever is forbidden by law and is subject to the penalties prescribed in Section 28 of the Copyright Law.

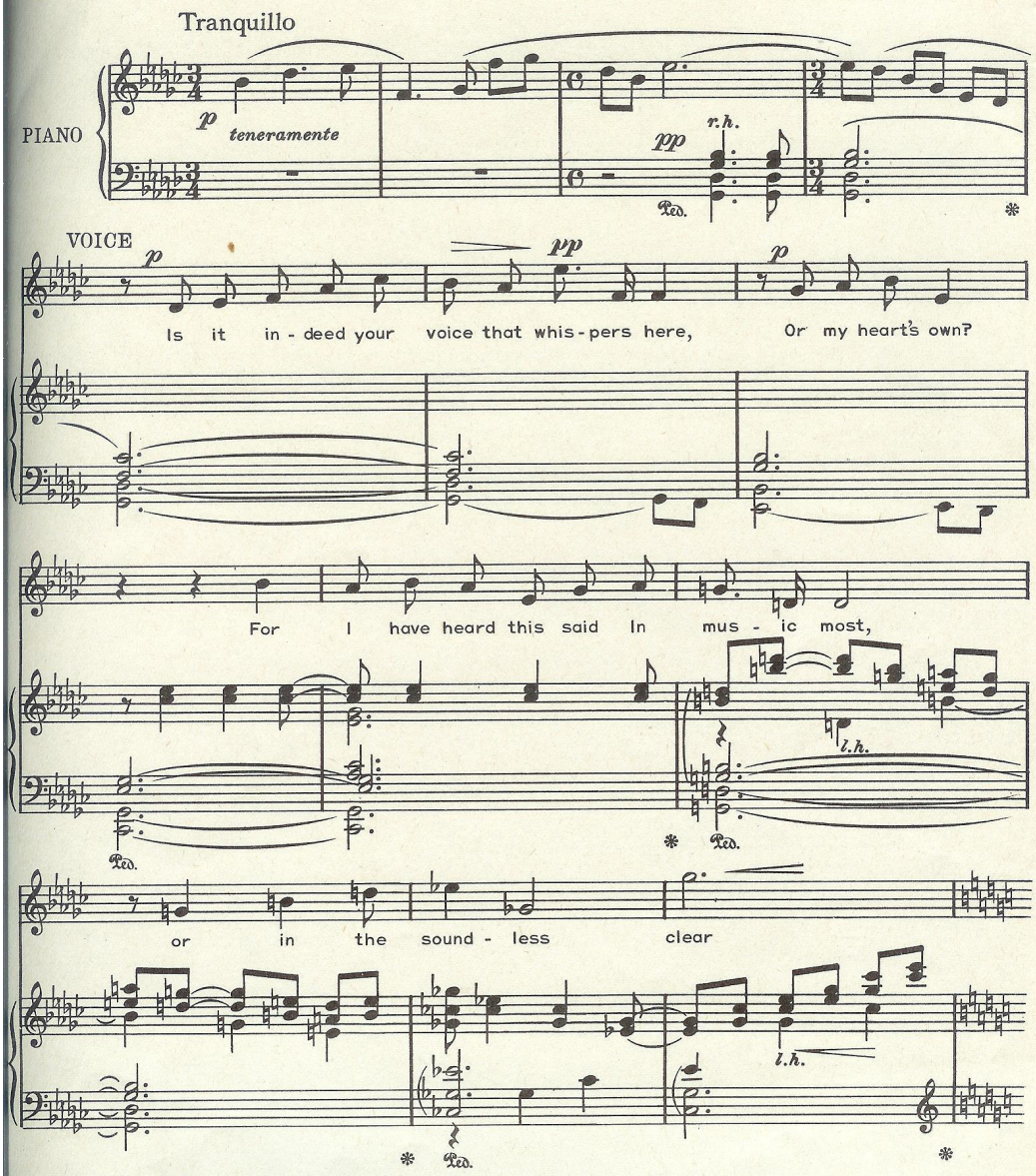

as we old - er grow, Wide wan - ders
l.h.
l.h.
wis - dom, but the heart beats slow.
rall.
p
Hush, thou, be - side my cheek and
p
do not speak.
p
l.h.
rall.

2 min. 45 sec.

IS IT YOU?

ROBERT NATHAN
A.S.C.A.P.

RICHARD HAGEMAN
A.S.C.A.P.

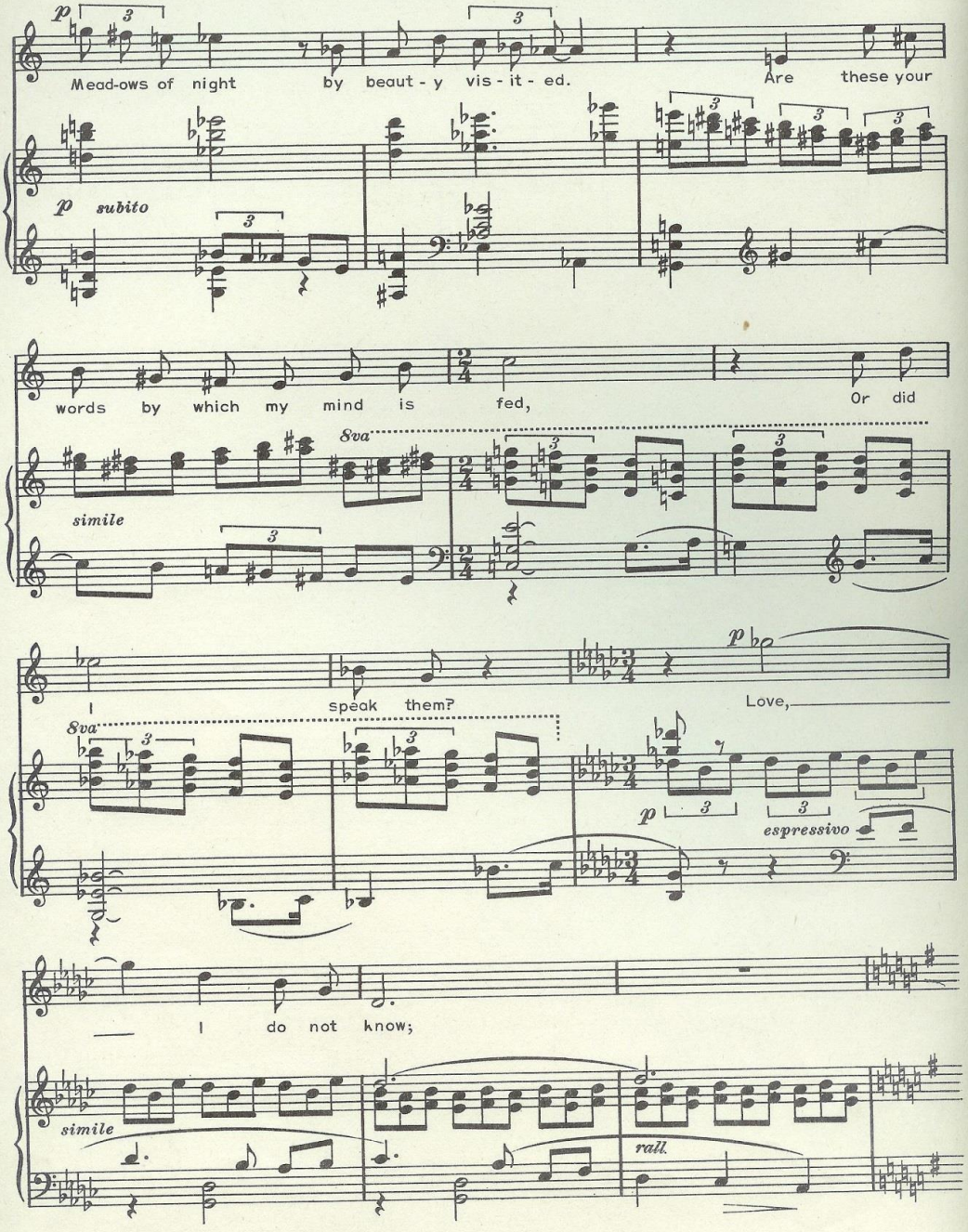


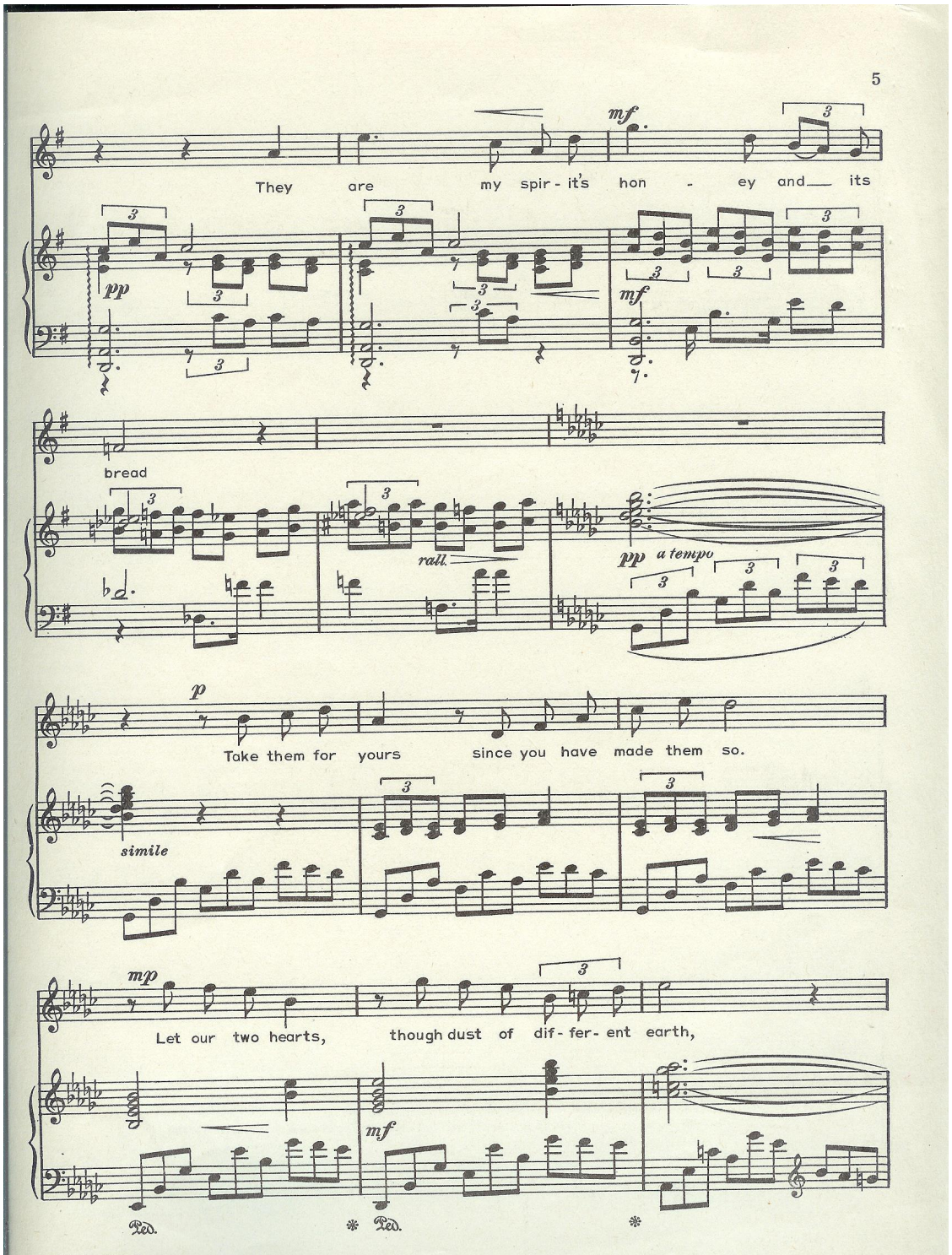
Poem used by permission

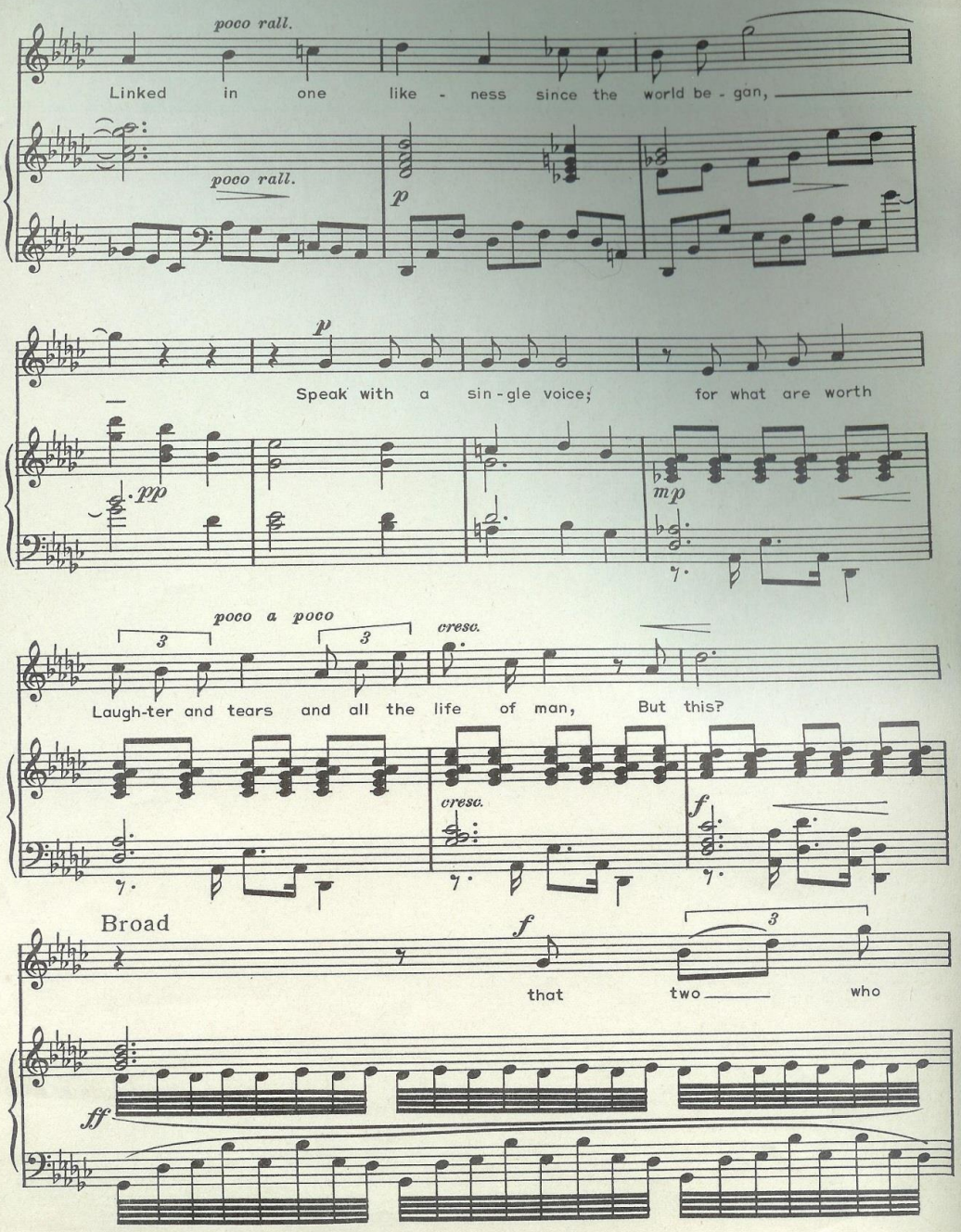
Copyright, 1951, by GALAXY MUSIC CORPORATION
International Copyright Secured
The copying of this work or any portion thereof by any means whatsoever is forbidden by law and is subject to the penalties prescribed in Section 28 of the Copyright Law.

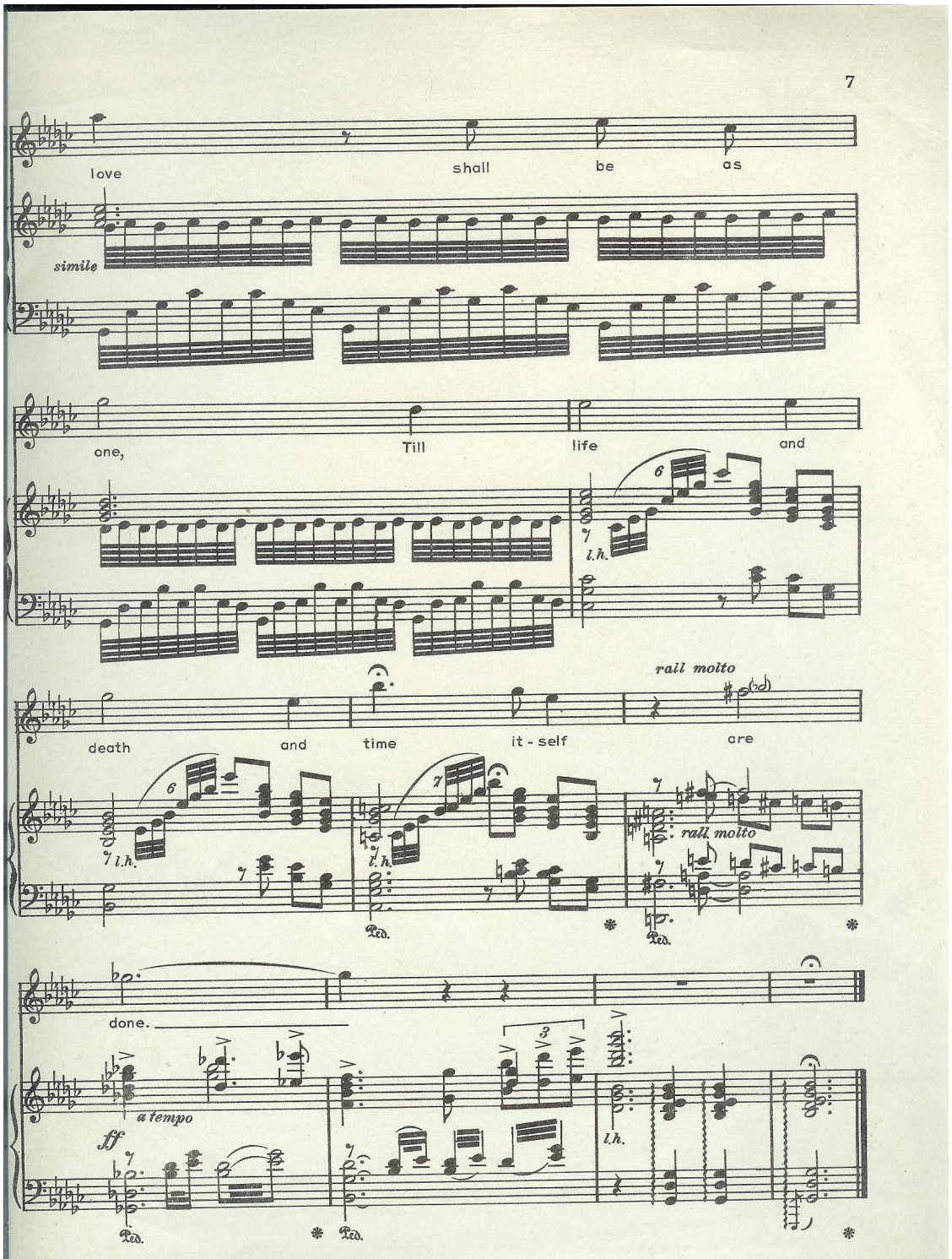
G.M.C. 1865-5

Printed in the U.S.A.


p
Mead-ows of night by beaut - y vis - it - ed.
Are these your
p subito
words by which my mind is fed,
Or did
8va
simile
I speak them?
Love,
p
8va
p
espressivo
I do not know;
simile
rall.


mf
They are my spir - it's hon - ey and its
pp
mf
bread
rall.
pp a tempo
p
Take them for yours since you have made them so.
simile
mp
Let our two hearts, though dust of dif - fer - ent earth,
mf
Ped. * Ped. *


poco rall.
Linked in one like - ness since the world be - gan,
poco rall.
p
p
Speak with a sin - gle voice; for what are worth
pp
mp
poco a poco
cresc.
Laugh-ter and tears and all the life of man, But this?
cresc.
f
Broad
f
that two who
ff


love
shall
be
as
simile
one,
Till
life
and
l.h.
death
and
time
it - self
rall molto
are
rall. molto
done.
a tempo
ff
Ped.

For Eleanore

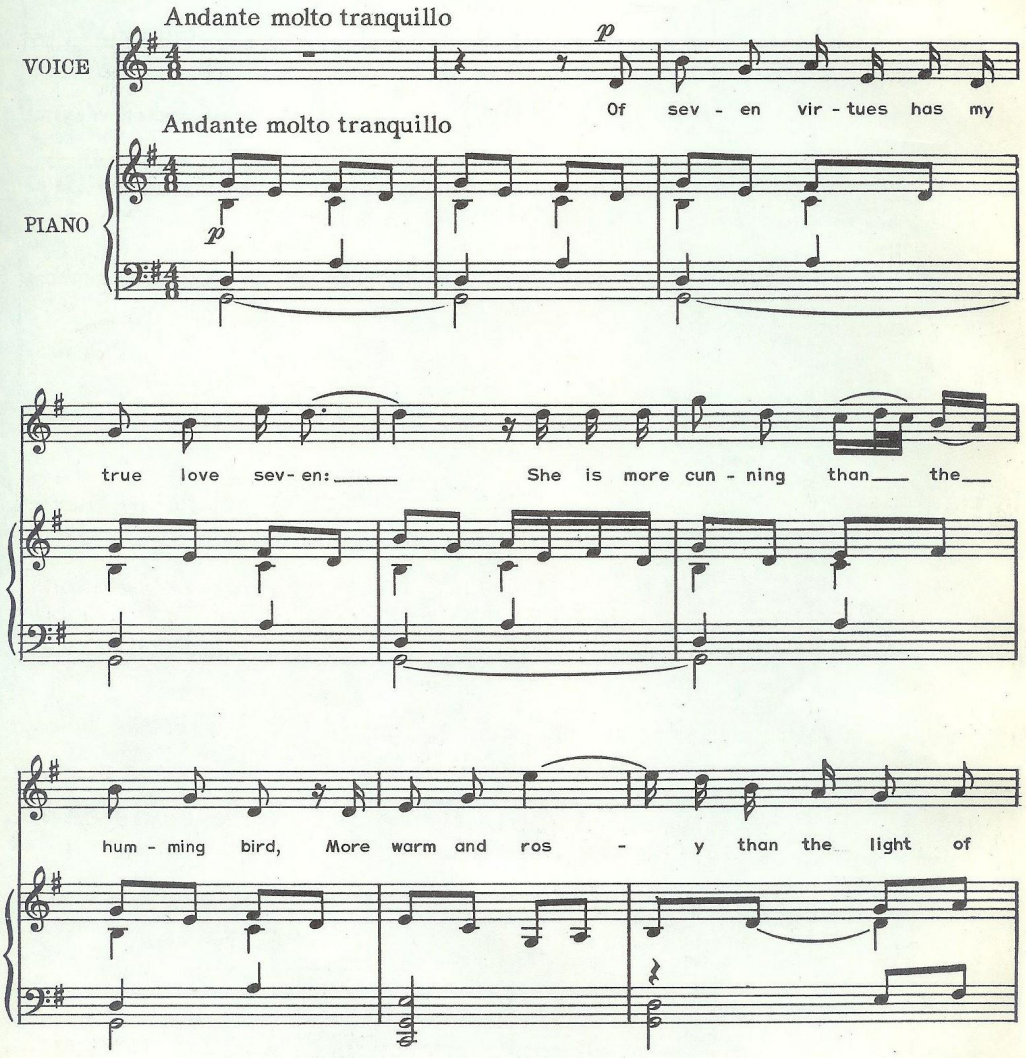
A LOVER'S SONG

(My True Love)

2 min., 25 sec.

ROBERT NATHAN
A.S.C.A.P.

RICHARD HAGEMAN
A.S.C.A.P.



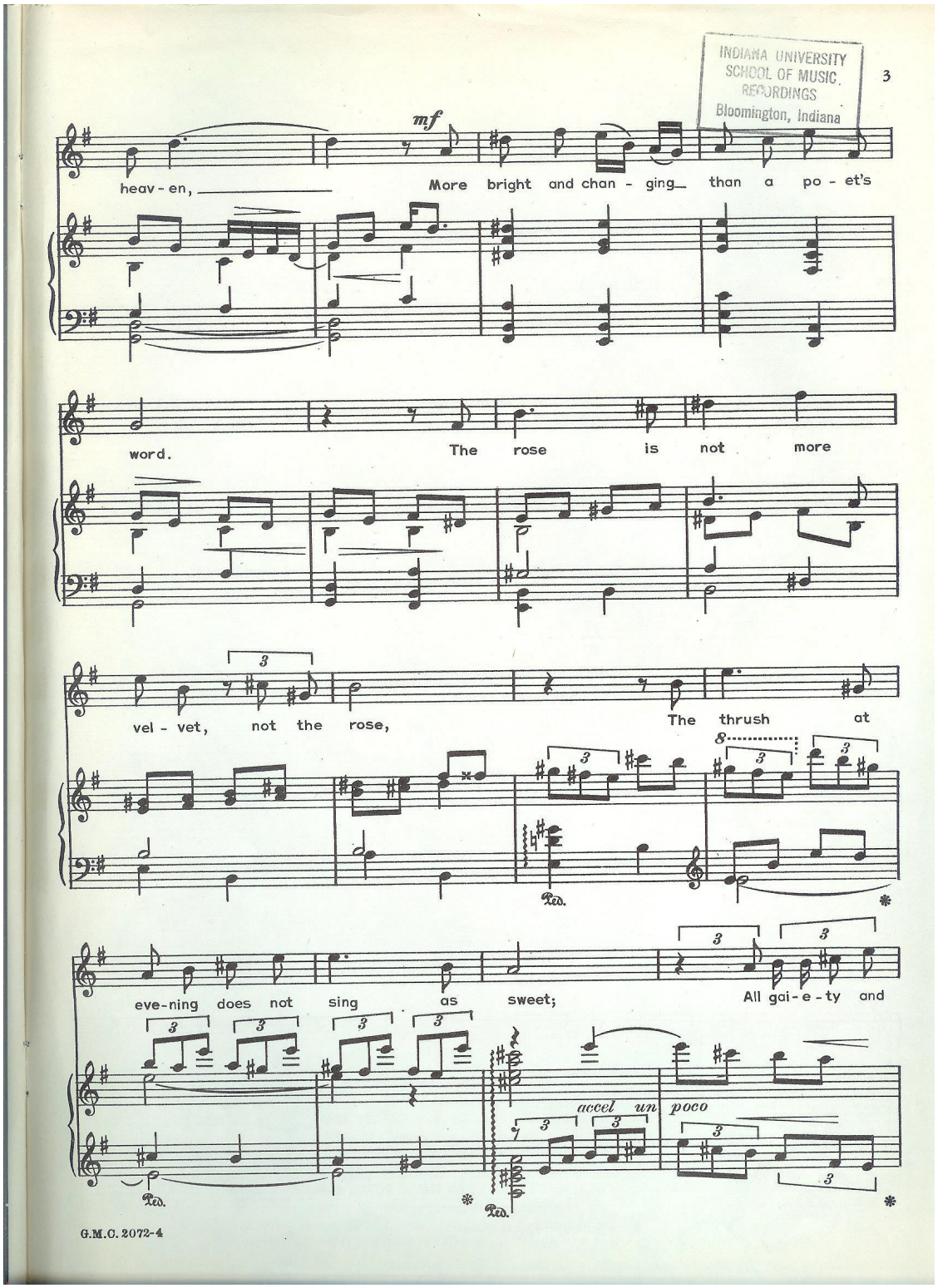
Copyright, 1955, by GALAXY MUSIC CORPORATION
International Copyright Secured

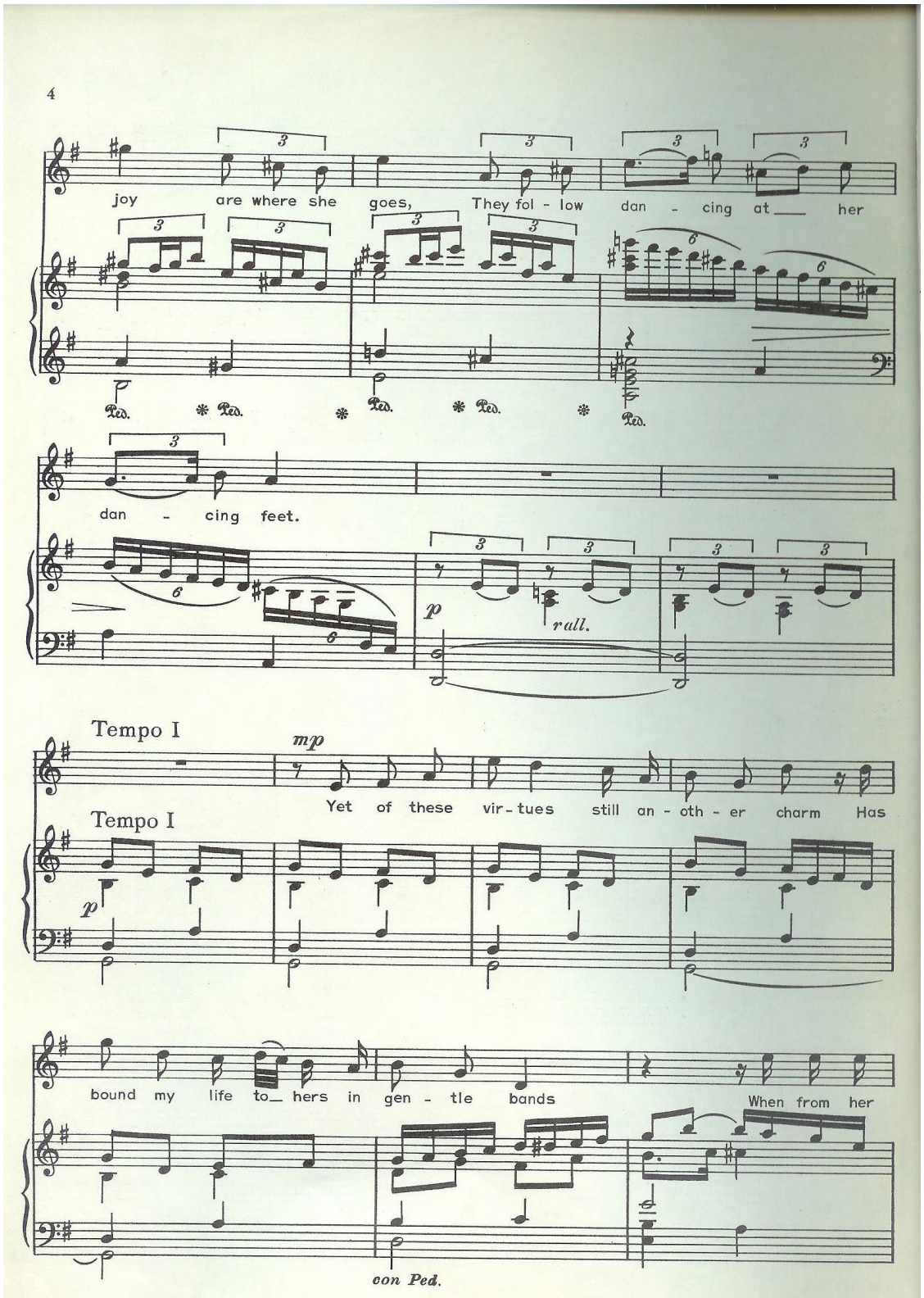
G.M.C.2072-4

Printed in the U S.A.

The copying of this work or any portion thereof by any means whatsoever is forbidden by law and is subject to the penalties prescribed in Section 28 of the Copyright Law.

INDIANA UNIVERSITY
SCHOOL OF MUSIC
RECORDINGS
Bloomington, Indiana




joy are where she goes, They fol - low dan - cing at her
Ped. * Ped. * Ped. * Ped. * Ped.
dan - cing feet.
p
rall.
Tempo I
mp
Yet of these vir - tues still an - oth - er charm Has
Tempo I
p
bound my life to hers in gen - tle bands
When from her
con Ped.

INDIANA UNIVERSITY
SCHOOL OF MUSIC
RECORDINGS
Bloomington, Indiana

calando

eyes with love or a - larm The ver - y soul looks

calando

rall. Slower

out be - tween her hands. Then do I see, but for a

rall. l.h.

Ped.

mp a tempo

mo - ment's worth, All that is good up -

a tempo

Ped. * Ped. *

on the earth.

rit. pp smorzando r.h.

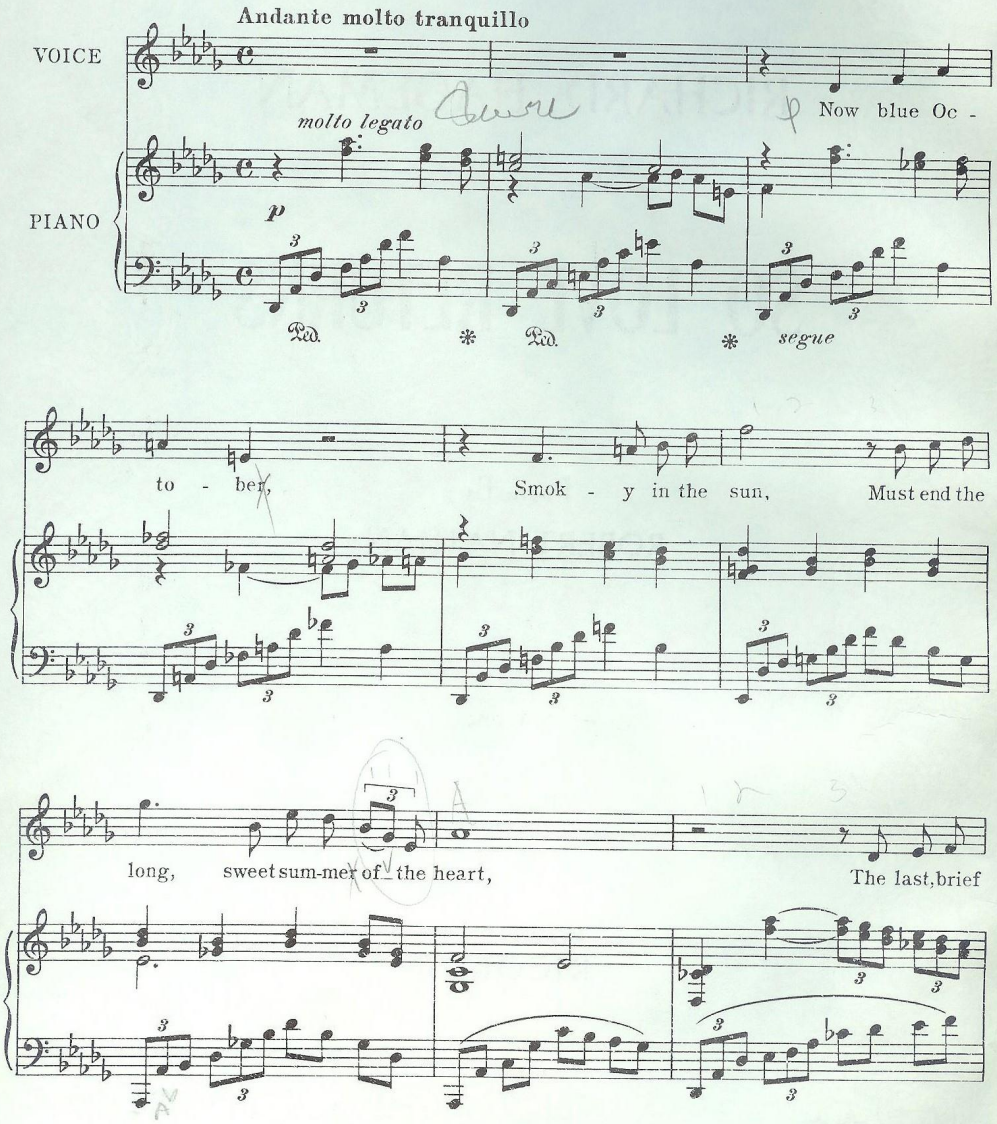
Ped. * Ped. * Ped. * Ped. * Ped. *

To Nan Merriman

SO LOVE RETURNS

Poem by
Robert Nathan*

RICHARD HAGEMAN

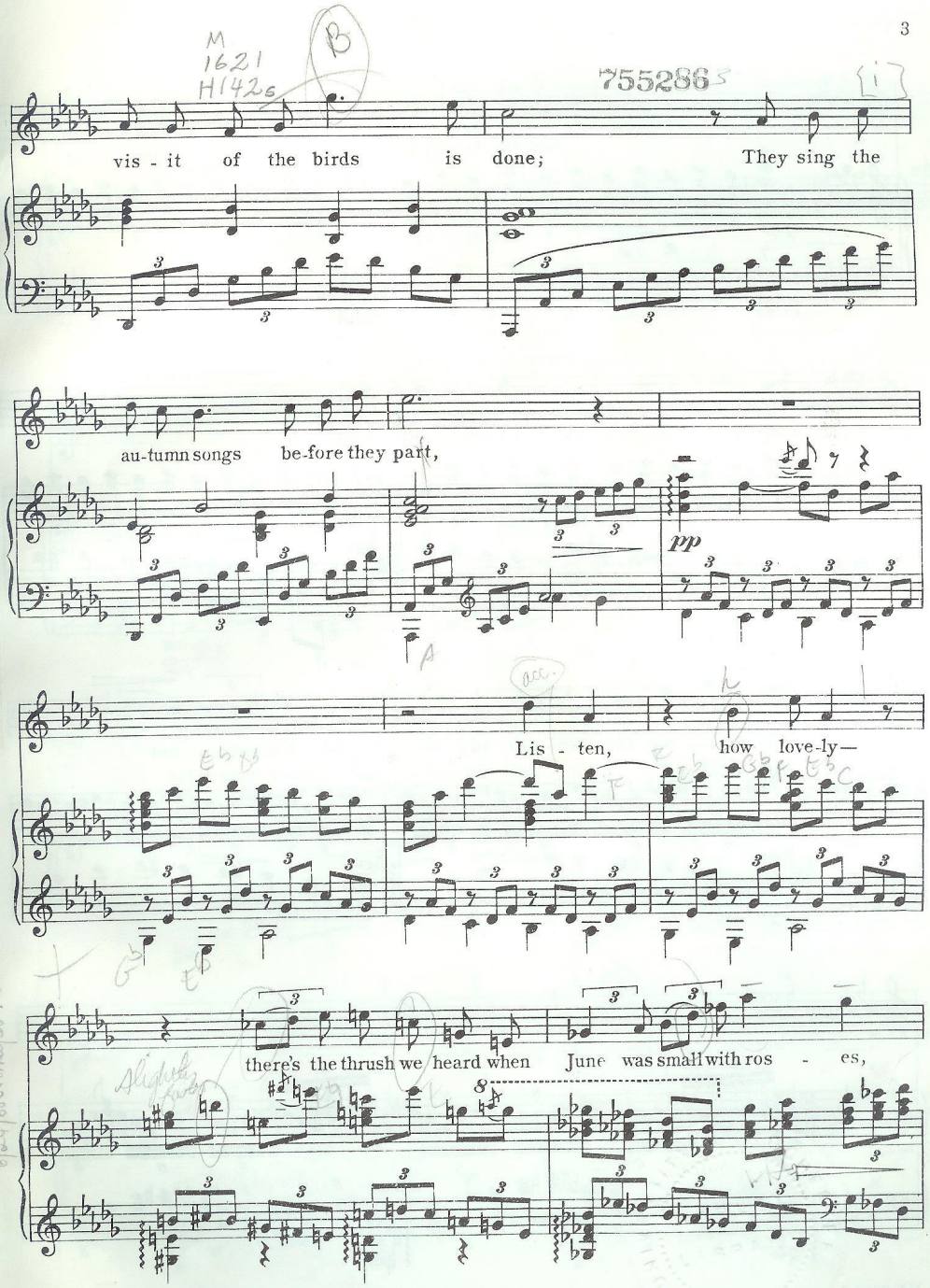


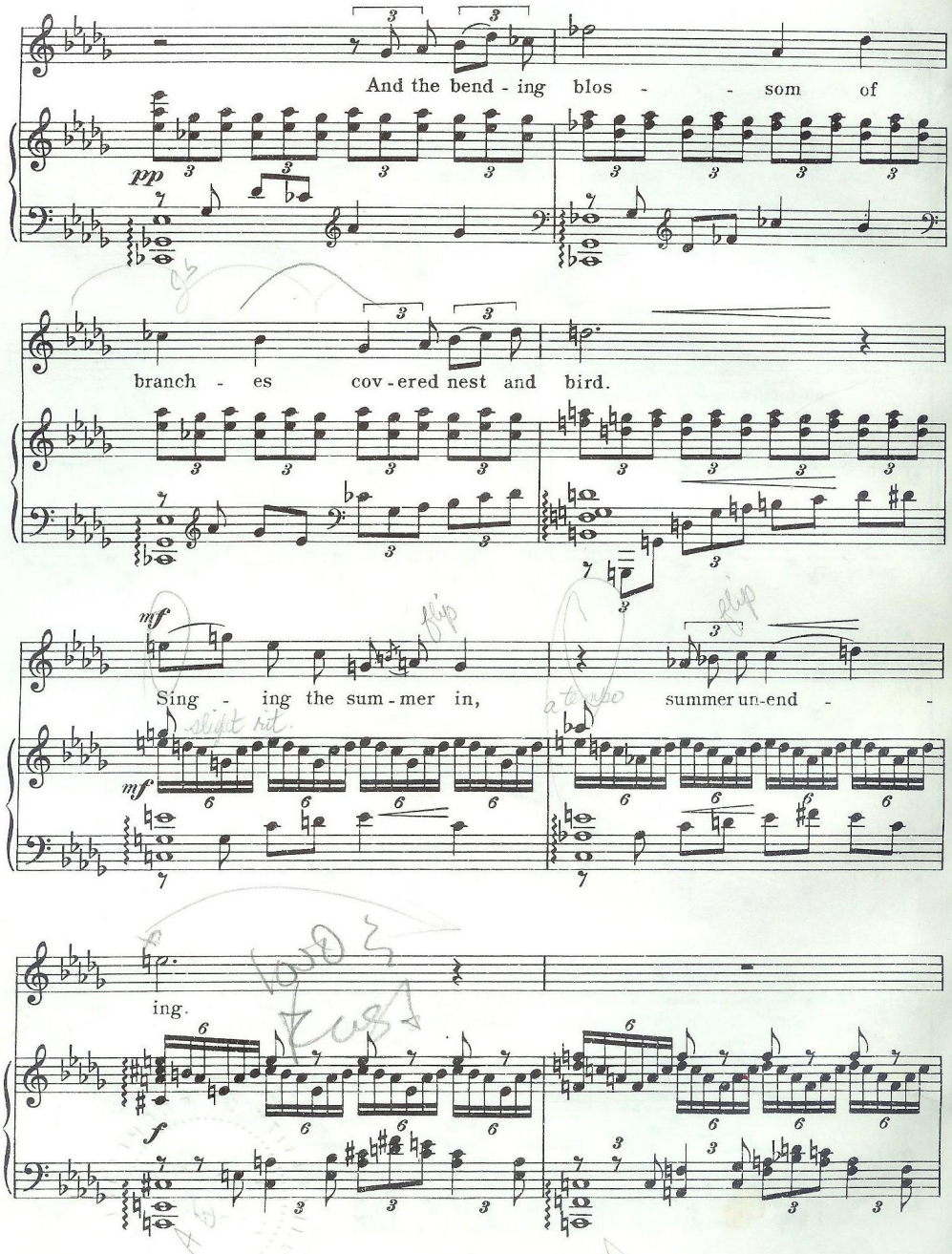
* Originally published as "Now Blue October", one of *The Meadow Sonnets* included in THE GREEN LEAF: THE COLLECTED POEMS OF ROBERT NATHAN, published by Alfred A. Knopf, Inc., Copyright 1941,1950 by Robert Nathan

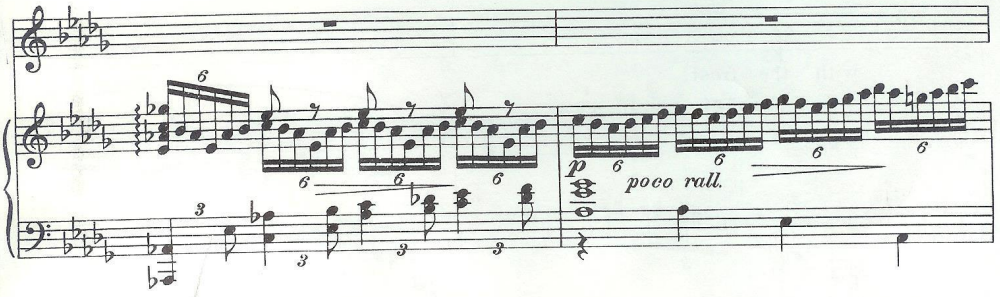
N.Y. 2052-6

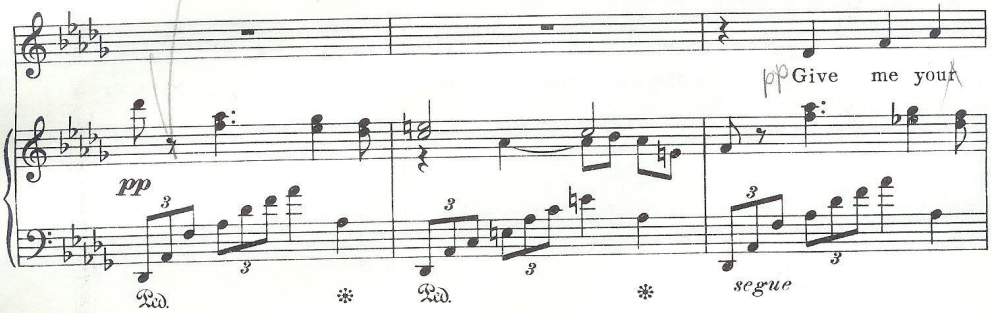
© Copyright 1950 by G. Ricordi & Co., New York, N.Y.

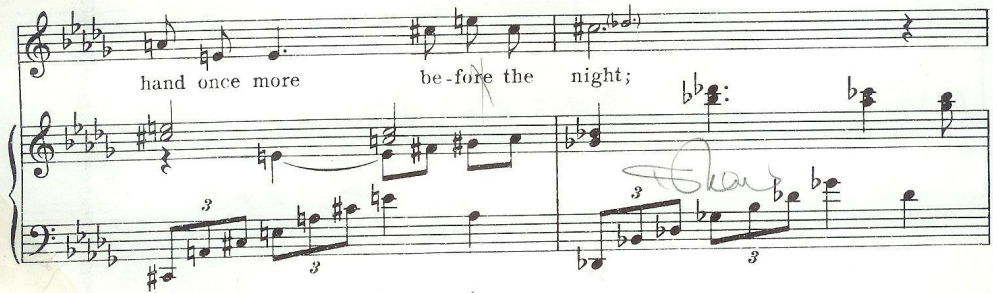
M
1621
H142s
755286

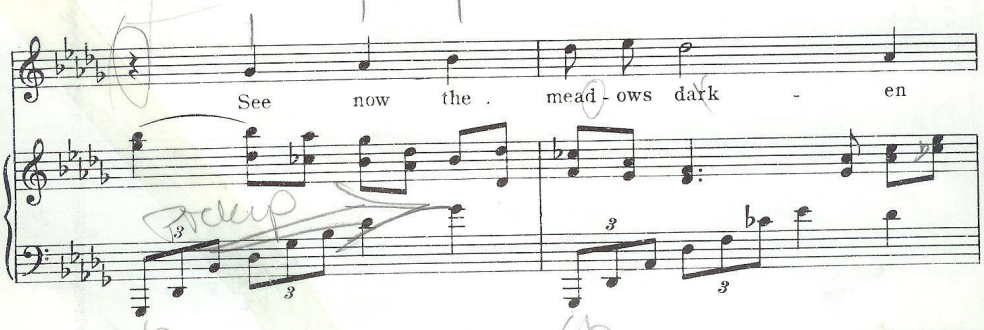


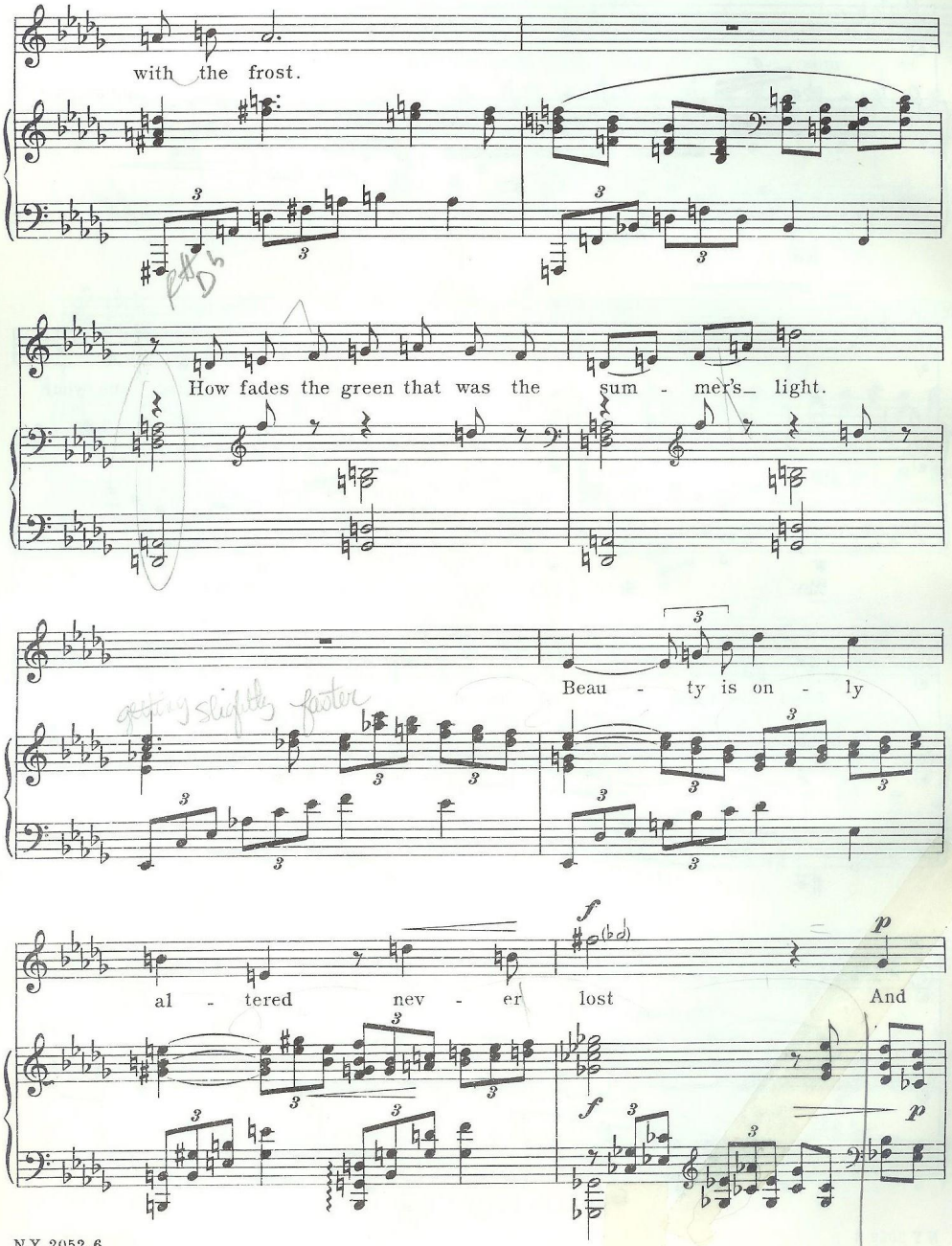

And the bend - ing blos - - som of
pp
branch - es cov - ered nest and bird.
mf
Sing - ing the sum - mer in,
summer un - end - -
mf
ing.
f

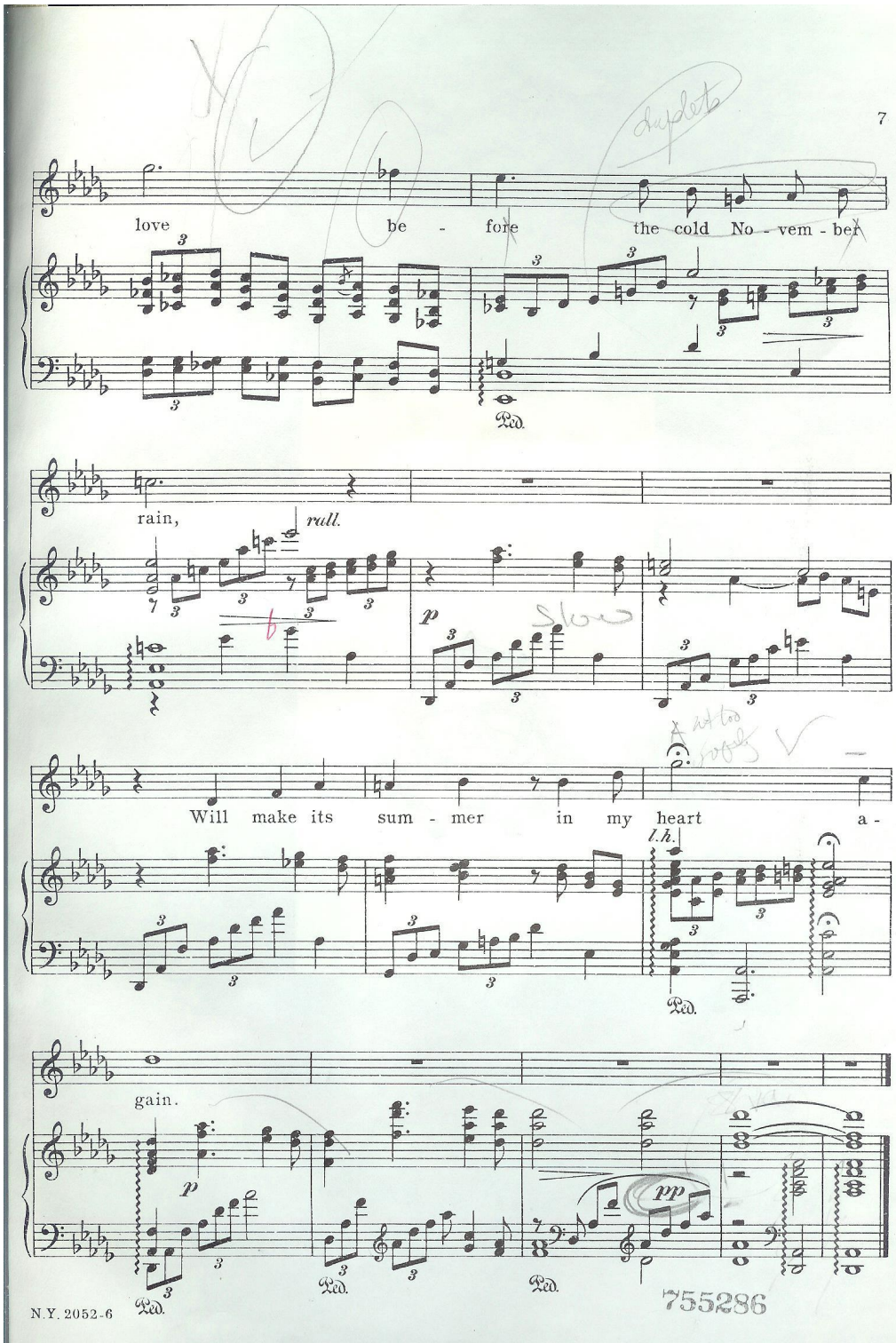

p
poco rall.


pp
Give me your
pp
Ped.
Ped.
segue


hand once more
be-fore the
night;


See
now
the .
mead-ows
dark
-
en


with the frost.
How fades the green that was the sum - mer's_ light.
Beau - ty is on - ly
getting slightly faster
al - tered nev - er lost
And


love be - fore the cold No - vem - ber
rain,
rall.
p
Will make its sum - mer in my heart a -
l.h.
Ped.
gain.
p
pp
Ped.
Ped.
Ped.

755286