

In an essay called "The Young and I," Arnold Schoenberg wrote of his own *Pierrot Lunaire* (1912), "I was cautious enough not to invent the title 'Chamber-Music Songs.'" He went on to say, "I do not think one should overlook that many of the forms which I was supposedly the first to use in our time will surely be found to have been used by others long before me (even if only in unpublished works, or works perhaps merely planned)—if they did not indeed occur in earlier centuries."

There were probably precedents to the "chamber-music songs" of *Pierrot Lunaire*—even to their most-discussed feature, the use of *Sprechstimme* (Schoenberg himself had used it in *Gurre-lieder*). Or if there were not exactly precedents, there were analogues. You could point to the various folk-song arrangements by Haydn and Beethoven. The most famous nineteenth-century art song with instrumental accompaniment was probably Schubert's *Der Hirt auf dem Felsen* (1828); Brahms's two songs for contralto with viola obbligato, "Gestillte Sehnsucht" and "Geistliches Wiegenlied" (1884), were also well known.

But, in fact, before the nineteenth century almost every song or cantata was composed for accompaniment by instrumental ensemble because the keyboard instruments then in use were insufficient to support a voice by themselves. And the Schubert and Brahms songs are merely the most familiar examples of an extensive repertory by nineteenth-century composers (Lachner, Hauptmann, Kummer, and a host of forgotten Romantics), a repertory written for use in the home by middle-class, "Biedermeier" families; Spohr even got close to the famous *Pierrot* instrumental configuration in a setting of "Der Erlkönig."

But *Pierrot Lunaire* and the subsequent proliferation of an entire repertory of "chamber-music songs" probably owe less to music like this than to the example of the orchestral song cycle as pioneered by figures as diverse as Mahler, Elgar, and Ravel. Works like these were characterized by an artistic aspiration altogether different from and more extensive than their homely analogues and antecedents.

Other composers were writing art songs with chamber accompaniment around the time of *Pierrot*. In 1909 Vaughan Williams had composed *On Wenlock Edge*; during the very time of *Pierrot*, Stravinsky was writing the *Three Japanese Lyrics*, *Pribaoutki*, and later, *The Cats' Cradle Songs*.

The motivation for all of this was in part, then as now, practicality. Schoenberg knew that a cycle in this form would be more likely to reach performance, and do so more often, than would a work for voice and orchestra. And so *Pierrot* has had many progeny—including some by Schoenberg himself, who was the first to realize the practicality of writing something else to go on the program with *Pierrot* and so made arrangements of Viennese waltzes for the *Pierrot* ensemble (as his pupils Berg and Webern also did).

Since *Pierrot* has become one of the most influential works of the century, dozens of composers have written works for voice accompanied, or rather joined, by flute, clarinet, violin, cello, and piano; it is one of the basic sounds of contemporary art music and the cast of characters of many permanent chamber ensembles.

Two such works are on this recording, Miriam Gideon's *Voices From Elysium* and Louise Talma's *Diadem*. Each uses the ensemble in a very personal way. Neither composer, for example, divides the ensemble in the systematic way that Schoenberg did (now a flute song, now a clarinet song). Talma tends to use the ensemble as a small chamber orchestra; it establishes the terms of the musical discourse (only one of the songs begins with the voice rather than with the instruments), punctuates and colors the words, provides postludial reflections and conclusions, and even laughs at the jokes.

Gideon, on the other hand, uses the concertante effect only in the first and last songs of her cycle, and therefore tends to isolate the instruments more: the piano, for instance, appears only halfway through the second song, and not at all in the third and fifth; the flute drops out of the sixth. Solo lines (sometimes passed from one instrument to another in a seamless continuation) and duets assume great importance, and when a note doubles the vocal line, it is to magical timbral effect.

**Aaron Copland** (1900–1990) is perhaps the most representative of all twentieth-century American composers; he is also the most famous. But his reputation also rests on the fact that he is one of the most beloved figures in American music because of his qualities of character and his untiring service on behalf of other composers.

Copland wrote comparatively little vocal music, though nearly all of it is often performed because of the composer's celebrity—and because of its quality. An exception, perhaps, is his sixth completed work, *As It Fell Upon a Day*.

One of Copland's assignments from Nadia Boulanger in 1923 was to write a short piece for clarinet and flute. Working on it in Vienna during a summer holiday (while he was also orchestrating his vampire ballet, *Grohg*), he decided to add soprano voice to the paired instruments; she would sing an ode by Richard Barnefield (1574–1627). (The poem—"Address to the Nightingale"—which was long attributed to Shakespeare, appeared in the 1599 anthology *The Passionate Pilgrim*. The ode was once so well-known that it was reproduced in its entirety in dictionaries of familiar quotations.)

The work's world premiere was in Paris on February 6, 1924, when it was sung by Ada MacLeish (the wife of the poet Archibald MacLeish) at a concert of the Société Musical Indépendante: among the other composers on the program were Fauré, Roussel, Tcherepnin, and Copland's American colleague Leo Sowerby.

The first reviews, reproduced in Julia Smith's *Aaron Copland*, were decidedly favorable. In the *Courier Musical*, the critic wrote, "It is sufficiently rare to be worthy of remark, the case of a young American musician, who, at an age when his compatriots are still imbued with the Brahmsian religion, deliberately gets away from it and writes in the neoclassic style which seems to attract the best part of the young French generation. Written with a clear, firm, and bold pen, this song is full of ingenious and charming details: it, alone, permits us to hope for great things from the author." Raymond Charpentier wrote in *Commoedia*, "It shows a sensitive nature, and a technique which is already highly finished. With so few instruments, a composer cannot bluff; he must play fair. Therefore every effect is doubly meritorious. . . . With his song, M. Copland has conquered, at the first shot, his diploma at Paris."

Barnefield's poem starts in a merry mood, then continues to develop the well-known paradox that the joyous singing of the nightingale is born out of pain; it is clear that the poet is speaking of himself as well: "Even so, poor bird, like thee, / None alive will pity me."

Copland anticipates the end of the poem in seventeen bars of music before the text starts—fourteen bars of modal sprightliness for flute and clarinet, which play hide-and-seek in imitative figures, and then three slower bars of sorrowing vocalise that will return, still slower and in a different key, at the end of the song, when the singer has exposed her own feelings. Madrigal moods of merriment and shadow alternate throughout the three sections (two of them repeated) of the song; at one point the singer, echoed by the flute, imitates the nightingale's call. When Julia Smith asked Copland if modes were an important element in Nadia Boulanger's teaching, he replied with characteristic directness that he didn't know anything about them at the time—he only knew this was the kind of music you composed "on the white keys."

**As It Fell Upon a Day** (Words from Richard Barnefield)

Ah.

As it fell upon a day,  
In the merry month of May,  
Sitting in a pleasant shade,  
Which a grove of myrtles made  
Beasts did leap and birds did sing  
Trees did grow and plants did spring  
Ev'rything did banish moan  
Save the nightingale alone  
She poor bird as all forlorn  
Lean'd her breast up till a thorn  
And there sung the doleful'st ditty  
That to hear it was great pity  
Fie  
Now would she cry  
Tereu, Tereu, by and by  
That to hear her so complain  
Scarce I could from tears refrain  
For her griefs so lively shown  
Made me think upon mine own

Ah! thought I thou mourn'st in vain  
None takes pity on thy pain  
Senseless trees they cannot hear thee  
Ruthless bears they will not cheer thee  
King Pandion he is dead  
All thy friends are lapp'd in lead  
All thy fellow birds do sing  
Careless of thy sorrowing  
Even so poor bird like thee  
None alive will pity me  
Ah.  
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**Miriam Gideon** (1906–1996) was born in Greeley, Colorado, where her father was a professor at Colorado State Teachers College. She lived in Chicago and New York before her uncle, Henry

Gideon, who was music director of Temple Israel in Boston, brought her to that city. There she attended high school and college, graduating from Boston University in 1926. Her initial interest in a career as a pianist gave way to her ambitions as a composer: Among her most important teachers were Lazare Saminsky and Roger Sessions (1935–43). Gideon herself had a long and distinguished teaching career at Brooklyn College, the College of the City of New York, the Manhattan School of Music, and the Jewish Theological Seminary. She received many commissions and honors, and was a member of the American Academy and Institute of Arts and Letters. Gideon composed in most genres, including those for various chamber combinations, chorus, orchestra, and opera.

Like Louise Talma, Gideon is best known for her vocal music, beginning with the piece that established her reputation in 1945, *The Hound of Heaven*, for voice, oboe, and string trio, a setting of crucial lines from the poem by Francis Thompson (1859–1907). Thompson's work is about religious conversion, and many of Gideon's later works are also on religious subjects.

The Da Capo Chamber Players, with tenor Constantine Cassolas, first performed *Voices From Elysium* on April 18, 1979, in Carnegie Recital Hall—coincidentally, at the same concert that offered the premiere of Louise Talma's song cycle *Diadem*. *Voices From Elysium* is a setting for high voice and *Pierrot* ensemble of seven poems from Greek antiquity in translations by John Addington Symonds, Willis Barnstone, and Richmond Lattimore.

In a note prepared to accompany the cycle, Gideon wrote “I have tried to be as sparse and laconic as the poems, yet to convey their subtleties, which are as pointed today as they were two thousand years ago. The cycle is an evocation of Greek antiquity, with tender and whimsical reflections upon life and death, each with a sardonic twist. 'The Swallow,' a traditional children's welcoming to Spring, displays high spirits and an almost malicious mischief. 'Cicada,' an apostrophe to the tiny insect, has an ironic thrust in the closing line: 'Unfeeling and bloodless, you are like a god.' 'Prayer to Hermes' tilts between ingratiating begging and anger on the part of the poet, Hipponax. Three short epitaphs, 'Epitaph of a Sailor,' 'Of the Sensual World,' and 'Hesperos,' have startling concluding words. The cycle ends with the tranquil 'Rest.' ”

This note is an indication of the composer's attentiveness to the words and their meaning, to the shifting tones of the poets' voices. This same care is everywhere evident in the music, where the marks of expression show how the voice and the instrumental mood must change to interpret the words. In the first song, for example, the basic direction is "merrily," but this is modified by directions like "animated," "beseechingly," "urgently." The writing for the voice is chattering and expansive in turn, and Gideon knows how to poise a magical soft high note to end a phrase: The rhythm of the text setting is extremely flexible, with changes of meter sometimes coming with every bar. The instrumental writing shows great subtlety of invention (the fluttering, stuttering figure that depicts the cicada is almost pictorial) as well as a long aching lyrical line (the cello part in “Epitaph of a Sailor,” or the violin solo taken over and completed by cello and clarinet in the sixth song).

The music—*absolute* music always, for all its precision of purpose—moves easily from the particular to the abstract and back again. Only music can give concrete reality to an abstract emotion; at the same time, the voice of one particular cicada from Elysium becomes, in this music, the universal voice of all cicadas. The poems trace this same pendulum swing. The dying poet in the sixth song regrets the sunlight and the stars he will no longer see—and “cucumbers that are ripe, and pears and apples.” In the gently rocking, finally hymnal “Rest,” the vastness of the universe falls into slumber, the great and the small—“the hillside beasts and generations of bees,” “monsters in the depths of

the purple brine,” and also “tribes of flying birds”—as the flute reminds us of the swallow that minutes ago, and a lifetime ago, promised the arrival of spring.

### Voices from Elysium

#### 1. THE SWALLOW (Children’s Song) (Anon.)

She is here, she is here, the swallow!  
Fair seasons bringing, fair years to follow!  
Her belly is white,  
her back black as night!  
From your rich house  
roll forth to us  
tarts, wine, and cheese;  
or if not these,  
oatmeal and barley-cake  
the swallow deigns to take.  
What shall we have? or must we hence away?  
Thanks if you give; if not we'll make you pay!  
The house-door hence we'll carry;  
nor shall the lintel tarry;  
from house and home your wife we'll rob:  
She is so small  
to take her off will be an easy job!  
Whate'er you give, give largess free!  
Up! open, open to the swallow's call!  
No grave old men, but merry children we!

#### 2. CICADA (Anakreonteia c. 1st–6th c A.D.)

We bless you, cicada,  
high in the branches,  
You sip a dew-drop  
and whistle like a king.  
What you see is yours:  
all the soft meadows  
and furry mountains.  
Yet you do no harm  
in the farmer's field,  
and men exalt you  
as the voice of summer.  
You are loved by the muses  
and Apollo himself  
who gave you clear song.  
Wise child of the earth,  
old age doesn't waste you.  
Unfeeling and bloodless  
you are like a god.

3. PRAYER TO HERMES (Hipponax 6th c B.C.)

Hermes, dear Hermes, Maia's son from Killene,  
I pray to you, for I'm frozen and I shiver.

Give Hipponax a woolen overcoat, a Persian cape,  
some sandals and felt slippers,  
and sixty gold staters for his inner wall.

Give Hipponax a woolen overcoat, I tell you,  
his teeth are rattling in his head!

But from you never even a shabby coat  
against the very cold,  
or slippers to keep my toes from freezing.

4. EPITAPH OF A SAILOR (Theodoras 3rd c B.C.)

I am the tomb of a drowned sailor.

Sail on.

Even while we sank the others sped away.

5. OF THE SENSUAL WORLD (Praxilla 5th c B.C.)

Loveliest of what I leave behind is the sunlight:

and loveliest after that the shining stars,

and the moon's face,

but also cucumbers that are ripe,

and pears, and apples.

6. HESPEROS (Anon.)

You were the Morning Star among the living.

In death, O Evening Star, you light the dead.

7. REST (Alkman 7th c B.C.)

Now chasms and mountain summits are asleep,

and sierra slopes and ravines.

Creeping things nourished by the dark earth,

Hillside beasts and generations of bees,

monsters in the depths of the purple brine,

all lie asleep,

and also tribes of flying birds.

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In 1970, Virgil Thomson wrote that the music of **Louise Talma** (1906–1996) “though sincere, harmonious, and well constructed, has more grace than punch.” By 1979 Ned Rorem, writing in *Vogue* magazine, remarked, “If I were forced to name the six best living American composers, three of them would be women: Barbara Kolb, Lucia Dlugoszewski, Louise Talma.”

These remarks, which cross several generations of attitude as well as a decade, trace the journey mentioned in the citation when Louise Talma was brought into the American Academy and Institute of Arts and Letters (the first woman composer so honored): “Many of her admirers, who had grown accustomed to seeing or hearing her referred to as one of our foremost women composers, have noticed with pleasure in recent years that she is being referred to more and more often without any qualification at all as one of our foremost composers.”

Sometimes Talma’s sex has worked to her advantage. She has won considerable publicity as the first American woman composer to have a full length three-act opera produced by a major European opera house (Frankfurt); she was the first woman to receive a Guggenheim Fellowship for composition twice. But the fact, is, music doesn’t have gender and Louise Talma’s music, like Miriam Gideon’s, is notable for its extent, scope, and ambition.

Talma was born the same year as Gideon, but in France, of American parents; her father was a pianist, her mother a singer. She attended Columbia University (where she took a degree in music), the Institute of Musical Art (the predecessor of The Juilliard School), and New York University. But perhaps her most significant studies were in France. She studied piano with Isidor Philipp and for a time contemplated a concert career. After she decided to concentrate on composition, her piano music continued to reflect her considerable capacities as a virtuoso. Her encounter with Nadia Boulanger was decisive and extensive. The women remained colleagues and friends for many years and Talma has taught solfège and analysis at Fontainebleau. She has also taught at the Manhattan School of Music, and for many distinguished years at Hunter College, which in 1983 gave her an honorary doctorate.

Talma has written extensively for the piano, but most of her music is vocal, on texts of a religious nature or—like Gideon's later works—of religious significance. While her earlier music is neoclassical and French in stylistic orientation. there was a turning point in Talma's career in 1952. She heard a twelve-tone quartet by Irving Fine and adopted the technique, although her employment of it always remained personal. The Da Capo Chamber Players, with Paul Sperry, gave the world premiere of the first six songs on April 18, 1979, in Carnegie Recital Hall. With the addition of the last song in 1980, *Diadem* is a cycle of seven songs for tenor (or soprano) and the *Pierrot* ensemble. Each song presents the characteristics and powers of a single stone: the stones together constitute a diadem, a glittering metaphor for all the finest human aspirations and qualities. The opening text, a series of similes for jade, comes from Confucius. The remaining ones come from medieval lapidaries and describe aquamarine, ruby, topaz, diamond, sapphire, and emerald.

The songs are characterized by a notable precision and finesse of ear, which is reflected in the cleanness and sparseness of the instrumental textures (Talma doesn't waste notes) and an exact correspondence of music to words (Talma is a prosodist of considerable skill, and marks her score more than once with exact indications of correct pronunciation). This correspondence always avoids the obvious. “It hangs down to the ground like humility,” Confucius writes of jade, and the music stretches and bends—but upward. This is punctuated by a sharp rhythmic figure in the piano that

takes on a new meaning with the line "When struck, it gives a clear ringing sound, like music," and the last word is spread over five notes in the voice, followed by a shimmering cascade of notes from the piano. Unlike Copland, Talma does not anticipate the direction the poems will take. "The Gentle Ruby" begins quietly and moderato; only in the last lines—"The man that beareth this stone / Shall be never overcome in play, nor in battle"—does the poem shift its tone, and only after the word "stone" does the music become more actively gestural.

### **Diadem**

Wise men have seen in jade all the different virtues. It is soft, smooth, and shining, like kindness; it is hard, fine, and strong, like intelligence. Its edges seem sharp but do not cut, like justice; it hangs down to the ground like humility. When struck it gives a clear, ringing sound, like music; the stains in it which are not hidden, and which add to its beauty, are like truthfulness; its brightness is like the heaven, while its firm substance, born of the mountains and the waters, is like earth. —*Confucius*

Aquamarine gives the wearer insight and foresight and even the ability to summon the devil from hell. —*Middle Ages*

The gentle ruby hath virtues above all other precious stones, and he is of such lordship that when he that cometh beareth it among other men all they shall do him honor and grace, and all men make joy of his coming. He maketh a man well beloved with the lord and lady. The man that beareth this stone shall be never overcome in play nor in battle.

—*The Peterborough Lapidary*

Topaz ah Topaz drives away sadness, it strengthens the intellect and bestows courage. It is the stone of fruitfulness and faithfulness, conferring cheerfulness on the wearer, calming passions, and preventing bad dreams. —*Middle Ages*

Adamas, the invincible! Thus did the Greeks name the diamond. The diamond keeps a man from dreaming in his sleep. The diamond keeps a man from faintness, poyson from wroth and from chiding. And it sendeth and helpeth men of great worth. It defendeth a man from his enemies, and keepeth a man in good estate. It gives a man strength and vertue. It doth away all dreadsom dreams that come by night. Adamas oh Adamas! —*The Sloane and North Midland Lapidaries*

The sapphire is of the colour of heaven. Our lord loved it so well he called it holy, precious and gem of gems. It comforteth a man's heart and limbs, and keeps a man from poison. It helpeth him out of prison that is imprison'd for he shall touch his bonds therewith, and the irons of the prison he is in shall break. This stone doth away sorrow and dread, and maketh a man bold and hardy and it maketh the heart steadfast in goodness, and it maketh a man meek and mild and godly. He that looks upon a sapphire must have in mind the joys of heaven and must be in great hope. —*The Peterborough, Sloane, and Midland Lapidaries*

The emerald is green and cometh from the stream of Paradise and of Siria. Those of Siria are the best. This stone multiplieth a man's goods; if he bear it on him and keep it clean, it maketh him to be of word and fortune wise. It mendeth the sight of a man, and doth away great tempests of weathers. He that beareth it upon him shall have the more love to think upon his soul, and the more to love clean bearing and the more to love good works.

—*The Sloane and Peterborough Lapidaries*

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The circumstances of the composition of *Vocalise* are a tribute to **Henry Cowell's** (1897–1965) strength of character. In 1936 he fell victim to society's prejudice against homosexual activity and was sentenced to San Quentin for a term of one to fourteen years on what was then termed a "morals charge." Many but not all (Charles Ives was a shameful exception) of Cowell's colleagues bonded together to show their support for him by continuing some of his projects, such as the New Music Editions and the New Music Quarterly Recordings. In prison Cowell conducted music classes, wrote arrangements for the prison band, organized a string orchestra, and composed a fair amount of music before the governor of California pardoned him (at the request of the prosecuting attorney) in 1941.

Among Cowell's most devoted supporters during this ordeal were Otto and Ethel Luening. The *Vocalise* was written at Ethel Luening's request, for performance at the Yaddo Festival. Otto Luening writes in his autobiography, *The Odyssey of an American Composer*, "She needed to have the approval of the warden and his secretary, who then stamped the copy and sent it to her. It was performed at Yaddo, at Bennington, and in New York."

*Vocalise* owes a great deal to Cowell's explorations of Oriental music—its intervals, timbres, rhythms, and accents. The piece is in three sections, with altered repetitions and a final da capo of the first section (ABCABCA). In all three sections the piano never plays more than a single note at a time, laying down the fundamental pitch and rhythm, usually syncopated. The score instructs the pianist to press down the strings next to the bridge, damping their tone. In the B section, the singer is also asked for an effect: She must mark a syncopated pattern of accents by "sudden thrusts of the diaphragm." Over the piano part here and elsewhere the singer and the flute exchange phrases or join in parallel motion.

The effect is delicious. For all its elements of acquired authenticity and native originality, *Vocalise* remains a pretty virtuoso piece for coloratura soprano in a charming tradition. It is as decorative and attractive as its most famous antecedents, Félicien David's "Charmant Oiseau," Audran's "Allons, Petit Serpent," Rimsky-Korsakov's "Hymn to the Sun" from *Le Coq d'Or*, and the "Bell Song" from Delibes's *Lakmé*—pieces Cowell surpassed by never giving them a single thought.—*Richard Dyer*

Carl Sandburg was a friend of my family. He asked me to recommend someone to teach piano to his daughters, and naturally I recommended my friend **Ruth Crawford** (1901–1953). So opened that chapter in her life. She began it by making some of the arrangements for Sandburg's folk anthology, *The American Song Bag*, which came out in 1927. The "Three Songs" to Sandburg texts were composed from 1930 to 1932 and were published in 1933 in Cowell's New Music Edition. They represent Ruth Crawford's first full-blown expression as a modernist composer. In this they reflect the influence of Charles Seeger, whom she had married in 1931.

The scoring of these songs is unique. Their burden is carried by a group called the *concertanti*, consisting of an alto voice, an oboe, a piano, and four percussion players. The songs can be presented by this group alone, but in the score this central body of performers is accompanied by two others, called *ostinati*, whose function is essentially rhythmic or punctuational. In concert performance, both *ostinati* are to be placed at a distance from the *concertanti* and from each other; this may well be the earliest twentieth-century exploitation of space as a medium of musical effect. One of the *ostinati* is made up of wind instruments, the other of strings. Charles Seeger told Rita Mead, who has very generously placed at my disposal much information from her doctoral dissertation,

"Henry Cowell's *New Music*, the Society, the Quarterly, and the Recordings," that the idea of the division of forces into *concertanti* and *ostinati* was his, and that he ruled special music paper in order to make it possible.

The structure of the "Three Songs" is extremely complex. In his essay on Crawford in Henry Cowell's anthology, *American Composers on American Music*, Seeger writes:

All three of these songs are comparatively heterophonic. By *complete* heterophony we understand a polyphony in which there is no relation between the parts except mere proximity in time-space, beginning and ending, within hearing of each other, at more or less the same time: each should have its own tonal and rhythmic system and these should be mutually exclusive, while the forms should be utterly diverse. Heterophony may be accidental, as, for instance, a radio-reception of Beethoven's *Eroica* intruded upon by a phonograph record of a Javanese gamelan. But from an artistic point of view, a high degree of organization is necessary (1) to assure perfect non-coincidence and (2) to make the undertaking as a whole worthwhile.

Seeger then devotes several pages to demonstrating the high degree of organization in Crawford's heterophony as it is found in these songs, and those who are interested in his analysis may find it in the book just mentioned; it is far too long to quote in this space. In the same essay Seeger tells us that music "can be analyzed so as to show a 'reason' for every note, or listened to in entire dependence upon the aesthetic effect alone. Serious music must be capable of submission to both tests." And Ruth Crawford's "Three Songs" certainly qualify as serious music. —*Alfred Frankenstein*

### **Rat Riddles** (Carl Sandburg)

There was a gray rat looked at me with green eyes  
out of a rathole.

"Hello, rat," I said,  
"Is there any chance for me  
to get on to the language of the rats?"

And the green eyes blinked at me,  
Winked from a gray rat's rathole.

"Come again," I said,  
"Slip me a couple of riddles;  
there must be riddles among the rats."

And the green eyes blinked at me  
and a whisper came from the gray rathole:  
"Who do you think you are and why is a rat?  
Where did you sleep last night and why do you  
sneeze on Tuesdays?  
And why is the grave of a rat no deeper than the  
grave of a man?"

And the tail of a green-eyed rat  
whipped and was gone at a gray rathole.

**Prayers of Steel** (Carl Sandburg)

Lay me on an anvil, O God.  
Beat me and hammer me into a crowbar.  
Let me pry loose old walls.  
Let me lift and loosen old foundations.

Lay me on an anvil, O God.  
Beat me and hammer me into a steel spike.  
Drive me into the girders that hold a skyscraper  
together.  
Take red-hot rivets and fasten me into the central  
girders.  
Let me be the great nail holding a skyscraper through  
blue nights into white stars.

**In Tall Grass** (Carl Sandburg)

Bees and a honeycomb in the dried head of a horse  
in a pasture corner—a skull in the tall grass  
and a buzz and a buzz of the yellow  
honey-hunters.

And I ask no better a winding sheet (over the earth  
and under the sun).

Let the bees go honey-hunting with yellow blur of  
wings in the dome of my head, in the rumbling  
singing arch of my skull.

Let there be wings and yellow dust and the drone  
of dreams of honey—who loses and remembers?—  
who keeps and forgets?

In a blue sheen of moon over the bones and under  
the hanging honeycomb the bees come home  
and the bees sleep.

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## **SELECTED DISCOGRAPHY**

### **Aaron Copland**

- Connotations*. The Juilliard Orchestra, Sixten Ehrling conducting. New World 80368-2.
- Duo for Violin and Piano. Gregory Fulkerson, violin, Robert Shannon, piano. New World 80313-2.
- Nocturne*. Robert Davidovici, violin; Steven De Groot, piano. New World 80334-2.
- Song*. Bethany Beardslee, soprano; Robert Helps, piano. New World 80243-2.

Also see current issues of the Schwann catalogue.

### **Henry Cowell**

*Aeolian Harp*. Robert Miller, piano. New World 80203-2.

*The Banshee*. Robert Miller, piano. New World 80203-2.

*Exultation*. Bradford Gowen, piano. New World 80304-2.

*Pulse*. New Music Consort. New World 80405-2.

*Quartet Euphometric*. The Emerson String Quartet. New World 80453-2.

*Quartet Romantic*. Paul Lustig Dunkel, Susan Palma, flutes; Rolf Schulte, violin; John Graham, viola.  
New World 80285-2.

*Seven Paragraphs*. Evan Paris, violin; Lois Martin, viola; Madeleine Shapiro, cello. New World 80285-2.

Also see current issues of the Schwann catalogue.

### **Ruth Crawford Seeger**

*Diaphonic Suite No. 1*. James P. Ostryniec, oboe. CRI CD 658.

*Diaphonic Suite No. 2*. Otto Eifert, bassoon; Roy Christensen, cello. Gasparo 108CX.

*Movements for Chamber Orchestra*. Boston Musica Viva, Richard Pittman conducting. Delos DCD 1012.

*Study in Mixed Accents*. Joseph Bloch, piano. CRI CD 658.

Suite No. II. Linda Quan, Evan Paris, violins; Lois Martin, viola; Madeleine Shapiro, cello, Aleck  
Karis, piano. New World 80285-2.

Suite for Wind Quintet. Lark Wind Quintet. CRI CD 658.

### **Miriam Gideon**

*Creature to Creature*. The Jubal Trio. New World 80393-2.

*Of Shadows Numberless*. Margaret Mills, piano. Newport Classic NCD 60048.

Sonata for Cello and Piano. Aequalis. New World 80412-2.

*Steeds of Darkness*. Constantine Cassolas, tenor; members of Speculum Musicae. New World 80393-2.

*The Shooting Starres Attend Thee*. Eleanor Clark, soprano; members of The New York Camerata. New  
World 80393-2.

### **Louise Talma**

*La Corona*. Gregg Smith Singers. Vox Box 3-CDX 3037.

*The Leaden Echo & the Golden Echo*. Eleanor Clark, soprano; Jonathan Sherry, piano; Gregg Smith  
Singers. Vox Box 3-CDX 3037.

Sonata for Violin and Piano. Catherine Tait, violin; Barry Snyder, piano. Gasparo GS 300.

*Voices of Peace*. Rosalind Rees, soprano; Scott Whittaker, tenor; Charles Robert Stevens, baritone;  
Gregg Smith Singers; Gregg Smith conducting; Adirondack Chamber Orchestra. Vox Box 3-  
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Tape editor: Don Van Gordon (Crawford Seeger)

Recorded at the American Academy and Institute of Arts and Letters, NYC and Columbia  
Recording Studios, 30<sup>th</sup> Street, NYC (Crawford Seeger)

Digital mastering: Dirk Sobotka, SoundByte Productions, Inc., NYC

Cover design: Bob Defrin Design, Inc., NYC

**The original recordings were made possible with a grant from the Rockefeller Foundation. This project is supported in part by a grant from the National Endowment for the Arts. This recording was also made possible with grants from the Aaron Copland Fund for Music and Francis Goelet.**

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**VOICES FROM ELYSIUM 80543-2**

AARON COPLAND (1900–1990)

1 *As It Fell Upon a Day* (publ. Boosey & Hawkes, Inc.) 5:06

Phyllis Bryn-Julson, soprano; Da Capo Chamber Players: André Emilianoff, cello; Laura Flax, clarinet; Joel Lester, violin; Patricia Spencer, flute; Joan Tower, piano

MIRIAM GIDEON (1906–1996)

*Voices From Elysium* (Publ. American Composers Alliance)

2 The Swallow (Children's Song) 2:10

3 Cicada 2:10

4 Prayer to Hermes 1:25

5 Epitaph of a Sailor 2:10

6 Of the Sensual World 1:00

7 Hesperos 0:51

8 Rest 2:13

Constantine Cassolas, tenor; Da Capo Chamber Players: André Emilianoff, cello; Laura Flax, clarinet; Joel Lester, violin; Patricia Spencer, flute; Joan Tower, piano

LOUISE TALMA (1906–1996)

*Diadem* (unpubl.: © Louise Talma)

9 Jade 3:29

10 Aquamarine 0:45

11 Ruby 1:55

12 Topaz 1:45

13 Diamond 1:49

14 Sapphire 3:25

15 Emerald 1:59

Paul Sperry, tenor; Da Capo Chamber Players: André Emilianoff, cello; Laura Flax, clarinet; Joel Lester, violin; Patricia Spencer, flute; Joan Tower, piano

HENRY COWELL (1897–1965)

16 *Vocalise* (publ. C. F Peters Corp.) 6:44

Phyllis Bryn-Julson, soprano; Da Capo Chamber Players: André Emilianoff, cello; Laura Flax, clarinet; Joel Lester, violin; Patricia Spencer, flute; Joan Tower, piano

RUTH CRAWFORD SEEGER (1901–1953)

*Three Songs* (Carl Sandburg) (publ. Theodore Presser Company)

17 Rat Riddles 3:30

18 Prayers of Steel 1:50

19 In Tall Grass 4:07

Beverly Morgan, mezzo-soprano; Members of Speculum Musicae, Paul Lustig Dunkel conducting

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