An Analysis of Selected Art Songs for High Voice by Adolphus Hailstork, A Performer's Guide

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An Analysis of Selected Art Songs for High Voice by Adolphus Hailstork, 
A Performer’s Guide

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Submitted in Partial Fulfillment of the Requirements
For the Degree of Doctor of Musical Arts in
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Abstract

Adolphus Hailstork, one of the best-known African American composers of the latter half of the twentieth century, is an innovator of American art song literature. Hailstork is significantly recognized as a composer of instrumental genres, and his songs represent an important contribution to this genre, his overall output, and are currently not well known. Songs of Love and Justice (1992) is a song cycle for voice and piano set to the writings of the Reverend Doctor Martin Luther King, Jr. The texts are not poetic, and relate to a period of unrest in the United States of America referred to as the Civil Rights era. The texts for each song depict an array of thoughts collectively, and each ultimately express the resolve to choose the option of peace and love in the design and management of human relations.

Three Simple Songs (1993) is a song cycle for voice and piano set to poems by Emily Dickinson, William Wordsworth, and Phillips Brooks. Each of the three songs in this cycle presents a particular interpretive opportunity for the singer: an introspective and declamatory statement of a philosophy of one’s life purpose, a personal observation and appreciation of surrounding nature scenes, and an utopian desire for universal goodness based upon the religious concept of an omnipotent being and holiday known as Christmas. Each song features aspects of nature, either directly or as an analogy, a textual choice that can be observed in practice internationally, and long associated with the art song genre from its beginning stages of development. This cycle is considered to be a compact statement of idealism by the composer.
The purpose of this research is to provide a contribution to the performer’s guide to the song cycles Songs of Love and Justice and Three Simple Songs, and to increase the performance of these songs. The existing research is scant in its known presence, and approaches both cycles from a recorded performance perspective only. In this guide, text, dynamics, the color of the voice, rhythm, and tempo are addressed. Bringing the direct perspective of the composer and interpretive approaches by the performer into a single document will be an important benefit to the singer. This document will combine the present research with practice and decision making for performance choices, both of which must be considered and addressed in the preparation process for performing any song cycle. Like the availability of research on these cycles, available materials are also limited to one existing recording. Here, the impact of songs written by African American composers which reflect upon significant aspects of contemporary American culture, and the need for these works to be included in the canon of performance repertory will be addressed.

Songs of Love and Justice

Justice

Difficulties

Decisions

Love

Three Simple Songs

Not in Vain

The Daffodils

Christmas Everywhere
Foreword

This supporting paper is part of the dissertation requirement for the Doctor of Musical Arts degree in Performance. The major portion of the dissertation consists of four public recitals. Copies of the programs from the recitals are bound at the end of the paper, and recordings of the recitals are on file in the Music Library.
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Chapter One

Introduction

Adolphus Hailstork received his doctorate in composition from Michigan State University, where he was a student of H. Owen Reed. He had previously studied at the Manhattan School of Music under Vittorio Giannini and David Diamond, at the American Institute of Fontainebleau with Nadia Boulanger, and at Howard University with Mark Fax. Dr. Hailstork has written numerous works for chorus, solo voice, piano, organ, various chamber ensembles, band, and orchestra.

Among his early compositions are CELEBRATION, recorded by the Detroit Symphony in 1976, OUT OF THE DEPTHS (1977), and AMERICAN GUERNICA (1983), two bands works which won national competitions. CONSORT PIECE (1995), commissioned by the Norfolk Chamber Ensemble, was awarded first prize by the University of Delaware Festival of Contemporary Music. In addition, he has been awarded two honorary doctorate degrees.

Significant performances by major orchestras (Philadelphia, Chicago, and New York) have been conducted by leading conductors such as James de Priest, Paul Freeman, Daniel Barenboim, Kurt Masur, Lorin Maazel, Jo Ann Falletta and David Lockington.

The composer’s second symphony (commissioned by the Detroit Symphony, and second opera, JOSHUA’S BOOTS (commissioned by the Opera Theatre of St. Louis and Kansas City Lyric Opera) were both premiered in 1999. Hailstork’s second and third
symphonies have recently been recorded by the Grand Rapids Symphony Orchestra (David Lockington) and were released on the Naxos. A new Virginia Symphony Orchestra Naxos recording, AN AMERICAN PORT OF CALL, was released in Spring 2012.

Recent commissions include RISE FOR FREEDOM an opera about the Underground Railroad, premiered in the fall of 2007 by the Cincinnati Opera Company. SET ME ON A ROCK (re: Hurricane Katrina), for chorus and orchestra, commissioned by the Houston Choral Society (2008), and the choral ballet, THE GIFT OF THE MAGI, for treble chorus and orchestra, (2009). In the fall of 2011, ZORA, WE’RE CALLING YOU, a work for speaker and orchestra, was premiered by the Orlando Symphony. I SPEAK OF PEACE, commissioned by the Bismarck Symphony (Beverly Everett, conductor) in honor of (and featuring the words of) President John F. Kennedy, was premiered in November of 2013.

Hailstork’s newest works, are ROBESON, an operatic theater work (written for the Trilogy Opera Company of Newark, New Jersey) and HERCULES (“the veriest dandy slave”) a concert overture for the Grand Rapids Symphony Orchestra, which was premiered this past October (2014).

Dr. Hailstork resides in Virginia Beach, Virginia, and is Professor of Music and Eminent Scholar at Old Dominion University of Norfolk (April 25, 2015).

Hailstork has composed in several genres, including choral compositions, orchestral works, organ, piano, and solo instrument compositions, and works for solo voice. 1 It is a selected group of songs from the last category that this document will


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discuss, with particular emphasis on the song cycles, THREE SIMPLE SONGS: In Vain; The Daffodils; and Christmas Everywhere; and SONGS OF LOVE AND JUSTICE: JUSTICE; DIFFICULTIES; DECISIONS; and LOVE.

At present, a modest degree of information can be found specifically on his works for solo voice, though he has proven himself to be an important composer in the genre. This, in combination with the continued concern for the dearth of African American vocal music in standard concert repertoire, and the lingering question of determining the distinction between African American art songs and spirituals continues to give rise to questions regarding the inclusion of compositions by black composers and knowledge of this repertoire in American colleges and universities. Given the changes in American culture within the previous fifty-year time period, along the lines of the expansion of educational opportunities, to include the dismantling of legalized segregation, it would be a reasonable expectation for the institutions responsible for the education of its citizens to be the leading proponents of cultural and racial inclusion. Further, it is a commonly held notion that the arts in general, can and should serve as a unifying source across cultural and racial lines. Because these concerns persist in American culture, the need to address them continues.

**Adolphus Cunningham Hailstork**

Adolphus Cunningham Hailstork was born April 17, 1941, in Rochester, New York. He studied composition with Mark Fax at Howard University, Washington, D.C., where he received the Bachelor of Music (1963). His educational pursuits continued at the American Conservatory, where he studied with Nadia Boulanger, Fontainebleau, France (summer 1963), and at the Manhattan School of Music, Manhattan, New York,
where he earned the Master of Music (1966). He completed the Ph.D. in Composition at Michigan State University, East Lansing, Michigan (1971).¹

He taught at Michigan State University from 1969-1971, and at Youngstown (Ohio) State University, from 1971-1976, before joining the faculty of Norfolk (Virginia) State College in 1977.² He currently serves as the Distinguished Professor of Music at Old Dominion University, Richmond, Virginia, as stated in a personal interview on April 25, 2015.

As well as commissions for orchestral, choral and brass ensemble works, the Dayton Opera Association commissioned his opera, *Paul Laurence Dunbar*.³ Further honors include the Ernest Bloch award for choral composition (1971), and awards for his band music; he was made Cultural Laureate of Virginia in 1992.⁴

The musical language of Hailstork is postmodern and pluralistic; embracing a variety of contemporary techniques and including occasional references to black American idioms, as in American Landscapes, no.2. The Baltimore Symphony Orchestra performed his master’s thesis, *Statement, Variations and Fugue*, in 1966; the Pittsburgh Symphony Orchestra, the New York Philharmonic Orchestra, and the Chicago Symphony Orchestra have given subsequent performances of his works.⁵

In addition to the master’s thesis composition, his orchestral output includes the tone poem, *Phaedra*, 1966, *Capriccio for a Departed Brother: Scott Joplin*, 1969,

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²Ibid.
³Ibid.
⁴Ibid.
⁵Ibid.

The genre of vocal music is comprised of choral and solo music. Of the former, the unaccompanied SATB work, In memoriam Langston Hughes was written in 1967 in commemoration of the African American poet, who often used dialect and jazz rhythms in his style of writing. Other choral compositions include Set me as a Seal upon thy Heart, 1979, A Carol for all Children, 1983, Five Short Choral Works, 1984, Songs of Isaiah, 1987, The Song of Deborah, 1993, and Let the Heavens be Glad, composed in 1996, as well as other unaccompanied choruses and works for men’s and women’s ensembles.¹

Though his early career had been centered upon instrumental compositions, vocal music began to play an important role in Hailstork’s output, with several examples of his art songs published in the first and Second Anthology of art songs by Black American Composers. The earliest of these appear in the 1977 publication, Anthology of Art Songs by Black American Composers, compiled by Willis C. Patterson, Professor of Music--Emeritus at the University of Michigan, Ann Arbor, Michigan. The publication of the song examples, A Charm at Parting, and I Loved You, coincides with the date of

¹Ibid.
the anthology publication, and are taken from a cycle of four songs entitled *A Charm at Parting.* Both use different text sources, Mary Phelps for the former, and Alexander Pushkin for the latter, though the two are a part of a song cycle. The use of a variety of literary sources is not uncommon in the art songs of Hailstork, with the exception of the four-song cycle *Songs of Love and Justice,* published in 1992, which draws upon the writings of Martin Luther King, Jr., the martyred American civil and human rights leader of the middle twentieth century.


Emily Dickinson, author of the text for *Not In Vain,* was born on December 10, 1830, in Amherst, Massachusetts, where she lived for most of her life. At seventeen, she entered South Hadley Female Seminary, which she disliked, rebelled against, and eventually returned home. At twenty-three she spent a few weeks in Washington with her father, whom she adored, and visited in Philadelphia. After her return to Amherst, she became a recluse. She was an indefatigable letter writer but made others address her envelopes, she always wore white but refused to be fitted for her clothes. She was known for her gifts of cookies and garden flowers that were usually accompanied by a few lines of verse. Her lifestyle caused her to be viewed as the village oddity. Dickinson died of Bright’s disease, May 15, 1886, in the house in which she was born.  

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1 Patterson, 1977  
In a recent interview with Dr. Hailstork he acknowledged that he has composed an additional song cycle based on twelve poems written by Dickinson. This cycle is also for soprano, with piano accompaniment.

William Wordsworth, who wrote the text for *The Daffodils*, was born April 7, 1770, at Cockermouth, Cumberland, near the river Derwent in the Lake District. His father was an attorney, his mother, who died when Wordsworth was eight years old, was the daughter of a dry-goods merchant. Five years after his mother’s death his father died, and the five children were scattered among schools and guardians. At seventeen Wordsworth was sent to St. John’s College, Cambridge, and it was here that he began to connect the images of the countryside with his own thoughts.¹

Wordsworth’s guardians intended him for the Church, however, the young poet showed no sincere interest. After graduating, he convinced his guardians that he needed a year of French, and at twenty-two he traveled to France, became closely associated with members of the French revolutionary party, where he lived in Blois and Orléans. He fell in love with Marie-Anne Vallon, a woman four years his senior, who bore him a daughter, Carolyn. Though his intentions may have been to marry, the war between France and England in 1793 prevented these plans from coming to pass. The love affair and its consequences, together with his disillusionment in the revolutionary cause, unsettled Wordsworth for some time, and he soon became a companion of his sister, Dorothy. An influence second only to that of his sister’s was that of the poet Samuel Taylor Coleridge. Wordsworth traveled with this sister and Coleridge, and the trio became known as “three persons with one soul.”²

¹Ibid.
²Ibid.
Phillips Brooks, author of *Christmas Everywhere*, was born December 13, 1835 in Boston, Massachusetts, into a family of six sons, four of whom, including Phillips, were ordained in the Episcopal Church. Canonized in the Episcopal Church, a feast day was designated for him on January 23rd, the date of his death in 1893. He earned degrees from Harvard University (1877), Columbia (1887), and the Doctor of Divinity degree from the University of Oxford, England in 1885. Today, he is best known for authoring the Christmas carol, *O little town of Bethlehem*.¹

Martin Luther King, Jr., literary source for four songs which comprise the song cycle *Songs of Love and Justice*, was born January 15, 1929 in Atlanta, Georgia. His name at birth was Michael Luther King, and he later changed his name to Martin. His grandfather began the family lineage of pastors of the Ebenezer Baptist Church in Atlanta, Georgia. Dr. King served as co-pastor of the church from 1960 until his death.²

Martin Luther King, Jr. was educated in the segregated schools of Georgia, and graduated from high school at the age of fifteen. He earned the Bachelor of Arts degree in 1948 from Morehouse College, Atlanta, Georgia, as did his father and grandfather. He was awarded the Bachelor of Divinity degree in 1951 from Crozer Theological Seminary in Pennsylvania where he was elected president of the predominantly white senior class. He enrolled in graduate studies at Boston University on a fellowship awarded at Crozer. Dr. King completed the requirements for the doctorate degree in 1955, and was the recipient of the Nobel Prize for Peace in 1964.³

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¹Ibid.
²The King Center Newsletter, 2014. website provided by JPMorgan Chase & Co. Copyright The Estate of Martin Luther King, Jr
Best known for his “I Have a Dream” speech, Dr. King’s Nobel Peace lecture and “Letter from a Birmingham Jail” are among the most distinguished orations and writings in the English language. “Letter from a Birmingham Jail” puts forth Dr. King’s philosophy and tactics for social change and is required reading in universities worldwide. His public work, which advocated nonviolent social and political change, ended tragically when he was assassinated in Memphis, Tennessee on April 4th 1968.  

**Historical Background**

The song cycles were composed from 1992-1993, with separate and distinctly different themes for each set, and for each song within the set.

The cycle, Songs of Love and Justice, was conceived as a set, according to the composer, however each song can be performed apart from the cycle as a solo song. The composer considers this to be a positive possibility, though to his knowledge this approach has not been taken by a performer (April 25, 2015). Taken from the writings and speeches of the Reverend Doctor Martin Luther King, Jr., the one word titles for each of the four songs depict a series of thought provoking concepts and social values when expounded upon by the author. Each of the songs requires specific and substantial demands on the part of the singer from the musical perspective due in large part to its rhythmic and tonal design. Written for a soprano, primarily because the composer knew only a singer who was a soprano at the time, the cycle also requires significant development in several areas of vocal technique. These include sostenuto, adequate passaggio negotiation, and the ability to produce a covered tone quality for the final A6 pitch, which concludes the first song of the cycle. Dr. Hailstork stated that the cycle has

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1 Ibid.
also been orchestrated, and he is receptive to the idea of a tenor as an optional voice type for the cycle (April 25, 2015).

“Justice” is the first of the songs in the set, and begins with an extensive introduction before settling into an oscillating pattern that is beguiling and antiphonal to the moan-like vocal line. A meter shift occurs to the compound meter setting for the purpose of supporting the text in the elongation of the initial and finite vowels in the first phrase construction. The song is characterized by a dissonant quality in its harmonic structure in the accompaniment, with a rhythmically driven melodic line throughout.

The treatment of melodic intervals does not generally adhere to the traditional sequencenof Western oriented melodic models. Consequently, the melody presents an atonal quality in combination with the second song of the cycle, “Difficulties”, begins with a relatively brief introduction and is composed using the uneven metrical marking of 5/8. The 12- measures are composed in octaves, using a major 2nd as both interval and chord structure in combination. The interval and chord are representative of the tension and conflict that are contained in the text. The asymmetry of the meter serves to support the text setting for purposes of word stress and syllabification. There is one (1) measure written in the duple compound meter 6/8 that is immediately followed by a measure written in the duple meter of 2/4. This measure is again followed by one (1) measure of the music written in the compound duple meter of 6/8. These three (3) measures of symmetrical and traditional meters are sequentially inserted at measures 42-45 in order to prepare for the transition to the pastoral section, which ends the song. The pastoral section is written in the triple meter of ¾. Characterized by dissonant intervals throughout, the overall phrasal types presented are arch and ascending in shape,
combining semi-tone intervals, traditional third and fifth intervals, and concluding with a combination of stepwise and leap intervals to form a double arched phrase.

The three (3)-measure introduction of the third song, “Decisions”, presents chords that are dense in structural design and dark in chord color, giving it an overall foreboding quality. The ensuing chords in each measure, along with the first of these are resolved by a repeating two-note pattern comprised of two (2) eighth notes that are descending by a whole step. This interval, the major 2nd, represents a rhythmic and intervallic motif that is reproduced in the opening phrase of the melody. Here, the melody is doubled in the accompaniment at the opening phrase and its repeat in the closing phrase, which is a return to the opening phrase with a rhythmic modification before closing with an interrogatory statement. The major 2nd interval is used throughout in the melodic structure of the song as an opening for several phrases, and similar to the closing phrase of the first song in the cycle, this closing statement returns to an a cappella phrase, and is designed to be delivered in a demanding manner (April 25, 2015).

The fourth and final song of the cycle, “Love” is a statement of resolution, and uses the title of the song to serve dominantly as the text. Its introduction is the lengthiest of the songs, twenty-two measures, and is impressive and understated as a piano solo. It features a triplet motif in its opening that will appear in the opening phrase of the melody in an abbreviated form. The composer gives melodic significance to the word love by elevating the pitch assigned to it at each of its entrances. This serves as a form of word painting in association with the importance of the word placed upon it by the composer (April 25, 2015). Though no melodic doubling occurs in the accompaniment, the
interactive quality between the voice and the accompaniment supports the light, yet powerful effect of the word love and its meaning as a behavior and value when employed in human interactions (April 25, 2015).

Each of the three songs in the set Three Simple Songs presents both musical and interpretive challenges for the singer; uneven rhythmic phrases, changes in meter, combined with an introspective text as the source for the first song, a light and delicate text which focuses on nature for the second, and the utopian theme of the third song in the set. Each song presents strong elements of nature in the texts although the purpose of each nature-related depictions serves to emphasize the overall theme of each of the melody of each song.

“Not In Vain”, with a text that is set syllabically set throughout, is written in modified one-part form, with two verses connected by a motivic transition containing a small unit of chromatic material borrowed from the opening line of the melody.

The transition serves to introduce a new key for the second verse. The text and melodic material in each verse are relatively the same, with an abbreviation of the text given for the second verse. The verse written in as an extension of the transition idea, and also occurs with a modulation to a new, higher key from its first verse. Within the body of the accompaniment, which consists overall of triadic chords, is a motivic rhythm symbolic of the human heartbeat. This motive occurs consistently as an underpinning of the sustained pitches within each verse and can be viewed as an example of tone painting in relationship to the subject of the text. melody. The transition serves to introduce a new key for the second verse. The text and melodic material in each verse are relatively the same, with an abbreviation of the text given for the second verse. The verse written in as
an extension of the transition idea, and also occurs with a modulation to a new, higher key from its first verse. Within the body of the accompaniment, which consists overall of triadic chords, is a motivic rhythm symbolic of the human heartbeat. This motive occurs consistently as an underpinning of the sustained pitches within each verse and can be viewed as an example of tone painting in relationship to the subject of the text.

The song cycle, Three Simple Songs, is perhaps the best known of the composer’s art song output. The first setting, “Not in Vain,” portrays an individual’s reflective stance of a life of purpose. The Dickinson poem is poignant in its depiction of the human condition and the frailties experienced in life. Composed in f# minor, and utilizing A:A1 form, the song presents a successive list of human conditions to be remedied by the individual, as well as a singular example of nature depicted in the first and final verses. The text for the Three Simple Songs each offer what can be viewed as a type of spiritual concept, though only the final song in the set makes any specific reference to a religious subject. Hailstork is careful about his choices of texts, with the three songs clearly demonstrative of a reflective notion of life’s purpose, as in the first of the set, “Not In Vain,” an intimate, simplistic, yet appreciative view. The text is repetitive, with the repeating verse beginning a whole-step above the initial, which begins on the tonic. The three songs are simplistic, from a purely musical observation in terms of the forms, melodic, and harmonic structures presented, yet profound in the composer’s and interpreter’s idea of a purposeful, spiritually engaged, and meaningful life. Hailstork presents incongruent phrasing in the melodic design of “Not in Vain” that serves to assist the singer’s interpretation in relating to the unevenness of what occurs in the life
experience. An important musical aspect of the song is the persistent two-chord rhythmic pattern in the accompaniment, indicative of the beat of a human heart, which underpins each strophe and makes the meaning of the song immediately poignant. The introduction and postlude mirror the opening melodic structure featured in the voice, with a short interlude between the two verses. Completed in 1993, this is the most introspective and slightly dramatic of Hailstork’s setting in this set. According to the composer, the cycle was written as a personal favor for a singer who had previously undertaken a far more difficult performance of one of his cycles. In a discussion of this cycle, Dr. Hailstork affirmed his agreement with the analogy to a simple and giving approach to life as to the meaning of the title chosen for the set, as well as the songs, by comparison to other compositions, being simple in melodic design, harmonic progression and structure, and form (April 25, 2015).

The second song, “The Daffodils,” also composed in 1993, opens with an uncomplicated, playful introduction of one complete measure followed by an abbreviated one, giving the singer a lift into the first verse. It features alternating compound meters of 6/8 and 9/8 that appear to be guided by the composer’s attention to word setting and speech-like emphasis for a natural style of delivery of the text. The latter meter meets the need of augmentation of the rhythm, with contraction to the 6/8 meter for continuity of its modified strophic form. “The Daffodils”, written in four verses, and in the key of C major, describes and compares the flowers to other natural features observed on the landscape of nature.

The song culminates with a reference to the heart of the individual observer engaged in dance with the daffodils. The reference to the heart is a returning concept
from the first song in the set, giving the heart a happy, light and free moment of melodic material. The singer is supported throughout the song with the doubling of the vocal line in the accompaniment, with the rare exception occurring at the end.

Here, Hailstork chose to use an interactive, freeing tempo, and imitative approach to the melody and accompaniment, which is constructed of sparse chords before entering the postlude.

These elements are seen in the five-measure postlude, which reverts to the simple and uncomplicated pattern of the opening at the conclusion of the song.

“Christmas Everywhere” has an accompaniment which features arpeggiated, broken chords, and these depict a light, airy sense of openness and cheer. A brief shift in meter occurs early in the song, again as a means of enhancing the effectiveness of the word setting. It is comprised of only one verse, and is structurally designed in A:B:B1 form, with the refrain, which is divided into two sections, repeated and altered. Hailstork uses an alternating and ascending sequence of the title strophe in the final section of the song to give its ending an unexpected melodic lift. This is fitting for the utopian topic and boundless expressions abundance and joy depicted in the text. The subject of Christmas is the only direct example of a religious connotation, as might be expected because the text is taken from the writings of Phillips Brooks, who was an Episcopalian minister. Composed in 1992, the text speaks of landscapes and human qualities in relationship to a perfect setting where everyone, everywhere experiences Christmas. Its exuberant finale ideally closes the set.

As stated, the composer has no reserves for the songs performances with respect to voice category, therefore he regards vocal range as a more prominent concern. The
set was written for a soprano, and can also be performed by a tenor.

It can also be noted that for performance purposes, this cycle can be performed by singers in the high voice categories, rather than being limited to only those singers who are in a soprano category. In both cases, the vocal quality should encompass a range of ability to demonstrate lightness and buoyancy to warmth and variety in color in order to depict the subjects presented in a separate, yet unifying manner. The range in all three songs lies within the medium register for both voice categories, such that the singer should have a comfortable and stable command of her or his middle voice.

Though the composer states that the cycle Three Simple Songs was conceived as a set, he perceives each of the songs as being its own artistic expression. As such, each song can be performed individually.

Hailstork adheres to no particular system of selection when choosing literary sources for song settings. He considers his choices to be simplistic, though not random, and freely chosen guided by his inspiration.

**Justification**

Among the purposes of this research document is the commitment to further explore the still underrepresented presence of art songs written by black American composers, as this effort will focus on selected solo vocal works for soprano Three Simple Songs and Songs of Love and Justice, by the esteemed scholar and composer, Adolphus Hailstork. There are many concerns on the part of the performer when beginning the work of presenting a song cycle, particularly of repertoire having a brief performance history. This document will discuss the importance of studying African
American art song literature and its importance in American classical song literature.

A second area of research will center on providing an analysis of the selected songs of the two song cycles, from a performance perspective. The analysis is necessary for the performer to understand in order to enhance the performance of these relatively new works. Elements such as text, dynamics, vocal color and shading, rhythm, and tempo will be discussed in collaboration with the composer. In so doing, singers will gain a greater understanding of the array of performance choices with the benefit of having the valuable input of the composer. Because there is limited existing research on this repertoire, this document will serve to help further inform singers and teachers of singing of the repertoire. In its conclusion, the paper will summarize the scope and essence of the song cycles, as it challenges performers and teachers of varied cultures to explore and discover the beauty and worthiness of inclusion of these songs into the American art song arena.

**Methodology**

This paper will present the requisite analytical and historical research needed by the singer to effectively perform each of the song cycles. The second chapter of the paper will provide detailed information on the writer and American social activist the Reverend Doctor Martin Luther King, Jr., and the poets Emily Dickinson, William Wordsworth, and Phillips Brooks. King’s themes of social justice and the ultimate reconciling power of love will be discussed. The chapter will also contain information on the universal themes of individual devotion given to living a purposeful and meaningful life, nature as it often appears as textual concept in art songs nationally and internationally, and the utopian ideals of a world where all human needs are met for all people in all places. An
International Phonetic Alphabet transcription will conclude the chapter.

The main chapter of the guide, chapter three, will analyze the four songs, “Justice,” “Difficulties,” “Decisions,” and “Love” from a performance perspective. This will be followed by an analysis of the three songs “Not in Vain,” “The Daffodils,” and “Christmas Everywhere” also from a performance perspective. These analyses are necessary for the performer to understand in the effort to present a credible performance of Hailstork’s cycles. Color and weight of the voice, text, dynamics, rhythm, and tempo are critical components of a convincing performance, all of which will be discussed in this chapter. Hailstork’s Songs of Love and Justice and Three Simple Songs both contain the natural inflection of the English language with a declamatory style of lyricism in the former cycle, and a poetic lyricism in the latter which must be successfully combined in order to bring to full realization the potential of each cycle. References to performance analysis and direct reviews by the composer will be presented to provide further performance insight.

**Literature Review**

There are limited biographies of Adolphus Cunningham Hailstork. Those available are cited in nearly every dissertation or journal article bibliography. For research purposes of this document, the composer and his recommendations will be the primary sources for biographic information.

At the present time, there are no separate dissertations related to Hailstork and his songs, and no document has been written for the purpose of providing a guide to the songs from a performer’s perspective. There is one notable recording of the cycles with piano accompaniment only. This recording features two sopranos, one for each
cycle, from the University of Michigan at Ann Arbor from the late 1990s. In an interview with Dr. Hailstork, he stated that the recording is a recommended source of a reliable interpretation of the works. According to Hailstork, there is no recording of the orchestrated version of the cycle Songs of Love and Justice, and the orchestration has not been published.

At present there are no sources currently in existence that pertains to the musicology and theory of Songs of Love and Justice and Three Simple Songs. Consequently, there are no transcriptions of the texts into the International Phonetic Alphabet. This document will combine the research through direct contact with the composer, practice methodology, and performance choices necessary for preparing a credible performance of these relevant and relatively new twentieth century song cycles.
Chapter Two

The Need For The Study of Art Songs And African American Art Songs

Art song is the American answer to the German *Lied* or to the French *mélodie*, as opposed to chanson.\(^1\) For purposes of study, an art song is defined as the following: the musical setting of a lyric poem for one voice with piano accompaniment. The setting is by a specific composer, is self-contained, as distinct from an aria, that is part of a whole. Further, the art song is distinct from approximately notated so-called popular songs, and is timeless in that the repertoire keeps us in touch with the great writers of the past and of our time. Art song is not accompanied by other instruments, although since 1954, with Boulez’ *Le Marteau sans Maître* set a new international tone, a majority of vocal settings have been for three of more instruments; nor is art included in voice and orchestra repertory.\(^2\)

Ned Rorem, a celebrated twentieth century composer of this genre, stated that he had composed dozens of art songs before ever hearing the term. Consequently, he does not trust the term, deems it to be an opinion rather than a description, and considers the term itself to be pompous and never used it.\(^3\) Nevertheless, he firmly supports the creation of the genre and is of the opinion that Americans must champion the American song, as no European will do it for us.\(^4\) Here, the concern arises due to the vanishing

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\(^1\) Rorem, Ned. 1996. The American art song: Dead or alive?. Opera News 61, no. 2 (August): 14-21,30.
\(^2\)Ibid, 15
\(^3\)Ibid.
\(^4\)Ibid.
performance practice of presenting song recitals. Several factors contribute to this occurrence. Primary among the factors is that the genre is viewed as elitist, and as such will never attract a large audience. Composer, such as Ned Rorem and highly regarded singers alike, notably Phyllis Curtis and Leontyne Price, view the art song landscape of America as full, with only the surface of the its wealth explored. However, though there is no real shortage of repertoire, the style of the genre calls for an intimate setting for performance, and the composer and performers believe that art songs should never be heard in a large hall, further limiting the audience and revenue. It must be stated here that the revenue factor is important if only for the purpose of encouraging the continuance of song recitals.

If the performance of art songs by American composers has not experienced wide exposure, then it would follow that the performance of art songs by black Adolphus Hailstork attributes the problem to the overall European-based model of music—that Americans are so steeped in European tradition that students are not encouraged to explore new music. Singers can establish an entire career without having sung any piece written since Puccini, except for Ravel and Debussy, etc. Many singers do not go beyond the studio. Whatever their teachers taught them, that’s their repertoire. They shy away from the whole idea of learning new repertoire. Another problem that exist according to Hailstork is “the tendency to shy away from intimate art. Influenced by television and film, we have a need to be dazzled. Consequently, opera dominated the vocal scene.

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15 Ibid, 20
17 Ibid., 86-87
satisfying our quest for ‘grandiose display.’

An additional challenge to the performance of art songs by African-American composers is the lack of availability. This factor can occur for a number of reasons, as the repertoire may have never been published, or is out of print. Some composers, in an effort to retain as much control over the destiny of their artistic output, choose to limit the publishing of their works, and do not seek the assistance of established publishing companies, or they elect to publish the works themselves. Admittedly, Adolphus Hailstork did not attempt to have his vocal works widely published, as he believes in self-sufficiency.

In view of the persisting challenges surrounding the performance of art songs written by African-American composers, there nevertheless is the need to study and perform these works. To continue the omission of the repertoire from mainstream song literature is to provide an incomplete, weakened artistic fabric of American culture. Again, teachers of singing and singers alike must be willing to take on the mantle of artistic inclusion on the matter of this repertoire.

With specific regard to the song cycles discussed in this document, the contrast that each presents by comparison to the other serves as a compelling cause for study and inclusion in the performance of art songs in America. The title of one, Three Simple Songs, is also fairly indicative of the level of musicianship needed to perform the cycle in its entirety, or to perform each individually. The songs feature relatively simple

\[\text{\textsuperscript{18} Ibid., 87}\]
\[\text{\textsuperscript{19} Ibid, 87}\]
\[\text{\textsuperscript{20} Ibid, 87}\]
accompaniments and each are composed in a form of strophic design with syllabically set texts in general. Given the combination of these features, and the exposure to the literary figures from which the texts are drawn, the cycle could serve as an introduction to American art songs and song cycles for a singer of this voice type or range from the beginning to advanced stages of development. The subjects of each song are timeless, making these songs classic in their own right.

The cycle *Songs of Love and Justice*, though its four songs are each brief in duration, would be better suited for the advanced singer. A combination of factors to include tonality, meter, dynamic variation, and range make the cycle a demanding composition for the singer and the pianist. The accompaniment features extended introductions in two of the four songs, which require the pianist to function in a solo capacity. These require the ability to perform demonstrating a range of dynamic variation, intensity, fluidity, clarity, and color all of which are of paramount concern for the effective interpretation of the work. The subject of the texts and the source of the texts, the Reverend Doctor Martin Luther King, Jr., make this cycle a valuable composition for regular inclusion in the American art song and song cycle repertoire.

Taken from speeches and writings by King, a prolific social activist and writer, the texts of each provide a relevant context for study in relationship to twentieth century American history and the Civil Rights Era. The era focused primarily on the legal rights of African American citizens in which King is credited with having led the cause with a focus on a non-violent approach for change. Like in Three Simple Songs, and yet in direct contract to the cycle in style and subject matter, the texts offers a timelessness in speaking to the universality of the human condition.
Chapter Three

Performance Analysis

Each song in the cycle *Songs of Love and Justice* is a position statement on the issue of civil and human rights in American culture as viewed through the perspective of the writer, Martin Luther King, Jr., a leading spokesman of the Civil Right Movement during the 1950s and 1960s time period. Hailstork effectively weaves a complete tapestry of the woes that beset American society in his settings of the texts in songs one through three, and offers a definitive remedy to these woes in the final song of the cycle.

Though the melodic style of each song is less lyrical in general, Hailstork requires to possess lyrical capabilities in the delivery of the songs. This can be seen in his insertion of the vocalise-like phases that are representative of a contemplative and mournful sentiment he favors by using the moan motifs. He states that this motif, which he also includes in some of his choral works, is reminiscent of the past, yet connected to the present as a reminder of the legacy of past experiences that the American society in general still seeks to resolve. He believes that an instinctual sense of the moan exists in the present, and must be called upon by the singer in order for there to be an authentic and intimate interpretation of each of the songs. This instinctual moan is to be combined with a deliberate sense of urgency in those songs where the melodic style is descriptively more declamatory than lyrical.
Justice

The first song of the cycle begins with a vocalise-like moan after a lengthy introduction (p.69-70). The song deals with the subject of the title by listing a series of unjust and violent occurrences, all with no particular victim indicated, however all resolved by the just actions of the good amongst those who are the perpetrators of evil. “Justice” speaks to the totality of victimhood that is the experience of all humankind when evil is exacted upon any member of the human race.

It is important for the singer to note the importance of Hailstork’s use of the uneven and syncopated rhythms, along with a syllabically set text throughout with one exception. This exception occurs on the descriptive word glories, used to define the features of the word love. It is set in an ascending, largely step-wise phrase, (p.71-2) which must be allowed to crescendo in its natural design. The phrase predictably resolves in a declining manner on the word “love”, which is sustained in full voice to end the section. This sets the volume at forte for the final section of the song, which continues in a syncopated rhythm. The closing one word text, “justice” is written to be sung at forte volume, with an exclamatory sense of delivery. This one word ending is a demand from the singer, and a command to those who would bring about change for the good in American society (p. 73).

Difficulties

The second song in Songs of Love and Justice, “Difficulties,” begins with a recitative- like opening phrase that is unaccompanied. The fermata placed over the word “like” allows for the accent to be placed at this point in the phrase (p.74). As this song is dramatic and to be performed in an agitated manner, its syllabic text setting in
combination with its uneven metrical marking gives it a built in sense of syncopation throughout the A section. The title belies the reason why the difficulties occur, but gives a definition of the word “like.” The range of volume is sustained at forte to fortissimo throughout the A and B sections, where the reasons for the difficulties are ultimately explained. This requires the singer to possess evenness of tone and the ability to intensify the simplistic and repetitive text such that the emphasis is shifted when words are repeated.

An interlude characterized by an ostinato pattern in the closing section of the song. Hailstork changes the tempo by gradually slowing its pace during the interlude. The pastoral melody is written above the ostinato, which serves to project a contemplative mood. Emphasis on the word “love” is achieved in four separate settings, which are exceptions to the otherwise syllabic setting of the text (p.77-8).

**Decisions**

The text of “Decisions” continues the pattern of a syllabic setting. It also builds upon the overall dramatic style of the cycle. Its melody is more song-like, though not necessarily lyrical in style. The singer functions as a speaker with the repeated posing of the question “What are you doing?” It is also an introspective work precisely because of the question. (p. 80). The position of this song in the cycle serves a climactic purpose as the overall drama continues to build. It is in this song that the singer is required to sing in the most expansive range. The range requirement combined with the repeated phrase entrances on the F5 or F#5 and culminating each time on the E-flat 5 or E5 can all be considered strong factors that would make this song the most demanding of the cycle. This would be primarily from a vocal perspective, as harmonically, rhythmically, and
structurally as it is composed using recognizable elements of traditional song composition. It is written in an altered strophic form and is tonal in concept. Though it bears a tempo marking of Risoluto, the text is declamatory in the initial and final phrases, with questions posed to the listener interspersed. Hailstork briefly returns to the opening theme of the moan-like vocalise that introduces the first song of the cycle. The song terminates with a question, which will require the singer to be continuously energized and emphatic for effective delivery.

In addition to the above factors, this song requires the singer to have a wider range of comfortable access, and the ability to begin and sustain phrases in the second passaggio, and to sing into and through the chest voice, or first passaggio (79-80). Though this last concern occurs only briefly and once in the song, it is important because the chest voice is encapsulated into a phrase that is written in a manner of connection or pivot into the upper register of the voice. The interval presents a wide leap and a form of an ascending sequence in octaves. The ascent is to be sung in ritardando, and this occurs in the vocalise phrase containing the highest pitch in the song. A change in meter to 3/2 also occurs at this measure (30), with the implication for a broadening of the phrase into an exclamatory return to the a tempo in measure 31, where the meter returns to 4/4. The question posed at the end gives the song an unresolved finish.

In terms of style, form, and due to its length, Decisions would be the better choice of the cycle for a separate performance. In a discussion with the composer, who has not set any restrictions for the performance of the songs separate from the cycle, he agreed to this observation.
Love

The final song, Love, in its brevity of text gives the resolution of the cycle both musically and morally.

A delicately set entrance on the title word follows the extensive piano introduction. The phrase ends on the word “force”, and is written on the lowest pitch in the entire song. This occurs twice in rhythmic and pitch variation and calls for the singer to sustain both words—love and force—love at the highest, and force at the lowest and softest pitch and volume levels. The pitch placement for each word correlates to the moral interpretation or value of each, and can be viewed as an example of the word painting technique. The title word is repeated intermittently in response to chime-like chords to end the song. The repetition occurs three times, always on the same pitch of E 5, and with a pianissimo dynamic marking for each entrance. The pitch is sustained for three or more measured, with indications to crescendo and decrescendo for the first of the two, while the last of the three is sustained at a pianissimo dynamic marking.

The vocal and musical demands in this song are slight in reference to range, rhythm, tonality, and complexity of text. It does make demands on the singer to have the ability to control the volume of sound produced throughout. The dynamic level does not surpass the mezzo piano indication, and instead makes use of the pianissimo more prominently. The vocal line is exposed throughout, with sustained chords in support of the melody. The chime-like chords in an alternating pattern function as the introduction to the final section of the song, and these chords support the voice in its repetition of the word love to the end of the work. After a brief seven measure interlude, the voice is then supported by sustained chords on C#3-4 octave, with E and A chords in octaves in the
bass clef. The voice is required to the E5, which can often be the passagio location in many soprano voices. Though the dynamic markings are pianissimo for each entrance on this pitch, it is just as effective to use a fuller sound with more volume, according to the composer, as the objective is to achieve a degree of variation in each utterance of the word love (April 25, 2015).

According Dr. Hailstork, the orchestration for the cycle consist of the following instrumentation: Woodwinds in pairs, four Horns, three Trumpets, three Trombones, Tuba, Timpani, Percussion, Harp, and Strings. (April 25, 2015)

**Three Simple Songs** are collectively a less challenging set for the singer in relationship to the vocal demands for both range and technique. A range assessment would make each song accessible for a young soprano or a mezzo--soprano with a light to moderately light lyric quality. Vocal technique would possibly be enhanced for the young singer in the areas of phrase shaping and dynamic variation, as each song is composed in an altered strophic form.

**Not In Vain**

The most somber and serious of the three songs the text is syllabically set to a melody that requires secure intonation due to the use of accidentals throughout and its declamatory and independent vocal style. Its independent quality is a product of the recurring heart beat motif that is presented in the accompaniment. Though the subject of the text is introspective and speaks of positive qualities, Hailstork chose to use f# minor to set this song in order to achieve the seriousness of the message. The melody features occasional leap intervals that would promote the development of the mixed voice in the young soprano while not presenting a tessitura that would be unnecessarily challenging
for any voice in the mezzo-soprano to soprano ranges. The altered strophic form includes a modulation for the second verse, and peaks with the highest pitch of G5. Of particular note is that the text is largely comprised of neutral to bright vowels, which helps the singer to be able to utilize the system of vowel modification for the development of legato in the vocal line.

**The Daffodils**

A lighter song than the previous, The Daffodils offers contrast while maintaining the strophic design that helps to characterizes the cycle. A further indication of the light and gentle quality of this song is seen by the composer’s choice of a major key signature, that of C major.

The strophic form combined with the sameness and doubling of the melody by the accompaniment will require the singer to be able to offer variation in dynamics, phrase shaping, and mood setting, as the song has four verses. Vocal inflection, tone coloration, and diction clarity would be necessary for the effective performance of this song. The alteration from its strophic form does not occur until the end, where it is appropriate to deliver the final ritardando in a warm, sultry, yet rhythmically accurate manner. Again, the ability to comfortably sing in mixed voice along with a start in chest voice would be desired for the execution of the final phrase of this song.

Overall, the text offers a wider variety of vowel positions, which would place greater importance on the diction aspect of vocal technique.

**Christmas Everywhere**

In keeping with the established form of the previous songs, the strophic model continues in a modified structure. It is important that this song, as well as The Daffodils
gives a mood indication for the tempo markings, along with a metronome indication. It
too, is mostly syllabically set, with one brief melisma present. While slur markings are
not included in the vocal line, these are present in the arpeggiated accompaniment. The
syllabic setting and similar pattern of arpeggios in the melody would suggest a legato
approach to the singing of this song. Care should be observed in the approach or onset
of the phrases that require entrance on the pitch F#5 on the open e (eh) vowel. This is
suggested in order to avoid the use of the glottal stroke onset. This occurs repeatedly with
the word “Everywhere”. Additionally, this pitch can also pose a challenge in the area of
pitch accuracy, as it lies in the passaggio zone for many sopranos. Like the previous song,
diction clarity is of great importance in the delivery of the song. Melodic shaping aids the
singer in achieving dynamic contrast throughout. Dramatically, it is the most prominent
of the three songs, and offers a predictable ending to the cycle, which calls for the singer
to sustain the F#5 as it proceeds from a phrase system that has grown in intensity from the
previous eight measures.
Chapter Four

Conclusion

This document represents a first in the undertaking of a research project that includes direct information from the composer’s perspective in which a combination of a guide for performance practice that encapsulates the nature of the two song cycles is presented. The value and relevance of each cycle, one for its simplistic beauty and timeless messages, the other for its culturally legitimate placement in American history are examples of twentieth century art song literature for which wider exposure is needed and deserved. In choosing to perform these songs, the singer can use this guide as a tool for presenting an authentic representation of the cycles, in that direct interpretation from the composer is contained in the document. In so doing, the performer will aid in the ongoing task of presenting these songs to a broader range of audiences.

In any performance of song literature, the challenge remains for the performer to accurately and effectively communicate the composer’s desired message in the interpretation process. The simplistic beauty of Hailstork’s Three Simple Songs should not be interpreted as simple in terms of the message to be communicated, but rather a style of text delivery that indicates a simple appreciation for the concepts that are present in the text of each song should be the overriding concern for the performer. The opposite is true of the cycle Songs of Love and Justice. The challenge presented for the performer is to interpret or communicate Hailstork’s arching concepts of cultural
conflict, which can be observed in most any culture, that are ultimately resolved by the ideal choice of love as a guide for life and living. Both cycles present the challenges of introspective and declamatory delivery of the text, yet the cycles are representative of two remarkably different styles of composition written within relatively close time periods for Hailstork.

With several genres to his credit, Hailstork’s active career continues as and educator, composer, and conductor. He is considered to be in the ranks of one of the leading American composers of the latter half of the twentieth century.
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Appendix A

Score Samples

SONGS OF LOVE AND JUSTICE
1. JUSTICE

Martin Luther King Jr.

Adolphus Hallstork
2. DIFFICULTIES

It is difficult to like some people. It is
It is difficult to like some people.

Like is sentimental.

In is difficult to like someone

bombing your home; It is difficult to
3. DECISIONS

Risoluto 1:66

must decide whether he will walk in the light

Risoluto 1:66

Every man

must decide whether he will walk in the light of cra-
active altruism or the darkness of destructive selfishness This.

is the judgment life's most persistent and urgent

question What are you doing?

What are you doing for others? Uh
4. LOVE
THREE SIMPLE SONGS

1. NOT IN VAIN

Emily Dickinson

Adolphus Hailstork

Moderato \( \frac{3}{8} \)

If I can stop one heart from

breaking, I shall not live in vain: If

I can ease one life the aching, Or cool one pain,

(c) 1993 A. Hailstork
Or help one faint- ing
rob-in... un-to his nest
"gain,

I shall not live in vain.
I shall not live in vain.
2. THE DAFFODILS

William Wordsworth

I wandered lonely as a cloud that

Adolphus Hailstork

floats on high o'er vales and hills. When all at once I
saw a cloud a host of golden daffodils. Beside the lake, beneath the trees, fluttering and dancing in the breeze. Continuous as the stars that shine and twinkle on the
Milky way—— They stretched in never-ending line—— along the margin of a bay;—— Ten thousand saw I at a glance, Tossing their heads in sprightly dance.—— The waves beside them
3. CHRISTMAS EVERYWHERE

Phillips Brooks

Adolphus Hailstork

Joyfully

Everywhere, everywhere, Christmas tonight! Christmas in lands of the

fir-tree and pine, Christmas in lands of the palm-tree and vine.
Christmas where snow peaks stand solemn and white,

Christmas where cornfields stand sunny and bright,

Christmas where children are hopeful and gay,
Christmas where old men are patient and gray,
Christmas where peace,

like a dove in his flight,
Broods o'er brave men in the

thick of the fight;
Every where, every where
Christmas tonight! Everywhere, everywhere Christmas tonight!

Everywhere, everywhere Christmas tonight! Everywhere everywhere

Christmas tonight! For the Christ child who comes...
Appendix B

International Phonetic Alphabet (IPA)

**Songs of Love and Justice**

*sɑŋz ʌv lʌv ænd dʒəstəs*

*Justice*

*dʒəstəs*

**Oh, ah** When evil men plot,

*o, ɑ wɛn ivəl mɛn plat,*

**good must plan burn and**

*gʊd məst plæn bərn ænd*

**bamb build bind Shout ugly**

*bɑmb bɪld baind ʃaut əgli*

**words of hatred commit themselves**

*wəds ʌf hetrəd kəmɪt ðɛmsɛlvz*

**to the glories of love would**

*tu ðə glɔris ʌf lʌv wʊd*

**seek perpetuate an unjust status**

*sɪk pərˈpɛtʃuət æn ændʒəst stætəs*

**quo bring into being a real**

*kwo brɪŋ ɪn tu bɪŋ æ rɪl*

**order justice**

*ɔrdər dʒəstəs*
It is difficult to like some people sentimental somone bombing your home sombody threat’ning children so but Jesus says love them for greater than
Ev’ry man must decide whether
he will walk in the light of
creative altruism of darkness
destructive selfishness
This is
destructive selfishness
judgment
judgment
Life’s most persistent
and urgent question
What are
you doing for others?
Songs of Love and Justice

Love

Love is the only force
capable of transforming an
enemy into a friend
Three Simple Songs

θρί σιμπέλ σάνζ

Not In Vain

nat in ven

If I can stop one heart
if al kæn stap wən hært
from breaking shall not live
frʌm brekɪŋ ʃæl nat liv
in vain ease life the asking
ɪn ven iz lajf ðə ekɪŋ
or cool pain help fainting
ɔr kul pen hɛlp fɛntɪŋ
robin unto his nest again
ræblɪn ʌntu ʰɪz nɛst əɡɛn
I wandered lonely as a cloud that floats on high
o'er vales and hills when all at once saw
host of golden daffodils
beside the lake beneath
trees fluttering and dancing in breeze
continuous as stars that shine twinkle milky way

The Daffodils

Three Simple Songs
Three Simple Songs

The Daffodils

Dancing in breeze
Continuous as stars that shine twinkle milky way
They stretch neverending along margin bay ten thousand glance tossing their heads in sprightly dance waves beside them danced but they outdid sparkling glee poet could not be
Three Simple Songs

The Daffodils

gay such jocund company
ge sʌtʃ dʒɔkənd kʌmpəni
gazed little thought what
gezd lɪtəl θət wət
wealth show to me had
wɛlθ ʃo tu mi hæd
brought for oft my couch
brɒt fɔr ɒft maj kɔuʃ
lie vacant pensive mood
lai vekʌnt ˈpɛnsɪv mud
flash upon inward eye which
flæʃ əpɔn mwərd aj wɪtʃ
is bliss solitude then
ɪz blɪs ˈsɔlutə ðɛn
heart with pleasure fills dances
hɑrt wɪθ plɛʒə fɪls dændəs
Three Simple Songs
θri sɪmpəl sɒŋz
Christmas Everywhere
krɪsməs ɛvriwɛr

Everywhere Christmas tonight
ɛvriwɛr krɪsməs tunait
in lands of the fir
in lændz ʌv ðə fɜ
tree and pine palm
tri ænd pain pælm
vine where snow peaks
vain wɛr sno pɪks
stand solemn white cornfields
stænd sɔləm wait kɔrnfelds
sunny bright children are
sʌni brait tʃɪldrən ə
hopeful gay old men patient
hopfʌl ge old mɛn peʃənt
grey peace like dove his
ɡre pis laɪk dʌv hɪs
flight broods o’er brave
flait bruds or bрев
thick fight for the
θɪk fait fɔr ðə
Christ child who comes
kraɪst tʃajld hu kʌmz
is master all no
ɪz mæstər al no
palace too great cottage small
pælæs tu gret kʌtɪdʒ ɛml
Appendix C

Recital Programs

ANGELA SMALL BLALOCK, soprano

in

DOCTORAL RECITAL

Richard Beckford, piano

Friday, January 25, 2013
4:30 PM • Recital Hall

Motet
Exsultate, jubilate K. 165
Allegro
Recitativo
Andante
Allegro

Wolfgang Amadeus Mozart
(1756-1791)

Le Charme
Le Colibri
Le temps des Lilas

Ernest Chausson
(1855-1899)

Zigeunerlieder, Op. 103
He, Zigeuner, greife in die Saite ein!
Hochgetruntene Klimascht
Wirst ihr, wann mein Kindchen
Lieber Gott, du weisst
Brauner Bursche
Röslein dreier in der Reihe
Kommt dir manchmal
Rote Aedewolken

Johannes Brahms
(1833-1897)

(over)
Three Simple Songs
   Not in Vain
   The Daffodils
   Christmas Everywhere

from La bohème
   Donde lieta

Adolphus Hailstork
   (b. 1941)

Giacomo Puccini
   (1858-1924)

Ms. Blalock is a student of Walter Cuttino.
This recital is given in partial fulfillment of the requirements for the
Doctor of Musical Arts degree in Performance.
ANGELA BLALOCK, soprano
in
GRADUATE RECITAL

Richard Beckford, piano

Wednesday, October 9, 2013
6:00 PM • Recital Hall

And God said: Let the waters bring forth abundantly
On mighty pens
from The Creation
Franz Josef Haydn
(1732-1809)

Hear ye, Israel
from Elijah
Felix Mendelssohn
(1809-1847)

Les Nuits de'Eté
Villanelle
Le spectre de la rose
Sur les Lagunes
L’absence
Au cimetière
L’île incon nue
Hector Berlioz
(1803-1869)

Prayer
My People
from Genus Child
Ricky Ian Gordon
(b. 1956)

from Romeo et Juliette
Je veux vivre
Charles Gounod
(1818-1893)

Ms. Blalock is a student of Walter Cattino.
This recital is given in partial fulfillment of the requirements for the
Doctorate of Musical Arts degree in Performance.
UNIVERSITY OF
SOUTH CAROLINA
School of Music

presents

ANGELA SMALL BLALOCK, soprano
in
GRADUATE RECITAL

Richard Beckford, piano

Thursday, November 13, 2014
6:00 PM • Antisdol Chapel

Let the bright seraphim
from Samson
Kenneth Green, trumpet

Sighing, weeping, sorrow
from Cantata 21
John Robinson, oboe

Cinq melodies populaires grecques
Le Réveil de la Mariée
Là-bas, vers l’église
Quel galant!
Chanson des Cueillasses de Lentilles
Tout gai!

An die Nacht, Op. 68, no. 1
Ich wollt ein Strauslein binden Op. 68, no. 2
from Brentano Lieder

Die Nacht Op. 10, no. 3
All mein gedanken Op. 21, no. 1
Ständchen Op. 17, no. 2

Autumn
Winter Song
The Serpent

George Frederic Handel
Johann Sebastian Bach
Maurice Ravel
Richard Strauss
Lee Hoiby

(1685-1759)
(1685-1750)
(1875-1937)
(1844-1919)

Ms. Blalock is a student of Walter Curtino.
This recital is given in partial fulfillment of the requirements for
the Doctor of Musical Arts degree in Performance.
UNIVERSITY OF SOUTH CAROLINA
School of Music
presents

ANGELA SMALL/BLALOCK, soprano
in
DOCTORAL LECTURE RECITAL

Richard Beckford, piano

Thursday, January 28, 2016
6:00 PM • Shandon Presbyterian Church
Columbia, SC

Selected Songs for High Voice by Adolphus Hailstork

Song cycles:
Songs of Love and Justice
Three Simple Songs

Literary Sources:
Martin Luther King, Jr.
Emily Dickinson
William Wordsworth
Phillips Brooks

The Daffodils
from Three Simple Songs

Songs of Love and Justice
Justice
Difficulties
Decisions
Love

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