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The Choral Music Of Daron Aric Hagen And A Conductor’s Analysis of Flight Music

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THE CHORAL MUSIC OF DARON ARIC HAGEN AND A CONDUCTOR’S ANALYSIS OF FLIGHT MUSIC

by

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Bachelor of Music
Samford University, 1977

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___________________________________
Submitted in Partial Fulfillment of the Requirements
For the Degree of Doctor of Musical Arts in
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2016
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ABSTRACT

Daron Aric Hagen is an American composer, educator, pianist, conductor, librettist, and stage director of contemporary classical music and opera. He has written nine operas and is currently commissioned to produce a tenth. While he is most noted for his operas, he has composed numerous choral works. Flight Music, a six movement piece for treble chorus is the topic of this study. It is about the ultimate flight of Amelia Earhart. This document will provide a conductor’s analysis of Flight Music and show how Hagen used this choral piece as a precursor to his opera Amelia. A biography of Hagen is included to show the influences on his choral music. Ultimately, the goal of this research is to foster a greater understanding and appreciation for the choral music of Daron Hagen.
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FOREWORD

This document 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 recital programs are bound at the end of this paper, and recordings of the recitals are on file in the Music Library.
CHAPTER 1

BIOGRAPHY OF DARON ARIC HAGEN

Daron Aric Hagen was born November 4, 1961 in Milwaukee, Wisconsin. He is an American composer, conductor, pianist, educator, librettist and stage director of contemporary classical music and opera.\(^1\) Hagen believes in gesamtkunstwerk, the total artistic statement.\(^2\) He has an unquenchable love for poetry. “To say that he is a remarkable musician is to underrate him. Daron is music.”\(^3\)

He is married to composer, vocalist, and visual artist Gilda Lyons. They have two children (Atticus and Seamus) and live in Rhinebeck, New York, about a hundred miles north of New York City. If asked how he would like to be remembered, he would say as “A Humanist.” When asked what he would entitle this document, he replied “Daron Hagen, The Human Element.”\(^4\)

Rovi Staff eloquently describes Hagen’s compositional style:

The music of Daron Aric Hagen is notable for its warm lyricism, but his style defies easy categorization. While his works demonstrate fluency with a range of twentieth century compositional techniques, those procedures are secondary to his exploitation and expansion of the possibilities of tonal harmony, giving his music an immediacy that makes it appealing to a wide spectrum of audiences. His music is broadly eclectic, drawing on a variety of styles as diverse as jazz, Broadway, Latin music, Italian verismo, and soft rock.\(^5\)

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\(^1\) Daron Hagen, Interview with John Clare, *Interview with Daron Hagen*, Texas Public Radio, San Antonio, TX, 2010.

\(^2\) Daron Hagen, Interview with Frank J. Oteri, “Daron Hagen, The Human Element,” *NewMusic Box*, 2014.


\(^4\) Daron Hagen, Interview with author, Louisville, KY, May 15, 2015.

Hagen grew up in New Berlin, a suburb west of Milwaukee, Wisconsin. He had two older brothers. His mother, Gwen Hagen, was a writer and visual artist. She enjoyed a successful career as Creative Director of *Exclusively Yours* magazine. She was a lifetime smoker and ultimately died of lung cancer while Hagen was a teen. He seems to still have visions of his mom and undoubtedly owes a tremendous amount of his talent to her gene pool. Hagen’s father, Earl Hagen, was an attorney. Hagen doesn’t speak much of his dad. Part of his past is sad in that his father and both of his brothers died of alcoholism. Hagen struggled much of his life with these tragedies and shared in some of these struggles himself.6

Hagen began composing prolifically at an early age. In 1974, his brother Kevin gave him a score of Benjamin Britten’s *Billy Budd*.7 This was a turning point in his career. At age fifteen, he composed and conducted his first orchestral work, *Suite for a Lonely City* (unpublished).8 Hagen’s mother sent a copy of the score to Leonard Bernstein, who enthusiastically urged Hagen to attend Juilliard and study with David Diamond.9 He would ultimately attend Juilliard, but not without some controversy.

Hagen graduated from Brookfield Central High School in 1979. While still a high school student, he studied composition and conducting at the Wisconsin Conservatory of Music. Hagen attended the University of Wisconsin-Madison for two years (1979-1980). During this time, his orchestral work *Triptych* received “Best New Work” prize and he also received the ASCAP-Raymond Hubbel Award.

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6 Ibid.
7 Ibid.
8 Ibid.
After two years at The University of Wisconsin-Madison, Ned Rorem gave Hagen an invitation to study at the Curtis Institute of Music. Hagen developed a lifelong friendship with Rorem. While at Curtis (1981-1984), he studied piano with Marion Zarsecsna and composition with Rorem. Although the practice was officially frowned upon by the school, he also studied composition privately with Lukas Foss. He received a commission from the Philadelphia Orchestra during this time. He studied scores and counterpoint with Dr. Ford Mylius Lallerstedt, who is a personal and lifelong friend of the author. Dr. Lallerstedt has this to say about his former student, Daron Hagen:

Daron is a perfect example of a contemporary composer who has been able to answer society’s questions of relevance (as regards the position of music in culture – culture defined as “shared meaning”) and I mean this from a musical technical point of view. That is his great significance as an American musician.

Recalling that Bernstein had encouraged Hagen to attend Juilliard, Hagen traveled to New York City in 1979 to interview with David Diamond, Elliott Carter, Vincent Persichetti, and Milton Babbitt. They informed him that he lacked sufficient craft and to go back to Wisconsin. He stated that after this interview at Juilliard, he went to the nearest bathroom and “threw up.” However, as fate would have it, several years later, with a degree from Curtis under his belt, he returned to New York to interview with the same four men. With the degree from Curtis and a reference from Ned Rorem, this committee now asked “How much money do you want to come here?”

Hagen moved to New York City in 1984 to attend Juilliard. He studied two years with David Diamond, then with Joseph Schwantner and Bernard Rands. He studied briefly

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11 Daron Hagen, Interview with author, Louisville, KY, May 15, 2015.
12 Ford Lallerstedt, text received, March 23, 2016.
13 Daron Hagen, Skype interview with author, March 7, 2015.
with Witold Lutoslawski and began private study with Leonard Bernstein. His decision to study privately with Bernstein was not without controversy.

He received his master’s degree from Juilliard in 1987 and was considering pursuing his doctorate. Hagen received several commissions in New York and had one pending from the New York Philharmonic. David Diamond told Hagen that he needed to “spend more time studying before he launched into a professional career.”14 It was at this point that Diamond told Hagen that he needed to postpone fulfilling the commission and stay in school. Diamond further states that he had been “…talking with Lenny…” about him and that further commissions would be forthcoming. The moment of truth came when Hagen met with the same four men. It seems that the other three men (Persichetti, Babbitt and Carter) were in agreement that Daron should fulfill the commission and study privately with Leonard Bernstein. He chose to study with Bernstein. He has no regrets for the decision. The result of that commission was the work Philharmonia with the New York Philharmonic for its 150th anniversary in 1990.15

He briefly lived abroad (1988), first at the Camargo Foundation in Cassis, France, then at the Rockefeller Foundation’s Villa Serbelloni in Bellagio, Italy, and finally, in Venice. Upon his return to the United States, Hagen continued studying with Leonard Bernstein, who was a significant influence during the composition of Hagen's opera, Shining Brow (1992). This opera launched Hagen's career internationally. It is dedicated to Bernstein.16

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14 Ibid.
15 Ibid.
16 Ibid.
He has taught at Bard College, the Curtis Institute of Music, and the Princeton Atelier, and fulfilled numerous composer-in-residencies around the U.S. Currently Chair of the Composition Program at the Wintergreen Summer Music Academy, he is a Lifetime Member of the Corporation of Yaddo, former President of the Lotte Lehmann Foundation, and a Trustee of the Douglas Moore Fund for American Opera. He has received an American Academy of Arts and Letters Award, a Guggenheim Fellowship, the Kennedy Center Friedheim Prize, and two Rockefeller Foundation Bellagio Fellowships. He has been a frequent guest at the MacDowell Colony, an artists’ colony in Peterborough, New Hampshire.17 In 1981, while still a student at Curtis, Hagen received a commission from the Philadelphia Orchestra for his Prayer for Peace, garnering him the distinction of being the youngest composer since Samuel Barber to be premiered by that orchestra.

He has worked with orchestras, opera companies, and musicians at every level; from the New York Philharmonic and Seattle Opera to the Youth Orchestra of San Antonio and high school choruses. His catalogue of over 300 compositions includes works in a wide range of genres, including film and electro-acoustic installations.

Daron Hagen, “The Human Element”

Daron Hagen has an affinity for humanism. In a conversation about a performance issue where someone was suggesting the execution of a passage be sung in a different manner than what was suggested in the score, he stated “If it makes her life better to do it...

that way, then more power to her. Whatever floats your boat.”\textsuperscript{18} He has a compassion for the human race. This can be seen in his compositions.

In an interview with Frank J. Oteri in January, 2015, Hagen said: “What I’m interested in is moving people. What I’m not interested in is styles or any of that stuff. Music is music! It’s not brain surgery. It’s an art!”\textsuperscript{19} He is not interested in composing “two-tap” music. “Two-tap” is a term that Hagen created to assign to composers who are easily co-opted.

I call it “two-tap” music. Any kind of art that can be understood with two taps on your cell phone. If you don’t know the word “prevaricate,” all you have to do is tap your phone, go to google, type “prevaricate” in, tap it again and there is “prevaricate.” You don’t have to know what it is. You don’t have to know anything about it. You don’t have to know who Monteverdi is because all you have to do is type in Monteverdi and Google tells you what google says Monteverdi is. And I call it “two-tap” music, “two-tap” art…This is the problem I have with the millennial composers. Their music is just not very interesting.\textsuperscript{20}

Hagen goes on to say that one who is susceptible to this kind of art is easily diverted by the circus sizzle of social media. He says:

I follow Strauss. The more times I hear a piece by most of the millennial hotshots, the less I like it. The more times I hear a piece by someone like Strauss, the more I like it because there is more and more to learn. The more you listen to Bach, the deeper it gets. The more you listen to almost every single millennial’s music, the less interesting it is because you plummet depths within two listenings.\textsuperscript{21}

Daron is currently under commission, working on his tenth opera.

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\textsuperscript{18} Daron Hagen, Skype interview with author, November 5, 2015.

\textsuperscript{19} Daron Hagen, Interview by Frank J. Oteri, “Daron Hagen, The Human Element,” \textit{NewMusic Box}, 2014.

\textsuperscript{20} Daron Hagen, Interview with author, Louisville, KY, May 15, 2015.

\textsuperscript{21} Ibid.
Figure 1.1: Hagen (right) with David del Tredici, Avery Fisher Hall, 1990.\textsuperscript{22}

\textsuperscript{22} Reprinted by permission of Burning Sled Music.
CHAPTER 2

OVERVIEW OF DARON HAGEN’S CHORAL MUSIC

This chapter is devoted to presenting the entire oeuvre of twenty choral works written by Daron Hagen (with the exception of Flight Music, which will be analyzed in Chapter 3). Appendix A (Daron Hagen’s Choral Music) provides an “at a glance” complete listing of works, instrumentation, duration and source of text.

Hagen’s music is neo-romantic with a twentieth century flair for dissonance. He utilizes text painting masterfully in his choral works. He is a student of Puccini and Bernstein and one can hear evidence of this in his lyrical melodies. Hagen has a gift for writing beautiful melodies. Carol Kimball writes:

Hagen loves to write for singers, whom he considers some of the “most exquisite musicians.” Hagen says his songs require singers of particular skills: those who respect the text, have excellent diction, and know how to act. Using his gift for composing vocal lines, he produces songs that flow lyrically and illuminate texts with unerring musical and dramatic aim.

Russell Platt, longtime music critic for the New Yorker magazine makes the comment about Hagen’s propensity to write for the singer: “Hagen is one of the finest American composers of vocal music in his generation. Like Debussy, he is at home in both opera and song; like Schumann, his songs have a natural and conversational feel.”

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23 Information on all twenty choral works is taken directly from daronhagen.com/choral. Some quotations may be verbatim.
The objective of this chapter is to provide useful information to the choral conductor. The works are discussed in chronological order of composition and will include history, pertinent and practical information, and a personal statement from the composer. The history will include: commission, if any, premiere, dedication, and any interesting personal information. The pertinent and practical information will relate: difficulty level, duration, text, forces (vocal and instrumental) and style. Table 2.1 provides a key to the description of the difficulty level. Style will include an overview of harmony, form, rhythm, and any other information that would assist the conductor in making a decision.  

At the conclusion of every discussion, there will be a personal statement from Daron Hagen about the work.  

Table 2.1: Description of difficulty level.  

1=Easy high school.  
2=Moderate difficulty for high school.  
3=Advanced high school/easy college.  
4=Moderate difficulty college.  
5=Advanced college/professional.  

Hagen was exclusively published by E. C. Schirmer for a decade before entering into a long term agreement with Carl Fischer. Hagen publishes most of his works today through his own publishing company, Burning Sled Music. All twenty choral works can be purchased at daronhagen.com. Recordings of many of the works are available.  

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26 The “Style” information is not intended to be a comprehensive analysis. Some comments may include “In the style of Dello Joio” or “post-minimalism”  
27 All of Hagen’s comments in this chapter are from a Skype interview with the Author, November 5, 2015.
Little Prayers

1. Almighty Father, Incline Thine Ear
2. Our Father, Who Art in Heaven
3. Why Do You Seek Rest?
4. We May Be Heroic
5. Lord, God in Heaven

History:
• *Little Prayers was not* commissioned.
• It was first performed as a set on January 15, 1987 by the New York University Washington Square Chorus under the direction of Music Director, Daron Hagen, at the French Institute Alliance Française.
• “Almighty Father” is dedicated to Lou and Julie Karchin. “Our Father” is dedicated to David Diamond. “Why Do You Seek Rest?” is dedicated to Vincent Persichetti. “We May Be Heroic” is dedicated to Lynn Freed. “Lord, God in Heaven” is dedicated to Richard Danielpour. *Little Prayers* was performed by The American Repertory Singers under the direction of Leo Nestor in December, 1987 at the Florence Gould Hall, New York City.

Pertinent and practical information:
• Difficulty: 4.
• Duration: 15 minutes.
• Text: Episcopal Prayer Book, basic liturgy.
• Forces: SATB.
• Style: Pandiatonicism, tonal with lots of unresolved 7ths & 9ths, straight tonal and chorale style. Reminiscent of Persichetti 28 and Stravinsky. Some abrupt chromatic chord movement.

Hagen: These were a collection of occasional pieces I wrote when I was real young. One of the movements, “Why Do You Seek Rest?” was written when Vincent was diagnosed with cancer. One of them was a birthday present for Richard Danielpour. “Our Father” was a birthday present for David (Diamond) when I was studying with him. I collected these pieces and they actually get done a lot because they are short…and they are hard.

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28 The harmonic language shared by Hindemith, Persichetti and George Rochberg around 1950. A resolutely western European chromatic tonal harmony with liberal use of quartal chords.
A Walt Whitman Requiem

History:
- *A Walt Whitman Requiem* was commissioned by the Loomis Chaffee School in Windsor, Connecticut.
- *A Walt Whitman Requiem* was first performed by the Loomis Chaffee School Chorus and Orchestra in Windsor, Connecticut on May 10, 1993, conducted by Mark Jon Gottschalk.
- It was composed during the summer of 1984 at Yaddo, in Saratoga Springs, New York. Hagen revised the piece in 1999 and it is currently being re-worked.

Pertinent and practical information:
- Hagen is currently re-working this piece. It is not available. The former publication was for SATB, soprano solo, organ or orchestra.

Hagen: I have actually never heard it performed. It was commissioned by the Loomis Chaffee Academy in Connecticut and was my first big commission after I left Curtis. The fundamental problem is the non-liturgical text setting. I tried to accomplish what Britten did in his *War Requiem*. Unfortunately, I didn’t. Britten did it ever so much better.

As Watchmen Look for Morning, Vägen, The Voice Within

History:
- These works were commissioned separately. *As Watchmen Look for Morning* was composed for the 137th Anniversary of the Westminster Presbyterian Church of Chehalis, Washington and completed on May 2, 1992 in New York City.
- The set of three pieces was premiered by the Festival Choir of Madison on December 4, 1993 at the Oscar Mayer Theater, Madison, Wisconsin under the direction of Eric Townell.
- The text of *Vägen* and of *The Voice Within* is taken from the words of Dag Hammarskjöld, a Swedish author. He was the second Secretary-General of the United Nations. He served from April 1953 until his death in a plane crash in September 1961. His words are very precious to Hagen.
Pertinent and practical information:
- Difficulty: 3.
- Duration: 4 minutes.
- Text: Dag Hammarskjöld’s words are a secular rumination of his writings/philosophies; 12th Century Early Christian liturgy.
- Forces: SATB.
- Style: Tonal with no difficult rhythms.

Hagen: Those were all written separately. I did the first two (The Voice Within and Vägen) while in New York. I was an adjunct professor at NYU. They were commissioned separately and performed by the New York University Washington Square Chorus.

The Waking Father

1. The Waking Father
2. Oscar
3. Thrush
4. The Fox
5. Dancers at the Moy
6. The Panther
7. Bran
8. Vico
9. Enough
10. Armageddon V
11. The Mixed Marriage
12. Cherish the Ladies

History:
- The Waking Father was commissioned by The King’s Singers.
- It was premiered July 27, 1995 at Tanglewood, Ozawa Hall, Lenox, Massachusetts, by The Kings Singers.
- The King’s Singers charged Hagen in 1995 to create a large choral fantasia on poems of his own choosing. He elected to arrange poems by the Irish poet Paul Muldoon, whom he had come to know at Yaddo. The through story, such as there is, is an emotional one. Hagen’s intention was to sketch in music, using the poet’s own words, a portrait of the man he knew in middle age, surveying his past whilst shaping his outlook on the years ahead. This could be Hagen’s father, but it is not known? Russell Platt, music editor of the New Yorker writes:
Daron Hagen's *The Waking Father* comes out of the richly detailed and expressive American choral tradition of Barber's "Reincarnations" and Ned Rorem's "Pilgrim Strangers," but it is a brilliantly original work in its own right. “He has gotten under the skin of Paul Muldoon’s complex but deeply heartfelt poems.”

**Pertinent and practical information:**
- Difficulty: 4-5.
- Duration: 25 minutes.
- Text: Irish Poet and poetry editor of the *New Yorker*, Paul Muldoon (Figure 2.1). Hagen has compiled a collection of poems to display a personal side.
- Forces: SATBBB. More often performed by the SATB edition.

**Hagen:** The King’s Singers were performing in Madison during the premiere of *Shining Brow*. They had a dark night, so they came to the opening. A couple years later, I received a call from them. They wanted a dramatic piece, and they were in the process of making a children’s album. I was working with Muldoon on another opera, and I had a collection of his poems, so I set them to music and they (The King’s Singers) loved it. They toured with it for several years.

**Stewards of Your Bounty**

**History:**
- *Stewards of Your Bounty* was commissioned by the Moravian Music Foundation, Winston-Salem, North Carolina, for the 19th Moravian Music Festival, June 16-22, 1996.
- It was premiered on June 21, 1996 in Wachovia Concert Hall, Winston-Salem, North Carolina, by The Moravian Music Festival Chorus and Orchestra under the direction of David Lewis Crosby.
- It can be learned by a semi-professional chorus in three rehearsals. That was part of the commissioning.

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29 Russell Platt, Composer, www.daronhagen.com/choral. This comment was solicited by Hagen. Russell Platt is longtime music editor and critic for *New Yorker.*
Pertinent and practical information:
- Difficulty: Choral=3, chamber orchestra=4, trumpet solo=3.
- Duration: 6 minutes.
- Text: Moravian text/Doxology.
- Forces: SATB with chamber orchestra. The solo trumpet part can be played by an average undergraduate and the organ/orchestra parts can be played by good college musicians.
- Style: Use of modes and hymn-like.

Hagen: That was a weird commission for the Moravian Music Festival. Moravian music is a huge thing. It was the first really native American…I mean as far as Europeans…music. They had a chorus of over 400 conferees. It was a beautiful piece, but it was during a bad time in my life and I don’t remember a lot about this piece. I barely remember being in Winston-Salem; bad time of my life.

Figure 2.1: Hagen (left) with Paul Muldoon, 1991.30

30 Reprinted by permission of Burning Sled Music.
Hymn of Forgiveness

Text:
Father forgive the covetous desires of people and nations to possess what is not their own.
Father forgive the greed which exploits the work of human hands and lays waste the earth.
Father forgive our envy of the welfare and happiness of others.
Father forgive our indifference to the plight of the homeless and the imprisoned, the refugee.
Father forgive the lust which dishonors the bodies of women and children.
We beseech Thee, forgive.
Father forgive the pride which leads us to trust in ourselves and not in God.
We beseech Thee, forgive.
Be kind to one another. Be tender hearted.
Forgive one another.

History:
- Hymn of Forgiveness was commissioned by James Holmes, Music Director of the Church of Saint Mathew and Saint Timothy in New York City.
- It was premiered September, 1996 at the Church of Saint Mathew and Saint Timothy and was conducted by Holmes.
- It was first published under the title Litany of Reconciliation. In 2015, the composer withdrew the original a cappella version. Revising it from scratch, Hagen added an organ part, and additional music. The original version was dedicated to James Holmes. The revised version is dedicated to his memory. Coventry Cathedral, also known as St Michael's Cathedral, is the seat of the Bishop of Coventry and the Diocese of Coventry, in Coventry, West Midlands, England. It was bombed in World War II and rebuilt after the Peace in 1956.

Pertinent and practical information:
- Difficulty: Choral=4, organ=4.
- Duration: 4 minutes.
- Text: Above.
- Forces: SATB, organ.
- Style: Style of Poulenc. As the title suggests, it is written in hymn form; homophonic, slow moving and syllabic.

Hagen: This is one of my favorite pieces. This was originally written for Ned Rorem’s partner, Jim Holmes. I used to sing in Jim’s Church. In fact, Gilda, my wife still runs a concert series and has for 12 years at that same Church in Manhattan. Jim wanted
something for that particular week in the church calendar…and the litany fit. I wrote it originally for a cappella chorus. There was a problem with the publisher, so I withdrew the piece, added an organ part and reissued it under my own printing.

Hope

History:
• *Hope* was commissioned by Scott Foss and Kitt Reuter Foss, specifically for Roger Dean Publishing Company.
• It was premiered in the Fall, 1996 in studio, Boston, MA, by the American Repertory Singers, Leo Nestor conducting.
• The keyboard part has been written so that it may be performed by any three available instruments, such as flute, clarinet, bassoon; 2 violins and cello; flute, violin, bassoon; 2 trumpets, trombone; clarinet, trumpet, cello, etc.

Pertinent and practical information:
• Difficulty: Choral=3, piano=3, instruments=3.
• Duration: 3 minutes.
• Text: Emily Dickinson’s poem “‘Hope’ is the thing with feathers—...”
• Forces: SATB with piano accompaniment or any three available instruments; two treble instruments and one bass.
• Style: The tonality and rhythmic language is very mild. Hagen is very proficient at text painting.

Hagen: I was, for a while, published by Roger Dean (a liturgical choral publishing house) but the stuff they wanted out of me was too commercial. They wanted me to write music that was marketable. I got into a situation where I wanted everything back from Roger Dean because I wanted to write non-commercial viable choral music. I went to Carl Fischer and they bought it from Roger Dean. In the end, it ended up with E.C. Schirmer. The only thing that is interesting about this piece is it had so many publishers!
**Taliesin: Choruses from Shining Brow**

1. Hymn to Nature  
2. Sullivan Variations  
3. Workman’s Chorus  
4. Reporter’s Chorus  
5. Fire Interlude  
6. Townspeople’s Chorus  
7. Balm in Gilead

**History:**
- *Taliesin: Choruses from Shining Brow* was not commissioned. These are choruses and orchestral interludes from Hagen’s opera *Shining Brow*.
- *Taliesin* was premiered on September 16, 1996 by the Madison Symphony Orchestra and Chorus, under the direction of John DeMain, at the Oscar Mayer Theater in Madison, Wisconsin.
- *Taliesin* is a suite based on music from the opera, *Shining Brow*, by Daron Hagen and Paul Muldoon, about the problematic life of architect Frank Lloyd Wright. The opera deals with events in Wright's life between 1903 and 1914, which included the tragic destruction of his home, Taliesin. The piece consists of seven movements. The sequence of movements follows a musical, rather than a dramatic program. Musical themes are associated with characters; much like an *idée fixe*.

**Pertinent and practical information:**
- **Difficulty:** Choral=4, piano=4, orchestra=4.
- **Duration:** 25 minutes.
- **Text:** Paul Muldoon, about personalities of people who commissioned houses from Frank Lloyd Wright.
- **Forces:** SATB, opera choruses. Chamber orchestra or piano reduction. Solos are not difficult.
- **Style:** Eclectic. “Hymn to Nature” is a cappella and much like a Sunday morning hymn. Very tonal. Much of it has an open Coplandesque sound. “Fire Interlude” is reminiscent of Stravinsky’s *Rite of Spring*.

**Hagen:** These choruses are extracted because they are the structural loadbearing points in the score. Society’s view of Frank Lloyd Wright would be encapsulated in these choruses and the drama would go through in the non-choral numbers. The choral numbers would be like the pillars holding up the roof.
**Silent Night**

1. Lullay
2. O Come, O Come Emmanuel
3. God Rest Ye Merry Gentlemen
4. Silent Night
5. Once in Royal David’s City
6. Sussex Carol
7. What Child is This?
8. At Bethlehem Proper
9. Hosanna

**History:**
- *Silent Night* was commissioned by E. C. Schirmer in 1996.
- It was premiered at the Cathedral Church of St. Matthew the Apostle in Washington DC on April 20, 1997, by the American Repertory Singers, conducted by Music Director Leo Nestor.
- *Silent Night* (Figure 2.2) is a compilation of nine Christmas carols that Schirmer commissioned as an album length piece. The aesthetic goal was to create reinterpretations of familiar carols. In the chorus “Silent Night,” Hagen overlays the melody of Bernstein’s “Somewhere...There’s a place for us.” Hagen’s objective was to reconnect at this important time of the year with the reason they were created and sung in the first place.

**Pertinent and practical information:**
- Difficulty: Choral=3-4, orchestra=3-4.
- Duration: 48 minutes.
- Text: All carols are taken from blue Episcopal Hymnal.
- Forces: SATB, string orchestra and percussion.
- Style: Harmonic/rhythmic language varies from piece to piece. Hagen uses technique derived from Brian Eno’s ambient music: slow harmonic rhythm of ambient music combined with unresolved 7ths and 9ths. This gives it a glowing texture like Vaughan Williams with an edge.

**Hagen:** I was having dinner with Robert Shuneman, owner of E.C. Schirmer in Boston and he proposed that we create an alternative carol album. We had a slightly different idea of what constituted interesting choral arrangements. He wanted me to do things that were more commercial, and I did things that were quite abstract. *What Child is This* is essentially an east block Panufnik style in clusters, somewhat like Arvo Pärt. My objective was to take familiar choral repertoire and re-address the harmonies.
Figure 2.2: Cover of Silent Night.31

Four Poems of William Blake

1. The Lamb
2. The Divine Image
3. Auguries of Innocence
4. Night

History:
- The *Four Poems of William Blake* was commissioned by Scott Foss and composed specifically for publication by the Roger Dean Publishing Company.
- These were premiered in the composer’s presence by the Baylor University Concert Chorale on November 18, 1997, in Waco, Texas.

31 Reprinted by permission of Burning Sled Music.
This work is currently published by Carl Fischer. The piece, ideal for high school and college choirs, has an easy piano accompaniment. The second movement (like *Hope*) may also be performed by any two treble and bass single line instruments.

Pertinent and practical information:
- Difficulty: Choral=3-4, piano=2, instruments=2.
- Duration: 15 minutes.
- Text: Blake’s poems from his 1789 collection, *Songs of Innocence*.
- Forces: SATB.
- Style: First chorus is piano and unison. Second chorus is two parts. Third chorus is three parts and fourth chorus is four parts.

**Hagen**: Like *Hope*, I also wrote these for Roger Dean originally. I just set those because I like Blake.

*Light Fantastic*

1. Hymn to Light  
2. Sundown Lights  
3. First Mediation: Nightfall  
4. Night’s Paddock  
5. Sun of the Sleepless  
6. Second Meditation: The Light at Midnight  
7. Life Among the Asmat  
8. Final Hymn to Light

**History:**
- *Light Fantastic* was commissioned by the Ohio Opera Theater in 1999 to commemorate the founding of the company. As is often the case with commissioned works, Hagen wrote the piece for the available forces which was a children’s choir, tenor soloist and ten-part ensemble.
- The work was premiered on November 26, 1999 at the Cable Recital Hall, Canton Museum of Art, Canton, Ohio, with the Ohio Opera Theater Children’s Chorus and Orchestra, conducted by Daron Hagen. The tenor solo was sung by Barry Busse.
- Before the premiere, Hagen explained to the capacity audience at Cable Recital Hall that the piece, set to poems about light, is also about the human life cycle of childhood, death and rebirth. The texts take the listener from evening through night to morning. Portions of the cantata have been revisited by Hagen over the years. The second movement (revised and extended) became the finale of *Symphony No. 4*. He borrowed the third and fifth movements (respectively) to figure in his
Piano Concerto and chamber work, Book of Days. Hagen says “I’m an insomniac from way back. This is the existential crisis, the dark night of the soul.”

Pertinent and practical information:
- Difficulty: Choral/children=2, orchestra=4-5.
- Duration: 40 minutes.
- Text: All about light: Shakespeare, Whitman, Byron, Harrison and Tobias Schneebaum. Schneebaum’s “Life Among the Asmat” is particularly dear to Hagen as Schneebaum lived with the Asmats for a period.
- Forces: Treble voices, tenor solo and orchestra.
- Style: The piece contains some beautiful lyrical moments and is written in a harmonic style that is adventurous, but not harsh. The piece opens and closes with repetitions of the phrase “Light, seeking light, doth light of light beguile,” from Shakespeare's Love’s Labor's Lost. The orchestral interlude, "The Light at Midnight," has forceful irregular rhythms and tense harmonies.

Hagen: This was a big piece commissioned for the founding of an opera company. Actually, the company never got off the ground. I conducted the premiere. We had a great time. The children were wonderful. The premiere was very successful. Carl Fischer sat on it for a long time because they didn’t know how to market it.

NOTE: The following is a portion of two reviews about Light Fantastic:

*Light Fantastic* is a bold new piece commissioned from noted composer Daron Hagen. The 40-minute cantata also marks the opening of an exhibit at the Canton Museum of Art, "Visions into the 21st Century: The New Age of Holography." Hagen explained to the capacity audience at Cable Recital Hall that the piece, set to poems about light, is also about the human life cycle of childhood, death and rebirth. The texts take the listener from evening through night to morning.


The instrumental writing of "the Light at Midnight" dazzles; the tenderness of Hagen's setting of Tobias Schneebaum's recollection of "Life Among the Asmat," with Busse's mature tenor haloed by the massed voices of children, conjurs a Gaugin-like innocent rapture. Elsewhere, "Nightfall's" pensive clarinets exude intelligent reverie; Hagen wreathes Whitman's description of sunset with glowing chords in "Sundown Lights" and evokes the wide open spaces of the Australian

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outback in his plangent setting of Martin Harrison's haunting "Night's Paddock." Two chugging, post-minimal paens to light itself (based on a scrap of Shakespeare's *Love's Labour's Lost*, scored for the entire ensemble) bookend the work with joyous, Handelian pomp.

-- David Pickett, *Ear Magazine*, 12/99

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**We’re all Here**

1. Pied Beauty
2. Raking Leaves
3. We’re All Here

**History:**
- *We’re all Here* was commissioned by the Brookfield Central High School Chorus (Hagen’s high school) and the Present Music Ensemble.
- It was premiered on October 3, 2002, at The First Unitarian Society, Madison, Wisconsin, by the Brookfield Central High School Chorus as a part of Present Music, conducted by director Phillip Olson.
- This piece is especially important because Hagen is from Wisconsin and his first opera, *Shining Brow*, premiered in Madison in 1993. Hagen states: “This autumnal piece is cyclic in shape, a gentle meditation on mortality that ends with rebirth. There's a good deal of nostalgia for my Wisconsin childhood in it. Inasmuch as there is a program, I imagine it performed outdoors on a beautiful, cool, early autumn evening on the rolling lawn of a prairie-style home somewhere along the shores of Lake Mendota, the smell of grilling brats, newly-fallen leaves, lake water, and Leinenkugel beer mingling in the air. There are children everywhere.”

**Pertinent and practical information:**
- Difficulty: 4.
- Duration: 12 minutes.
- Text: The students in the chorus chose the text. The poems are by Gerald Manley Hopkins, Robert Frost and James Fenimore Cooper.
- Forces: SATB with chamber orchestra and piano. There is a version for piano only.
- Style: Pied Beauty is a chaconne. Thus, it is harmonically based. The second movement (Raking Leaves) is based on a whole tone scale. We’re all here (last movement) is post minimal in style.

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Hagen: That was commissioned for the new music ensemble in Milwaukee, Present music. It was an unexpectedly very moving experience. The kids did a fantastic job. It’s my AIDS piece. The last movement is dedicated to AIDS victims.

Joyful Music

History:
- *Joyful Music* has been commissioned twice. The original version was commissioned in honor of retiring Music Director of the Madison Symphony Orchestra, Roland Johnson, in 1994. The current version was commissioned for the Festival Choir of Madison, in 2004, to celebrate the grand opening of the Overture Center in Madison, Wisconsin (Figure 2.3).
- The original version was premiered on December 21, 1994, at the Oscar Mayer Theater, Madison, Wisconsin, by the Madison Symphony Orchestra and Chorus, conducted by Roland Johnson. The current version premiered September 26, 2004 at the Overture Center, Madison, WI, by the Festival Choir of Madison and Festival Brass, conducted by Eric Townell.
- This is a very complex piece. The solo trumpet part is difficult and was written specifically for virtuoso John Aley. The mezzo-soprano part was written specifically for Kitt-Reuter Foss, who was a celebrated mezzo at the Metropolitan Opera for years. She had sung the lead in Hagen’s opera *Shining Brow*. This part is also difficult.

Pertinent and practical information:
- Difficulty: Choral=4, trumpet=5, mezzo soprano=5.
- Duration: 15 minutes.
- Text: The text is a simple expression of joy drawn from the Psalms of the Latin Bible: *Laudate Deum* and *laudate eum* (Praise God; praise him).
- Forces: SATB, orchestra, trumpet solo, mezzo soprano solo. Current version is SATB, mezzo soprano solo, trumpet solo, brass, timpani, and vibraphone.
- Style: It begins with a lengthy orchestral introduction, in which are heard the work's two main ideas: a lively and offbeat triplet theme heard in solo trumpet and vibraphone, and a more lyrical melody heard first in the flutes and the organ. It is rhythmically active. Tonal with Latin flair.

Hagen: One of my best friends in Madison was trumpeter John Aley…and Kitt-Reuter Foss, who was a Metropolitan Opera mezzo and for whom I wrote the role of Catherine Wright in original production of my opera, *Shining Brow*. We were all friends
(in Madison), and I wrote the trumpet and mezzo parts for them. It’s an abstract piece. It’s sort of post-modern and shows what you can do with Latin rhythms.

Figure 2.3: Overture Center, Madison, Wisconsin. 

I had Rather

History:
- *I had Rather* was composed during the winter of 2004, in New York City, for Judith Clurman, to be included on a program by various contemporary American composers.
- It was premiered at the Library of Congress, Washington D. C., on October 26, 2004, by The Presidential Singers, conducted by Judith Clurman.
- The text to this piece is by that most Cincinnatus-like of American presidents, George Washington: "I had rather be on my own farm, than be emperor of the world."

34 Reprinted by permission of Burning Sled Music.
Pertinent and practical information:
- Difficulty: 3.
- Duration: 5 minutes.
- Forces: SATB.
- Style: Set as canons in C major.

![Judith Clurman](image)

Figure 2.4: Judith Clurman.

**Hagen:** Judith Clurman (Figure 2.4) commissioned me to write this piece. It was an interesting project where she chose twelve composers to set President’s words to music. She gave me George Washington’s *Cincinnatus*. I have always been a fan of George Washington’s ability to relinquish power. Every time he would win a battle, he would resign and Congress would have to promote him in order to get him to take command again. This is based on the professional behavior of the Roman General Cincinnatus. Very clever: Assuming power by denying it.

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**O, For Such a Dream**

**History:**
- *O, For Such a Dream* was not commissioned.
- It was premiered on June 21, 2007, in Louisville, KY, by the Festive Voices, conducted by Roger Lamb.
- During the summer of 1990 in Sweet Briar, Virginia, Hagen was in residence at the Virginia Center for the Creative Arts. As the United States began moving armed forces into the Gulf to execute Operation Desert Storm, he set words from a letter of August 16, 1864 from Ann Smith to her husband, David, that underlined the human toll the prosecution of war takes. The resulting chorus was part of a cycle for soprano, flute, and piano entitled “Dear Youth.”

**Pertinent and practical information:**
- Duration: 4 minutes.
- Text: Letter during the Civil War from Ann Smith to her husband, a soldier, David.
- Forces: SATB, soprano solo and piano accompaniment.
- Style: Cross between Dello Joio and Bernstein. Very straight forward tonal without much dissonance or straying from tonal center.

**Hagen:** This was an adaptation of a song from the song cycle *Dear Youth*. The woman that originally sang the soprano solo in the premiere contacted me and requested I arrange *O, For Such a Dream* for SATB mixed chorus.

**Four Irish Folk Songs**

1. The Bard of Armagh
2. The Praties
3. Danny Boy
4. Little Boats

**History:**
- *Four Irish Folk Songs* was not commissioned.
- These pieces premiered on April 18, 2009 in Hudson, NY, at The Hudson Opera House, with Elaine Valby and Gilda Lyons performing the voice parts and the composer accompanying.
These four ballads are favorites of Hagen’s young sons. He has heard them nightly for years as their mother sings each to them. He gave each melody a new harmonization and piano accompaniment, as well as a melodic partner in the form of a second voice. While it was specifically written for two individuals, the piece can be performed by a chorus of two treble voices.

**Pertinent and practical information:**
- Difficulty: Treble chorus=3, piano=3.
- Duration: 19 minutes.
- Text: Irish ballads.
- Forces: Two soprano solos, or treble chorus, with piano accompaniment.
- Style: 40’s and 50’s Americana; folk style. Hagen has given each melody a new harmonization and piano accompaniment, as well as a melodic partner in the form of a second voice.

**Hagen:** Those were written because Gilda and Elaine do a lot of touring and I wrote these for them…and I perform these with them. These four ballads are especially near and dear to my heart because they are favorites of my two young sons. Gilda sings these to their children as they go to sleep nightly.

**Symphony Number 4, River Music**

**History:**
- *Symphony Number 4, River Music* was not commissioned.
- It was premiered on May 9, 2009, at The Palace Theater, Albany, New York, by the Albany Pro Musica and Albany Symphony Orchestra, under the direction of David Alan Miller.
- Hagen was inspired by the Hudson River from his many commutes north on Amtrak from New York City. This work features three movements of which the chorus has involvement in the outer two. Although Hagen had not intended the work to be site specific, the outer two movements with the chorus were very riparian in scope. The lyrical lines are long with expansive, grand gestures – much like the river is in the south part of the state, occasionally Coplandesque in its openness. Hagen says “As a New Yorker, I have for over two decades ridden the train up and down the Hudson to Saratoga Springs, in order to compose at my beloved Yaddo, an artist colony there. These trips are always voyages of discovery in both directions: northbound towards the creative unknown of Artistic Retreat; southbound to the hurly-burly of Career.”
Pertinent and practical information:
- Difficulty: Choral=3, orchestra=3.
- Duration: 27 minutes.
- Text: Mark Twain’s *The Age of Reason* and Walt Whitman’s *Specimen Days*.
- Forces: SATB, orchestra.
- Style: Homophonic in texture. Much of the time, the chorus sings in unison in accessible ranges that never strain the voice. The delivery of texts is often staggered among the vocal sections, bringing to mind the rippling effect of water. The first movement emphasizes female voices, often in a rather limited midrange while the last movement showcases the men singing in a gentle and affecting whisper. Not harmonically harsh as one would expect.

**Hagen:** The piece is supposedly about the Hudson, but what it is really about is *The Age of Reason*. The texts were chosen because it’s about… that which is lost…when you finally learn how to do what you know how to do. You know, ‘When I was a child, I spoke as a child.’ I wrote this right after we had our first child. The text from the end of *Life on the Mississippi* explains how Samuel Clemens wanted to become a river boat pilot, not a writer. If you were a river boat pilot, you were at the top of your trade. It was only after that his dream came true. So for me, that was a period of my life that I had no problem writing what I wanted to write and had any orchestra available to play it, but I was doing it for the wrong reason. I was compelled to do it for money! What’s lost is I was not taking a lot of satisfaction in writing.

*Three Celtic Songs*

1. Bring a Chant
2. That Night
3. The Islands of Earthly Paradise

**History:**
1. *Three Celtic Songs* was commissioned by the priest at St. Matthew and St. Timothy Church in New York City.
2. It was premiered on November 20, 2009, at the Church of St. Matthew and St. Timothy, New York City, by Gilda Lyons, Elaine Valby, and Ruth Cunningham, as part of the Phoenix Concert Series.

3. *Three Celtic Songs* is a work of three ancient texts set to music for (originally) three treble voices, specifically two sopranos and alto. The three voices were Ruth Cunningham, Elaine Valby and Gilda Lyons. Hagen says: “There is no purer sound in song than the blend of three complimentary treble voices singing in close accord. I am fortunate to know the three voices for whom I composed *Three Celtic Songs* intimately.

**Pertinent and practical information:**
- Difficulty: Treble choral=3.
- Duration: 10 minutes.
- Forces: SSA solo or treble voices.
- Style: Like that of Della Joio.

**Hagen:** These pieces were commissioned by the priest at St. Matthew and St Timothy in New York City. They work very nicely with treble choir. I adapted three ancient texts. First, I set the scene with the high romanticism of Alexander Macdonald's Scottish Gaelic *Bring a Chant*. Dedicated to Ruth, its mixture of eroticism and mystery provides an opportunity to showcase each woman's voice in turn, creating an intensely female space. *That Night* (dedicated to Gilda) uses the anonymous words of a 17th century Irish poet to create a mood of sensual longing and tender regret set perhaps just before dawn. "I am ready," the song ends, in gentle waves. *The Islands of Earthly Paradise* is the third piece. I reached back to an anonymous 7th century Irish poet to create a contemporary, though ancient-sounding melodic "catch" that alternates with tricky, contemporary harmonic writing. Dedicated to Elaine, we're treated to more fog, more mist, more dew, and the sea. Together, the women unfurl a sheaf of brilliant rising runs that seem to burn away the watery images for a sunny finish.
The Song of Gabriel

History:

- *The Song of Gabriel* was commissioned by the Brookfield Central High School Chorus (Brookfield, WI), Philip Olson, Music Director and Chair of Musical Activities.
- The premiere featured the Brookfield Central High School Chorus and the Wisconsin Philharmonic Orchestra, December 7, 2004, conducted by Olson.
- Hagen says: “Several years ago, I returned to Wisconsin from my home in New York to attend a performance of a work for mixed chorus and chamber ensemble I had composed called *We're All Here*, a joint commission of the Brookfield Central High School Chorus and Milwaukee's premiere new music ensemble, Present Music. I was astonished to realize, surveying the faces of the young choristers as they sang, that they were the teenage children of the boys and girls with whom I had sung in the same chorus two decades earlier. This union of the brand new and unfamiliar (my new composition) and the familiar (same chorus, next generation!) moved me. It provided the inspiration for *The Song of Gabriel* -- my treatment of the majestic traditional hymn “Gabriel's Message.” Echoes of the hymn surface in my motet just as similarities to the features of parents are echoed in the faces of their children.”

Pertinent and practical information:

- Difficulty: Choral=5, orchestra=5.
- Duration: 11 minutes.
- Text: Sabine Baring-Gould’s (1834-1924) paraphrase of the traditional carol "Gabriel's Message" from the Basque language to English.
- Forces: SATB, strings.
- Style: It is extremely difficult rhythmically. Hagen’s comments explain further. Hagen uses the original hymn as the cantus firmus for a freely-composed new setting. He has also interwoven musical fragments adapted from several Gregorian chants.

Hagen: I was commissioned by my high school chorus twenty-five years after I graduated. This piece is really hard. If you think “Paper Tigers” (from *Flight Music*) is an awkward thing to conduct, you haven’t seen anything. It is a motet that’s in 12/8, 3/2, 6/4. So, there’s times where the orchestra is in 4 and the chorus is in 3. Our high school all-state chorus was very good and we did difficult works. It was a big success for them, but I have never heard a recording of it. I adapted Sabine Baring-Gould’s (1834-1924)
paraphrase of the traditional *Basque Carol* text. I identify the piece as a motet because I have used phrases of the original hymn as the cantus firmus for a freely-composed new setting. I also interwove musical fragments adapted from several Gregorian chants.
CHAPTER 3

CONDUCTOR’S ANALYSIS OF FLIGHT MUSIC

Hagen was commissioned to compose Flight Music by Kevin Stalheim and Present Music in 2005. Present Music is a leading new music ensemble in the United States, based in Milwaukee since 1982. Present Music works with composers to introduce new music to the community of Milwaukee. Hagen composed Flight Music with the foreknowledge of its intention to use the music in his opera, Amelia. This strategy was not a new one for Hagen. He had been contacted by Stalheim in 1995, again under commission, and composed Everything Must Go! 14 Player Remix, which was a precursor to an opera he was developing entitled Vera of Las Vegas. Hagen used this strategy to fulfill a lifelong recurring dream. He says:

I have long had an intense recurring dream: in it I am flying through the air unaided, looking down at the world and feeling ecstatic. I fall. In the falling, I find liberation. I have always associated flying with creativity, with freedom, with exploration, with life, and with spirits, good and ill. As a teenager, I modeled for a statue my mother sculpted of Icarus, with whom I have always identified.36

Since 2003, Hagen had been developing an opera about flight entitled Amelia. It was premiered by the Seattle Opera in 2009. Flight Music was an exploration of the ideas that would ultimately become Amelia. Flight Music concerns itself with Amelia Earhart, lost in her airplane somewhere over the Pacific Ocean on July 2nd, 1937. At 8:43 that final

morning, Earhart reported over the radio "We are running north and south." Nothing further was heard from her. Hagen writes about Amelia Earhart:

The mystery and poetry of early death or disappearance throws into sharp relief the things said by that person in life. I arranged Earhart's words for Flight Music into a song cycle that creates a similar effect: as listeners, we join Earhart in her plane for the first song, retreat into her past (perhaps as she did as she came to terms with her predicament) for the next three songs, and then return with her to her present for the penultimate song, closing with one of her more poetic comments about flight. Flight Music was composed at Yaddo in Saratoga Springs, New York, and in New York City, during August of 2005.37

Figure 3.1: Sculpture of Icarus.38

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37 Daron Hagen, daronhagen.com/store/flightmusic.
38 Reprinted with permission of Burning Sled Music.
*Flight Music* is a song cycle for treble chorus in six movements, accompanied by string quartet. It was premiered on November 20, 2005 at The Cathedral of Saint John in Milwaukee, Wisconsin by the Milwaukee Choral Artists under the direction of conductor, Sharon Hansen. The text for the choruses is provided in Table 3.1.

Table 3.1: Text of *Flight Music*.

**Chorus No. 1, We Are Running North and South.**
We must be on you but cannot see you. Wait! Gas is running low. Unable to reach you by radio. We are flying at an altitude one thousand feet. Wait! Will repeat this message; cannot see you. We must be on you, but cannot see you. Wait! We are running north and south. Gas is running low. Unable to reach you by radio.

**Chorus No. 2, Courage.**
Courage is the price, the price that Life exacts. Life exacts a price, the price that Life exacts for granting peace. The soul that knows it not, knows no release from little things. There is a price. Courage.

**Chorus No. 3, Choice.**
The soul’s dominion? Each time we make a choice, we pay with courage to behold the restless day and call it fair. Choice?

**Chorus No. 4, Paper Tiger.**
The fears are paper tigers. The most difficult thing is the decision to act; the rest is mere tenacity. You can do anything you decide to do. You can act to change and control your life; the fears are paper tigers. And the procedure, the process is its own reward. The rest is mere tenacity.

**Chorus No. 5, Wait.**
Wait. We will repeat this message on six-two-one-zero kilocycles. Wait. We are running north and south. But gas is running low. Wait. Listening on six-two-one-zero kilocycles. We will wait.

**Chorus No. 6, The Reason Flyers Fly.**
We will wait. After midnight the moon sets and I am alone with the stars…North the horizon is clear cut, to the South a smudge. The exhaust sends out glowing meteors. Oh, how marvelous is a machine and the mind that made it. I have often said that the lure of flying is the lure of beauty. I need no other flight to convince me that the reason flyers fly is the beauty of flying.
Thematic and Harmonic Analysis

Chorus No. 1, We are Running North and South

The “gestalt” of Flight Music is realized through many abstract ideas.\textsuperscript{39} Hagen says this about musical allusions: “I’m a big believer in musical allusion. In poetry, when you allude to the Iliad or the Odyssey, you are doing so in order to help give intellectual context and make a point.\textsuperscript{40}

Hagen uses three musical techniques to create these abstract allusions: an oscillating interval to represent the wind and waves, bitonality to represent dichotomy, especially in the opera, \textit{Amelia},\textsuperscript{41} and the tritone to represent unrest, change, and danger.

In Figure 3.2, mm. 1-3, Hagen introduces the oscillating motive, or SOS motive, D4-A3 in the Alto II to represent the wind and the waves.\textsuperscript{42} The perfect fourth interval represents heaven. This motive is heard throughout the first and fifth choruses; sometimes altered intervallically.\textsuperscript{43} Hagen describes his use of Eb and Bb as “poison” to the home key of D minor.\textsuperscript{44}

Hagen likes to think of polytonality as representing heaven and earth: a major chord representing heaven and a minor chord representing earth, or reality.\textsuperscript{45} In Figure 3.3, mm. 5-7, bitonality is present as the accompaniment sounds an enharmonically-spelled Eb minor triad against the D minor tonality of the SOS motive.

\textsuperscript{39} Daron Hagen, Interview with author, Louisville, KY, May 15, 2015.
\textsuperscript{40} Daron Hagen, Skype interview with author, November 5, 2015.
\textsuperscript{41} All three compositional techniques are a direct influence of \textit{Billy Budd}.
\textsuperscript{42} C4 is middle C.
\textsuperscript{43} The first and fifth choruses provide most of the thematic material that Hagen uses in \textit{Amelia}.
\textsuperscript{44} Daron Hagen, Interview with author, May 15, 2015.
\textsuperscript{45} Daron Hagen, Interview with Tom Strini, “Arts Digest: Interview with Daron Hagen,” 2010.
Figure 3.2: Daron Hagen, Chorus No. 1, mm. 1-4.

Figure 3.3: Daron Hagen, Chorus No. 1, mm. 5-9.
Hagen is fond of using the tritone as a symbol of unrest. In Figure 3.3, m. 5, the interval A3-E♭4 formed between the Alto I and Alto II parts create the desired effect. The tritone represents a feeling of non-resolution. Contrastingly, he uses the perfect fourth interval here to represent peace, rest and contentment. This is countered by the unrest of the tritone, which represents conflict. In Figure 3.4, mm. 11-13, this is shown in the duel between the Alto II and Alto I parts. The tritone is an important interval and concept in *Flight Music*. Hagen refers to it as an “…agent of change.”

As mentioned in Chapter One, Hagen was given a copy of *Billy Budd* at age fifteen. He fell in love with the story and some of the ambiguities that pervade Britten’s work. It is from Britten’s Prologue that Hagen received his inspiration to explore polytonal stratification. Britten’s overt dramatization of musical conflict makes it a perfect model

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46 Daron Hagen, Interview with author, May 15, 2015, Louisville, KY.
for *Flight Music* and ultimately, his opera, *Amelia*. In *Billy Budd*, the opening moments set the stage for Vere’s mental state. Similarly, in *Flight Music*, the opening chorus sets the stage for Amelia Earhart’s mental state: “We are running north and south…we cannot hear you.”

There are studies that relate the motivic dimension in *Billy Budd* to that of Wagner’s use of *leitmotif*. Erwin Stein has described most of the music in *Billy Budd* as highly integrated, stating: “Certain themes, motifs, chords and rhythms recur as part and parcel of the opera’s musical idiom.”47 These themes, motives and ideas are the material for the opera’s architecture.48 Philip Brett has also described motives in *Billy Budd*, in particular, as they are used to portray character attributes. For example, the use of a descending perfect fourth motive to express John Claggart’s depravity.49 When listening to the Prologue of *Billy Budd*, the inspiration is clear in the oscillation of the melody line and the utilization of bitonality (Figure 3.5). It creates a disturbing tonal conflict that relates what is going on in Captain Vere’s life. Hagen transfers these ideas to *Flight Music*.

There are three points of interest in Chorus No. 1: (1) In Figure 3.4, m. 10, Hagen uses a tritone leap (C♯4-G4) in the Soprano II part on the text “…cannot see you.” Up to this point, the chorus has been in the key of D minor. This tritone is used to build a German augmented-sixth chord built on E♭ that does not resolve traditionally. Rather, it functions within bitonality. The Alto II joins in at m. 11 with the same tritone and the Alto I sings it in m. 13. These measures are important as they are repeated later in this chorus. (2) In Figure 3.6, m. 21, the choir sings “Wait.” The bottom two voices sing a

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48 Ibid.
perfect fourth interval (E4-A4). The top two voices sing a perfect fifth (B♭4-F5). He purposely leaves out the third in this combination to create suspense. This stacking of open intervals is important as Hagen would use this combination later in Chorus No. 5. This is the type of tonal ambiguity that is present in Britten’s Prologue. *Billy Budd* also opens with two sonorities a chromatic half step apart. Hagen emulates Britten, however, Britten’s chord includes thirds, whereas Hagen’s chord juxtaposes two perfect intervals. It is also noteworthy that Hagen’s chord includes the E4-B♭4, a tritone. (3) In Figure 3.7, m. 36ff., the key signature is D major. Amelia states “We are flying at an altitude, one thousand feet.” The major key promotes a feeling of joy and exuberance. This D major section of *Flight Music* is of paramount importance. The composer describes it as the “flight” music of Amelia Earhart. It will be used numerous times in *Amelia*.

Figure 3.5: Prologue to *Billy Budd*, mm. 1-7.

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50 Daron Hagen, Skype interview with author, August 11, 2015.
51 Benjamin Britten, Prologue to *Billy Budd*, op. 50, An Opera in two Acts, 1961.
Figure 3.6: Daron Hagen, Chorus No. 1, mm. 18-22.

Figure 3.7: Daron Hagen, Chorus No. 1, mm. 36-39.
Chorus No. 2, Courage

Choruses 2-4 are about Amelia Earhart’s current predicament. In Figure 3.8, mm. 1-3, the introduction sets the mood of Chorus No. 2 with accented, staccato notes. This chorus is filled with syncopation. In mm. 5-7, Hagen utilizes E minor, G major and B minor triads. All of these triads are tertian related. It is not bitonality. It is simply stacking chords a third apart. Consequently, the dissonances are not harsh.

![Figure 3.8: Daron Hagen, Chorus No. 2, mm. 1-7.](image)

In Figure 3.9, mm. 8-10, this stacking process continues, but this time including the vocal parts. In Figure 3.10, m. 28-29, Alto II outlines an E minor chord while Soprano II outlines a B minor chord. None of these chords are foreign to the key of E minor. Nevertheless, the stacking chordal harmonies create tension.

“Courage” is filled with syncopation. There are more lyrics sung off the beat than on the beat. Hagen suggests that this represents the turmoil that was going through Amelia’s mind.
Figure 3.9: Daron Hagen, Chorus No. 2, mm. 8-10.

Figure 3.10: Daron Hagen, Chorus No. 2, mm. 27-29.
Chorus No. 3, Choice

This chorus provides a homophonic contrast to the contrapuntal passages in the previous chorus. The soprano soloist sings: “Each time we make a choice, we pay with courage to behold the restless day and call it fair.” The use of the word “courage” here ties it into the title of the previous chorus. Ultimately, we all make choices, and some may require courage.

In Figure 3.11, notice the use of sustained chords on the word “dominion,” specifically on the syllables “min” and “ion.” The harmonies are consonant and the rhythm is simple. The pitch material in mm. 1-3 is derived from a B-Dorian collection. The Soprano I line is in the key of A major while the accompaniment enters on a B2 pedal. In general, the passage might be described as pandiatonic.

Chorus No. 3 is quite expressive and Hagen uses the indication “luminously” at the end of the chorus as the choir sings the Picardy-third like fine F# major chord. This chorus lies in the midst of two tumultuous choruses: No 2, “Courage” and No. 4, “Paper Tigers.” The idea here is when we feel a catastrophe coming, we seem to find a calm. For Hagen, the indication *luminously* represents the calm in the skies.
Chorus No. 4, Paper Tigers

“Paper Tigers” demonstrates Hagen’s effective use of text painting. The text “The fears are paper tigers” is somewhat ironic because Earhart’s fears were real and justified. However, in her mind, Earhart likely felt that all was well. Hagen utilizes the glissando effect in Figure 3.12, m. 11-12 in the vocal parts to depict the horror of the airplane going down. Notice the very tumultuous accompaniment. Again, the irony is that the predicament is real and thus, not a “paper tiger.” In Figure 3.13, m. 22, Hagen shifts to a somewhat subdued section on the text “The most difficult thing is the decision to act; the rest is mere tenacity.” The accompaniment is now docile with slow moving chords. This
same section is repeated later in the chorus. Hagen quickly moves back to text painting in Figure 3.14. The inner two voices phonate an “Rrrrr” sound, thus creating the sound of a tiger. The portamento effect is an allusion to going up and down. This section modulates from a 1-sharp to a 6-flat key signature, perhaps to represents the descent of the plane. In Figure 3.15, mm. 75-78, Hagen returns to the portamento effect, alternating between Soprano and Alto parts. This section sounds as if it is in triple meter, but it is notated in 2/2 time, creating a hemiola\ effect.

Figure 3.12: Daron Hagen, Chorus No. 4, mm. 10-12.
Figure 3.13: Daron Hagen, Chorus No. 4, mm. 22-24.

Figure 3.14: Daron Hagen, Chorus No. 4, mm. 67-70.
Chorus No. 5, Wait

The *attaca* at the end of Chorus No.5 indicates that the last two choruses function as a single unit. The text from the first chorus returns: “We will repeat this message on six-two-one-zero kilocycles, we will wait.” The SOS motive returns. Chorus No. 5 again shows Britten’s influence on Hagen. Recalling Figure 3.5 (Prologue to *Billy Budd*), Hagen borrows three ideas from Britten here: (1) a canonic oscillation at the eighth note which represents “the stars;” (2) a chord built on long sustained notes on the text “Wait;” and (3) two sixteenth-note chords, which are always in the accompaniment. In Britten’s Prologue, mm. 1-4, note the imitation between the B flat major left hand and B minor...
right hand harmonies. This can be seen in Chorus No. 5, Figure 3.16, mm. 8-11 between the altos and sopranos. In m. 5 of Britten’s Prologue, the chord built on the long sustained notes is seen in Chorus No. 5 (Figure 3.17) with the chorus’s entrance on the text “Wait.” The two sixteenth-note chords in the accompaniment of Chorus No. 5 (Figure 3.17, m. 1) is a hybrid of what occurs in the brass of Britten’s Prologue, mm. 5-6.

The structure of this chorus is palindromic (Table 3.2).

<table>
<thead>
<tr>
<th>Mm.</th>
<th>1-7</th>
<th>8-11</th>
<th>12-15</th>
<th>16-32</th>
<th>33-37</th>
<th>38-42</th>
<th>43-49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>C</td>
<td>A</td>
<td>B</td>
<td>A</td>
</tr>
</tbody>
</table>

**Table 3.2: Daron Hagen, Chorus No. 5, structural overview.**

**Chorus No. 6, The Reason Flyers Fly**

Finally, Chorus No. 6, “The Reason Flyers Fly,” is a poetic description of the beauty of flying. The tempo accelerates as the piece progresses. No more harsh dissonances exist as in “Courage” and “Paper Tigers.” The introduction is slow and homophonic, as seen in Figure 3.18. The text is “We will wait,” is heard for the last time.

Daron Hagen states the key of *Flight Music* is D - sometimes D major and sometimes D minor. There is no key signature for the first 52 measures of the final chorus, but a home key of D major is clearly perceived. In Figure 3.19, Hagen creates a beautiful ascending line in octaves with the piano.

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52 Daron Hagen, Interview with author, Louisville, KY, May 15, 2015.
Figure 3.16: Daron Hagen, Chorus No. 5, mm. 5-11.
Figure 3.17: Daron Hagen, Chorus No. 5, mm. 1-4.

Figure 3.18: Daron Hagen, Chorus No. 6, mm. 50-53.
In Figure 3.20 m.102, the dominant key A is briefly visited on the text: “I have often said that the lure of flying is the lure of beauty.” The use of 3/4 meter throughout this chorus provides a swinging effect as if one were flying. In Figure 3.21, Hagen returns to the home key of D on the text “flying!” He directs this section to be conducted in 1 which reiterates the swinging effect. The last two pages of *Flight Music* are ethereal and represent Amelia Earhart’s ultimate destination. In Figure 3.22, the C♯5 in the Alto I provides a dissonance that Hagen terms “poison” to the ultimate D major chord.
Figure 3.20: Daron Hagen, Chorus No. 6, mm. 100-105.

Figure 3.21: Daron Hagen, Chorus No. 6, mm. 119-122.
The following article appeared in *The Milwaukee Journal Sentinel* dated November 20, 2005:

*'Flight' takes off beautifully, Earhart's words glow in performance*

Daron Hagen balances aching dissonance and soothing consonance so delicately in his new "Flight Music" that its harmonies reach beyond the ears and cause the skin to tingle. These choral settings of quotations by aviatrix Amelia Earhart advance from chord to chord not so much in functional patterns of tension and release as through a spectrum of rich and subtly shifting color. "Flight Music" premiered Sunday at Present Music's Thanksgiving concert. The group's resident string quartet played the inaugural, along with Sharon Hansen's Milwaukee Choral Artists. The 17 women of this superb choir fine-tuned Hagen's sky-high columns of sound. They set the overtones aglow and lighted up the Cathedral of St. John the Evangelist with purely musical electricity. The women sang and Hansen conducted this difficult work with utter technical command and great sympathy for its ecstatic beauty, its meditative calm and its subtly propulsive
rhythm. Earhart's texts are lumpy on the page - she can be something of a flowery aesthete on the beauty of flight - but Hagen's music ennobles them. He even makes the deadpan communication of aviation sound poetic. Such a phrase as "We will repeat this message on six-two-one-zero kilocycles" becomes at once a meditative litany and an engine of rhythm.

— Tom Strini, *The Milwaukee Journal Sentinel*

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CHAPTER FOUR

AMELIA, THE OPERA

The opera Amelia is not about Amelia Earhart. Amelia Earhart appears in the opera as The Flyer, but the plot of Amelia tells the story of a young pregnant woman who seeks answers about the death of her pilot father in Vietnam. “A first time mother-to-be, whose psyche has been scarred by the loss of her father, must break free from anxiety to embrace healing and renewal for the sake of her husband and child in this original story unfolding over a 30-year period beginning in 1966.”

The action of the opera takes place in the United States and Vietnam between the years 1965 and 1996. The plot concerns Amelia, daughter of the naval airman Dodge. Little Amelia is quite devoted to her father, and her father is utterly devoted to his little angel. Needless to say, his loss (shot down on a mission over Haiphong during the Vietnam War) is the crucial event in her life. “But as this elaborate variation on My Heart Belongs to Daddy is played out, there is a great deal of action going on around that sentimental core.” In addition to this tender domestic story, the tale of Amelia Earhart is told. There is also a retelling of the Icarus myth. The basic argument is that bad things happen when men and women take to the air. The sub-argument seems to be that despite the foregoing proposition, men and women will take to the air anyway. At the center of it all is Amelia and her inability to come to grips with the death of her father. This forms

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the emotional core of the opera. “This is not a plot of Doric simplicity, and efforts to describe it in classically Freudian terms would make for laughable results. But this is an opera libretto, not a case study, and the major story line is well designed to draw in the audience.”

Amelia interweaves one woman's emotional journey, the American experience in Vietnam, Amelia Earhart, and the elements of the Daedalus and Icarus myth to explore man's fascination with flight and the dilemmas that arise when vehicles of flight are used for exploration, adventure, and war. With the story by Stephen Wadsworth (original director) and an intensely personal libretto by American poet Gardner McFall, whose father was a Navy pilot lost during Vietnam, this opera moves from loss to recuperation, paralysis to flight, as the protagonist, Amelia, ultimately embraces her life and the creative force of love and family. The Navy Hymn *Eternal Father, Strong to Save* is heard throughout the opera. This is Hagen’s tribute to Gardner McFall.

The opera *Amelia* begins in the 60’s with Young Amelia singing about her longing for flight due to admiration of her father, Dodge. During this time, her father is shot down in the Vietnam War. Thirty years later, Amelia, the mother, gives birth to her baby girl. Coinciding with all of this is the story of Amelia Earhart (The Flyer) and the Icarus and Daedalus story. There is one common denominator to this confusing story - one common thread: “FLIGHT!”

Hagen states:

Flight is a metaphor for the human condition; the need for personal re-invention in order for survival of the species…certainly survival of a person. Those two central images are what fired *Amelia*. “Ever since I was a kid, anybody I ever loved who was dead, I just saw in a room. I’m not psychotic. I was aware they

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56 Ibid.
57 Daron Hagen, daronhagen.com/opera.
were still in my life. I’m looking across the room and I can see my mother now. She’s not talking to me. If I need to access her, I can. I had a great need in my life to write a piece whose major character was like me. The character in Amelia; in her daily life, she has Icarus and Daedalus across the room working on their wings in the bedroom while she and her husband are singing to each other in bed. Amelia, when she was that child, everyone who was dead in her life was in the delivery room. When it comes to the treatment of the Vietnam War in the arts, we've certainly had our share of political works that have criticized U.S. involvement in it. What we haven't seen are works that set the war in a larger context and dramatize the long-term personal costs, as well as the challenges of healing and moving forward.

How *Flight Music* is Used in *Amelia*

According to Hagen, the six choruses of *Flight Music* have a specific function in *Amelia*. They are assigned to different personalities/scenes. (Table 4.1).

Table 4.1: Representation of the six choruses of *Flight Music*.

<table>
<thead>
<tr>
<th>Chorus No.</th>
<th>Title</th>
<th>Scene</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“We are Running North and South”</td>
<td>Amelia</td>
</tr>
<tr>
<td>2</td>
<td>“Courage”</td>
<td>Dodge</td>
</tr>
<tr>
<td>3</td>
<td>“Choice”</td>
<td>Amanda</td>
</tr>
<tr>
<td>4</td>
<td>“Paper Tigers”</td>
<td>Vietnam</td>
</tr>
<tr>
<td>5</td>
<td>“Wait”</td>
<td>Amelia Earhart</td>
</tr>
<tr>
<td>6</td>
<td>“The Reason Flyers Fly”</td>
<td>Interludes</td>
</tr>
</tbody>
</table>

From m. 1, *Flight Music* is heard in *Amelia*. The SOS motive is prevalent throughout. In *Amelia*, the SOS motive primarily appears when Amelia Earhart is on stage. This motive represents more than the wind and the waves. In Hagen’s words, it represents an infinite amount of possibilities. Reference has been made to Hagen’s fascination with the Prologue of Britten’s *Billy Budd*. It was the inspiration for the opening passage of

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58 Daron Hagen, Interview with author, May 15, 2015.
59 Ibid.
60 Daron Hagen, Skype interview with author, August 11, 2015.
Flight Music and Amelia. Hagen borrowed Britten’s process of oscillation, bitonality, and tri-tone, which can be found in the first few measures of the prologue of Billy Budd (Figure 4.1).

![Figure 4.1: Benjamin Britten, Billy Budd, Prologue, mm. 1-7](image)

How Chorus No. 1 is used in Amelia.

In the opening measures of Amelia (Figure 4.2), the influence of Chorus No. 1, “We are running North and South,” is seen in the F4-C4 oscillating motive. Hagen opens Flight Music with D4-A3 oscillating motive. In both instances, he leaves out the third of the chord. Bitonality is also present in the opening measures of Amelia. In mm. 1-2, the lower staff insinuates an F chord while the right hand outlines an enharmonically-spelled F♯ minor chord. Recall that in Chorus No. 1, Hagen opens with a D chord (no third)

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61 Benjamin Britten, Prologue to Billy Budd, op. 50, An Opera in two Acts, 1961.
while the accompaniment enters with an enharmonically-spelled Eb minor chord. The third compositional technique, the tritone, can be seen in Figure 4.2, m. 2; the C4 in the lower staff against the Gb5 in the top staff.

![Figure 4.2: Daron Hagen, *Amelia, Act I*, mm. 1-4.](image)

Britten and Hagen use bitonality in the beginning measures of their works. The technique in all three works employs an oscillating figure that outlines, or implies, a key. After stating the opening motive, another voice enters enharmonically spelling a minor triad a half step higher. Table 4.2 illustrates the tonal centers used and the correlation that exists between all three pieces. Hagen used a perfect fourth interval while Britten used a third. Britten’s initial sonority is a major triad while Hagen’s initial key is left to the imagination. When one doesn’t use a third in the chord, there are possibilities not defined by the ear.\(^62\) The initial keys spell a B♭ triad, (B♭, D, F) which is the triad Britten opens with in *Billy Budd*.

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\(^{62}\) Daron Hagen, Skype interview with author, August, 11, 2015.
Table 4.2: Comparison of keys.

<table>
<thead>
<tr>
<th>Britten: <em>Billy Budd</em></th>
<th>Hagen: <em>Flight Music</em></th>
<th>Hagen: <em>Amelia</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>B♭ major/B minor</td>
<td>D major/E♭ minor</td>
<td>F major/F♯ minor</td>
</tr>
</tbody>
</table>

Recalling the “flight” music previously discussed (Figure 3.7), it can be found in two prominent spots in Act I of *Amelia*. First, in Figure 4.3, mm. 42-46, Young Amelia sings “When I am grown let me fly too, Swift as a windblown leaf or jay.” Like the beginning, the key is F major. In *Flight Music*, the key is D major. The starkest representation of *Flight Music* in *Amelia* occurs in Figure 4.4, m. 385 of Act I. The Flyer sings: “We must be on you but cannot hear you. Gas is running low; Unable to reach you by radio.” This is a verbatim quote from the opening measures of *Flight Music*. Hagen returns to D minor. At m. 392, the Flyer sings “We are flying at an altitude, one thousand feet.”

![Image](image1.png)

Figure 4.3: Daron Hagen, *Amelia, Act I*, mm. 39-46
Figure 4.4: Daron Hagen, *Amelia, Act I*, mm. 385-396.

How Chorus No. 4 is used in *Amelia*.

Chorus No. 4, “Paper Tigers,” is represented in Act I, Scene III of *Amelia*. This is more of an allusion/suggestion than an exact quotation. Young Amelia and her mother, Amanda, are transported to Viet Nam at the location where her father, Dodge, was shot down on a mission. Recalling Figure 3.14, Hagen has the two inner voices phonate the sound of a tiger, “Rrrrr.” The rhythmic syncopation that is written in the accompaniment
of “Paper Tigers” is transferred to the orchestral part in *Amelia*. The desired effect is to create chaos and reference the event that has already transpired; namely Dodge’s plane being shot down by the North Vietnamese Army. In Figure 4.5, mm. 877-879, the orchestra (piano reduction) reflects this agitation that exists in the accompaniment of “Paper Tigers.” Simultaneously, this represents the confusion in the life of Amelia Earhart. This scene in *Amelia* is confusing to Young Amelia. The syncopation and harmonic dissonance creates this confusion through tension.

![Figure 4.5: Daron Hagen, *Amelia, Act I*, mm. 877-879.](image)

**How Chorus No. 5 is used in *Amelia***

The opening measures of Act II are, in Hagen’s words, a “…tight dialectic.”

There is so much going on in just a short space of time. Britten used three techniques in the opening of *Billy Budd* that Hagen borrows: a long sustained chord utilizing bitonality, two eighth notes in the brass, and oscillation utilizing bitonality.

In Figure 4.6, m. 1, Act II opens with the winds sounding a B♭ major/B minor chord. This idea is taken directly from m. 5, beat 2, of the Prologue to *Billy Budd* (Figure 4-1), the long sustained chord. This is the same idea Hagen used for the chorus’s entrance in

63 Ibid.
Chorus No. 5 (Figure 4.7). In Figure 4.6, m. 1, beat 4, the brass sound an Eb (no 3rd), Bb major, D major and B minor chord on two eighth-notes in the bass clef, reminiscent of m. 5 in *Billy Budd*, which is the two brass chords. While not harmonically the same, the idea can be seen in the accompaniment of “Wait” (Figure 4.7, m. 1). In *Flight Music*, Hagen chooses two sixteenth notes. In Figure 4.6, m. 2 of *Amelia*, the strings emulate the oscillating opening of *Billy Budd*, which is like mm. 8-11 in “Wait” (Figure 4-9). The bassoon’s octave leap in m. 3 represents a heart monitor in the hospital. Amelia, lying in a coma, awaits to deliver her first born child.

Figure 4.6: Daron Hagen, *Amelia*, Act II, mm. 1-4.

In Figure 4.8, m. 8-11 of Act II, the imitation at the eighth note (highlighted) is a direct quote from the vocal parts of Chorus No. 5, mm. 8-11 (Figure 4.9). It is coincidentally interesting that both examples are mm. 8-11.

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64 Ibid.
Figure 4.7: Daron Hagen, *Flight Music*, Chorus No. 5, mm. 1-4.

Figure 4.8: Daron Hagen, *Amelia, Act II*, mm. 8-11.
In Figure 4.10, m. 22 of Act II, the SOS motive returns (highlighted) which is used in Chorus No. 5 and reminiscent of the opening of *Flight Music*. In Figure 4.11, m. 33 of Act II, Hagen serenely sounds the A-E-B♭-F chord which mimics, verbatim, m. 33 in “Wait” (Figure 4.12). Again, is it a coincidence that both occur in m. 33? “Wait” produces an eerie feeling by the text alone: “Wait. We will repeat this message on six-two-one-zero kilocyles….Wait.”
Figure 4.10: Daron Hagen, *Amelia, Act II*, mm. 22-26.

Figure 4.11: Daron Hagen, *Amelia, Act II*, mm. 32-34.
In Figure 4-13, Amelia sings “Anything is possible,” utilizing the SOS motive, but this time a descending perfect fifth (B4-E4). The Flier sings “The risk is worth the love. I was never bored.” There are infinite possibilities, according to Hagen, if one does not put a third in the chord.\footnote{Daron Hagen, Skype interview with author, August 11, 2015.} However, on the ultimate chord of Amelia, The Flyer sings a G♯5, supplying a major third to the open interval. The E major chord (sung a cappella) is the final resting place for Amelia and provides peace as the concluding words of the opera are spoken “Hi baby.”

As shown in Figure 4-14, Amelia ends with a D major 9, sharp 11 sonority.
It is interesting that musical motives in *Amelia* primarily come from two choruses of *Flight Music*. Those choruses are Chorus No. 1, “We are Running “North and South” and Chorus No. 5, “Wait.” It was previously discussed that Choruses number 2-4 dealt with Amelia’s current predicament while Choruses number 1, 5 and 6 were contemplative. Possibly the reason choruses number 2-4 were not used in *Amelia* is the opera is not about Amelia Earhart, per se.
This circuitous musical road map might become hard to follow. Hagen received a score of Britten’s *Billy Budd* from his brother Kevin at the age of 13. Hagen obsessively fell in love with this music. He had a love of the idea of “flight” from his earliest memories. Thus, he took the ideas from Britten and incorporated them into *Flight Music*, knowing they were a precursor to his opera *Amelia*.

In summary, the thematic use of *Flight Music* in *Amelia* comes from Choruses No. 1 and No. 5. In Hagen’s words, these are the “…contemplative choruses.”\(^\text{66}\) The influence of Britten’s Prologue to *Billy Budd* is clear. Hagen incorporated the ideas of bitonality and an oscillating motive into these two choruses. Hagen is also fond of the tritone, which is inevitably present in chromatic bitonality.

\[^{66}\text{Ibid.}\]
CHAPTER 5

CONDUCTING *FLIGHT MUSIC*

Chorus No. 1, We Are Running North and South.

Chorus No. 1 is the cornerstone of *Flight Music*. From a pedagogical standpoint, it will be challenging because of dissonances and rhythmic relationships between voices and accompaniment. Hagen uses a lot of syncopation throughout this chorus. One of the biggest challenges of Chorus No. 1 is maintaining a legato line while executing rhythmic accuracy. Table 5.1 illustrates the structural overview, which will assist the conductor.

<table>
<thead>
<tr>
<th>Mm</th>
<th>1-22</th>
<th>23-35</th>
<th>36-55</th>
<th>56-59</th>
<th>60-75</th>
<th>76-93</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>A(^1)</td>
<td>A(^2)</td>
<td>B</td>
<td>Bridge</td>
<td>A(^3)</td>
<td>A(^4)</td>
</tr>
<tr>
<td>Key</td>
<td>D min</td>
<td>D min</td>
<td>D maj</td>
<td></td>
<td>D min</td>
<td>D min</td>
</tr>
</tbody>
</table>

The four “A” sections are not identical, but are thematically and harmonically similar. What makes each section unique is the text. Hagen inserts three different texts to differentiate between sections and then ties it all together with a sort of “tutti” text bond in section A\(^4\). Each A section text is one of dismay, fear and a portent of the inevitable. However, the B section text is entirely the opposite.

---

67 Much was discussed about this chorus in Chapter Three; particularly about the SOS motive.
Table 5.2: Daron Hagen, Chorus No. 1; texts of A and B sections.

A¹: “We must be on you, but cannot see you. Wait!”
A²: “Gas is running low. Unable to reach you by radio. Wait!”
A³: “Will repeat this message. We must be on you, but cannot see you. Wait!”
A⁴: “We are running north and south. Gas is running low. Unable to reach you by radio.”
B: “We are flying at an altitude, one thousand feet.”

Section B is very important because it represents the “flight” music which is heard numerous times in Amelia (Example 3-7, p. 42). It also represents heaven for Amelia Earhart. The text “We are flying at an altitude, one thousand feet” is an ethereal moment for Earhart. She has no concern about running out of fuel or making radio contact; just flying.

Chorus No. 2, Courage

Accuracy of rhythm and entrances is paramount for the success of Chorus No. 2. Syncopation is present throughout. Less than punctual attacks make the piece sound lethargic and sloppy. The conductor should pay careful attention to the articulations (Figure 5.1). In m. 25, Hagen inserts an accent above a staccato on the first beat. It is important to observe the dynamic markings and make every effort to execute the music as written. In Chapter 3, it was revealed that Hagen stacked chords as a compositional technique in this chorus. The conductor needs to be aware that the composer inserted these harmonies to create tension.
Table 5.3 outlines a structural overview of Chorus No. 2. Like Chorus No. 1, if the choir can learn the A section, much is accomplished. Take note of the tag in the C section. Figure 5.2, mm. 34-35, illustrates this 2 measure tag which is stated three times in “Courage.” The conductor should emphasize the dynamic and articulation markings. The text is “Courage.”
Chorus No. 3, Choice

It was discussed in Chapter Three that Chorus No. 3 is simple and homophonic with a soprano solo. Figure 5.3, mm.1-5, illustrates the 5 measure theme in the chorus on the text “The soul’s dominion.” The choir sings a version of this theme five times. The dynamic level illustrated is the same in all statements except the fourth. The fourth statement is forte as the soloist soars to a high A5. The challenge for the conductor is to create some diversity between these repetitive sections. The piece ends on the text “Choice” (pp luminously).
Chorus No. 4, Paper Tigers.

“Paper Tigers” creates a challenge to the conductor because of the constantly shifting meter. The prevalent use of the tritone and harsh dissonances creates tonal challenges for the singer. The harmonic dissonances were discussed in Chapter 3. The Chorus contains passages that are quasi-aleatoric. In Figure 5.4, Hagen calls for a “covered ‘r’ sound in all voices. The conductor should allow ample time to rehearse this movement. From a dynamic and articulation point of view, Hagen uses extremes. Figure 5.4 illustrates the opening six measures of Chorus No. 4. Careful attention to the dynamics reveals the
composer’s intent. As “The fears” mount, the dynamic level increases. Admittedly, the slurs and trills are more effective with a string quartet, but the accompanist should be aware of Hagen’s intent, which is the ascent and descent of the airplane.

Figure 5.4: Daron Hagen, Chorus No. 4, mm. 1-6.
The accompaniment might suggest a swing 6/4 feel in the opening 2 measures, but this piece should be conducted in 3. If conducted in 2, the singers would be stressing syllables that should not be stressed and vice versa.

Table 5.4 demonstrates that 60% of the piece lies in two sections: A and C. The choir will get a quick sense of accomplishment if approached in this manner. The conductor should rehearse sections B and F in the same rehearsal because these are the sections that require glissando and portamento skills as well as singing on a rolled “r”.

Table 5.4: Daron Hagen, Chorus No. 4, structural overview.

<table>
<thead>
<tr>
<th>Mm.</th>
<th>1-10</th>
<th>11-14</th>
<th>15-21</th>
<th>22-30</th>
<th>31-41</th>
<th>42-59</th>
<th>60-66</th>
<th>67-83</th>
<th>84-91</th>
<th>96-102</th>
<th>103-112</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>C</td>
<td>F</td>
<td>A</td>
<td>C</td>
<td>C¹</td>
</tr>
</tbody>
</table>

Chorus No. 5, Wait

The conductor should make the chorus aware of Britten’s influence on Hagen. There are three musical ideas which can be seen in the Prologue of *Billy Budd* (Figure 4.1). These three ideas are demonstrated in Table 5.5 (Themes A, B, and C). The structure of this piece is palindromic as also shown in Table 5.5. Being aware of the structure, with its reoccurring sections, will benefit the conductor in organizing rehearsals.

Table 5.5: Daron Hagen, Chorus No. 5, structural overview.

<table>
<thead>
<tr>
<th>Mm.</th>
<th>1-7</th>
<th>8-11</th>
<th>12-15</th>
<th>16-32</th>
<th>33-37</th>
<th>38-42</th>
<th>43-49</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td>A</td>
<td>B</td>
<td>A</td>
<td>C</td>
<td>A</td>
<td>B</td>
<td>A</td>
</tr>
</tbody>
</table>
This piece will take time for the choir to locate their pitches on some of the entrances. In Figure 5.5, the accompaniment outlines an A minor (add 2) chord. The choir sings the same chord. The accompaniment is in first inversion spread over two octaves while the voices enter with the 9th (add 2) in the Alto II voice. Effective rehearsal should solve this problem. The altos should audiate the triad before entrance. Have the Alto II sing alone when rehearsing. Then, slowly add voices to solidify the accuracy of the attack.

![Figure 5.5: Daron Hagen, Chorus No. 5, mm. 1-4.](image)

**Chorus No. 6, The Reason Flyers Fly**

The difficulty lies in the slow moving text on the beat while the Alto I sings every syllable on the last half of beat 2 (Figure 5.6). The conductor should sub-divide the beat and have the chorus count sing while conducting so as to give definition to the attack. The subdivision should be ever so subtle as to not disrupt the legato line. The same issue
existed in Chorus No. 1. Hagen’s use of syncopation creates a challenge to sing a legato line.

Figure 5.6: Daron Hagen, Chorus No. 6, mm. 51-54.

An overview of this chorus reveals that Hagen desires a sense of acceleration throughout. The exuberance of flying is permeated through the rushing tempo and increase in volume. There is an *attacca* command at the end of Chorus No. 5. Thus, the measure numbers are continuous. In Table 5.6, three features are revealed about this chorus that suggests acceleration of tempi and increase in dynamics. the metronome, notation, and dynamic markings suggest an increase in speed and volume. This swelling and accelerated feeling is attributable to the text and ambiance of the setting. Success of
this piece partially lies in the correct interpretation and execution of the tempi and
dynamic markings. Hagen intended this chorus to begin slowly and pick up speed until
the last two pages. When going from the first to the second section, the unit of tempo
changes from the half note to the quarter note. This change gives an accelerated effect
and Hagen suggests it be conducted “in one” as noted in Figure 5.7. The text for the first
two sections is “We will wait.” This is a continuation of the previous chorus which is
entitled “Wait.” One gets the feeling that Amelia Earhart’s demise is near.

Table 5.6: Daron Hagen, Chorus No. 6, structural overview.

<table>
<thead>
<tr>
<th>Mm</th>
<th>Metronome</th>
<th>Meter</th>
<th>Voices</th>
<th>Notation</th>
<th>Dynamics</th>
</tr>
</thead>
<tbody>
<tr>
<td>50-57</td>
<td>72</td>
<td>3/2</td>
<td>SSAA</td>
<td>(in three)</td>
<td>p</td>
</tr>
<tr>
<td>58-69</td>
<td>72</td>
<td>3/4</td>
<td>SSAA</td>
<td>(in one)</td>
<td>p</td>
</tr>
<tr>
<td>70-85</td>
<td>76</td>
<td>3/4</td>
<td>Unison</td>
<td><em>piu mosso</em></td>
<td><em>mp</em></td>
</tr>
<tr>
<td>86-101</td>
<td>80</td>
<td>3/4</td>
<td>SA</td>
<td><em>piu mosso</em></td>
<td><em>mf</em></td>
</tr>
<tr>
<td>102-120</td>
<td>84</td>
<td>3/4</td>
<td>SSSAA</td>
<td><em>accel/piu mosso</em></td>
<td><em>f</em></td>
</tr>
<tr>
<td>121-133</td>
<td>86</td>
<td>3/4</td>
<td>SSAA</td>
<td>(in one)</td>
<td><em>ff</em></td>
</tr>
<tr>
<td>134-137</td>
<td>86</td>
<td>4/4</td>
<td>SSAA</td>
<td><em>intensivo</em></td>
<td><em>p</em></td>
</tr>
<tr>
<td>138-147</td>
<td>3/2</td>
<td>SSAA</td>
<td>3/2</td>
<td><em>tranquillo</em></td>
<td><em>pp/ppp</em></td>
</tr>
</tbody>
</table>

After the first two sections, Hagen reduces the choral texture to one voice and slowly
builds it back to full chorus (SSSAA) which works as a catalyst to the swelling
accelerated feeling. In Figure 5.8, Hagen transports the piece from reality to
introspection. The text is:

After midnight the moon sets and I am alone with the stars. North the horizon is
clearcut, to the south a smudge. The exhaust sends out glowing meteors. Oh, how
marvelous is a machine and the mind that made it. I have often said that the lure
of flying is the lure of beauty. I need no other flight to convince me that the
reason flyers fly is the beauty of flying!
One gets a feeling of exuberance when reading the text and imagining flight. This is the reason the piece must accelerate and swell throughout. At the onset of the text stated above, Hagen has the choir sing in unison (Example 5-8, m. 70). In Figure 5.9, m. 86,
Hagen builds the intensity by moving to two parts. At m.102 (not illustrated), the choir moves to full forces (SSAA) and the Soprano I divides for a moment giving five parts. The text, coupled with the increase in vitality due to quicker tempi, more volume, and texture of sound, provides a feeling of flying. Lastly, there are no metronome markings for the final two sections, but the notations and dynamic markings clearly indicate the mood of the piece is slower and softer as the text corroborates. The final two sections (mm. 134-137 and 138-147) of *Flight Music* are the final two pages (Figures 5.10 and 5.11). Hagen’s use of terms like *intensivo molto, poco a poco piu tranquillo* and *morendo al niente* promote the desired effect, which is tranquility. He reverts back to the 3/2 meter signature which creates a slowing effect. As in the beginning of this chorus, count-singing the last two pages is suggested to achieve the desired effect, which is a slow moving legato line with rhythmic accuracy.
Figure 5.9: Daron Hagen, Chorus No. 6, mm. 82-93.
Figure 5.10: Daron Hagen, Chorus No. 6, mm. 134-140.
Figure 5.11: Daron Hagen, Chorus No. 6, mm.141-147.
CHAPTER 6

CONCLUSION

Daron Hagen is a notable composer of opera. However, his choral music has merit and is deserving of performance. The focal point of this treatise is Daron Hagen’s *Flight Music*, while the collateral issues concern how *Flight Music* fits into *Amelia*, a brief synopsis of his choral output, and how his life influenced his compositions.

*Flight Music* is a challenging work which best exemplifies the compositional style of Daron Hagen. Table 6.1 lists some of his compositional traits and techniques.

Table 6.1: Compositional traits of Daron Hagen’s choral music.

- Tonal, with dissonances; sometimes harsh
- Rhythmically active
- Propensity for polytonality
- Liberal use of unresolved sevenths and ninths
- Frequent use of mixed meters
- Quartal harmonies
- Abrupt shift in tonal centers without modulation
- Dynamic extremes
- Text painting
- Reasonable balance between accompanied and unaccompanied works
- Lyrical, flowing melodies
- Pandiatonicism

Hagen has a love for the classics. He is a romantic inclined to compose programatically. His love for the human race is sensed in his compositions, ranging from *O, For Such a Dream*, which displays his disdain for war, to *Four Irish Folk Songs*.
which he adores because his wife sings them nightly to their two children. He is a respected and accomplished musician, however, he wants to be known today as a humanist; someone who unconditionally cares for humankind.
BIBLIOGRAPHY


APPENDIX A

DARON HAGEN’S CHORAL MUSIC
<table>
<thead>
<tr>
<th>Work</th>
<th>Instrumentation</th>
<th>Duration</th>
<th>Text Source</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little Prayers</td>
<td>SATB</td>
<td>15'</td>
<td>Liturgy, St. Thomas Aquinas</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Thomas Mann, Søren Kierkegaard</td>
</tr>
<tr>
<td>A Walt Whitman Requiem</td>
<td>SATB, Sop solo, organ or orchestra</td>
<td>30'</td>
<td>Walt Whitman, Requiem Mass</td>
</tr>
<tr>
<td>As Watchman Look.....</td>
<td>SATB</td>
<td>4'</td>
<td>Dag Hammarskjöld, 12th Century Liturgy</td>
</tr>
<tr>
<td>The Waking Father</td>
<td>SATTBB</td>
<td>25'</td>
<td>Paul Muldoon</td>
</tr>
<tr>
<td>Stewards of Your Bounty</td>
<td>SATB, organ or orchestra</td>
<td>6'</td>
<td>Somerset Corry Lowry</td>
</tr>
<tr>
<td>Hymn of Forgiveness</td>
<td>SATB, organ</td>
<td>4'</td>
<td>Walls of Coventry Cathedral, England</td>
</tr>
<tr>
<td>Hope</td>
<td>SATB, keyboard or 3 instruments</td>
<td>2'40''</td>
<td>Emily Dickinson</td>
</tr>
<tr>
<td>Taliesin: Choruses from Shining Brow</td>
<td>SATB &amp; orchestra</td>
<td>25'</td>
<td>Paul Muldoon</td>
</tr>
<tr>
<td>Silent Night</td>
<td>SATB</td>
<td>47'30''</td>
<td>Traditional Christmas Carols</td>
</tr>
<tr>
<td>Four Poems of William Blake</td>
<td>SATB</td>
<td>15'</td>
<td>William Blake</td>
</tr>
<tr>
<td>Light Fantastic</td>
<td>Treble vcs, Tenor solo &amp; orchestra</td>
<td>40'</td>
<td>Shakespeare, Whitman &amp; Byron</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Harrison &amp; Schneebaum</td>
</tr>
<tr>
<td>We’re all Here</td>
<td>SATB, chamber orchestra</td>
<td>12'</td>
<td>Hopkins, Frost, Cooper</td>
</tr>
<tr>
<td>Joyful Music</td>
<td>SATB, Mezzo solo, organ &amp; orchestra</td>
<td>15'</td>
<td>Laudate Deum, Laudate Eum</td>
</tr>
<tr>
<td>I had Rather</td>
<td>SATB</td>
<td>5'</td>
<td>George Washington</td>
</tr>
<tr>
<td>Flight Music</td>
<td>SSAA (treble vcs) &amp; string quartet</td>
<td>21'</td>
<td>Amelia Earhart</td>
</tr>
<tr>
<td>O, For Such a Dream</td>
<td>SATB, Sop solo, piano</td>
<td>4'</td>
<td>Letter to Ann Smith from husband David</td>
</tr>
<tr>
<td>Four Irish Folk Songs</td>
<td>2 voices (or chorus) &amp; piano</td>
<td>18'30''</td>
<td>4 Irish Folk Songs</td>
</tr>
<tr>
<td>Symphony Number 4, River Music</td>
<td>SATB &amp; orchestra</td>
<td>27''</td>
<td>Walt Whitman, Mark Twain</td>
</tr>
<tr>
<td>Three Celtic Songs</td>
<td>SSA solos or treble choir</td>
<td>10'</td>
<td>Scottish Gaelic</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>7th &amp; 17th Century Irish anonymous</td>
</tr>
<tr>
<td>The Song of Gabriel</td>
<td>SATB &amp; strings</td>
<td>10'30''</td>
<td>Sabine Baring-Gould</td>
</tr>
</tbody>
</table>
APPENDIX B

FLIGHT MUSIC
Daron Aric Hagen

Flight Music

for

treble chorus and piano

Burning Sled Music
www.burningsled.org
FLIGHT MUSIC
for Treble Chorus (SSAA) and Piano

1. We Are Running North and South

Amelia Earhart

DARON ARIC HAGEN
(2005)

We must be on you, but cannot see you.

We must be on you, but cannot see you.

Text: Public Domain
Music: © Copyright 2005 Burning Seed Music (ASCAP)

All rights including performance rights reserved for all countries.
We must be on you but we cannot see you.

S. can- not see you, can - not, can - not see you, you.

A. see you, see you, We must be on you but can - not see you.

Pno. (legatoissimo)
We cannot see you. Wait.

cannot see you. Wait.

can not see you. Wait.

on you but cannot see you. Wait.

can not see you. Wait.

Gas is running low. Unable to reach you.

Gas is running low. Unable to reach you by radio.

Gas is running low. Unable to reach you.
Hagon: Flight Music (1)

__S__

Unable to reach you by radio. Gas is running low. Unable.

__A__

Unable to reach you by radio. Gas is running low. And we are.

__Pno__

rit. . .
A tempo

we are flying at an altitude one thousand feet.

we are flying at an altitude one thousand feet.

we are flying at an altitude one thousand feet.

we are flying at an altitude one thousand feet.

A tempo

We are flying at an altitude one thousand feet.

We are flying at an altitude, at an altitude one thousand feet.

We are flying at an altitude, one thousand feet.

We are flying at an altitude, at an altitude one thousand feet.

We are flying at an altitude, one thousand feet.

Pno. dolce — f
Hague: Flight Music (1)

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.

We are flying at an altitude. One thousand feet.
Hagon: Flight Music (1)

98

---

S.

one thousand feet.  
Wait.  
Wait.

A.

one thousand feet.  
Wait.  
Wait.

Pno.

---

Will repeat this message.

S.

Will repeat this message; cannot see you.

A.

We must be on you but we cannot see.

Pno.

---
We must be.

Will repeat this message; cannot see you.

Will repeat this message; cannot see you.

We must be.

We must be on you but cannot see you.

We must be.

We must be on you but cannot see you.

We must be.

We must be on you but cannot see you.

We must be.

We must be on you but cannot see you.
Hagon: Flight Music (1)

S. not see you... We cannot see you.

A. We must be on you... but cannot see you.

Pno. p legatissimo

72 Wait... Gas is ran

S. f... legatissimo

Wait... Gas

A. f... legatissimo

Wait... We are running north and south

Pno. f intensissimo p

warmly
S.

- ning low Un a ble to reach you by ra di o.

is legatissimo run ning low.

A.

We are run ning north and south that gas is run ning low

But gas is run ning low, low We are run ning north

Pno.

83

S.

Gas is run ning low Un a ble to reach you by ra di o.

Gas is run ning legatissimo

A.

We are run ning north and south But gas is run ning

and south But gas is run ning low low

Pno.
87
S. Gas is running low. Un
low. Gas
A. We are run-
We are running north and south. But gas is running low.
Pno. 

99
S. able to reach you. by radi-

A. running low. 

Pno. 

2. Courage

Amelia Earhart

DARON ARICHAGEN
(2005)

Text: Public Domain
Music: © Copyright 2005 Burning Shed Music
All rights including performance rights reserved for all countries.
S.
price, the price that Life ex-acts.
price, the price that Life ex-acts.

A.
the price that Life ex-acts.
the price that Life ex-acts.

Pno.

S.
Life ex-acts a price, the price that Life ex-

A.
Life ex-acts a price, the price that Life ex-

Pno.
acts for granting peace, for granting peace, for granting peace.

acts for granting peace, for granting peace, for granting peace.

the price that Life exacts for granting peace, for granting peace.

the price that Life exacts for granting peace, for granting peace.

It is the price that Life exacts for granting peace, for granting peace.

It is the price that Life exacts for granting peace, for granting peace.
S.  Cour-age, Cour-age, Cour-age, Cour-age.

A.  Cour-age, Cour-age, Cour-age, Cour-age, Cour-age.

Pno.  

S.  

A.  

Pno.  

The soul that knows it not, knows no release,

The soul that knows it not, knows no release,

The soul that knows it not, knows no release,

The soul that knows it not, knows no release,
no release, no release, no release, no release,

no release, no release, no release, no release,

no release, no release, no release, no release,

no release, no release, no release, no release,

no release from little things.

no release from little things.

no release from little things.

no release from little things.

mp grazioso
Courage is the price the price that Life ex-

acts for granting peace.

acts for granting peace.

acts for granting peace.

dolciss.
3. Choice

Amelia Earhart

Solo

Lento molto \( \frac{1}{4} = 64 \)

Soprano

The soul’s domin- 
- tion?

The

Alto

The soul’s domin-
-
-
-
-
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Each time we make a choice,

soul's domination?

The...
Solo

we pay with courage to be-

soul's domination?

S.

soul's domination?

A.

soul's domination?

Pno.

soul's domination?
Hold the restless day.

The soul's dominion? Restless day.

The soul's dominion? Restless day.

The soul's dominion? Restless day.

Pno.
and call it fair

The soul's domin-

The soul's domin-

The soul's domin-

The soul's domin-

Choice

Choice

Choice

Choice

Choice
119
S. mf the fears.

A. mf the fears.

Pno. mf the fears.

---

S. The most difficult thing is the decision to act.

A. The decision to act.

Pno. mf cresc.

---

S. mf cresc.

A. mf cresc.

Pno. mf cresc.

---

S. mf cresc.

A. mf cresc.

Pno. mf cresc.

---

S. mf cresc.

A. mf cresc.

Pno. mf cresc.
the rest is mere tenacity
the rest is mere tenacity
the rest is mere tenacity
the rest is mere tenacity

The
The
The
The

mf
mf
mf
mf

121
fears are paper, paper
fears are paper, paper
fears are paper, paper
fears are paper, paper

per tigers, paper
per tigers, paper
per tigers, paper
per tigers, paper
Hagen: Flight Music (4)

S.

A.

Pno.

You can do anything you decide to do.

You can do anything you decide to do.

You can do anything you decide to do.

You can do anything you decide to do.
You can act to change and control your life; the

You can act to change and control your life; the

You can act to change and control your life; the

You can act to change and control your life; the

fears are paper, paper tigers,
fears are paper, paper tigers,
fears are paper, paper tigers,
fears are paper, paper tigers,
And the procedure, ben marc.

And the procedure, ben marc.

And the procedure, ben marc.

fff martellato

96.  

mf cresc., legato

the procedure, the process is its own reward,

mf cresc., legato

the procedure, the process is its own reward,

mf cresc., legato

the procedure, the process is its own reward,

mf cresc., legato

Process is its own re-

mf cresc., legato

Process is its own re-

mf cresc.

cresc.

f
5. Wait

Andante $\frac{3}{4} = 56$

**Soprano**

Wait...

**Alto**

Wait...

**Piano**

$p$ legato

We will repeat this

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this message on six-two-one-zero kilocycles.
message on six-two-one-zero kilocycles. We will
wait.
wait.
wait.
message on six-two-one-zero kilocycles. We will
wait.
wait.
wait.
S.  
Gas is running low. Un-able to reach you.

A.  
Gas is running low.

We are running north and south.

Pno.  
We are running north and south. But gas is running low.
S.  

ble to reach you by radio.

ble to reach you by radio.

ble to reach you by radio.

ble to reach you by radio.

ble to reach you by radio.

ble to reach you by radio.

ble to reach you by radio.

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ble to reach you by radio.
Hagen: Flight Music (5-6)

S.
stars. North the horizon is clear cut. to the

Pno.

rit. Più mosso $\dot{=}$ 80

SOPRANO

south a smudge. The exhaust sends

Pno.

rit. Più mosso $\dot{=}$ 80

S.
out glowing meteors. Oh, how marvelous

ALTI supple, with dignity

The exhaust sends out glowing meteors. Oh, how marvelous

Pno.
is a ma- chine and the mind that made it.

is a ma- chine and the mind, the mind that made it.

accel.    Più mosso $J = 84$

I have of- ten said that the

I have of- ten said that the

I have of- ten said that the

accel.    Più mosso $J = 84$
lure of flying is the lure of beauty.

I need no other flight to convince me.
S.  
fly - ing, fly - ing, fly - ing, fly - ing.  
fly - ing, fly - ing, fly - ing, fly - ing. 
fly - ing, fly - ing, fly - ing, fly - ing.  
fly - ing, fly - ing, fly - ing, fly - ing. 

A.  
fly - ing, fly - ing, fly - ing, fly - ing.  
fly - ing, fly - ing, fly - ing, fly - ing. 
fly - ing, fly - ing, fly - ing, fly - ing.  
fly - ing, is the beau - ty of fly - ing. 

Pno.  
cresc.  

S.  
beau - ty, the beau - ty of fly - ing.  
beau - ty, the beau - ty of fly - ing. 
beau - ty, the beau - ty of fly - ing.  
beau - ty, the beau - ty of fly - ing. 

A.  
fly - ing, fly - ing, fly - ing, fly - ing.  
fly - ing, fly - ing, fly - ing, fly - ing. 
fly - ing, is the beau - ty of fly - ing.  
fly - ing, is the beau - ty of fly - ing. 

Pno.  
cresc.  

cresc.  

p sub.
APPENDIX C

DOCTORAL RECITAL PROGRAMS
UNIVERSITY OF
SOUTH CAROLINA
School of Music
presents
“A Liturgical Concert of Episcopal Church Music”
JAY B. AIKEN, conductor
in
GRADUATE RECITAL
Elizabeth Nordan, piano
Friday, February 20, 2015
7:00 PM • St. Paul’s Episcopal Church

ADVENT
Ave Maria
Sergei Raghmaninoff
(1873-1943)

And the Glory of the Lord
Messiah
Georg Freidrich Handel
(1685-1759)

CHRISTMAS
I wonder as I wander
John Jacob Niles
(1892-1980)
Jonathan Hallman, tenor

In the Bleak Midwinter
Harold Drake
(1888-1976)
Melanie Larsen, soprano
Jonathan Trotter, tenor

EPIPHANY
Jesu, Joy of Man’s Desiring
Johann Sebastian Bach
(1685-1750)

Jesus Loves Me
Jay Aiken
(b. 1953)
Columbia County Children’s Chorus

LENT
Give Me Jesus
Moses Hogan
(1957-2003)
Columbia County Children’s Chorus

please see reverse
Hide not thy Face                   Richard Farrant
                      (1530-1580)

HOLY WEEK
Ave Verum Corpus                                Wolfgang Amadeus Mozart
                      (1756-1791)

Crucifixus                  Johann Sebastian Bach
B Minor Mass

EASTERTIDE
Love is come again                   John Ericson
                      (b. 1938)

For the Beauty of the Earth               John Rutter
                      (b. 1945)

PENTECOST
Contique de Jean Racine                            Gabriel Faure
                      (1845-1924)

Wie lieblich sind deine
Eine Deutsches Requiem                        Johannes Brahms
                      (1833-1897)

A special thank you to Jan Little, the director of Columbia County
Children's Chorus, and for their participation in this event.

Mr. Aiken is a student of Dr. Larry Wyatt.
This recital is given in partial fulfillment of the requirements
for the Doctor of Musical Arts Degree in Conducting.
UNIVERSITY OF SOUTH CAROLINA
School of Music

presents

JAY B. AIKEN, conducting
in
GRADUATE RECITAL

Elizabeth Churchya, piano

Thursday, April 23, 2015
6:00 PM • Recital Hall

Missa Brevis in F, K. 192
I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei

Wolfgang Amadeus Mozart
(1756-1791)

Valencia Callens, soprano
Aubrey Nelson, alto
Lawrence Abernathy, tenor
Jonathan Trotter, bass

In Hydraulis
Antoine Busnois
(1430-1492)

Peaceable Kingdom
I. Say ye to the Righteous
II. Woe unto them
III. The noise of a multitude
IV. Howl ye
V. The paper reeds by the brook
VI. But these are they that forsake the Lord
VII. Have ye not known?
VIII. Ye shall have a song

Randall Thompson
(1899-1984)

Mr. Aiken is a student of Dr. Larry Wyatt.
This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Choral Conducting.
Summer Chorus II presents

Lament for Beowulf
Howard Hanson

Solemn Mass
César Franck

Larry Wyatt and Jay B. Aiken, conductors
Hannah Watson, piano/harp
Ken Miller, organ
Benjamin Wyatt, cello

Tina Milhorn Stallard, soprano
Walter Cuttino, tenor
Michael LaRoche, baritone

Friday, July 31, 2015, 7:30 p.m.
Sunday, August 2, 2015, 4:00 p.m.
School of Music Rectal Hall
Lament for Beowulf

For him then they gaered, the folk of the Geats.
A pile on the earth all unsweatlike that was
With warhelms heaped up, and with boards of the battle,
And bright byrales, e'en after the boon that he bade
Laid down then amid most their King mighty famous
The warriors lamenting the lie of him.
Began on the burg of halefires the biggest
The warriors to waken:
Haer yok al

The wood reek went up
Swaert over the smoky glow, sound of the flame
Bewound with the weeping, the wind blending stilled,
Until at last the bonehouse had broken
Hot at the heart.
All unglad of mind with much care
They moumed their liege lord's quelling.
Likewise a sad lay the wife of a fore time
For Beowulf the King with her hair all upsouneden
Sang sorrow careful:
Ah, ah, ah.
Said oft and over
That harmdays for herself she dreaded.
Shaming and bondage.
The slaughter falls many, much fear of the warrior,
Ah, ah, ah.

Hear'n swallowed the reek.
Wrought there and fashioned the folk of the Weders
A hove on the little, that high was and broad,
Unto the wavefarers wide to be seen.
Then it they betimers'd in time of ten days,

Solemn Mass
Opus 12

Kyrie
Kyrie eleison
Christe eleison

Gloria
Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te, Benedictum te.
Adoramus te, Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Filii unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.

Gloria to God in the highest.
And on earth peace to all those of good will.
We praise thee. We bless thee.
We worship thee, We glorify thee.
We give thanks to thee according to thy great glory.
Lord God, Heavenly King, God the Father almighty.

Howard Hanson (1896-1981)
The battle strong's beacons; the brows' very leavings
They bewrought with a wall in the westemest of ways,
That men of all wisdom might find how to work

Into burg then did they the rings and bright swordens
And all such adornments as in the heard there
The war-minded men had taken e'en now;
The earl's treausures let they the earth to be holding,
Gold in the grit, wherin yet it liveth,
As useless to men as e'er it erst was.
Ah.

Then round the hove rode the deer of the battle
The bairns of the athelings, twelve were they in all.
Their care would they mourn, and bemoan them their King,
The warlay would they utter and over the man speak:
They accounted his earlship and mighty deeds done,
And doughty deemed them; and dus as it is
That each one his friend or with woe shold belaud,
And love in his heart, wherose forth shall be
Away from the body be fleeting at last.
Ah.

Dirk they in suchwise they grieved, the folk of the Geats,
For the fall of their lord, e'en they his heartfellows,
Quoth they that he was a world king forsooth,
The midstest of all men, unto men kindest.
To his folk the most gentlest, most yearning of fame.
Ah.

César Franck (1822-1890)
Lord have mercy,
Christ have mercy.

Qui sedes ad dexteram Patris, miserere nobis.

Credo

Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato: passus, et sepultus est.

Et resurrexit tertia die, secundum scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est.

Sanctus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Panis Angelicus
Panis angelicus fit panis hominum; Dat panis coelicus figuris terminum: O res mirabilis! Manducat Dominum Pauper, servus et humilis.

Te trina Deitas unaque poscimus: Sic nos tu visita,
sicut te colimus;  
Per tuae semitas  
duc ros quo tendimus,  
Ad lucem quam inhabitas.  
Amen.

Agnus Dei  
Agnus Dei, qui tollis peccata mundi, miserere nobis,  
dona nobis pacem.

Just as Thee we worship.  
By Thy ways,  
lead us where we are heading,  
to the light Thou dwellest in.  
Amen.

Lamb of God, who take away the sins of the world, have mercy upon us.  
Grant us peace.

**Summer Chorus II**

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
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<tbody>
<tr>
<td>Autumn Baldwin</td>
<td>Jean Cox</td>
<td>Jay B. Aiken</td>
<td>Zach Barrage-Goody</td>
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<td>Pat Blackwell</td>
<td>Debra Dolph</td>
<td>Chip Altman</td>
<td>Stephen Crowell</td>
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<td>Darlene Townsend Bradley</td>
<td>Natalie Gilbert</td>
<td>Philip Ashley</td>
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<td>Erika Lynn Bryant</td>
<td>Stephanie Gilbert</td>
<td>Andrew Bozard</td>
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<td>Valencia Callens</td>
<td>Ann Johnson</td>
<td>Clark Ebener</td>
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<td>Katherine Elston</td>
<td>Chris Keefer</td>
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<td>Allison Espada</td>
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<td>Chuck Roundy</td>
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<td>Ann Ruderman</td>
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<td>Isabel Lessley</td>
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<td>Anna Young</td>
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The Performance conducted by Jay B. Aiken is in partial fulfillment of the Doctor of Musical Arts degree in choral conducting.

**Acknowledgements**

Chien-Yi Lee, graduate student
Lisa Smith, choral/opera department administrative assistant

Please visit our website for fall 2015 events!
[ music.sc.edu/events]
Program Notes

Solemn Mass in A (1860/Opus 12) by César Franck

César-Auguste-Jean-Guillaume-Hubert Franck (1822-1890) was born in Liège, then part of the United Kingdom of the Netherlands. Liège was officially part of the French-dominated Walloon district of what later became Belgium. In October, 1830 his Father enrolled him at the Liège Conservatoire where he rapidly excelled as a student. He studied there for five years and in 1835, the Franck family moved to Paris where he studied harmony and counterpoint privately with the renowned Anton Reicha, who was a professor at the Paris Conservatoire. Some of Reicha’s students at the Paris Conservatoire included Berlioz, Liszt and Gounod. Thus, Franck’s debut went predictably unnoticed. Franck was refused admission to the Paris Conservatoire in 1836 on the grounds of nationality as his parents were of German origin. After his father secured naturalization papers, he was enrolled in October 1837. Unfortunately for the young Franck, his father, Nicholas-Joseph, was a bit overbearing and controlling. He made great demands for Franck to perform and his commercial promotion of his son’s abilities ultimately irritated the musical journals and critics in Paris. Franck returned briefly to Liège, but his final destination would be Paris where he spent the last half of his life.

The start of a new phase of Franck’s career has rightly been attributed to his appointment on January 22, 1858 as organist and maître de chapelle at the newly consecrated Sainte-Clotilde, where he remained until his death on November 8, 1890. Franck was an accomplished organist and composed many works for the instrument. Eleven months after his arrival, the parish installed a new three-manual Cavaille-Coll instrument. It was during this time that he composed the Solemn Mass in A, opus 12 (1860). This mass is rightly termed Messa à 3 voix or sometimes Messe solennelle. The piece is written for three choral parts: soprano, tenor and bass. The tenor and bass parts are divisi. Like his counterpart Berlioz, Franck did not include an alto line in this work. Berlioz had not included an alto line (for the most part) in his famous Requiem. Pursuant to the original composition of the Solemn Mass, he
composed the famous communion anthem "Panis Angelicus," which is performed as a tenor solo.

*Lament for Beowulf* (1925/Opus 25) by Howard Hanson

Howard Harold Hanson (1896–1981) was born in Wahoo, Nebraska, a short distance west of Omaha, where he attended Luther College. His further studies included Northwestern University, the Institute of Musical Art in New York City, and in Rome. He was an American composer, conductor, educator, music theorist, and champion of American classical music. In 1918, he was hired for his first full-time position as a music theory and composition teacher at the College of the Pacific in California. He would ultimately teach at Eastman School of Music in Rochester, New York. As director for 40 years at Eastman, he built a high-quality school and provided opportunities for commissioning and performing American music. In 1921 Hanson was the first winner of the *Prix de Rome in Music* (the American Academy’s Rome Prize), awarded for both *The California Forest Play* and his symphonic poem *Before the Dawn*. He won a Pulitzer Prize in 1944 for his *Symphony no. 4* and received numerous other awards. After receiving the *American Academy’s Rome Prize*, he went to Rome to study for 3 years. It has been incorrectly stated that Hanson studied composition and/or orchestration with Ottorino Respighi, who studied orchestration with Nikolay Rimsky-Korsakov. Noted scholar Dennis Shrock refutes this notion in his *Choral Repertoire* as does Hanson’s unpublished autobiography (attributed to Ruth Watanabe).

Hanson composed *Lament for Beowulf* in 1925. *Beowulf* is an Old English epic poem consisting of 3182 alliterative long lines. It is possibly the oldest surviving long poem in Old English and is commonly cited as one of the most important works of Old English literature. It was written in England some time between the 8th and the early 11th century. The author was an anonymous Anglo-Saxon poet, referred to by scholars as the "Beowulf poet." The piece is scored for chorus and orchestra. Hanson has generally been considered a neo-Romantic composer, influenced by Grieg and Sibelius.
UNIVERSITY OF SOUTH CAROLINA
School of Music

presents

JAY AIKEN, conductor
in
LECTURE RECITAL

Matthew Ganong, piano
Hannah Watson, piano

Tuesday, November 17, 2015
8:00 PM • Shandon United Methodist Church

The Star Spangled Banner
Arr. Aiken
(b. 1953)

Flight Music
A Song Cycle for Women’s Chorus
I. We Are Running North and South
II. Courage
III. Choice
IV. Paper Tigers
V. Wait
VI. The Reason Flyers Fly

Samantha Crandall, soprano

Mr. Aiken is a student of Dr. Larry Wyatt.
This recital is given in partial fulfillment of the requirements
for the Doctor of Musical Arts degree in Conducting.
CHORUS

Soprano I:
Samantha Crandall
Taylor Haynes
Emily Mason
Rachel Johnson

Soprano II:
Alexa Cotran
Brittany Stone
Courtney Trent

Alto I:
Eva Bennett
Emma Stone
Grace Wylie

Alto II:
Katie MacLeod
Aubrey Nelson
Liz Olsen
Caroline Renner

My appreciation to all that made this possible.
APPENDIX D

PERMISSION LETTER

Neil Erickson
Managing Partner
Burning Sled Music
140 East Market Street
Rhinebeck, NY 12572

16 March 2016

To Whom it May Concern:

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Sincerely yours,

Neil Erickson, for Daron Hagen
Managing Partner