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Samuel Barber’s Settings of James Joyce’s Chamber Music: A Proposal for a Posthumous Song Cycle

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Samuel Barber’s settings of James Joyce’s *Chamber Music*: A proposal for a posthumous song cycle

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ABSTRACT

Samuel Barber’s Opus 10 songs are some of his most well-known vocal works. These settings from Chamber Music by James Joyce were published in 1939, but posthumous research by biographer Barbara Heyman and a complete vocal recordings project by Thomas Hampson, Cheryl Studer, and John Browning led to the discovery and recording of ten additional songs, including three more Joyce settings. Schirmer published these Ten Early Songs around the same time as the Deutsche Grammophon. Research has shown the dates of composition to be within days of the published Opus 10 songs, but no other information on these songs exists other than musical analysis from a few other doctoral research papers and opinions offered by the biographer. When the three posthumous publications are arranged with the Opus 10 songs by Joyce’s publication order from Chamber Music, all six songs start to show more connections than previously noted. It is the intention of this study to show the connective tissue that exists among these six songs, along with the circumstantial information around the compositional and poetic processes, in order to form a posthumous cycle titled Chamber Music: Six songs on texts by James Joyce.
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CHAPTER 1

INTRODUCTION

In 1994, Cheryl Studer, Thomas Hampson, and John Browning released a recording of the complete songs of American composer Samuel Barber. The composer had expressed an interest in a complete recording project of all his songs throughout his life,¹ but the project was not undertaken until after his death in 1981. *Secrets of the Old: The Complete Songs of Samuel Barber* is more than just a complete songs recording.² Hampson, Studer, Browning, Schirmer publishing, and Barber’s biographer, Barbara Heyman, selected ten unpublished songs from Barber’s youth and early adulthood that they believed to be of a high quality. After locating the manuscripts within the composer’s estate and at the Library of Congress, they approached Barber’s partner of more than 30 years and estate executor, the renowned composer Gian Carlo Menotti, for permission to use them. He agreed they were of an excellent quality and they were included on the Deutsche Grammophon recording and simultaneously published by

¹ This desire was reiterated in a 1978 radio interview with Robert Sherman on the WQXR Great Artist Series. The text of that interview was included in editor Peter Dickinson’s *Samuel Barber Remembered: A Centenary Tribute* (Rochester, NY: University of Rochester Press, 2010), 40.

Schirmer in a collection called *Ten Early Songs*.³ Included in this set of ten songs are three that will form the primary interest of this document: “Of that so sweet imprisonment,” “Strings in the earth and air,” and “In the dark pinewood” are all settings of poetry from the collection titled *Chamber Music* by James Joyce.⁴ Barber set three other songs from that collection of poetry that will form the remainder of the primary interest of this document: “Rain has fallen,” “Sleep now,” and “I hear an army.” These three songs make up the 1939 publication *Three Songs to poems from “Chamber Music” by James Joyce, op. 10*.⁵ Because these six songs are similar in both construction, tessitura, and performance forces, I propose the formation of a posthumous song cycle, with the name indicating the strong affinity for the source poetry that Barber chose when forming his Opus 10 songs: *Chamber Music: Six songs on texts by James Joyce*.

Because the Deutsche Grammophon recording and the Schirmer publication were released at the same time, the *Ten Early Songs* became available to a very large audience. John Browning and Thomas Hampson were the pioneers behind this effort. Browning is a well-known and respected collaborative pianist who has worked with Barber in the past. Hampson has always been a strong proponent of American song and was able to lend his considerable talent to the project as well. He is seen as an authoritative

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⁵ Samuel Barber, *Three Songs to poems from “Chamber Music” by James Joyce, op. 10* (New York: G. Schirmer, 1939).
interpreter of many genres, especially American art song. His performing credits and discography are lengthy.

When Browning and Hampson decided to record some of these early songs, they also had another resource at their disposal. Barbara Heyman was working on her biography of Barber during that time, and she was greatly interested in their project. Heyman's book is an excellent resource and she has since written the Barber articles for both the *New Grove Dictionary of Music and Musicians* and *Die Musik in Geschichte und Gegenwart*. She spent a decade poring over his correspondence and manuscripts and was able to suggest a few songs that Browning and Hampson eventually included. She has become the authority on Samuel Barber's music and life. In 2012, she released *Samuel Barber: A Thematic Catalogue of the Complete Works*. This critical work expands the available knowledge of the earliest Barber songs.

The publication of *Ten Early Songs* was backed by a host of strong proponents. Paul Wittke, Barber's publisher at Schirmer for decades, was on board as well as Gian Carlo Menotti. Menotti was travelling with Barber in Europe at the time the Joyce songs were written and no one has a more intimate knowledge of Samuel Barber, both the man and the composer. Their six decade relationship has been written about extensively by Heyman and others, but none

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quite so intimately and eloquently as Paul Wittke in his 1994 essay.\(^9\) Wittke’s friendship with Barber spanned several decades as well, both professionally and personally.

![Figure 1.1. 1994 cover for Ten Early Songs](image)

Despite this enthusiasm, the *Ten Early Songs* continue to remain relatively unknown within the musical community since their publication in 1994, perhaps because Barber himself did not choose to publish them. It may also be that most people are unaware of their existence since the only complete songs collection

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available for many years—and the book most likely to be in a musician’s library, the Schirmer Samuel Barber: Collected Songs—includes primarily the songs composed before 1955, with later editions of that publication including his last two published song cycles only.¹⁰ This has been remedied with the 2010 edition Samuel Barber: 65 Songs,¹¹ but it will take many years for that collection to replace the one that has been available for over half a century.

Of the six settings from the Joyce collection, four were written in November and December 1935 during Barber’s residency after winning the Prix de Rome. Two more followed in 1936–37 in St. Wolfgang, Austria. Barber’s return to the Joyce collection for two additional songs suggests that he was not finished with the source material after the initial four and was looking for additional songs to form a larger group. The reason that Barber chose to publish only three of the six songs is unknown. Before leaving for his Prix de Rome residency, Barber submitted 12 songs to Schirmer, three of which were accepted and formed into the set Three Songs, Opus 2 (“The Daisies,” “With rue my heart is laden,” and “Bessie Bobtail”).¹² The Opus 2 songs are not related and Schirmer may have been pushing for smaller, more simple song collections for publication at that time, especially by such a young and relatively unknown composer. The fact that the Opus 10 songs were labeled and assembled as Three Songs set to Poems from “Chamber Music” by James Joyce seems to

indicate the same economic or editorial forces were at work in 1939 for the publication of Opus 10 as were in 1936 for Opus 2. A fully conceived and developed song cycle or set may not have been possible until Barber became a more established name.

Figure 1.2. Original 1939 publication “I hear an army.”
It is possible that Barber submitted all 6 together and been talked down to the final three. Fully fleshed-out ink holographs of the three Joyce settings not included in Opus 10 are extant in the Library of Congress (“Strings in the earth and air,” “Of that so sweet imprisonment,” and “In the dark pinewood”). This suggests that Barber had prepared them for submission to Schirmer. No evidence has been found that he submitted them at any other time in his life and none of his writings or interviews shine light on the details around the publication of Opus 10.

Figure 1.3. “Strings in the earth and air” ink holograph, page 1.
Details of the first public performance, if any, of these three unpublished songs is unknown. The only available information about the inclusion or exclusion of the Joyce settings for publication in what would become the Opus 10 songs is speculation. Richard Walters, editor of *Samuel Barber: 65 songs*, broached the subject of the Opus 10 songs in his preface:13

Unlike the songs of Op. 2, which were not written as a set, Barber composed what was designated as Op. 10 as “Three Songs to poems from ‘Chamber Music’ by James Joyce,” according to the manuscript title page. The set as ultimately published was not as originally composed…From these six James Joyce songs, Barber apparently chose the three published as Op. 10 in 1939; one can only speculate at his reasoning for the choices.

Barbara Heyman offers the following possibility when discussing Opus 10 in the thematic catalogue:

**Note:** That Barber chose to publish these three particular songs of the six Joyce poems he had set seems logical in that they form an interesting and unified cycle: they are tonally related—the first and third are in the same key, and the second set a minor third below; the text provides a unity of theme and

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image—they mirror the course of a love affair in settings that progress from lyrical to dramatic. These emotionally charged poems probably resonated with personal events in Barber’s relationship with Menotti.14

While Heyman’s reasoning is understandable, there is no surviving evidence but the music itself. In this document, I will offer an alternative interpretation of the evidence. My interpretation is based on musical analysis and performance study of the composition and text. It is my contention that the additional three songs, even though they were excluded in 1939, should be included posthumously.

Barbara Heyman’s biography did not include the *Ten Early Songs* in any lengthy discussion. All 10 appear in full ink and paper as holographs that the composer’s estate turned over to the Library of Congress in 1984, several also including pencil sketches that showed slight revisions by the composer over a period of time.

![Figure 1.4. “Strings in the earth and air” from the 1933 sketchbook](image)

Heyman’s research led directly to the interest in these songs that came later, but the information she provides about them is limited place and date of composition. Barbara Heyman has indicated, in her preface to the thematic catalogue, a future publication of Barber’s letters, many of which are in her personal archives. Those letters may shed more light on these songs. Until then, the music will have to speak for itself.

15 Heyman, Samuel Barber: A Thematic Catalogue, x.
CHAPTER 2

BACKGROUND:

UP TO THE TIME OF PUBLICATION

Samuel Barber was born in 1910 in West Chester, Pennsylvania. A small town to the west of Philadelphia, he was born into a somewhat aristocratic family, or what we might term today as upper-middle class.  

His father, Roy Barber, was a doctor and his mother, Marguerite (she went by the name Daisy) Beatty, an amateur pianist. The Beatty family encouraged all four daughters to learn the piano from an early age. Daisy’s sister, Louise, expanded her studies to the voice and moved to Paris after marrying the composer Sidney Homer. Louise returned to America to have a career as the leading contralto at the Metropolitan Opera during the first twenty years of the 20th century. She starred opposite Enrico Caruso and other giants of the Metropolitan Opera.

Sidney Homer was a well-known composer of songs who mentored Samuel Barber from the age of 12 until Homer’s death in 1953. Samuel’s relationship with his aunt and uncle helped encourage and support the young composer, whose earliest works date to 1917.  

Louise Homer premiered several of Barber’s earliest compositions, as did his first piano teacher, William Hatton Green. Barber publicly performed many of his juvenile piano and organ compositions.

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16 Heyman, The Composer and His Music, 41.
works as his facility grew on those instruments, but his relationships with a pianist, contralto, and composer of such quality cannot be understated. One might even call this a compositional incubator. The young composer even spent some time at Lake George with the Homers at their magnificent house, called Homeland, where many other elite artists from New York would spend their summers.

Figure 2.1. 1936 postcard of Homeland on the shores of Lake George, NY.

Louise and another famous Metropolitan singer, Marcella Sembrich, began teaching voice in the summer at Bolton’s Landing on Lake George. Students from Juilliard and Curtis were always present and the young Samuel Barber may have gained access to this community in his teenage years.
With the encouragement of the Homers, the Barber family arranged for Samuel to be excused from school at noon each day so that he could travel the 30 miles into Philadelphia and attend the newly chartered Curtis Institute of Music in 1924. He would spend 9 years studying piano, voice, and composition. Mary Curtis Bok, the founder of the institution, took a special interest in Barber. She helped to promote his music as a financial patron, and facilitated his introduction to Carl Engel at G. Schirmer Inc. publishing. Schirmer became his sole publisher.

While at Curtis, he studied piano with George Boyle and later Isabelle Vengerova. Emilio de Gogorza was his voice instructor, but it was the composition and music theory instructor Rosario Scalero that had the most impact on the young Barber. His teaching style included rigorous study of counterpoint, fugue, and motets, with almost a total exclusion of harmony. His uncle, Sidney Homer, also continued to guide him during his time at Curtis. Their letters from this time often cite the admiration Barber had for his uncle's songs.

Barber would often attend Philadelphia Orchestra concerts during his time at Curtis. Leopold Stokowski had begun introducing Philadelphians to more Russian and French music, as well as more contemporary German music than they had previously encountered. Barber was exposed to the works of Mahler, Strauss, Scriabin, Respighi, Tchaikovsky, Borodin, and Stravinsky.

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19 Ibid., 38.
20 Ibid., 37.
This discovery and exploration of newer European music most likely contributed to Barber's emerging style. Along with fellow Curtis student Gian Carlo Menotti, he began visiting Europe whenever he could. Not merely a tourist, he strived to meet composers, musicians, critics, and patrons wherever he went. His versatility on the piano, organ, and as a singer served him well in these musical meetings, allowing him to accompany himself or others on many of his works. At a time when many composers were turning to the avant garde and still others took on a more nationalistic approach, the American community was looking inward both politically and artistically. Barber's appreciation of the European tradition and aesthetic were viewed as old-fashioned or out-of-touch at the time. Of course, Barber cared not a bit. This set him at odds with mainstream American musical trends, causing poor reviews of his works in the middle of the 20th century.

In 1928, Barber won the Joseph H. Bearns Prize from Columbia University and the $1200 award allowed for his first extended trip to Europe. He won it again in 1933. Two subsequent Pulitzer travelling fellowships and the 1935 Prix de Rome continued to finance his excursions. Barber would later describe this time of his life as extremely happy and exciting. It also proved to be extremely productive. In addition to the vocal works on texts of James Joyce that is the center of this discussion, the String Quartet in B minor was finished and premiered in Rome. The second movement of that quartet would later become his most famous work, and perhaps one of the most famous American orchestral work of the 20th Century, Adagio for Strings.
Irish poet James Joyce was born nearly 30 years before Barber, but his poetry has proved to be a fertile source for art song composers of many generations. Born in 1882, Joyce was perhaps more well-known as a novelist during his lifetime. At the time of his death in 1941, *Ulysses, Dubliners*, and *Finnegan’s Wake* were considered his crowning achievements.

Born into a large family, Joyce’s father was known to be a spendthrift who squandered their upper-middle-class status into an ever-worsening state. James maintained strong relationships with his brother Stanislaus and his many sisters throughout his lifetime. Although his father pushed him towards a clerkship in the Guinness brewery and his mother pushed him towards the priesthood, James

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cultivated an interest in literature and aesthetics.\textsuperscript{22} He found the politics and Catholic stranglehold on Irish life at the turn of the century to be stifling. His education had included Latin and French, so he naturally fled to Paris. His gift for languages included Danish/Norwegian (self-taught) and Italian. He eventually settled in Trieste, an Italian city located along the Adriatic coast near Slovenia and Croatia. Once the fourth largest city in the Hapsburg empire, it included a rich artistic heritage and was situated at the crossroads of Latin, Germanic, and Slavic culture. He returned to Ireland for a brief period to aid his mother in her final years, but again found his native land limiting. During this period, he met Nora Barnacle and convinced her to follow him back to the continent. He eventually married Nora and had two children in Italy, Giorgio and Lucia.

Joyce was a talented musician and even contemplated music as a profession. He played the piano and guitar, but found more success with his light tenor voice. He placed third in the 1904 Feis Ceoil competitive music festival and even dabbled in music composition by setting a melody to one of his own poems. Many of his works have musical references in them and many important composers have been inspired by his works, including some by Berio, Takemitsu, and Boulez.

Joyce lived most of his life in continental Europe, but his subject material was most often centered in his native Ireland. Several Irish composers began to set his texts, but he soon attracted attention from European and North American composers too. In addition to Barber’s setting the six songs at the center of this

\textsuperscript{22} Marvin Magalener and Richard Kain, \textit{Joyce: The Man, the Work, the Reputation} (New York, Collier Books), 317.
discussion, he used Joyce texts in 4 other works, including excerpts from *Ulysses* and *Finnegan’s Wake*.\(^{23}\) A brief glance at the LiederNet archive shows that hundreds of composers have set Joyce texts as well.\(^{24}\)

Joyce was known to encourage the setting of his works to music, corresponding with several composers and even performing some of the works himself. Thirty to forty composers set his texts during his lifetime.\(^{25}\) According to Barbara Heyman, Barber and Joyce did not ever correspond:

> Even though Barber’s songs were published before Joyce’s death in 1943, [sic]\(^{26}\) there is no evidence in either Joyce’s or Barber’s writings that the poet ever heard the songs.\(^{27}\)

Joyce published *Chamber Music* in 1907 in Ireland. Although he joked that the title was referencing the sound of urine hitting the side of a chamber pot, in actuality he conceived the 36 short poems as lyrics, almost guaranteeing that they would be set to music.\(^{28}\) All of the poems have a strong aural reference in them. Many include the singing of individuals, choirs, fairies, or the playing of instruments. His earliest manuscripts of the collection started with 27 lyrics, ...
before increasing to 34 and the eventual 36 at the time of publication. Many of them exist in slight variations in handwritten gifts, letters, and cards to friends and family before eventually being assembled into the 1907 whole.

Figure 2.3. Original Elkin Mathews publication from 1907 in Ireland.
CHAPTER 3

CHAMBER MUSIC BY JAMES JOYCE

Chamber Music, published in 1907, was received as reminiscent of the end of the 19th century, with the possible exception of number XXXVI.\textsuperscript{29} Others have even described it as recalling the work of Elizabethan lutanists.\textsuperscript{30} As shown in Table 3.1, you can see that Barber did not select sequentially from within the collection.

Table 3.1. Barber’s unpublished and published lyrics from Chamber Music

<table>
<thead>
<tr>
<th>Unpublished lyrics</th>
<th>Op. 10 Published lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Strings in the earth and air</td>
<td>XXXII. Rain has fallen</td>
</tr>
<tr>
<td>XX. In the dark pinewood</td>
<td>XXXIV. Sleep now</td>
</tr>
<tr>
<td>XXII. Of that so sweet imprisonment</td>
<td>XXXVI. I hear an army</td>
</tr>
</tbody>
</table>

There does not appear to be an organizing principle among Barber’s text selections at all, except maybe the later texts were used for Opus 10. This “suite of moods” does not carry a narrative story from beginning to end and is primarily

\textsuperscript{29} Magalener and Kain, Joyce: The Man, the Work, the Reputation, 60.
\textsuperscript{30} Ibid., 59.
linked together by the musical references and qualities of the content.\textsuperscript{31} Steven Hitchner’s description is that “Typically theme, emotion, and even linguistic meaning are subjugated to the demands of creating auditory patterns.” He went on to say 19 out of the 36 poems in Chamber Music contained this auditory imagery.\textsuperscript{32} A reading of the Opus 10 lyrics does not produce an obvious linking characteristic, except maybe their slightly darker nature and obvious aural qualities as well as the reference to the hearts of the beloved and protagonist.

Table 3.2. Texts to Opus 10 lyrics

XXXII
Rain has fallen all the day.
O come among the laden trees:
The leaves lie thick upon the way
Of memories.

Staying a little by the way
Of memories shall we depart.
Come, my beloved, where I may
Speak to your heart.

XXXIV
Sleep now, O sleep now,
O you unquiet heart!
A voice crying "Sleep now"
Is heard in my heart.

The voice of the winter
Is heard at the door.
O sleep, for the winter
Is crying "Sleep no more."

My kiss will give peace now
And quiet to your heart -

\textsuperscript{31} Tindall, ed., \textit{Chamber Music by James Joyce}, 70.
\textsuperscript{32} Steven L. Hitchner, “Auditory Images in Joyce’s Chamber Music,” \textit{New Laurel Review} 6, no. 2 (Fall 1965), 25.
Sleep on in peace now,
O you unquiet heart!

XXXVI
I hear an army charging upon the land,
And the thunder of horses plunging, foam about their knees:
Arrogant, in black armour, behind them stand,
Disdaining the reins, with flutt'ring whips, the charioteers.

They cry unto the night their battlename:
I moan in sleep when I hear afar their whirling laughter.
They cleave the gloom of dreams, a blinding flame,
Clanging, clanging upon the heart as upon an anvil.

They come shaking in triumph their long, green hair:
They come out of the sea and run shouting by the shore.
My heart, have you no wisdom thus to despair?
My love, my love, why have you left me alone?

Love is personified more often than the heart in the other Chamber Music poems, but the emotional change from beginning to end of the Opus 10 lyrics is quite dramatic and could be viewed as slightly artificial. “I hear an army” is unlike anything before it and did not appear in any of the draft forms of Chamber Music. Joyce’s brother, Stanislaus, convinced him to add “I hear an army” at the end to add a certain “drama and immediacy.” This “direct expression of anguish” was likely written in 1902 and appeared in several periodicals before 1907, but was probably not originally intended to accompany Chamber Music. Indeed the entire final arrangement of Chamber Music appears to be the work of Stanislaus:

The arrangement of the poems in Chamber Music is not my brother’s, it is mine. He sent the manuscript to me from Rome, telling me “to do what I liked with it.”

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arranged them, now in their present order—approximately allegretto, andante cantabile, mosso-to suggest a closed episode of youth and love…I wished the poems to be read as a connected sequence, representing the closed chapter of that intensely lived life in Dublin [before James’ self-imposed exile]…

Poem XXXVI appears to be a work more in line with contemporaries, on par with the Yeats poem “Michael Robartes Bids His Beloved Be at Peace” from The Wind Among the Reeds of 1899. Joyce was even quoted saying “In aim and form ‘The Wind Among the Reeds’ is poetry of the highest order.”

Table 3.3. “Michael Robartes Bids His Beloved Be at Peace”

I hear the Shadowy Horses, their long manes a-shake,
Their hoofs heavy with tumult, their eyes glimmering white;
The North unfolds above them clinging, creeping night,
The East her hidden joy before the morning break,

The West weeps in pale dew and sighs passing away,
The South is pouring down roses of crimson fire:
O vanity of Sleep, Hope, Dream, endless Desire,
The Horses of Disaster plunge in the heavy clay:

Beloved, let your eyes half close, and your heart beat
Over my heart, and your hair fall over my breast,
Drowning love’s lonely hour in deep twilight of rest,
And hiding their tossing manes and their tumultuous feet.36

34 Ibid., 44.
The departure of rhythm and dissonance/assonance devices in “I hear an army” goes even further than the Yeats poem and is unlike any of the first 35 poems in *Chamber Music*. The elegance and lyricism of those 35 poems is shattered with the lack of typical melodic meter and rhyme scheme that instead mixes in a kind of free verse quality.

The rest of the collection proved tougher to promote, with reception more difficult due to their stylistic homage to the last century. Stanislaus described the opening of *Chamber Music* as “beginning on a rather subdued note, a kind of adagio.”37 With such an overtly musical opening, many critics of the day were stopped in their tracks by a suggested “Adonis garden of youth and pleasure.”38 Arthur Symons published a very favorable review of *Chamber Music* and described Joyce’s “sinister genius” only after an introduction by Yeats, who championed Joyce throughout his lifetime. A brief stop in London on the way to Paris resulted in several important meetings, but none more than the famous critic Symons. Joyce read some of the manuscripts for *Chamber Music* in 1902 while Symons attempted accompanying chords on a piano.39 He described the poems as “tiny evanescent things that evoked not only roses in mid-winter, but the very dew of the roses.”40 The musical references and imagery may have hurt the reception with the critics, but it did not bother Joyce in the least. Joyce wrote in a letter that he had hoped all of them would be set to music, saying it was “partly my idea in writing [Chamber Music]”. He went on to say “If I were a

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37 Tindall, ed., *Chamber Music by James Joyce*, 44.
38 Ibid.
39 Ibid., 14.
40 Magalener and Kain, *Joyce: The Man, the Work, the*, 60.
musician I suppose I should have set them to music myself.\textsuperscript{41} Many composers followed his advice and set these lyrics. The musical quality and references within the three texts that Barber did not use in Opus 10 can be easily felt by reading the Joyce texts.

Table 3.4. Barber’s unpublished settings of Joyce texts

\begin{verbatim}
I
Strings in the earth and air
Make music sweet;
Strings by the river where
The willows meet.

There’s music along the river
For Love wanders there,
Pale flowers on his mantle,
Dark leaves on his hair.

All softly playing,
With head to the music bent,
And fingers straying
Upon an instrument.

XX
In the dark pinewood
I would we lay,
In deep cool shadow
At noon of day.

How sweet to lie there,
Sweet to kiss,
Where the great pine forest
Enaisled is!

Thy kiss descending
Sweeter were
With a soft tumult
Of thy hair.
\end{verbatim}

\textsuperscript{41} Ibid., 60.
O unto the pinewood
At noon of day
Come with me now,
Sweet love, away.

XXII
Of that so sweet imprisonment
My soul, dearest, is fain –
Soft arms that woo me to relent
And woo me to detain.
Ah, could they ever hold me there
Gladly were I a prisoner!

Dearest, through interwoven arms
By love made tremulous,
That night allures me where alarms
Nowise may trouble us;
But sleep to dreamier sleep be wed
Where soul with soul lies prisoned.

To date, there are 34 musical settings of “Strings in the earth and air,” 11 settings of “In the dark pinewood,” and at least 2 known settings of “Of that so sweet imprisonment” according to the website Lieder.net. It seems that many other composers saw the same quality in these texts as Samuel Barber. The Opus 10 lyrics also were set multiple times by other composers. “Rain has fallen” and “Sleep now” were both set 18 times, and “I hear an army” was set 16 times. These numbers do not reflect multiple settings by the same composer, such as the orchestrated setting of “I hear an army” that Samuel Barber wrote in 1945 for a live performance on CBS radio with Jennie Tourel and the CBS symphony orchestra. A further study of the Lieder.net archive shows how other

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composers chose to set these six Joyce texts. Table 3.5 shows the text selections for composers that employed more than one of the six Joyce texts at the center of this study. There are many other composers that chose lyrics to set and combine from within the *Chamber Music* collection, but I will limit this discussion to the ones reflecting similarities with at least two of the lyrics that Barber chose. In addition, Elliot Carter seems to have set some songs from *Chamber Music*. Only one of them has survived, “My love is in a light attire,” so we can only guess at the other poems he chose to set.\(^{43}\)

<table>
<thead>
<tr>
<th>Composer and Work</th>
<th>Strings in the earth and air</th>
<th>In the dark pinewoods</th>
<th>Of that so sweet imprisonment</th>
<th>Rain has fallen</th>
<th>Sleep now</th>
<th>I hear and army</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Arditti <em>Chamber Music</em></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gary Bachlund <em>Chamber Music</em></td>
<td>x</td>
<td>x</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Lorne Betts <em>6 songs to poems of James Joyce</em></td>
<td>x</td>
<td></td>
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<tr>
<td>Brain Boydell <em>5 Joyce Songs</em></td>
<td>x</td>
<td>x</td>
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<tr>
<td>Jean Coulthard <em>3 Songs</em></td>
<td>x</td>
<td>x</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Ross Finney <em>Chamber Music</em></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
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<tr>
<td>Derek Healey <em>6 Irish Songs</em></td>
<td>x</td>
<td></td>
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<tr>
<td>Jack Jarrett <em>The Unquiet Heart</em></td>
<td></td>
<td></td>
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<td></td>
<td></td>
<td>x</td>
</tr>
<tr>
<td>Hugo Kauder <em>10 Poems</em></td>
<td>x</td>
<td>x</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Kurt Mengelberg <em>Chamber Music</em></td>
<td>x</td>
<td>x</td>
<td>x</td>
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<td></td>
<td></td>
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<tr>
<td>Ernest Moeran <em>7 Poems by James Joyce</em></td>
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<td></td>
</tr>
<tr>
<td>Hermann Reutter <em>Chamber Music</em></td>
<td>x</td>
<td>x</td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td>Barry Seaman <em>Chamber Music Book I</em></td>
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<td></td>
</tr>
<tr>
<td>Conrad Susa <em>Chamber Music</em></td>
<td>x</td>
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<td></td>
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</tr>
<tr>
<td>Carlos Vallerino <em>Songs of Love and Solitude</em></td>
<td></td>
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<td></td>
<td></td>
<td>x</td>
</tr>
</tbody>
</table>

A brief analysis shows that most composers who selected similar texts to Barber leaned more towards the Opus 10 texts. The glaring exception is the first poem of *Chamber Music*, “Strings in the earth and air.” All but two of the composers included it in their selections. The preference for the Opus 10 texts can be easily explained by the success of Barber’s setting. Of the composers listed in Table 3.5, only Ernest Moeran published his setting before Barber published Opus 10. Of course, Barber’s setting of “Strings in the earth and air” cannot be thought to have influenced later composers. There are 34 total musical settings of that poem and Barber’s posthumous setting wasn’t released until 1994, with only three composers in Table 3.5 publishing after that. The quality of that text along with its suitability to be joined musically with the other Joyce poems seems evident to the other composers included in Table 3.5.
CHAPTER 4

OPUS 10

There are many excellent studies of Barber’s Opus 10 songs, the most impressive being the third chapter of the PhD dissertation of J.L. Kreiling. The chapter is titled “Barber and James Joyce” and Barbara Heyman references this dissertation in her biography of the composer in a very positive light. Rather than trying to recreate a musical analysis, the musical connections of the work will be explored. Barbara Heyman described Opus 10 as:

…an interesting and unified cycle” since they are
“tonally related… and the texts of the three songs provide a strong unity of theme and image—Barber mirrors the course of a love affair in settings that progress from lyrical to dramatic.  

Jean Kreiling suggests:

Barber seems to have envisioned instead [referring to the exclusion of “Strings in the earth and air” in Opus 10] a less happy set of songs, a true “cycle” unified by texts that suggest a more melancholy experience of

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45 Heyman, The Composer and His Music, 137.
love and nature, consistently evoking less positive

emotions.⁴⁶

At the time of Kreiling’s dissertation in 1986, “Strings in the earth and air” was the only other known setting by Barber of Chamber Music. The brighter text and open, airy setting of that song would appear fundamentally different from the nature of the Opus 10 songs. “Rain has fallen” demonstrates Barber’s lyrical skill while “Sleep now” shows a definite transition from lyrical writing to the more dramatic “I hear an army.” The seeming delicate care with which Barber sets the texture and harmonic progressions for the beginning of “Sleep now” changes suddenly into more angular progressions in an accompanied recitative texture. The key signature changes to four flats, but the overall feel is of an unsettled tonal center. Figure 4.1 shows this transition at the piu mosso.

Figure 4.1. “Sleep now” holograph at the Library of Congress

Barber goes on to add *agitato* to the *piu mosso* indication for the 1939 publication of “Sleep now,” perhaps in an effort to suggest the agitation that is to come in “I hear an army.” The return to the tranquil tempo of the opening suggests the dreamlike quality that will morph into a nightmare for “I hear an army.” The 32nd-note patterns shown in Figure 4.1 also suggest the 16th-note patterns that are to come in the *allegro con fuoco* of “I hear an army.” “Rain has fallen,” also has a brief dramatic section in the *appassionato* section, perhaps foreshadowing the final song. It is shown in the build-up to the last measure of Figure 4.2. The sextuplet figure in the pianist’s right hand changes from a single line to octaves and then similar octaves are added in the left hand. A new texture then emerges at the peak of the crescendo with a firm return to A minor.

![Figure 4.2. “Rain has fallen” holograph at the Library of Congress](image-url)
The 1939 publication of Opus 10 also showed the key relationships that Heyman referenced in her biography as being part of the connection between the songs, the first and third songs being in A minor and the middle song in F# minor for the low voice keys, thus maintaining a relationship of thirds. The interior key changes, along with the complex lyrical melodies and harmonic progressions within, closely mirror the Joyce texts. The lyrical towards dramatic movement within the Opus 10 songs perfectly captures the emotional undercurrents of Joyce’s text. Barber chose keys for publication that were not in the original holographs found in the Library of Congress. “I hear an army” was not originally written in A minor, rather in the key of C minor. The tessitura is significantly higher than the first two songs in that key. The low voice version of Opus 10, as a result, was published with the first two songs in the original key and “I hear an army” transposed down a third. In the high voice version, the transpositions are reversed. “I hear an army” is in the original key and “Rain has fallen” and “Sleep now” are moved up a third to maintain the key relationships. Figure 4.3 shows the original key of “I hear an army.” We may never know the rationale for the formation of Opus 10, but we can note Barber’s adjustments to unify this group of songs and look for similar unifying adjustments in the other Joyce settings.
Figure 4.3. “I hear an army” ink holograph in the original key of C minor
CHAPTER 5

POSTHUMOUS PUBLICATIONS IN RELATION TO OPUS 10

The relationship between the Opus 10 songs aside, the dates of composition can help suggest Barber’s intentions for all of the *Chamber Music* lyrics. The 1935 Prix de Rome award allowed him two years in residence at the American Academy in Rome, a stipend, a free studio and an apartment. With the financial security and freedom to compose on his own schedule, Barber entered into a very productive and, by all accounts, happy period. The *Chamber Music* settings began in Rome at the American Academy. Table 4.1 displays the dates and locations for the compositions. You can see the first four songs were composed in Rome in a very short period while the last two came later in Austria, but still during the period of time afforded by the Prix de Rome.

<table>
<thead>
<tr>
<th>Song</th>
<th>Location</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Of that so sweet imprisonment”</td>
<td>Rome, Italy</td>
<td>November 17, 1935</td>
</tr>
<tr>
<td>“Rain has fallen”</td>
<td>Rome, Italy</td>
<td>November 21, 1935</td>
</tr>
<tr>
<td>“Sleep now”</td>
<td>Rome, Italy</td>
<td>November 29, 1935</td>
</tr>
<tr>
<td>“Strings in the earth and air”</td>
<td>Rome, Italy</td>
<td>December 5, 1935</td>
</tr>
<tr>
<td>“I hear an army”</td>
<td>St. Wolfgang, Austria</td>
<td>July 13, 1936</td>
</tr>
<tr>
<td>“In the dark pinewood”</td>
<td>St. Wolfgang, Austria</td>
<td>1937 (day unknown)</td>
</tr>
</tbody>
</table>

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47 Heyman, *A Thematic Cataolgue*, 156.
Interestingly, the last two songs to be composed were in the key of C, minor for “I hear an army” and major for “In the dark pinewood.” The only other song in that key was “Strings in the earth and air.” After the flurry of composition in 1935, it’s possible Barber may have come back to the Chamber Music poems with an eye toward completing a cycle before he approached Schirmer back in the United States. The word ‘cycle’ can be hard to describe accurately and is most often used for thematic groups that tell a continuous story. Other qualities of a cycle can be shared musical material, similar or identical text sources and key relationships between the songs. Table 5.2 shows the original keys of the songs.

<table>
<thead>
<tr>
<th>Table 5.2. Key relationships in the Chamber Music settings</th>
</tr>
</thead>
<tbody>
<tr>
<td>I “Strings in the earth and air” C major</td>
</tr>
<tr>
<td>XX “In the dark pinewood” C major</td>
</tr>
<tr>
<td>XXII “Of that so sweet imprisonment” D minor</td>
</tr>
<tr>
<td>XXXII “Rain has fallen” A minor</td>
</tr>
<tr>
<td>XXXIV “Sleep now” F# minor</td>
</tr>
<tr>
<td>XXXVI “I hear an army” C minor</td>
</tr>
</tbody>
</table>

As with all of Barber’s musical decisions, the text drives the choice and we can begin to see a relationship forming. The bright nature of the texts for “Strings in the earth and air” and “In the dark pinewood” are set in C major and have the least ambiguous development tonally within each song, thus mirroring the single dimension of the text’s emotional content. It can be a bit unusual to see two songs in a cycle that are sequential and in the same key, but not unheard of if the nature of the songs’ content warrants it. Schubert did this in both of his great cycles. Winterreise songs 14 and 15 (“Der greise Kopf” and “Die Krähe”) are
both in the same key, as are songs 9 and 10 from *Die Schöne Müllerin* ("Des Müllers Blumen" and "Tränenregen"). If we begin to conceive of the Chamber Music settings as a group of six songs or cycle and place them into the order that James Joyce originally published them, the transitions between Barber’s songs seem to flow easily from one to the next. “Strings in the earth and air” finishes with strong piano octaves that drop through the circle of fifths to end in a strong C major cadence. “In the dark pinewood” then begins on the very first beat in that same strong C major, without piano introduction. Starting on the first beat of a song without a piano introduction is always a tricky negotiation for singers, in the worst cases requiring a pitch to be given at the keyboard between songs and breaking the artistic momentum between songs in a set or cycle. Barber could have composed “In the dark pinewood,” the final song to be composed chronologically, with that in mind. If he did not, then it is certainly a happy coincidence for the performer.

Figure 5.1. Transition from “Strings” to “Pinewood”
Barber seems to have continued that thought in the transition from “In the dark pinewood” to “Of that so sweet imprisonment.” Barber moves the key up the step to D minor in “Of that so sweet imprisonment,” but keeps the transition as smooth as possible to mirror the similarity in emotional content between the songs. The firm finish in C major of “In the dark pinewood” steps through the circle of fifths in the first two chords of “Of that so sweet imprisonment” to establish the progression to the new key of D minor by the end of the first statement with “is fain.” The progression between these two songs makes sense harmonically via the circle of fifths, but also happens to utilize the exact same starting pitch on the word “Of” that the singer just finished singing moments before on “away.”

Figure 5.2. Transition from “Pinewood” to “Imprisonment”

“Of that so sweet imprisonment” begins to show some transitional elements in the Joyce text to foreshadow the trouble that is to come in the later poems of *Chamber Music*. Words like “imprisonment, fain, relent, detain, hold, prisoner, tremulous, alarms, trouble,” and “prisoned” start to subtly chip away at the fabric of happiness that Joyce has previously established. Barber picks up on this theme and begins to musically develop his phrases outside his initial key more, starting in minor but sweeping through harmonic progressions quickly
inside of each phrase. He uses a quasi-recitative texture in m. 14 before returning to the same rhythmic motives he had initially established. Upon this return, he then suddenly shifts into G major at m. 22 only to unexpectedly shift back by m. 27. The same sudden G major shift is used in the last word “prisoned,” only the piano is left to resolve back to D major instead of the original D minor. In addition, he utilizes a “dreamier” texture by way of sextuplet figurations at m. 33 that seems to foreshadow the opening of “Rain has fallen,” the next song in Joyce’s arrangement of the Chamber Music poems.
Andrea Ehrenreich picks up on this same theme connection at m. 33 between this song and “Rain has fallen.”

Barber uses a similar sextuplet rhythmic figure [referring to m. 33 in “Of that so sweet imprisonment”] to express the delicate sounds of raindrops in another of James Joyce’s texts, “Rain has fallen.” This song was completed on November 21, 1935, within a week.
of the completion date of “Of that so sweet imprisonment.”

Continuing the cycle in the publication order of the Joyce texts, “Rain has fallen” extends the emotional development through Barber’s well-established lyricism from the previous three settings through to the dramatic transition in “Sleep now” and on to the somewhat jarring conclusion of “I hear an army.” For an audience that has now heard “Strings in the earth and air,” “In the dark pinewood,” and “Of that so sweet imprisonment,” some elements within the Opus 10 songs will start to sound familiar and establish the connective tissue that makes up a song cycle. “Strings in the earth and air” concludes with strong, unison octaves that drop through the circle of fifths in a cadence meant to deliver a delayed tonal resolution. Ehrenreich again notes the similarity when the same technique is employed at the end of “Rain has fallen.”

A similar ending can be found in the last few measures of “Rain has fallen,” Op. 10, No. 1. Barber makes the listener wait until the final chord for the song’s resolution, again mirroring the poem’s intent.

This relationship is demonstrated below in Figure 5.4.

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49 Ibid., 63.
Several other moments show similar descending octaves to those shown in Figure 5.4. The strong octaves and dropping fifths in measure 19 of “Rain has fallen” are reminiscent of those same final measures of “Strings in the earth and air” and also what is to come with the dropping arpeggiated octaves of the right hand in mm. 37 and 38 of “I hear an army.” Figure 5.5 shows these octave patterns.
“Strings in the earth and air”
mm. 25-28

“Rain has fallen” m. 19

“I hear an army” mm. 36-38

Figure 5.5. Comparison of descending octaves

In m. 20 of “Rain has fallen”, Barber shows a sudden shift to vertical chordal harmonization in the pianist’s right hand that seems designed to keep the melody in the top note. This creates a chordal accompaniment that melodically doubles the singer. Figure 5.6 demonstrates how this mirrors the main compositional technique in both “In the dark pinewood” and “Of that so sweet imprisonment,” but the technique occurs nowhere else in Opus 10.
Figure 5.6. Comparison of chordal harmonization technique

As the cycle arrives at the final song, “I hear an army,” Barber takes a moment to slow down from the intensity of the Joyce text when the central character contemplates the emotional content of his dream. In m. 48, Barber adds *rallentando* and *legato* to the setting of the text “My heart, have you no wisdom thus to despair?” and the lyricism from the earlier moments of the cycle returns. The figure that Barber chooses for this momentary lifting of the *allegro* is
an oscillating triplet pattern across two beats in the right hand that reminds the listener of two earlier moments in the cycle. One is the chordal harmonization treatment shown in Figure 5.6, only slightly modified. The chord choices follow the melody in a pattern intended to blur the strong pulse from the earlier allegro while retaining the feel of the accompaniment doubling the singer. The allusion to the three songs listed in Figure 5.6 gives a sense of closure for the cycle before the final push to the end of the song. In addition, the pattern of m. 48 reminds the listener of mm. 10 and 11 from “In the dark pinewood.” The same technique of oscillating triplet patterns across two beats in the right hand is slightly modified when employed against a duple pattern in the voice and left hand to effect a blurring and static moment right before pushing to the end of the song. Figure 5.7 shows this oscillating triplet pattern in the two songs.

Figure 5.7. Comparison of oscillating triplet technique
CHAPTER 6

CONCLUSION

Without written or verbal indications for or against such an idea by the composer himself, it is not easy to argue for the posthumous publication of additional works. In the case of Samuel Barber, a strong cadre from the musical community successfully added to the oeuvre of this beloved American composer. The inherent quality of the songs that Hampson, Browning, Studer, Heyman, and Menotti observed can be seen within the music itself; they need no other justification or circumstantial support. In the case of a posthumous formation of a song cycle, the same criteria can be used. The evidence is within the music itself and barring any other circumstantial information or indication from the composer, the idea should be judged on those merits. For a posthumous cycle formation to work, the same flexibility that Barber showed when he published Opus 10 must be taken. Performance of all six songs in the original keys leaves the dilemma of how to perform the last song, “I hear an army.” With the evidence presented in chapters four and five in mind, the flexibility that Barber showed with the published keys can be extended to this posthumous cycle. The medium/low key version of this cycle should then have the first five songs set in their original keys and only the last song, “I hear an army,” should be transposed down a third to accommodate the tessitura demands of a lower voice. While the original key of C minor would be the most ideal to wrap up the cycle in terms of key
relationships, the next closest (and most ideal key) would be down a third in A minor. The fourth song of the cycle, “Rain has fallen,” is also in A minor, thus establishing a strong relationship with the later song. The song between these two, “Sleep now,” is in F# minor and also preserves the relationship of a third between the songs. In fact, without the transposition of the final song for publication, the key relationship between the last two songs would be a tri-tone. That relationship would be the most jarring one possible to an audience, so it makes sense why Barber chose this transposition in 1939. Barber also included a one bar introduction to “I hear an army.” Due to the extreme change in emotional character for this song, this introduction negated any difficulty the singer might have in changing keys between songs and starting in on such an abrupt texture change. The attention to transitions here mirrors the same care for transitions shown between the earlier songs demonstrated in chapters four and five. Table 6.1 shows the suggested keys for the suggested cycle *Chamber Music: Six songs on texts by James Joyce*.

Table 6.1. Suggested keys for posthumous cycle

<table>
<thead>
<tr>
<th>Song</th>
<th>Medium/Low Voice</th>
<th>High Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Strings in the earth and air”</td>
<td>C major</td>
<td>E flat major</td>
</tr>
<tr>
<td>“In the dark pinewood”</td>
<td>C major</td>
<td>E flat major</td>
</tr>
<tr>
<td>“Of that so sweet imprisonment”</td>
<td>D minor</td>
<td>F minor</td>
</tr>
<tr>
<td>“Rain has fallen”</td>
<td>A minor</td>
<td>C minor</td>
</tr>
<tr>
<td>“Sleep now”</td>
<td>F# minor</td>
<td>A minor</td>
</tr>
<tr>
<td>“I hear an army”</td>
<td>A minor</td>
<td>C minor</td>
</tr>
</tbody>
</table>

All of the suggested keys in Table 6.1 are already in print with the exception of “Strings in the earth and air.” The most recent Schirmer edition,
Samuel Barber 65 songs, moves “Strings in the earth and air” down a third to A Major for the medium/low key and uses the original key of C major for the high key. The tessitura of the song is slightly elevated for the average medium or low voice in the original key, but not by much. In the case of the posthumous cycle, the range and tessitura are identical to “I hear an army” in the lower key and somewhat easier to sing due to the dramatic nature of “I hear an army.” Both songs have F as the uppermost note and don’t linger near the upper extreme for very long. The light texture and sparse piano part make the upper passages much less demanding than “I hear an army.” In the high voice version, the relationships would be identical with the upper extremes landing briefly on A flats. The vocal demands are therefore consistent with the rest of the posthumous cycle in the suggested keys.

The flexibility of keys that Barber showed when publishing Opus 10 in 1939 also can establish an argument for “Strings in the earth and air” to be performed in the keys that Schirmer published in the Samuel Barber: 65 songs. If the first song were performed in A major for the medium/low version and C major for the high voice version, the key relationship between songs one and two would be a third. This also is a strong relationship and would mirror the keys for “Rain has fallen” and “I hear an army,” only in their respective minor. The symmetry of the first and last songs of the cycle being in the same key is another argument in favor of transposition. Ultimately, the comfort of the performer will be the deciding factor on the key choice for “Strings in the earth and air.” Like

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50 Barber, Samuel Barber: 65 Songs, 238.
Barber’s publication decision in 1939 for “I hear an army,” tessitura of the song must match up with the practical requirements of the performance. As a fine baritone singer himself, Barber was undoubtedly aware of that fact.

For performance, the choice must be left to each individual performer. The necessary keys for the medium/low version of the posthumous cycle can be collected by substituting in the original key of “Strings in the earth and air” from the high voice edition of *Samuel Barber: 65 songs*, if appropriate to the performer’s voice, while the rest of the cycle is available in the medium/low edition of that same publication. The high voice version of the cycle can then include the transposition of “Strings in the earth and air,” if desired, with all other songs available in the high voice edition of *Samuel Barber: 65 songs* in the suggested keys.
REFERENCES


Barber, Samuel. “Rain has fallen” from *Three Songs to poems from “Chamber Music” by James Joyce*, op. 10, no. 1. New York: G. Schirmer, 1939.

_____. “Sleep now” from *Three Songs to poems from “Chamber Music” by James Joyce*, op. 10, no. 2. New York: G. Schirmer, 1939.

_____. “I hear an army” from *Three Songs to poems from “Chamber Music” by James Joyce*, op. 10, no. 3. New York: G. Schirmer, 1939.


Copland, Aaron. “From the ’20s to the ’40s and Beyond.” *Modern Music* 20 (1942–43): 78–82.


Friedewald, R. “A Formal and Stylistic Analysis of the Published Music of Samuel Barber.” Ph.D. diss., University of Iowa, 1957


From: Roberta Staats  rstatts@paulweiss.com
Subject: Re: Library of Congress Permission Request
Date: October 5, 2011 at 10:43 AM
To: Michael LaRoche  mlaroche@mozart.sc.edu, mhor@loc.gov, peter.herb@schirmer.com

Dear Michael,

I am hereby informing Mark Horowitz of the Library of Congress and Peter Herb of Schirmer that, as far as the Samuel Barber Trust is concerned, you have permission to proceed as outlined in your email. If you need a more formal letter of permission, I will be happy to provide one.

Best,
Roberta Staats

Roberta Staats  | Executive Director of Cole Porter Trust
Paul, Weiss, Rifkind, Wharton & Garrison LLP
1285 Avenue of the Americas | New York, NY 10019-6064
(212) 373-2325 (Direct Phone)
rstaats@paulweiss.com  | www.paulweiss.com

From: "Michael LaRoche" <mlaroche@mozart.sc.edu>
To: Roberta Staats/PaulWeiss@PaulWeiss
Cc: "Michael LaRoche" <mlaroche@mozart.sc.edu>
Date: 10/03/2011 04:26 PM
Subject: Library of Congress Permission Request

Dear Ms. Staats- My name is Michael LaRoche and I am a doctoral student in voice at the University of South Carolina. I am writing to seek your permission to obtain a duplication of the following Library of Congress manuscripts from the Samuel Barber Estate:

2001539253 - In the dark pinewood holograph and other sketch materials
2001539254 - In the dark pinewood holograph
2001544741 - Strings in the earth and air holograph
2002539890 - Of that so sweet imprisonment holograph
62037335 - Three songs to poems for Chamber Music by James Joyce holograph

As you can probably deduce, I am seeking to write my doctoral thesis on the connection between the posthumously published James Joyce settings from "Chamber Music" (in the 1994 "10 Early Songs") and the published settings from Opus 10, Three Songs. Along with your gracious permission to duplicate, I would also like your permission to reprint portions of the manuscripts in my thesis document for the purpose of illustrating points only. None of the manuscripts would be reprinted in their entirety without seeking further permissions from you. I also understand that I will need further permission from G. Schirmer to reprint any excerpts from the published versions of these masterpieces.

Thank you for your consideration.
Michael LaRoche

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## Appendix B – DMA Degree Recital Programs

### Recital Program

**Presented by Michael LaRoche, Baritone**

**in GRADUATE RECITAL**

Assisted by Dr. Catherine Garner, Piano

Tuesday, October 6, 2009 • 7:30 PM • Recital Hall

**Liederkreis, Opus 39 by Robert Schuman (1810-1856)**

- In der Fremde
- Intermezzo
- Waldesgespräch
- Die Stille
- Mondnacht
- Schöne Fremde
- Auf einer Burg
- In der Fremde
- Wehmut
- Zwielleicht
- Im Walde
- Frühlingsnacht

**Quatre Poèmes d’après l’ “INTERMEZZO” d’Henri Heine by Guy Ropartz (1864-1955)**

- Prélude
- Tenacement enlacés, ma chère bien-aimée
- Pourquoi vois-je pâlir la rose parfumée
- Ceux qui parmi les morts d’amour
- Depuis que nul rayon
- Postlude

**Six Songs from A Shropshire Lad by George Butterworth (1885-1916)**

- Loveliest of Trees
- When I was one-and-twenty
- Look not in my eye
- Think no more, lad
- The lads in their hundreds
- Is my team ploughing?

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*Mr. LaRoche is a student of Walter Cutino. This recital is given in fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.*
presents

MICHAEL LAROCHE, baritone

in

Graduate Recital

Dr. Catherine Garner, piano

Friday, October 1, 2010 • 4:00 PM • Recital Hall

Recitative and Aria from Joshua
- The walls are levell’d
- See the raging flames arise

George Frideric Handel (1685-1759)

Fünf Lieder, Opus 38
- Glückwunsch
- Der Kranke
- Alt-spanisch
- Alt-english
- Kein Sonnenglanz

Eric Korngold (1897-1957)

La Fraîcheur et le Feu
1. Rayons des yeux...
2. Le matin les branches attisent...
3. Tout disparut...
4. Dans les ténèbres du jardin...
5. Unis la fraîcheur et le feu...
6. Homme au sourire tendre...
7. La grande rivière qui va...

Francis Poulenc (1899-1963)

Aria from Eugene Onegin
Kogda by zhizni domashnim krugom
Pyotr Ilyich Tchaikovsky (1840-1893)

short pause
(continued on back)

Ten Early Songs
- A Sämmer Song of the Madonna
- There's Nae Lark
- Love at the Door
- Serenade
- Love's Caution
- Night Wanderers
- Of That So Sweet Imprisonment
- Strings in the Earth and Air
- Beggar's Song
- In the Dark Pinewood

Samuel Barber (1910-1981)

Mr. LaRoche is a student of Walter Curtino. This recital is given in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.
presents

MICHAEL LAROCHE, baritone

in

GRADUATE RECITAL

Dr. Catherine Garner, piano

Friday, February 10, 2012
4:30 PM • Recital Hall

Deux mélodies hébraïques
Kaddisch
L’énigme éternelle

Maurice Ravel
(1875-1937)

from Spanisches Liederbuch
Mühvoll komm ich und beladen
Herz, verzage nicht geschwind
Alle gingen, Herz, zur ruh
Auf dem grünen Balkon

Hugo Wolf
(1860-1903)

from Four Songs by E.A. Robinson
Richard Cory
Luke Havergal
Miniver Cheevey

John Duke
(1899-1984)

Chanson triste
Viens! Mon bien-aimé
Ma première lettre
Nice-la-belle

Cécile Chaminade
(1857-1944)

Three Songs, opus 10
Rain has fallen
Sleep now
I hear an army

Samuel Barber
(1910-1981)

Mr. LaRoche is a student of Walter Cuttino.
This recital is given in fulfillment of the requirements for the Doctor of Musical Arts degree in Performance.
Summer II Chorus
Lillian Quackenbush and Jennifer Adam, conductors
Rosemarie Suniga, accompanist

presents
Scenes from
THE SEASONS
by
FRANZ JOSEF HAYDN

Jane — Serena Hill, soprano
Lucas — Dave Quackenbush, tenor
Simon — Michael LaRoche, bass

School of Music Recital Hall
Sunday, August 2, 2009, 4:00 PM
Tuesday, August 4, 2009, 7:30 PM
## 2009 Summer II Chorus

### Soprano
- Nan Ancia
- Alisia M. Brown
- Myong Cha Dean
- Spring Demming
- Youngson Duraccio
- Sherry Edwards
- Sara A. Ferguson
- Sallie J. Guess
- Staci Hallas
- Amanda Hines
- Wendy Lin
- Anne McNair
- Laura Mehaffey
- Pat Minor
- Alida Rawl
- Sonye Rhymin
- Sonja Sepulveda
- Zelma Stroodillette
- Penelope G. Tolson
- Felicita A. Torres
- Darlene Townsend-Bradley

### Alto
- Pearl Allen
- Stephanie Allen
- Amanda Anderson
- Beth Anderson
- Kathleen St. John Benson
- Phyllis Conrad
- Emily Epting
- Cookie Grant
- Heloise Herbert
- Cordelia Huggins
- Dottie Ison
- Jessica Kross
- Celina Linares
- Karen Lumpkin
- Shirley McGuinness
- Rebecca M. Moore
- Michele M. Oxier
- Joanna Paulman
- Lauren Walsh
- Lori White
- Karen Williams
- Heather Wise
- Elizabeth Woodard
- Debi Young

### Tenor
- Jeremy R. Buzzard
- Hou-Yin Chang
- Michael Funderburk
- Vernon Shaw
- Luz Miro Simmons
- Charles Walvoord

### Bass
- Frank F. Edison
- Donald Holland
- Arthur Lumpkin
- Berry Mobley
- James E. Thompson
- Clayton Thomas Watkins
- Tim Wirt
- Thomas Westmoreland
- Jim Weston
- David Woodard

## Upcoming USC Choral Events

- **Saturday, October 3**, St. Andrews Baptist Church: Elementary School/Middle School Honor Chorus
- **Tuesday, October 6, 5:30 PM**, School of Music Recital Hall: Graduate Vocal Ensemble
- **Saturday, October 17**, USC School of Music: High School Honor Chorus
- **Sunday, November 15, 3:00 PM**, School of Music Recital Hall: Carolina Alive Vocal Jazz Fall Concert
- **Friday, November 20, 7:30 PM**, St. Andrews Baptist Church: University Chorus Fall Concert
- **November 21-23**, Concert Choir Fall Tour, North Carolina/South Carolina
- **Thursday, December 3, 5:30 PM**, School of Music Recital Hall: Graduate Vocal Ensemble
- **Friday, December 4, 7:30 PM**, First Presbyterian Church: Concert Choir Christmas Concert
- **Sunday, December 6, 6:00 PM**, Shandon United Methodist Church: Concert Choir Christmas Concert

This concert is in partial fulfillment of the Doctor of Musical Arts in Choral Conducting. Ms. Adam is a student of Larry Wyatt.