

A New Collaborative Piano Method: Expanding the Musical and Technical Competence,
Cultural Awareness, and Inclusionary Practices of the
Developing Collaborative Pianist

By

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ABSTRACT

My doctoral written project is the beginnings of a foundational pedagogical method and educational tool for developing collaborative pianists, singers, and music educators. I have chosen to focus on vocal and piano music repertoire selections by living composers or composers from equity-seeking demographics or works that feature texts by poets from traditionally underrepresented backgrounds. The goal of this project is to create a unique resource that could be used as a supplementary tool in an undergraduate-level accompanying course dealing with vocal literature or as a learning resource for educators looking to incorporate non-standard repertoire in their teaching. Furthermore, the project will allow for a more equitable and representative playing field in the world of classical music through greater representation of diverse voices. Each section of the document uses musical examples to demonstrate a concept that would typically be introduced to a developing undergraduate collaborative pianist in an introductory accompanying course. This written project also includes an explanation of why technical, musical, and cultural competence matter for the college-aged collaborative pianist in the 21st century. The document includes a discussion of why educating through diverse repertoire would be especially beneficial for the evolving collaborative pianist profession and music field. The project includes a brief review of literature relevant to this topic, demonstrating the need for new materials that use non-standard music examples alongside pedagogical literature that already exists. Finally, the written project concludes with an annotated bibliography of resources that highlight the works of composers who are living and/or underrepresented in the standard vocal music repertoire.

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INTRODUCTION

Diversity, inclusion, equity, belonging, and representation: five words that must guide the future of the classical music field, a field that has historically been wrought with racism, privilege, and exclusionary practices. Educational institutions are perhaps the best places to start this important work by introducing diverse repertoire to future professionals and leaders in the music field. New educational tools and discussions that emphasize the importance of representation and inclusion can allow classical music to survive and thrive in a world that is becoming more globally connected and appreciative of the richness that exists in every facet of human life and culture. This written doctoral project is the beginnings of a foundational method book and pedagogical tool for developing collaborative pianists, the repertoire being vocal music selections by living composers and/or composers from equity-seeking demographics who have traditionally been underrepresented in the standard art song repertoire. Throughout the document, poets from equity-seeking backgrounds whose work is set by these featured composers will also be introduced. This document could also be used as a resource for music educators who are seeking guidance in how to incorporate more vocal literature by underrepresented and living composers in their pedagogical approach with developing collaborative pianists and singers. The goal of this project is to create the blueprint for a unique resource that could be used as a supplementary tool in an undergraduate-level introductory accompanying course dealing with vocal literature or a graduate-level introductory vocal coaching course, to spark interest in non-standard vocal music in order to expand the traditional musical canon, and to celebrate the works of a broader and more diverse group of composers. Because the goal of a method book featuring diverse repertoire is to educate students, spark genuine interest in the repertoire and connection between performers and the music, and create

real, positive change, its creation avoids being simply a performative gesture and the resource has the potential to be important and influential in the education of young musicians.

The first ever keyboard collaborative arts degree program was created by legendary collaborative pianist Gwendolyn Kodolfsky at the University of Southern California in 1947, the not-so-distant past in the context of music and its development over time.¹ As of early 2020, nearly one hundred graduate-level degree programs in collaborative piano existed in the United States alone.² Many undergraduate pianists are now exploring the possibility of full careers or graduate degrees in collaborative piano. Accompanying skills are important to begin exploring at a young age, as technical, musical, and interpretive demands on the modern collaborative pianist are great and varied. Method books that use appropriate collaborative repertoire to teach accompanying techniques and expose students to diverse repertoire are essential to the effective education of developing pianists and allow young pianists to find success in graduate school programs and in the workforce. Despite the rapid growth of the field in the last several decades, not many textbooks or method books exist for aspiring collaborative pianists learning about the practice for the first time. Many instructors for undergraduate accompanying courses use books that are heavy on text without helpful musical examples provided, books that don't fully explore the breadth of the contemporary art song repertoire, or are tasked with the time-consuming duty of creating their own accompanying method books by compiling repertoire that demonstrates important collaborative piano skills and drawing from many different books. In terms of providing a more complete picture of what repertoire exists, the informational accompanying

¹ "Keyboard Collaborative Arts," USC Thornton School of Music, accessed March 17, 2024, <https://music.usc.edu/departments/keyboards-collaborative-arts/>.

² Aimee Fincher, "Creating a Collaborative Piano Graduate Degree Program: An Administrative Study" (PhD diss., Arizona State University, 2020), 24, https://keep.lib.asu.edu/system/files/c7/224772/Fincher_asu_0010E_20066.pdf.

books that are most widely in use rarely step outside the realm of standard collaborative repertoire, despite the need for young musicians to be exposed to a variety of musical styles and voices. All piano and voice students could benefit from being exposed to the diverse experiences that are reflected in vocal music by composers that they may not encounter on their own in daily music study. The complete works included in this paper or the specific excerpts discussed could be used in a course to introduce students to important accompanying proficiencies while also introducing non-standard vocal music repertoire.

When choosing art song and operatic repertoire to feature in this document, I used the Institute for Composer Diversity website's criteria for inclusion in their composer diversity database to define what constitutes an underrepresented composer: "women and non-binary composers, those from historically excluded racial, ethnic, or cultural heritages, and/or people who identify in the LGBTQIA2S+ community."³ I searched for music at a technical level that undergraduate piano performance majors could digest at a reasonable pace, as collaborative pianists are often expected to learn music quickly. The included excerpts or complete works are meant to be used in the context of a course in which students may delve into more than one concept using multiple musical works per week without having the luxury of time to devote to intense practice or deep individual learning. Another related consideration was that most of the repertoire be suitable for developing singers, as they are most likely to be working with undergraduate pianists on a regular basis and programming degree recitals. This qualification is usually not as important when choosing literature for a piano-specific course, however. The accompanying skills chosen to be featured in this project represent only a small portion of the

³ "Frequently Asked Questions," Institute for Composer Diversity, accessed March 15, 2024, <https://www.composerdiversity.com/faq>.

skills developing collaborative pianists should learn over the course of their formal studies and through various educational experiences.

Value of this Resource

As the stature of the collaborative pianist continues to rise in the Western classical music world, collaborative pianists are becoming more empowered to choose their own repertoire and take ownership of their recitals and performances as well as seek out partnerships that are personally fulfilling. Assisting with and offering ideas regarding the programming of recitals is one of the most important and challenging tasks faced by mature collaborative artists, as many different factors must be considered. These considerations include, but are not limited to, the abilities of both performing partners, including their strengths and weaknesses, the voice types of singers, and the general cohesiveness of the program. Despite the daunting nature of programming an effective and cohesive recital, the practice can be extremely rewarding and enjoyable when the programmer is given the proper tools to succeed and thrive independently. Most young pianists will not be faced with the task of programming a recital immediately, but if this resource were to be used in the context of a graduate-level introductory course for vocal coaching or a similar course, aspects of programming may be especially relevant. The goal of both this resource and accompanying courses for pianists is to potentially prepare students for the multi-faceted demands of a graduate degree in collaborative piano if they choose to pursue one, or a career as a professional collaborative artist. Students who decide to follow the path to higher education typically must program several of their own recitals and often enjoy a considerable amount of freedom in doing so. This freedom allows for creativity and can empower the student to delve deeply into their self-expression and personal identity and explore their strengths as a

professional musician, but it could also cause stress or confusion if the student does not feel prepared to program their own recital without the assistance of strict guidelines. I believe that some developing pianists who are perhaps already more inclined towards collaborative piano would take a more active role in seeking partners and programming collaboratively if they were encouraged to find resources and discover repertoire starting at a younger age and were confident in their programming abilities.

Best practices for programming listed on the Institute for Composer Diversity website suggest that performers should make an effort to include music by equity-seeking populations in most or all recitals, not just when the repertoire appears to fit into a specific theme for a recital, to include longer, more substantial works by underrepresented composers, and to avoid performing multiple works by one composer from an equity-seeking group in order to create room to include more composers' voices.⁴ Specific best practices for programming seasons of concerts suggested by the Institute for Composer Diversity are as follows: "This model sets 24% as a minimum goal for works by living composers and 24% for works by composers from equity-seeking groups with 16% each for women composers and composers of color (at least 8% of which are women of color) whenever possible."⁵ The source and logic behind these specific percentages is not cited by the institute and recommendations like this may initially appear to be damaging and dehumanizing because composers may be led to feel as if they are simply a statistic or a checkmark. However, I believe the idea and intentions behind these recommendations are good and that the potential outcomes of using these practices are overwhelmingly positive. Specific, actionable recommendations can provide people with

⁴ "Best Practices," Institute for Composer Diversity, accessed September 10, 2023, <https://www.composerdiversity.com/best-practices-2023>.

⁵ Ibid.

concrete goals to work towards in programming which will eventually lead to greater inclusion of new and diverse works in the canon. It is important that performers have genuine interest in the music they program. My hope is that an educational resource that uses works featuring underrepresented or equity-seeking composers and poets could expose students to a wide variety of music that they could become genuinely interested in programming and performing. In an ideal future, these best practices concerning diverse programming will become prevalent without prompting and non-standard repertoire will naturally be incorporated into musicians' programs because it will be valued just as much as well-known, standard repertoire.

One of the most important aspects of collaborative piano is communication between musical partners, which requires empathy. One of the best ways to learn and appreciate empathy is through exposure to diverse points of view, whether this is accomplished through interpersonal dialogue, visual art, or music. Exposing students to art from a variety of cultural backgrounds can benefit the world in many ways. Some positive outcomes of including more artists' voices in resources for students include but are not limited to: combatting prevailing, harmful stereotypes; empowering artists to overcome systemic barriers to having their work be appropriately acknowledged and appreciated in the mainstream classical music world; and allowing students to explore works that could potentially help them reach larger or different audiences with their music-making. The inclusion of diverse voices has the ability to not only expand who is directly included in the presentation of classical music, but also who is the recipient of the music, i.e. which individuals and communities benefit from the performance of the repertoire. A resource focused on equity and diversity could also give students the tools and confidence to find repertoire that they connect with more personally, and therefore, perform more successfully. The results of this written project will allow aspiring keyboard artists and instructors to realize a more

complete picture of the vast art song and opera repertoire, encourage them to explore beyond the bounds of any single academic course or book, design the collaborative piano education and career that they desire, and inspire them to create positive change in the classical music field.

Throughout my research scouring databases, library catalogs, websites, and leafing through textbooks and song and opera anthologies, I became keenly aware of the sheer number of vocal music composers from equity-seeking backgrounds whose artistic output deserves respect and recognition but whom I have never encountered in my musical studies. Many of these composers were living and working decades or centuries ago and were well-respected among influential names like Mozart, Schubert, and Wolf, but their contributions to the art song genre, though substantial, appear to be largely unknown even in academic circles today. These composers represent a vast variety of personal experiences and perspectives which act as unique lenses through which their music is conceived and expressed. Their music has the potential to enrich individual lives and the field as a whole.

In addition to the large number of underappreciated composers throughout history, there are a great number of composers from all different backgrounds composing art songs and operas in the present day and recent past. Their music reflects the current state of the world and the ideas and experiences of people who are alive and creating art that is begging to be consumed and cherished during its time and beyond. Singer, anthology editor, and music educator Robert Peavler writes in the introduction to *Modern Music for New Singers: 21st Century American Art Song* that “Every century’s music is defined by its historical events, its political or apolitical fervor, and reflects the heart of its people. Through contemporary composition, today’s singers are able to confront the shifting cultural climates and attitudes of society in their music making.”⁶

⁶ Robert Peavler, ed., *Modern Music for New Singers: 21st Century American Art Song: Soprano*, vol. 2 (Saline, MI: North Star Music, 2021), vii.

Students will also potentially learn better when they can connect with the music on a personal level, engage with it musically, contextually, textually, and technically, and find it relevant to their lives and the current world they live in. Every student is likely to find a voice and style that resonates with them when they are introduced to a wider variety of art song repertoire. There is also a sense of creative freedom and experimentation that is encouraged when one is studying and playing newer works that do not have a long history or strictly constructed expectations due to performance practice. Who better to champion this contemporary art than the educators of today and the young artists who will continue to create, perform, and study, and are charged with advancing the collaborative piano profession and the practice of art song and opera performance in the future? One of the most rewarding aspects of this project for me was getting to interact with living composers and communicate with them about their work. These types of fruitful exchanges are possible for students who engage with music by living composers. Composers are often easy to contact and eager to share insights about their music to help performers learn and grow in their musical interpretation skills.

The music featured in this paper represents only a small fraction of the vast number of possible repertoire choices that could be used to teach collaborative skills to developing pianists. My hope is that this blueprint will inspire readers to delve deeper into the myriad composers who are underrepresented in the vocal music repertoire as well as composers living and working today to discover music that speaks to them, and music that may possess a broader reach with their students, colleagues, and audiences. Implementing the suggested repertoire in this resource into a course will put the focus not only on technical collaborative piano skills and their importance in the development of the collaborative pianist, but on the importance of the collaborative piano and vocal music repertoire itself and how a student's knowledge of the

literature can help them to succeed and thrive in the music field today. Even in the performance of orchestral reductions, the pianist takes on an essential and unique role that helps to paint a complete picture of a vastly complex visual and musical scene, but in art song for voice and piano, the pianist truly acts as an equal partner to the singer, providing a second voice without words, but one that lays the foundation for the expressive trajectory of the song. In many of the following song examples, the text of the song is also discussed and the poet is introduced. This is because art songs are deeply tied to words and both the piano and vocal parts in an art song work to express its text. Student pianists must be aware that the text and its meaning are just as important for them to understand and interpret as they are for the singer. Several of the texts set in my chosen repertoire are by underrepresented artists/poets.

LITERATURE REVIEW AND STANDARD EDUCATIONAL APPROACHES

There is a relatively small but highly informative body of scholarly literature that discusses in detail the technical and musical accompanying proficiencies that a competent collaborative pianist must have. This literature includes Martin Katz's *The Complete Collaborator: The Pianist as Partner*, Jenna Braaksma's dissertation "Versatility at the Piano: Developing the Undergraduate Collaborative Pianist," Lauralie Bell Pow's dissertation "'More than the Mere Notes': Incorporating Analytical Skill into the Collaborative Pianist's Process in Learning, Rehearsing, and Performing Repertoire," Dian Baker's "A Resource Manual for the Collaborative Pianist: Twenty Class Syllabi for Teaching Collaborative Piano Skills and an Annotated Bibliography," Kurt Adler's book *The Art of Accompanying and Coaching*, Robert Spillman's instructional textbook *The Art of Accompanying: Master Lessons from the Repertoire*, Coenraad Bos' *The Well-Tempered Accompanist*, and *The Art of Accompanying* by Algernon Lindo, which is the first known book to be written about collaborative piano, published in 1916.⁷ These scholarly resources provide invaluable information relating to the performance of vocal and piano music literature and serve as excellent tools for introducing pianists to skills such as ensemble, balance, and vocal coaching.

In my review of literature, I found that method books for collaborative pianists and pedagogical materials for pianists and singers appear to feature composers who represent little diversity in terms of race, ethnicity, gender, and sexuality. None of the repertoire examples used are by living composers, as most of these books were written decades ago and tend to feature only standard vocal literature. The repertoire featured in these popular books is valuable to learn

⁷ Perry Gerald Mears II, "Documenting a Derided Profession: Algernon Lindo and *The Art of Accompanying*" (PhD diss., University of Memphis, 2016), 1, <https://digitalcommons.memphis.edu/cgi/viewcontent.cgi?article=2494&context=etd>.

and explore, as it is some of the most popular repertoire sung by developing singers. Most classes that engage specifically with collaborative piano literature focus on standard repertoire. Collaborative pianists are benefited by having a strong grasp on the standard art song repertoire, as it will inevitably save them time and energy in the future if they are able to learn songs in a more low-pressure environment like a class before they are introduced in a more high-pressure situation such as a job or professional recital opportunity. Nonetheless, the future success and longevity of the classical music world depends on living composers and composers from equity-seeking groups being programmed and championed by up-and-coming performers and music educators.

There are several research papers, anthologies, and other resources that focus on specific genres or types of collaborative repertoire by traditionally underrepresented composer groups. At the end of this document, I have included an annotated bibliography of selected anthologies and academic writings featuring vocal music by equity-seeking and living composers. Inside many of these resources, one can discover not only a treasure trove of substantial and worthy art songs and arias to explore by composers underrepresented in the genre, but also helpful resources for learning, coaching, and teaching these vocal works such as language guides and composer and poet information. Though these existing helpful resources can introduce performers to a wider variety of non-standard repertoire, I have not come across any resources that specifically relate to how this non-standard repertoire could be used in collaborative piano pedagogy, for example, in the context of a class for undergraduate students being introduced to collaborative piano. Most of these resources tend to be tailored to singers and singing instructors and do not explain or contextualize the role of the pianist or any aspects of how the piano part is composed, even in conversation of how it fits with the voice part. Especially in recent years, many art song

anthologies have been made that feature repertoire by equity-seeking composer groups, but for most undergraduate pianists, the only time they may encounter art song literature is through accompanying coursework examples and through the repertoire that is introduced to them by their vocal partners. This can be limiting for the pianists both in how they are able to learn and grow and in how interested in collaborative piano they become.

It is important that developing collaborative pianists understand their role as being an equal partner to the singer and have an awareness of the profundity with which they can delve into the art song repertoire and develop their own musicality and pianistic skills through study of vocal repertoire. Including pianists in the discussion of how playing this repertoire can help them grow as musicians may pique their interest and help them to feel as if the music is more relevant to their lives. It wasn't until I took song literature classes for elective credits (which most undergraduate and solo repertoire-focused piano students are not required to take) that I learned about resources that would help me to discover art song repertoire. Even still, I was not directly provided with the tools to find non-standard repertoire, and it wasn't until I entered graduate school that I began to explore the true depth and breadth of the art song repertoire in earnest. Technical and musical competence with older, more traditional styles of music and standard repertoire matters for developing pianists, but cultural awareness and diversity in programming are just as important, as the goal for future leaders of the creative sector is to attempt greater equity, representation, inclusion, diversity, and a sense of belonging for all. Current literature, though helpful in facilitating discussion of collaborative piano skills and familiarizing students with standard repertoire, does not give a complete picture of the art song repertoire or encourage exploration beyond the traditional canon. Repertoire by composers who are underrepresented in

the standard art song repertoire should be studied alongside standard art song repertoire from the beginning of the developing pianists' collaborative piano education.

COLLABORATIVE PIANO SKILLS AND PEDAGOGICAL REPERTOIRE

DISCUSSIONS

Non-Verbal Communication Between Collaborative Partners

All singers should learn to take expressive breaths to convey ease, confidence, mood of the song, and logistics of the start of a musical idea to their collaborative partners and audiences, but it is equally important for collaborative pianists to hone this skill. Not only can an expressive breath from a pianist invite the singer to begin with them as an effective cue, but it can also help to settle nerves and focus the pianist's mind on the most effective way to convey a clear and confident musical idea with a specific mood, character, and accurate tempo. Cues, however subtle, are necessary whenever the pianist and singer must start a musical idea together. This often occurs at the beginning of a piece, after a break prompted by a fermata or caesura, or in the vicinity of a tempo change, but there are also more subtle instances when cues are necessary.

Becoming comfortable with following cues and other non-verbal subtleties used for communication is an important skill that all musicians should work to grasp in order to form effective partnerships. When all musicians in a collaborative group are comfortable following and leading non-verbal communication, they can easily switch roles between leader and follower and create a sense of equality that is present in the strongest collaborative relationships. The kind of trust necessary for collaborative relationships that enjoy freedom, expression, and flexibility to the highest degree can only be created between musicians who are confident in their ability to both lead and follow effective cues. Both listening and watching are paramount to communication.

In this chapter, I will use excerpts from Liza Lehmann's "Just a Multitude of Curls" from *Five Little Love Songs* to discuss non-verbal communication in collaborative partnerships.

Discussion of Liza Lehmann's "Just a Multitude of Curls" from *Five Little Love Songs*

Composer and soprano Liza Lehmann was born to artistic parents.⁸ Her father was a painter, and her mother was a composer and arranger of songs for voice and piano.⁹ Lehmann was considered to be one of the foremost British composers of song during the late 19th and early 20th centuries. After her death, Lehmann's songs were largely forgotten until 1988 when the American Musicological Society encouraged music scholars to look deeper at the historical repertoire of music by women, as many works by women had previously been trivialized and wrongfully ignored due to prevailing stereotypes.¹⁰ This prompting by the American Musicological Society led to the rediscovery of several of Lehmann's songs.¹¹ Despite Lehmann's reputation as a composer who excelled primarily in "lighter" and more trivial material, the composer wrote English and German art songs that have substantial value.¹² This value lies not only in the songs' sheer musicality and effective prosody, but in their suitability for pedagogical purposes due to their approachability for performers and audiences alike. The composer's catalog includes nearly four hundred songs for voice and piano and two cantatas, as well as other dramatic works, choral pieces, and solo piano works.¹³ Many of Lehmann's songs

⁸ Theodore Baker, "Lehmann, Liza," in *Baker's Biographical Dictionary of Musicians*, ed. Nicolas Slonimsky, 5th ed. (New York: G. Schirmer, 1958), 931.

⁹ Ibid.

¹⁰ Susan Kane, "Liza Lehmann (1862-1918): Her Times, Roles, and Songs" (PhD diss., University of Cincinnati, 2000), i-ii, ProQuest Dissertations & Theses Global.

¹¹ Ibid.

¹² Stephen Banfield, "Lehmann, Liza," in *Grove Music Online*, accessed March 16, 2024, <http://www.oxfordmusiconline.com>.

¹³ Kane, "Liza Lehmann (1862-1918)," abstract.

are particularly suited for younger musicians and contain musical material that is digestible for younger musicians while also pedagogically valuable.¹⁴

Lehmann's collection of brief songs for voice and piano, *Five Little Love Songs*, are all settings of poems by Italian American poet Cora Fabbri.¹⁵ *Five Little Love Songs* includes "There's a Bird Beneath Your Window," "Along the Sunny Lane," "Just a Multitude of Curls," "If I Were a Bird, I Would Sing All Day," and "Clasp Mine Closer, Little Dear White Hand."¹⁶ Cora Fabbri died at age twenty, just before her first collection of poems, *Lyrics*, was published.¹⁷ As suggested by the title of Fabbri's collection, the poems appear to be especially suitable for setting to music. Despite a short life and therefore relatively small artistic output, Fabbri's poems have been set to music by several composers—many of them women—including Lehmann and Amy Marcy Cheney Beach.¹⁸ Lyric poems typically carry song-like qualities and are meant to express the emotions of an author, and Fabbri's poems set by Lehmann are no exception.¹⁹ The poems display a beautiful warmth, approachability, humor, and simplicity that reaches out to audiences and performers alike while still vividly recalling personal feelings and images. *Five Little Love Songs* was written in 1910, eight years before Lehmann's death and at the beginning

¹⁴ Banfield, "Lehmann, Liza."

¹⁵ Liza Lehmann, *Five Little Love Songs* (London: Chappell & Co. Ltd., 1910).

¹⁶ Ibid.

¹⁷ Christie Finn, "Cora Randall Fabbri," Song of America, accessed January 15, 2024, <https://songofamerica.net/composer/fabbri-cora-randall/>.

¹⁸ Ibid.

¹⁹ "Lyric Poetry," Academy of American Poets, poets.org, accessed January 16, 2024, <https://poets.org/glossary/lyric-poetry>.

of Lehmann's last compositional period.²⁰ Kane notes that songs from Lehmann's last compositional period are marked by "refinement and unique character, and reflect travel, leadership, sorrow, introspection, and finally death."²¹ Kane also writes that in her final compositional period, the composer "refined her compositional style to express the texts more economically than previously."²² These ideas of refinement, unique character, and a more economical approach are exemplified in Lehmann's *Five Little Love Songs*, all of which seem to distill the poem's meaning to their essence and succinctly express the text, its feelings, and its meanings in a comparably small number of notes and pages. These songs are abundant with clever details and text painting that both singer and pianist must engage with and utilize to their fullest potential.

"Just a Multitude of Curls" contains several instances in which the pianist and singer must communicate with one another with the use of cueing with a breath. Throughout the piece, Lehmann employs 4-bar phrases that are interrupted with breath marks in the middle of the phrase. Without the proper preparation and effective communication between partners, these phrases could be clumsy, awkward, or incoherent. The first instance of interruption occurs in measure 4 of the song (Figure 1.1). In this example, the singer and pianist are in rhythmic unison, necessitating the singer to communicate the release of the note on the word "curls," demonstrate the amount of space needed to breathe, and convey the start of the next two eighth notes in the bar on the word "weighing." Markings of *poco tenuto* and *colla voce* imply that the singer should not feel rushed to move from "curls" to "weighing" and that the pianist should

²⁰ Kane, "Liza Lehmann (1862-1918)," 35.

²¹ Ibid.

²² Ibid., 36.

listen carefully to allow the singer to lead a natural sense of *rubato* for this significant musical moment. Accents in both the piano and voice parts on the word “curls” could also imply that the note should take up a relatively substantial amount of space.

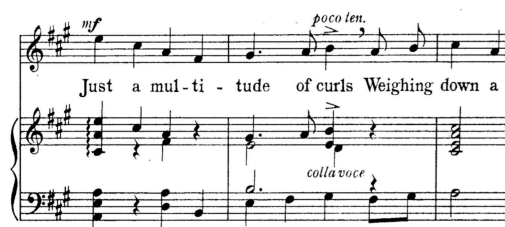


Figure 1.1²³

Measure 8 of the song (Figure 1.2) has a similar occurrence of a breath interrupting a short phrase, but this time, Lehmann does not write *poco tenuto* or *colla voce*, perhaps indicating that this measure should be executed in a more straightforward manner and “in time.”

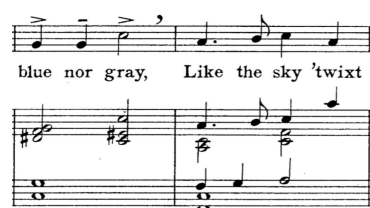


Figure 1.2

Measures 16 and 21 (Figures 1.3 and 1.4) employ similar techniques to measure 4, but in these instances, Lehmann writes *fermati*, allowing the singer and pianist the freedom to hold the notes under “fresh” and the second syllable of “flower” for a longer amount of time, if desired. Measure 21 again indicates *colla voce*, showing that Lehmann conceived of this moment as one in which the voice leads.

²³ Liza Lehmann, Excerpt from “Just a Multitude of Curls,” in *Five Little Love Songs* (London: Chappell & Co. Ltd., 1910).

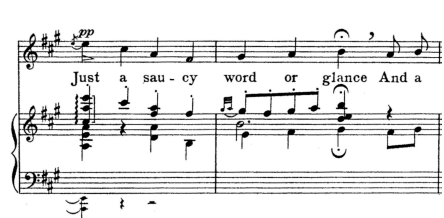


Figure 1.3

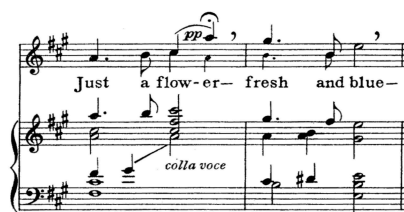


Figure 1.4

The singer must always use a clear breath to cue the notes following *fermati*. This is especially pertinent in this song, as the piano often plays in rhythmic unison with the voice, and the song's overall *leggiero*, or “light” style, indicated at the beginning of the piece and with even more intensity at the end (*leggierissimo*), crisp and direct articulation, and musical simplicity demand clarity and precision with ensemble.

In an accompanying course, an instructor could use “Just a Multitude of Curls” to lead a discussion about listening and following non-verbal cues. Students could take turns singing and playing the song for each other, attempting to communicate with expressive and clear breaths and experimenting with time to convey different moods and characters as indicated by the text. Actively engaging with tricky musical moments and practicing communication are the most effective ways to learn how to collaborate well and create a comfortable and enjoyable experience for your audiences. Fabbri’s poem is light and humorous, and though brief, provides many opportunities for individual interpretation and specific characters. The poem is also in English, which would help to facilitate a clear understanding of the text without the need for students to translate it.

It is not only the singer’s job to facilitate ensemble in this song, or any other song, for that matter. In the instances mentioned above from “Just a Multitude of Curls,” the singer must convey clear cues, but the pianist must listen and watch carefully to interpret these cues and execute the singer’s intentions. Isolating these aforementioned moments in “Just a Multitude of

Curls” during rehearsal may help the pianist to gain comfort and confidence with unexpected timing. In turn, this could also eventually lead to the singer feeling the necessary freedom and flexibility to express the text with a unique point of view because they will feel secure in the reliability of the pianist to listen and adjust. Communication is always a team effort. In the performance of an art song, the pianist and singer are interdependent, relying on each other's confidence in executing musical ideas and reliability with communicating these ideas between one another and the audience.

Connective and Transformative Moments in Art Song: Preludes, Interludes, Postludes, and Transitional Musical Material

Preludes, interludes, postludes, and other types of transitional connecting musical material provide the collaborative pianist with moments to shine and showcase their artistry in art song performance. These elements often act as important threads that stitch together disparate musical ideas to make an art song a cohesive whole. Preludes can set up the overall mood of the song and furnish an elegant transition to the heart of the song. Interludes often work to bridge gaps between contrasting sections of music or fill time between phrases. Interludes and transitional phrases are often overlooked and are rarely treated with the amount of thought and care that they deserve. Transitional material often moves a piece from one tonal center to another. This means that it is important for both the pianist and singer to listen keenly to harmony during transitional moments and respond accordingly with nuanced musical choices.

Postludes can serve a multitude of purposes: to bring a song to a satisfying and definitive close; to create an introduction to the next song in a song cycle or set; or even to introduce new material that comments on the theme of the song. Robert Schumann's songs, some of the most popular works in the traditional art song repertoire, are known for their postludes. R. Schumann's postludes often add crucial material to enhance the overall mood of the song and expression of its poetry. For example, the postlude of R. Schumann's "Widmung" or "Dedication" from *Myrthen* contains a quotation of Schubert's "Ave Maria."²⁴ *Myrthen*, a clear outpouring and labor of love, was written by Robert as a wedding present for his wife Clara Wieck Schumann.²⁵ The

²⁴ Kelly Hart, "Text Setting and Harmony in Schumann's *Myrthen* Op. 25: Pedagogical Applications in the Theory Curriculum" (master's thesis, East Carolina University, 2018), 74, <https://thescholarship.ecu.edu/bitstream/handle/10342/6740/HART-MASTERSTHESIS-2018.pdf?sequence=1&isAllowed=y>.

²⁵ *Ibid.*, 9.

inclusion of this musical quote is significant because the “Ave Maria” was a song admired by Clara, as evidenced by her frequent performing of Franz Liszt’s solo piano transcription of the work.²⁶ “Ave Maria” also was, and is still, often performed at weddings. The postlude deepens the effect and impact of “Widmung,” an already meaningful musical dedication, by making a very personal reference to Clara and to love and commitment.

In *The Complete Collaborator: The Pianist as Partner*, Martin Katz suggests writing vividly-detailed scripts to accompany songs that contain extensive preludes, interludes, and postludes.²⁷ This can help the pianist to find ways to put intention behind every aspect of their playing and to discover how the piano part comments on or adds to the words being sung. This practice can help to open up the pianist’s sense of creativity and will surely make for a more interesting performance and more specific point of view.

In this chapter, I will use excerpts from Maude Valérie White’s “So we’ll go no more a-roving” and Pauline Viardot’s “Bonjour, mon coeur!” to discuss aspects of preparing and performing preludes, interludes, and postludes in art songs.

Discussion of Maude Valérie White’s “So we’ll go no more a-roving”

Maude Valérie White was one of the most successful and influential English art song composers of the Late Romantic period.²⁸ Despite the constant need for White to steadily overcome various obstacles due to her gender and prevailing attitudes about women in music, by

²⁶ Berthold Litzmann, *Clara Schumann: An Artist’s Life based on material found in letters and diaries*, trans. Grace Hadow, vol. 1 (London: McMillan & Co., 1913), 267.

²⁷ Martin Katz, *The Complete Collaborator: The Pianist as Partner* (New York: Oxford University Press, 2009), 78.

²⁸ Eugene Gates, “Emerging from the Shadows: Maude Valérie White, a Significant Figure in the History of English Song,” *Kapralova Society Journal* 18, no. 1 (Winter 2020): 1.

the end of the 19th century, hers was considered a household name.²⁹ White contributed greatly to the elevation of English song, building off of the English drawing room ballad to create beautiful and substantial art songs.³⁰ White studied composition with preeminent music scholars such as George Alexander Macfarren and Robert Fuchs and was the first woman to be awarded the prestigious Mendelssohn Scholarship, which she won in 1879.³¹ Despite the urging of Fuchs to explore composition in more “serious” instrumental genres, White, a pianist, polylinguist, and literature enthusiast, preferred to pursue song writing, partially because of self-doubt and low confidence she experienced due to internalized sexism and expectations of women during the Victorian era.³²

Notably, White was enthralled with Italian opera from a young age, an influence which can be seen in many of her compositions and one that sets her apart from many of her contemporaries who were largely influenced by English choral music.³³ The composer was well-educated, well-traveled, and spent significant amounts of time in many different parts of the world.³⁴ White formed several meaningful musical partnerships with singers throughout her lifetime, including Charles and Edith Santley, and frequently performed her own works with various colleagues in recitals that she organized around the world.³⁵ One of White’s most famous

²⁹ Sophie Fuller, “Women Composers During the British Musical Renaissance, 1880-1918” (PhD diss., University of London, 1998), 143, <https://kclpure.kcl.ac.uk/ws/portalfiles/portal/2927686/263601.pdf>.

³⁰ Gates, “Emerging from the Shadows,” 1.

³¹ Fuller, “Women Composers During the British Musical Renaissance,” 166, 149.

³² *Ibid.*, 166.

³³ *Ibid.*, 145.

³⁴ Gates, “Emerging from the Shadows,” 3.

³⁵ *Ibid.*, 2-4.

art songs, “So we’ll go no more a-roving” with text by Lord Byron, was the result of a trip White took to Italy in the winter of 1887-1888.³⁶ This trip was inspired by her quest to write an English translation of *Letters from a Mourning City*, a book about Italy by Swedish writer Axel Munthe.³⁷ After an especially impactful nighttime drive to Sorrento, White wrote about the impetus for writing “So we’ll go no more a-roving”:

“I shall never forget that drive, that exquisite drive along the mountain road, that exquisite view across the dark blue bay that lay spread beneath its canopy of stars! It was an ideal Southern night, and for two or three miles before we reached Sorrento the soft wind blew the delicious smell of orange blossoms towards us—the delicious smell that conjures up visions of the South so magically and fills the lover of the south with such unspeakable nostalgia! It was after that drive that, some weeks later, shut up in a room in London, I wrote, “So we’ll go no more a-roving”. ”³⁸

The wonder and admiration surrounding this experience of adventure expressed by White in the quote above are apparent in the musical style of “So we’ll go no more a-roving.” The song sounds spacious, luxurious, passionate, and virtuosic. There are several reasons why this song would be a good choice to use as an example in the context of an accompanying skills course: the song contains an extensive prelude; several important interludes; and uses transitional material between phrases and contrasting sections in the music. The song also concludes with a beautiful postlude. The postlude enhances the overall Romantic style of the piece and reflects on the journey of the song and White’s interpretation of Lord Byron’s text, which is clearly influenced by her transformative personal experiences with travel.

³⁶ Fuller, “Women Composers During the British Musical Renaissance,” 177.

³⁷ *Ibid.*, 177.

³⁸ Maude Valérie White, *Friends and Memories* (New York: Longman’s, Green, and Co. 1914), 327.

The extensive prelude to the song (Figure 2.1) must be treated as a solo piano piece and ultimately affords the collaborative pianist a great deal of artistic freedom, choice, and flexibility. Because of the overall style of the song, the pianist must play this prelude with a true point of view and not shy away from a grandiose, more soloistic and expressive sound and sensibility. Along with this freedom demanded by the prelude (but not in opposition to it), the nature of art song and its connection to poetry also comes with the responsibility of the pianist to consider the mood to be expressed by the text and what will best serve the intentions of the composer, the poet, and the inclinations of both collaborative performers. In this song, the pianist has the first word, and the extensive nature of this prelude is better understood as a full sentence that will set up the trajectory of the song and distill its mood and atmosphere into eight satisfying measures. Rhythmically, the prelude sets up a sense of freedom and flexible momentum with distinct phrasing and a left-hand rhythmic feature that propels the song forward. This feature is especially present throughout the beginning and ending sections of the song.

The musical score is for the song "So we'll go no more a-roving" by Maude Valérie White. It is written for voice and piano. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked "Andantino" at the beginning. The piano part begins with a prelude in the right hand, marked *mp*, and a more active left hand. The vocal part enters in the third measure. The score includes dynamic markings such as *f*, *p*, and *p crescendo*. The lyrics "So we'll go no" are written under the vocal line. The tempo changes to "molto rall." in the seventh measure.

Figure 2.1³⁹

³⁹ Maude Valérie White, Excerpt from "So we'll go no more a-roving," ed. Nadim Jauffur (London: Flip the Stem, 2021).

With an awareness of the context in which the song was written, the pianist and singer could imagine a nighttime journey expressed by this prelude, but individual musicians could also feel free to come up with a variety of narratives that could fit the mood and style of the music. The intent to express something personal but also in line with the composer's intentions is the key element in planning the performance of a prelude.

At the center of “So we’ll go no more a-roving” is a brief but crucial piano interlude (Figure 2.2) that outlines a transformation of mood from the initial section of music which is marked *Andantino* and *carrezando* (caressing) to a middle section from measures 29-38 marked *Risoluto* (resolute). This new section begins with an *attacca sforzando* chord. The collaborative pianist must swiftly and effectively convey this new mood which underlies textual imagery about a sword. Accompanying this imagery is a sense of mounting desperation and an anxious, nagging, and growing sense of weariness that one may feel during the course of a long journey. A more vertical and forthright approach to rhythm by the pianist is appropriate for conveying a more “resolute” mood in this section, and this transformation is enhanced and facilitated by a change to straight, rhythmically stable eighth-note octaves and chords in measures 29-35.



Figure 2.2

The *Risoluto* section ends with the text “and the heart itself must pause.” The music seems to come to a standstill and die away at the end of this section, as White employs a marking of *rallentando*, a simplified musical texture, a *decrescendo*, a rhythmic figure that naturally slows the music, and a *fermata* over a rest (Figure 2.3).



Figure 2.3

Finally, the pianist is tasked with taking over the musical trajectory of the end of the piece, with a postlude that essentially begins in measure 60 under the word “bright” (Figure 2.4). The ending of the song is marked *rallentando* in measure 61 and then *molto rallentando* in measure 63. An authentic cadence in the tonic of E-Major, delayed with the use of soft, cascading arpeggios that recall the vocal melody and piano prelude, lends a sense of peace, calm, finality, and ultimately, acceptance to the end of the song. With this artful postlude, the pianist must convey a feeling of stillness without any anxiety or urgency until sound from the last *pianissimo* chord has fully dissipated and silence has filled the performance space. This is also a helpful exercise in learning how to let a piece fully end and allow silence to be a part of the song. Many musical works call for this kind of treatment. “So we’ll go no more a-roving” does not end with the final chord, but rather, a sense of silence must be preserved until at least the end of the final bar. This is integral to letting the magic of the performance and the beauty of the music sink in. Both pianist and singer must be aware of the importance of this silence and must work

together to suspend it through the final bar by remaining in “performance mode” even after the sound has stopped reverberating in the space.



Figure 2.4

Discussion of Pauline Viardot’s “Bonjour mon coeur!”

Some songs end with postludes that must continue the energy of the song, and therefore, should end in time without any sense of drawing out rhythm or slowing down the tempo. An example of this type of postlude is the brief one found at the end of Pauline Viardot’s 1895 French mélodie, “Bonjour mon coeur!” (Figure 3.1). Marked *Allegretto*, the song is infused with rhythmic vitality provided by a piano part that initially propels the song forward with a repetitive eighth-note figure, and eventually utilizes moving sixteenth notes to heighten the excitement and energy of the song. “Bonjour mon coeur!” begins and ends with bursts of energy: arpeggiated sixteenth-note flourishes punctuated by short chords that are separated by rests. These flourishes set the mood for the song at its outset and bring the song to a close in a way that suggests little transformation of mood throughout the course of the song and adds to the subtle humor and lightness of the text. There is no written *ritardando* at the end of the song, and the pianist must

continue the energy provided by the singer's final *forte* declamation of “Bonjour, ma douce rebelle,” or “Hello, my sweet rebel,” that is also marked *animez*, or “animated.”



Figure 3.1⁴⁰

Viardot, who was an accomplished singer and pianist, deeply understood the genre of art song.⁴¹ As a distinguished teacher of voice, many of Viardot's art song compositions were meant to be used as pedagogical tools for her own students, and therefore, are particularly suitable for fostering the development of younger voices.⁴²

⁴⁰ Pauline Viardot, Excerpt from “Bonjour mon coeur!” (Paris: Enoch & Cie, 1895).

⁴¹ Beatrix Borchard, “Viardot [née García], (Michelle Ferdinande) Pauline,” in *Grove Music Online*, accessed March 18, 2024, <http://www.oxfordmusiconline.com>.

⁴² Ibid.

Interpreting and Expressing Texts and Composer Intentions with Imagination in Art Song Performance

In my opinion, one of the most enjoyable things about playing music written for voice and piano is reading the text of a song and interpreting the poetry. This is also what makes art song unique among many other genres of classical music. Words are at the heart of well-composed art songs, providing collaborative musicians so many opportunities for expression—and good composers are aware of this. Kurt Adler, author of *The Art of Accompanying and Coaching*, writes that “a song may be a drama, an epic, a comedy, or just an expression of a mood, an impression set to music—all in capsule form...Whereas details in a long operatic part may pass unnoticed... the same kind of detail...will invariably engrave itself on the mind of the listener to a song recital.”⁴³

If a poem is written in a foreign language, the pianist and singer must have a solid grasp on both a poetic and a word-for-word translation. Word-for-word translations should be written into the music so that the musicians can quickly and easily refer to them during practice and rehearsal. Producing a word-for-word translation and writing it in the music can be a painstaking process, but it is necessary that both the pianist and singer have an awareness of the meaning of all individual words in the poem in order to create the most expressive performance possible and reveal any special treatments of specific words by composers. In order to make an accurate word-for-word English translation from a foreign language, a credible source, such as a print or online dictionary, must be consulted.

Many composers employ text painting in their art song compositions. Text painting is a composer’s attempt to convey the meanings of certain words in a poem through the musical

⁴³ Kurt Adler, *The Art of Accompanying and Coaching* (New York: Da Capo Press, 1971), 219.

treatment of the words. For example, the words “pain” or “sorrow” may be set to a minor chord or with a sudden dynamic or articulation marking that could emphasize the word and make it reflect feelings of pain and sorrow. Text painting is sometimes subtle and difficult to detect and can be used in the voice part, piano part, or both, but careful attention to the composer’s treatment of words by collaborative artists will ensure that the song reaches its full expressive potential in practice. Furthermore, texts containing adjectives such as “cool,” “crisp,” or “bright,” could invite the pianist and singer to explore unique colors of their choosing. Similarly, nouns and verbs like “sun,” “whispered,” and “breeze” might signal the need for special attention and unique treatment by both musicians. Arguments can be made for all sorts of subtle, nuanced, and expressive choices, and these choices are largely personal to each musician.

While there are no hard and fast rules that composers follow when setting certain words to music, there are some principles and trends that one can look for in texts that could point to special treatment by composers. One common practice in art song composition is the special treatment of music that directly follows or precedes the words “and” or, especially, “but.” In poetry and prose alike, the word “but” often signals a marked change in intent or emotion, and these words are often accompanied by notable harmonic shifts or changes in texture, dynamics, or the general style of the music that follows.

In poetry, words will often reference or imply something or carry certain connotations that might not be immediately apparent upon an initial reading of the poetry or without further research. Cultural influences abound in traditional literature, and poetry is particularly known to contain allusions and words that may have important cultural connotations and meanings. Especially if the poem is far removed from the present day, these allusions and connotations might have now fallen into disuse and may be unfamiliar in the modern day despite being

well-known at one time. An awareness of the context in which a poem or art song was conceived can greatly enhance understanding of both the poetry and its setting to music. Doing research into the poem, the time period in which it was written, and the poet may help to uncover some of these hidden meanings. Knowing details about the poet and composer, along with their larger artistic output as well as the time and place in which they were creating is an extremely important part of the process of learning and expressing an art song.

Having a sense of the narrative arc of a poem, or lack thereof, and how the composer chose to interpret the poem is extremely important. Performers must ask themselves questions about the music and poetry such as the following: How is the mood or character of the music or text at the end of the song similar or different to the song's beginning? Where is the "turning point" or climactic moment in the poem or song? Does a character in the poem go on some sort of journey physically, emotionally, or mentally, or are they stuck in one overall mood or state of being from beginning to end?

Some songs contain humorous textual aspects or funny musical surprises that must be accentuated by both performers in order to make the humor of the song most effective. The texts of comedic songs must be analyzed like any other, and it can be extremely fun and enjoyable to come up with ways to emphasize the comedic aspects of the song. Creating a comedic experience is all about making strong, confident choices, and both performers must fully "buy in" to their collaborative interpretation without portraying any sense of nervousness or insecurity with the choices made (unless, of course, the humor lies in the nervousness of a character).

In this chapter, I will discuss Jacqueline Hairston's "On Consciousness Streams" from *On Consciousness Streams*, Ros a Crean's "Solitaire," Lee R. Kesselman's "For Love is Life," and Kurt Erickson's "Mondnacht," because these songs provide opportunities for the pianist to work

with interpreting texts and musical instructions to convey the composers' intentions and create imaginative and expressive performances.

Discussion of Jacqueline Hairston's "On Consciousness Streams" from *On Consciousness Streams*

Jacqueline Butler Hairston is an American vocal coach, pianist, and composer best known for her art song compositions and arrangements of African American Spirituals.⁴⁴ Hairston's song cycle *On Consciousness Streams* encapsulates the journey of living, struggling, losing something precious, and learning to live again all within a course of a lifetime. The composer sets her own words in the first song and namesake of the cycle, which discusses the necessity of choosing to act and thrive in the present moment in order to live a fulfilling life. The opening *glissando* in the piano part (Figure 4.1) sets up the feeling of ideas and phrases simply floating out of the singer's brain on a fluid stream of consciousness.

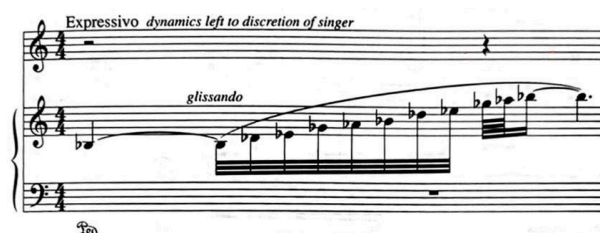


Figure 4.1⁴⁵

The text uses several proverbs in traditional and non-traditional ways, such as "Make haste without waste," and "Tomorrow will wait for no one." These colloquial takes on traditional

⁴⁴ "Jacqueline Hairston," The African American Art Song Alliance, accessed March 14, 2024, <https://artsongalliance.org/composers/jacqueline-hairston>.

⁴⁵ Jacqueline Hairston, Excerpt from "On Consciousness Streams," in *A New Anthology of Art Songs by African American Composers*, ed. Margaret R. Simmons and Jeanine Wagner (Carbondale, IL: Southern Illinois University Press, 2004), 83-4.

proverbial phrases meld together and add on to one another. This creates a unique sentence structure for phrases throughout the brief, through-composed song. The effect is a musical text setting that mimics the idea of a “stream of consciousness” narrative.

Exclamations like “Oh listen!” and “Fret not!” add to the atypical setting and sentence structure. The piano’s moving line in measure 5 and chord on the downbeat of measure 6 preceding “Oh listen!,” which is marked “excitedly,” must create a new character and introduce or invite this sudden exclamation by the tone in which it is played (Figure 4.2).



Figure 4.2

Expressive words like “soars,” “delight,” “joy,” and “hope,” are all set in a way that suggests text painting. The rhythmic setting and use of accents on the phrase “Delight with joy and hope for tomorrow” (Figure 4.3) gives the phrase a dance-like lift and feel with lilting triplets that makes sense for painting the expression of this positive statement.



Figure 4.3

Dramatic text painting with the use of melisma on “Fret not!” brings attention and character to the phrase in a way that makes the statement more impactful to listeners and sets up

the feeling of resolve and call to action that characterizes the end of the song. Though the piano part does not appear to be especially active at this moment, the rolled chord under “Fret not!” can be played in such a way that adds support and energy to this dramatic flourish (Figure 4.4). Rolled chords can be especially expressive elements in piano playing, as they can be played and timed in a variety of ways and are effective for adding emphasis and depth to text.



Figure 4.4

The song as a whole is marked with a musical style direction that calls for heightened emotional expression, allowing for more creative freedom and flexibility. Adding to this invitation for freedom in expressive interpretation, the composer states that dynamics are at the discretion of the singer. This statement encourages dialogue between collaborative partners to make a plan for how the song should be structured dynamically and will result in a wider variety of musical interpretations of the song from different performers.

Discussion of Ros a Crean’s “Solitaire”

The music of composer, visual artist, and vocalist Ros a Crean (they/them) has been called “funny...and virtuosic” by Classic Concert Nova Scotia and has been referred to as having “exceptionally different, outstanding quality” by Download.⁴⁶ Crean’s website biography states

⁴⁶ Ros a Crean, “Bio,” accessed February 27, 2024, <https://rossacrean.com/bio>.

that they compose “music with a focus on the evocative and lyrical.”⁴⁷ Crean has synesthesia, which has inspired and influenced musical projects that focus on the intersection between sound, color, and emotion.⁴⁸

Crean’s “Solitaire,” a musical setting of poetic text by American poet Amy Lowell, contains many instances of unique expressive directions, text painting, and specific setting of text that invites the singer and pianist to play with rhythm and time and the feelings of individual moments and words. Notable words in the poetry that could demand extra attention in musical interpretation include “dances,” “flutter,” “light,” “laughing,” “drifts,” and “still” because these all have the ability to conjure images and suggest feelings and actions that most people are familiar with. These words are well-suited for musical interpretation, and could encourage intuitive and thoughtful musicians to explore ways to highlight them through rhythmic alterations, articulation choices, and tone color. Lowell’s signature imagist poetry style, characterized by “the expression of ideas and emotions through clear precise images,” lends itself well to evocative composition of art songs that are rich with text painting.⁴⁹

Unique expressive directions in “Solitaire” include “with familiarity,” and “with contentment,” (Figure 5.1) inviting the singer and pianist to engage in dialogue about how to interpret these directions musically. Perhaps both of these expressive directions imply a sense of comfort and simplicity, but musicians must question how they can be interpreted differently and what each musician must do or feel physically and mentally to portray these directions.

⁴⁷ Ros a Crean, “Bio.”

⁴⁸ Ibid.

⁴⁹ “Imagism,” Merriam Webster, <https://www.merriam-webster.com/dictionary/imagism>.

Figure 5.1⁵⁰

Vocal phrases in the song are not often long, but are sometimes broken into two parts with rests between phrases and connected by the word “and.” This structure necessitates the pianist and singer to maintain the energy and intention from one phrase to the next and complete the thought or sentence, even in the absence of vocal production or phonation. The opening of “Solitaire” contains an example of this (Figure 5.2). In the absence of text in measure 5, the pianist and singer must bridge this gap together.

Figure 5.2

⁵⁰ Ros a Crean, Excerpt from “Solitaire,” in *NewMusicShelf Anthology of New Music: Trans and Non-binary Voices*, vol. 1, curated by Aiden K. Feltkamp (Astoria, NY: NewMusicShelf, 2021), 39-43.

The extensive postlude (Figure 5.3) is technically and musically simple, but must convey a sense of stillness that comes with nighttime and drifting off to sleep, as the final words of the poem read “and the city is still.” The postlude presents an opportunity for the pianist to experiment with different pianistic colors and create a unique atmosphere at the end of the piece.



Figure 5.3

Discussion of Lee R. Kesselman’s “For Love is Life”

Collaborative pianists will also often encounter pieces originally written for piano with musical directions that ask the pianist to emulate the sounds of different instruments such as percussion or stringed instruments. Although the audience may or may not be aware of the exact musical directions or the composer’s specific intentions, the pianist’s careful attention and decisions to emphasize contrasting colors will create distinctive and special tone colors. This approach will set the song apart from other arts songs and other musicians’ interpretations and lend a specificity that will enhance the performance and highlight the song’s unique text.

Lee R. Kesselman’s “For Love is Life, ” available through North Star Music LLC, is a contemporary art song setting of an English translation of Arabic text by Umar Ibn Al-Farid, a celebrated late 12th and early 13th-century Egyptian mystic poet.⁵¹ Lee R. Kesselman is a composer best known for his vocal music compositions and has contributed greatly to the body

⁵¹ R.A. Nicholson, *A Literary History of the Arabs* (New York: Charles Scribners Sons, 1907), 394.

of vocal works for developing young musicians, including an opera, *The Bremen Town Musicians*, which was commissioned by educational arts organization Opera for the Young.⁵²

Rolled chords and arpeggiated figures are a fixture throughout the “For Love is Life,” and the piano part is marked *strumming the lute* and *with pedal*, as can be seen in the excerpt of the song’s opening below (Figure 6.1).

The image displays a musical score for the song "For Love is Life". It consists of two systems. The first system shows a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a rest, followed by the lyrics "En - rich En - rich me with a flood of". The piano part is marked *mf* and *strumming the lute*, with a *fp* (fortissimo) dynamic and *with pedal* instruction. The second system shows the vocal line continuing with the lyrics "love that wells with in you" and the piano part marked *mp* (mezzo-piano) and *sopra* (soprano).

Figure 6.1⁵³

In measure 21, a change in texture occurs, (Figure 6.2) but arpeggiated figures and soft dynamics in the music still seems to suggest that the piano is meant to continue mimicking the gentle playing of a lute.

⁵² Lee R. Kesselman, “Biography,” accessed April 15, 2024, <https://www.kesselmanpress.com/artist.php?view=bio>.

⁵³ Lee R. Kesselman, Excerpt from “For Love is Life” (Saline, MI: North Star Music, 2021).



Figure 6.2

It is essential that the pianist gains a clear idea of what a lute sounds like and a concept of what typical lute music looks and sounds like. The pianist must consider what they can do technically to achieve this special sound and play the piece with this intention in mind at all times. This may take some research on the part of the musician, as the sound of the lute may not be familiar to modern ears.

After a marking of *pressing ahead* in measure 34 and a crescendo in measure 35, a clear change occurs in the music in measure 36. Beginning in measure 36, the piano part consists of block chords and is marked *bell-tower chimes* with an expressive direction of *Maestoso* (Figure 6.3).

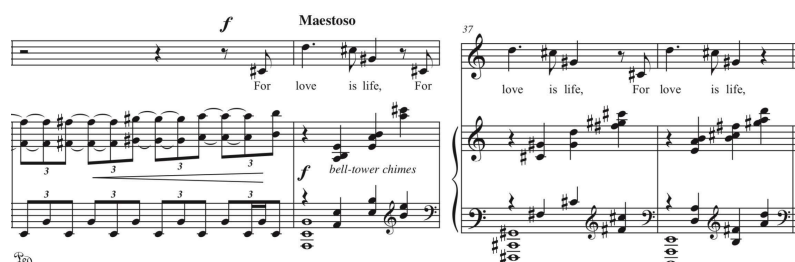


Figure 6.3

The phrase *bell-tower chimes* evokes an image and tone that calls for an altogether different approach from the pianist both technically and musically, as the timbres of a lute and bell-tower chimes are very different and even tend to evoke different feelings for the listener. From an audience perspective, moments of marked contrast in music can be powerful, attention-getting, and keep music interesting and emotionally engaging. Though these phrases provided by the composer in “For Love is Life” are suggestive of a certain type of sound, they also leave much room for individual interpretation of tone color.

Discussion of Kurt Erickson’s “Mondnacht” from *Ich und Du*

Another example of a piece that employs musical directions that point to the piano emulating the timbre of another instrument is American composer Kurt Erickson’s 2014 art song “Mondnacht.” This song, part of a three-song German set called *Ich und Du*, is a contemporary setting of Joseph von Eichendorff’s famous poem that descriptively paints a picture of a glorious moonlit night, amorous dreams, the serenity of nature at night, and a strong desire for resurrection and salvation after death. Erickson wrote this setting as a part of the Neue Lieder Program for the San Francisco-based organization, LIEDER ALIVE!.⁵⁴ Erickson is heavily involved in advocacy of and support for contemporary composers and new music. Erickson has designed several multi-year residencies for composers as well as commissioned and premiered many new works.⁵⁵ In a conversation with Erickson on February 19th, 2024, the composer wrote to me that the Neue Lieder Program seeks to commission contemporary composers to write new works with texts that could be easily paired with existing art songs in the standard vocal

⁵⁴ “Ich und Du,” Kurt Erickson, accessed March 5, 2024, <https://www.kurterickson.com/catalogue/ich-und-du>.

⁵⁵ “About,” Kurt Erickson, accessed April 15, 2024, <https://www.kurterickson.com/about>.

literature canon.⁵⁶ In that conversation, Erickson also told me that he was inspired to set “Mondnacht” after a trip he took with his wife, acclaimed singer and vocal pedagogue Heidi Moss Erickson, to northern California’s Mendocino coast.⁵⁷ During this trip, the couple read many German poems in hopes of finding texts to set for songs to be performed by Moss Erickson.⁵⁸ Erickson said he was struck by the power of nature while listening to the echo of waves crashing on the bluffs just below their cottage.⁵⁹ After returning from the trip, the composer said he became enraptured with a recording of German baritone Dietrich Fischer-Dieskau singing Robert Schumann’s famous “Mondnacht” setting.⁶⁰ Erickson said he experienced a sense of freedom in knowing that he could never create something he felt was as beautiful as Schumann’s setting, and set out to write his own setting of “Mondnacht.”⁶¹

The tempo marking of Erickson’s piece is “Slow, spacious, floating, and magical.” The piano part is marked with great specificity: “Chords should ring out like bells” and “Use lots of pedal to create a warm and gentle soundscape.” These musical directions, while specific, allow for some interpretation by the pianist. Are these sweet, little bells like those on a horse pulling a carriage into the night, or are they booming, warm-toned, grandiose “bell-tower” bells, signaling the coming of midnight from a distance? The pianist and singer must decide together which type of tone color best suits the text. In the case of this song, these chords set the scene for the

⁵⁶ Kurt Erickson, email message to author, February 19, 2024.

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

⁶⁰ Ibid.

⁶¹ Ibid.

narrative expressed by the poetry. Although multiple interpretations could be considered valid, both the tempo marking and pedaling directions demand a sense of warmth, gentleness, and calm. Program notes written by Erickson state the following about the overall tone color of the song from its start: “Mondnacht begins with a dialogue of soft chords that bounce between separate registers, personifying the poetic imagery of the Earth and Sky sending amorous intentions to each other.”⁶² A great deal of thought and practice must be put into the tone color of an art song, especially when the composer makes a point of including such strong and specific descriptors.

Slow, spacious, floating, & magical ♩ = 40

Soprano

Chords should ring out like bells Es war, als hätt der Him-mel Die Er-de stil ge-küßt, Daß

Piano

pp

Use lots of pedal to create a warm and gentle soundscape

Figure 7.1⁶³

Erickson’s “Mondnacht” is also packed with thoughtful and artistic text painting. The composer wrote in program notes that during the opening line “It was as if the Heaven and Earth silently kissed,” the pianist’s part is intended to mimic these silent kisses.⁶⁴ The second stanza of the song sets text about breezes rustling through corn fields and the piano paints this text with a

⁶² Kurt Erickson, “Ich und Du,” Swirly Music, accessed February 20, 2024, <https://www.swirlymusic.org/music/solo-voice/kurt-erickson-ich-und-du-for-soprano-and-piano/>.

⁶³ Kurt Erickson, Excerpt from “Mondnacht,” in *Ich und Du*, 2014.

⁶⁴ Kurt Erickson, email message to author, February 19, 2024.

change in texture. In this section, the piano achieves gentle forward momentum by way of moving sixteenth notes that mimic the rustling breeze.

Figure 7.2 shows a musical score for a vocal part (S) and piano accompaniment (Pno.). The vocal line is in 6/8 time and includes the lyrics: "Luft ging durch die Fel - der, Die Äh - ren wog - ten sacht, Es". The piano accompaniment features a melody of sixteenth notes in the right hand and a bass line in the left hand.

Figure 7.2

Finally, Erickson sought to emphasize the text “soul spreading out” and the sense of a return to “home” on the word “Haus” by creating a soaring vocal melody followed by an expansive authentic cadence at the very end of the song, which is marked “still” and employs a *pianissimo* dynamic. This climactic musical moment is marked “Majestic & moving forward,” musical directions that add to expansiveness of the text, before the piece comes to a gentle and quiet close.

Figure 7.3 shows a musical score for a vocal part (S) and piano accompaniment (Pno.). The vocal line is in 6/8 time and includes the lyrics: "Weit ih-re Flü-gel aus, Flog durch die stil-len Lan - de, Flog durch die stil-len Lan - de,". The piano accompaniment features a melody of sixteenth notes in the right hand and a bass line in the left hand. The score is marked "Majestic & moving forward".

Figure 7.3

Playing with the colors and different instrument sounds a piano can produce and experimenting with text painting should be treated as a fun and enjoyable experiment by the pianist. This type of work combined with non-judgmental and unconfined play will undoubtedly enhance the pianist’s ability to create special and unique performances of musical works from all different time periods and genres.

The Interpretation of Strophic Songs

Learning about the practice of interpreting strophic songs is an invaluable experience for undergraduate collaborative pianists because it can help them to unlock creativity and expression with text interpretation and encourage a sense of freedom and experimentation with playing. A surprisingly large portion of the art song repertoire consists of strophic songs and many of the most popular songs by Franz Schubert, Robert Schumann and other standard repertoire composers are strophic. Schubert's five-verse strophic song, "Das Wandern" from *Die Schöne Müllerin* is a classic example of a standard strophic song that is often used for pedagogical purposes. This song successfully demonstrates the exciting opportunities for text expression a strophic song can present for performers. Each verse of "Das Wandern" contains vivid textual imagery for the pianist and singer to reflect in their musical interpretation such as heavy stones, rushing water, and a turning mill wheel. Taking care with text interpretation is important in all different musical song forms, but it is especially important and revealing in strophic songs. Because strophic songs contain several verses set to the same music, they can become dull for both performers and listeners. Careful attention to text and thoughtful planning can help musicians to make strophic songs more interesting and engaging to listeners. In fact, strophic settings can actually allow subtle interpretative nuances to shine through even more than other song forms. The often relative simplicity of a typical Romantic period strophic song may also free the pianist and singer from technical constraints, leading to general ease with playing and singing. This too may allow for bolder experimentation and the possibility for spontaneity in rehearsal and performance.

The practice of interpreting strophic songs emphasizes the importance of using not only a poetic translation of a foreign language poem, but also creating a word-for-word translation.

Strophic songs implore students to delve deeply into the text of a poem on a word-by-word basis and explore many different tools for pianistic expression such as time and appropriate alteration of rhythm, articulation, pedaling, voicing, attack, and dynamics. For example, a verse that describes the sorrow of winter would coax a very different sound and interpretation from a verse that exalts the coming of spring. Perhaps the pianist would employ softer dynamics, a duller more monotonous tone, agogic accents to signify longing, smoother articulations, more pedal, and a more prominent bass line to portray the sadness of winter and a bouncier, more lively sense of articulation and dynamic range with less pedal and greater warmth of tone to portray the excitement that anticipates the start of spring. In some ways, careful attention to text painting as described in the previous chapter is even more important to emphasize in the performance of strophic songs.

Because specific musical choices made by each student will inevitably differ, and nuances are often more easily detectable in strophic songs, introducing the interpretation of songs in this form in a classroom setting can be especially beneficial and enlightening for students learning to exercise their unique musical voices and think critically about interpretation.

In this chapter, I will discuss Jeannette Antonie Bürde's strophic setting of "Heidenröslein."

Discussion of Jeannette Antonie Bürde's "Heidenröslein"

"Heidenröslein" is a well-known German poem that has been set to music by many composers, including Franz Schubert, Johannes Brahms, and Robert Schumann. The sheer number of settings of this simple poem reveal the influence of its writer, Johann Wolfgang von Goethe. Goethe's style of German lyric poetry developed alongside and inspired the blossoming

of a new, more expressive German *Lied* that is most often associated with Schubert.⁶⁵ Schubert's setting of "Heidenröslein" is undoubtedly the most popular musical setting of the poem. A setting of "Heidenröslein" that has largely remained out of the spotlight in both academic and professional settings is one by 19th-century Austrian composer Jeannette Antonie Bürde.⁶⁶ Bürde was a member of the Berliner Singakademie, a musical society whose mission was to "revive music of the past as well as to perform that of the present."⁶⁷ Both a pianist and singer, Bürde's intimate familiarity with these instruments influenced not only how she wrote music, but also the genre in which she focused most of her compositional effort: the genre of art song, or *Lied*.⁶⁸ Like many women composers of her time and long after, Bürde's name is largely unrecognized in the present day by classical musicians and non-musicians alike, but this does not mean that her musical contributions are not worthy of study, even in light of how popular Schubert, Schumann, Brahms, and other composers' settings of Goethe's poetry remain today.

There are some notable similarities between the Schubert, Brahms, and Bürde settings of "Heidenröslein." Most notable, perhaps, is the use of a 2/4 time signature. Each setting is also in strophic form, with the Bürde setting employing minor modifications in the third verse as the text intensifies in emotion and a new sense of drama is meant to be explored by the performers. Goethe meant such a poem to be set strophically, as this would closely mimic the style of folk

⁶⁵ Richard Taruskin and Christopher H. Gibbs, *The Oxford History of Western Music*, college ed. (New York: Oxford University Press, 2013), 533.

⁶⁶ Freia Hoffmann, "Bürde, Jeanette Antonie, geb. Milder," Sophie Drinker Institut, accessed January 20, 2024, <https://www.sophie-drinker-institut.de/buerde-jeannette-antonie>.

⁶⁷ Ibid.

⁶⁸ "Milder, Familie," Oesterreichisches Musiklexikon Online, accessed January 21, 2024, https://www.musiklexikon.ac.at/ml/musik_M/Milder-Hauptmann_Anna.xml.

song which was a major early influence on the genre of German *Lied*.⁶⁹ *The Oxford History of Western Music* states that “Goethe thought that in a strophic setting the singer could convey changes of mood and circumstance that happen in the poem through subtle vocal shading in delivery.”⁷⁰ As discussed, this approach of altering color and timbre to paint the changing text and add interest to identically-set verses has largely been adopted by singers and collaborative pianists today.

The first and second verses of Goethe’s poem are set identically by Bürde. This implores the pianist and singer to make choices collaboratively about how to convey the text and notice important textual differences between verses that might point to opportunities for musical variation.

A poetic English translation of Heidenröslein by Malcolm Wren is as follows:⁷¹

A lad saw a little rose standing on the heathland,
A little rose on the heathland,
It was as young and as beautiful as the morning,
He ran quickly in order to look at it more closely,
He took great pleasure in looking at it.
Little rose, little rose, little red rose,
Little rose on the heathland.

This initial verse is full of joy, as the boy admires a beautiful rose. There is no warning about what’s to come in the poem:

The lad said, I shall break you off,
Little rose on the heathland!
The little rose said, I shall stab you
So that you always think of me,
And I will not bear it.

⁶⁹ Taruskin and Gibbs, *The Oxford History of Western Music*, 538.

⁷⁰ *Ibid.*, 538-39.

⁷¹ Malcolm Wren, “Heidenröslein D 257,” Schubert Song Texts, schubertsong.uk, accessed April 18, 2024, <https://www.schubertsong.uk/text/heidenroslein/>.

Little rose, little rose, little red rose,
 Little rose on the heathland.

As previously mentioned, there are many ways in which the performers can go about creating a different overall sound and feeling for the second verse, which employs a different mood that comes as quite a surprise given the cheery outset of the poem.

The poem then concludes with this verse:

And the savage lad plucked
 That little rose on the heathland;
 The little rose defended itself and stabbed,
 But crying out with pain did not help him –
 He still had to bear it.
 Little rose, little rose, little red rose,
 Little rose on the heathland.

Bürde's setting, though not as musically simple as Brahms's folk-inspired setting, and despite containing some variation between verses, allows the pianist and singer the ability to make choices about how each verse is conveyed and how individual words are expressed. Figure 8.1, below, shows the settings of the beginnings of verses 1 and 2. The voice and piano are mostly set in unison, with the piano employing parallel thirds and triads. Bürde's use of dotted rhythms and an initial reiterated *forte* dynamic in the slightly modified third verse of the song (Figure 8.2) indicate her ideas about how this text should be expressed and imply a more urgent, heightened sense of emotion and perhaps less ease and more difficulty with expressing the words and feelings compared to the first and second verses. This setting makes musical sense given the text of the third verse, which literally describes a boy picking a rose despite the roses' strong refusal, the rose pricking the boy with its thorns, and the rose having to suffer the pain and violation of being picked. The emotions associated with the third verse text are more exaggerated and Bürde's musical setting conveys a heightened sense of drama as the characters suffer. Dotted

Studying the complete word-for-word translation in relation to the music helps to illuminate any particularly special or notable words that could demand greater attention by the singer and pianist.

Classical Period Song Style

Collaborative pianists must be flexible and knowledgeable musicians who are well-versed in a variety of styles and genres of music. Though the definition of what constitutes “art song” and when and how it developed are complex topics with some disagreement, some standard art songs began to emerge in the late 18th century during the Classical period.⁷³ Some notable Lieder composers of the late 18th and early 19th centuries include Johann Friedrich Reinhardt, Carl Friedrich Zelter, Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.⁷⁴ Wolfgang Amadeus Mozart’s “Das Veilchen” is a notable Classical period art song that is a mini drama of sorts, with a more complex piano part and lots of text painting for both the voice and piano. In my experience as a collaborative pianist and throughout my undergraduate education, I learned little about Classical period art songs. Though relatively little attention is generally given to art songs of the Classical Period, studying music from this time period can reveal influences that paved the way to Romantic art song. It also provides an opportunity to highlight composers of the Classical period who may not receive the recognition they deserve. Many women composers who are largely unknown today but deserve recognition were composing art songs during this time, as music became a favored past-time and expected skill of upper-middle class women.⁷⁵

In this chapter, I will discuss “Morgenlied eines armen Mannes,” a late 18th-century German art song by prominent Austrian pianist and composer Maria Theresia von Paradis.

⁷³ Taruskin and Gibbs, *The Oxford History of Western Music*, 533.

⁷⁴ Ibid.

⁷⁵ Marcia J. Citron, “Woman and the Lied: 1775-1850,” in *Women Making Music: The Western Art Tradition, 1150-1950*. Jane M. Bowers and Judith Tick, eds. (Urbana: University of Illinois Press, 1987), 224.

Discussion of Maria Theresia von Paradis's "Morgenlied eines armen Mannes"

Maria Theresia von Paradis was a friend and contemporary of Mozart and one of the centerpieces of the Viennese School movement of classical music, though most people today would not recognize her name.⁷⁶ Despite losing her eyesight between the ages of two and five, von Paradis received a strong music education and became an accomplished touring pianist and composer, gaining great respect by her contemporaries and colleagues.⁷⁷ Von Paradis even inspired Valentin Haüy to open the first school for the blind in 1785, the Institute for Blind Youth in Paris.⁷⁸ Her legacy continued with the development of the universal Braille system, which was created by Louis Braille, a student of Haüy's, and through her own opening of a school of music in 1808.⁷⁹ Though much of her music has probably not been published or enjoyed outside of her direct circles during her lifetime, von Paradis's surviving compositions for solo piano, voice and piano, and the stage show a great sense of musical accomplishment and sensitivity to text and its meaning while also artistically showcasing the popular classical music styles of her time.

Von Paradis's "Morgenlied eines armen Mannes" or "Morning Song of a Poor Man" with text by German writer Johann Timotheus Hermes was written sometime between 1784 and 1786 while the composer was performing throughout Europe.⁸⁰ This song is one of von Paradis's most

⁷⁶ Rudolph Angermüller, Hidemi Matsushita, and Ron Rabin, "Paradis (Paredies), Maria Theresia von Paradis," in *Grove Music Online*, accessed March 15, 2024, <http://www.oxfordmusiconline.com>.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Karin Pendle, "Maria Theresia von Paradis (1759-1824)," in *Historical Anthology of Music by Women*, accessed March 14, 2024, <https://publish.iupress.indiana.edu/read/historical-anthology-of-music-by-women/section/5198cd8f-5ce6-4bcf-9340-478aabc002e>.

well-known works and was published in 1786 by Gottlieb Emanuel Breitkopf as a part of a collection of twelve of the composer's songs.⁸¹ The poem's four verses are set strophically, following expected conventions for an art song composed in the late 18th century.

A poetic English translation of Hermes's rather lengthy and dramatic poem is as follows:⁸²

Do you rouse me, daylight, to more miseries
Which reawaken all my longing,
When, in my small room,
My wife and baby sleep in peace?
Ye new sorrows, strike only me;
Spare my wife's heart.
Let her sleep on, O painful morning,
For ah, the last thing she viewed was grief.

Now sleep peacefully; may the sorrow of life,
My child, strike you never so late!
You will feel how my lamentations
Intercede for you in vain.
Soon your naked limbs will be
Fiercely attacked by every storm;
Soon hunger will once more assail you,
Hunger which even my wife cannot assuage.

Slumber, beloved of my youth;
Feel not the want that troubles me.
It is present, for diligence and virtue
No longer shield me as once they did.
I can save neither child nor wife;
Only you, merciful God, can do so.
Make them happy, and draw more tightly
The chains that bind me.

I shall go quietly
Along the rough path of accustomed pain,
And pray to you today, as before,
For bread and blessings for child and wife.
They awaken—O, your laughter,

⁸¹ Karin Pendle, "Maria Theresia von Paradis (1759-1824)."

⁸² Ibid.

Child, how it penetrates my being.
 These, the deepest pains of all,
 Surely, Lord, must move you.

The song is marked “*Langsam mit Empfindung*” or “Slowly with feeling.” This expressive direction calls for sensitivity to the text, as the pianist and singer must be aware of the meaning of the text in order to convey the proper feeling underlying each word and phrase. The piano begins the song with a dramatic *forte* gesture that is immediately followed by a short fragment of the vocal line, at a *piano* dynamic (Figure 9.1). After the initial piece of text, the piano interrupts the voice, again playing a modulated version of the opening gesture with a *forte* dynamic. Sharply contrasting *subito* dynamics increase the drama and passion of the opening of the song.



Figure 9.1⁸³

The piano then commences a relatively simple accompanimental pattern that varies slightly at times, until a brief interlude with a melody occurs in measure 13. This accompanimental figure features octave chords in the bass on each beat of each measure and sixteenth note offbeats in the right-hand piano part (Figure 9.2). In this song, the accompanimental figures of the piano allow the voice plenty of room to create a personal and

⁸³ Maria Theresia von Paradis, Excerpt from “Morgenlied eines armen Mannes” (Vienna: Österreichischer Bundesverlag, 1920).

varied expression of the text, especially between verses. The vocal line is expressive and operatic in style.



Figure 9.2

At a climactic phrase of the song beginning on the pickup to measure 22, the voice and piano are in unison, lending a more powerful, full, and dramatic sound (Figure 9.3). This climactic moment again employs dramatic *subito* dynamics, recalling the beginning of the piece. The drama and intensity of these sharply contrasting dynamics brings special attention to key moments in the music.



Figure 9.3

As with any strophic song setting, the pianist and singer should pay close attention to Hermes's expressive text and attempt to create a plan for accomplishing variation between the four verses.

Strategies for Strong Individual Preparation and Effective and Efficient Collaborative Rehearsals

One unique aspect of the preparation process in collaborative music-making is the need for collaborators to be intimately familiar with both parts of the music (vocal and piano), understanding how these fit together to create a cohesive whole. For example, some helpful individual practice techniques for collaborative pianists to achieve this synchronicity include: playing the written piano part and singing the vocal line simultaneously with proper diction, dynamics, notes, and rhythms; listening to recordings of multiple interpretations of the piece and taking notes; reciting the text out loud as if it were a monologue to get a sense of the natural flow of words and to familiarize oneself more deeply with the text; playing the solo voice part with the piano bass line or part written for the pianist's left hand; and recording practice sessions.

Most trained musicians are aware that effective individual practice consists of much more than simply playing through a piece of music as many times as possible without addressing challenges and asking questions, but this is an equally important principle when striving for effective and efficient collaborative rehearsals. Rehearsal time with collaborative partners is a chance for musicians to experiment together after preparing individually, share ideas and discuss the music and its challenges, and ask important questions about musical interpretation and logistics including tempo, *rubato*, and cueing.

Occasionally, pianists are reluctant to sing songs or use their voices, even in private practice sessions. If the song in question is in a foreign language, some of this reluctance could stem from a lack of comfort with the language of the text. In this case, the pianist could begin by eliminating words and singing on a neutral vowel, eventually adding the words as they become more comfortable with other aspects of the music and devote more time to studying the language

and its pronunciation. In a more public classroom setting, pianists may be nervous to sing out loud in front of their mentors or peers. One way to combat this discomfort could be to have one pianist play and sing while the entire group sings out loud along with them. In the end, greater ease and comfort with singing and playing will generally come with individual practice and encouragement in a supportive learning environment free from judgment. Developing pianists who are especially interested in pursuing collaborative piano may also benefit greatly and gain confidence from taking private voice lessons.

It is helpful to plan the general organization of a collaborative rehearsal and decide in what order parts of the music should be rehearsed, based on how much each section contributes to the overall pacing of the piece and how problematic the sections are for achieving effective ensemble. One strategy for organizing a collaborative rehearsal is practicing the piece in sections, stopping before or just after transitional moments to discuss the sections and delve deeply into musical ideas right away. This can also help to facilitate ease with navigating musical transitions together, which is often one of the most complex parts of collaborative music making. Musical transitions must be clear yet natural, and they often involve changes in tempo, pacing, and dynamics. Yet another way to approach the rehearsal of a piece could be to identify the climax or a high point in the music together, rehearse the climax along with what directly precedes and follows it first, and then structure the rest of the piece based on how the climax is played. This method could help collaborative partners to find a pacing that works best for their interpretation of the dramatic high point of the piece. Planning out rehearsals in these ways could help musicians to avoid defaulting to simple run-throughs of the music.

Some specific rehearsal strategies for overcoming challenges with ensemble include physically conducting and singing the parts together, scatting or singing the music together

without the use of text to get a sense of rhythm and articulation, recording portions of the rehearsal and analyzing the recording together to get a more objective sense of pacing, ensemble, and balance that mimics the audience experience, and practicing the piece under tempo with or without a metronome in order to ascertain finer details of quality of ensemble.

Above all, open, clear, and respectful dialogue between collaborators is essential not only in creating a fruitful musical experience, but also in forming a trusting relationship that will help collaborators to perform with greater confidence, ease, and spontaneity. For this dialogue to take place, however, each musician must have enough familiarity with the music and its intricacies to maximize their knowledge about the music, pose relevant questions, and have the ability and flexibility to actively adjust to and experiment with new ideas.

In this chapter, I will discuss how Lori Laitman's "If I..." from *Four Dickinson Songs* and H. Leslie Adams's "Wild Swans" from *Five Millay Songs* could be used to exemplify effective individual and collaborative practice strategies.

Discussion of Lori Laitman's "If I..." from *Four Dickinson Songs*

An art song that employs frequently changing meters, alternating tempi, and specific markings for managing rubato provides a great opportunity for collaborative partners to explore some of the rehearsal techniques mentioned above. An example of a song that presents some of these challenges is contemporary American composer Lori Laitman's "If I...", a setting of Emily Dickinson's "If I Could Stop One Heart from Breaking." "If I..." is the final song in Laitman's 1996 song cycle *Four Dickinson Songs*. There are versions of "If I..." available for soprano, mezzo-soprano, tenor, baritone, bass, and contralto or countertenor voices. Laitman has composed operas, choral works, and hundreds of songs setting texts by historical and

contemporary poets, focusing a significant part of her catalog on works with themes regarding the Holocaust.⁸⁴ *The Journal of Singing* wrote about Laitman's compositions: "One cannot help but be astounded by the endless reserves of Laitman's musical imagination as well as her unerring instincts for setting texts with sensitivity and grace."⁸⁵

The poems featured in Laitman's cycle *Four Dickinson Songs* are that of beloved and critically acclaimed American poet Emily Dickinson. Dickinson's poems have been set by many 20th-century and contemporary composers of art song, including Aaron Copland, Charles Ives, Gordon Getty, Gwyneth Walker, Arthur Farwell, Emily Lau, Samuel Barber, Ricky Ian Gordon and countless others.⁸⁶ Dickinson was known to create stunningly vivid pictures with her verses and her use of intensely rich language is particularly suitable for the makings of a powerful and expressive art song. Dickinson's closest friend and sister-in-law Susan Huntington Gilbert Dickinson said of the poet: "Her swift poetic rapture was like the long glistening note of a bird one hears in the June woods at high noon, but can never see. Like a magician she caught the shadowy apparitions of her brain and tossed them in starling picturesqueness."⁸⁷

"If I..." is an incredibly touching and lyrical song, deeply portraying sentiments of longing, desire, and striving for ultimate goodwill, and finally, feelings of resolve and quiet acceptance. The composer writes about the song: "Its simple, accessible melody passes from voice to piano and back again before ending with the singer humming."⁸⁸ The overall simplicity

⁸⁴ "Biography," Lori Laitman, accessed January 15, 2024, <http://artsongs.com/biography>.

⁸⁵ Ibid.

⁸⁶ Peter Dickinson, "Emily Dickinson and Music," *Music & Letters* 75, no. 2 (1994): 241-45.

⁸⁷ Martha Dickinson Bianchi, *The Life and Letters of Emily Dickinson* (Boston: Houghton Mifflin, 1924), 105.

⁸⁸ "If I..." Song of America, accessed March 3, 2024, <https://songofamerica.net/song/if-i-1/>.

and accessibility of the melody does not mean that the song comes without satisfying challenges to grapple with and opportunities to hone collaborative music-making skills. “If I...” has an abundance of musical directions such as “lyrical throughout,” “expressively,” “relax,” “push,” “slightly slower,” “poco accel.,” and “broaden,” and just the first two pages of music include a range of time signatures: 2/4, 3/4, 4/4, 3/8, and 5/8. “If I...” highlights the importance of solid individual preparation, as each musician must undergo score study and be familiar with all the included musical directions, as well as have a general understanding of how to execute these instructions in collaboration. Exact metronome markings for the tempo alternate between quarter note equals 60 and quarter note equals 69, set apart by markings of *poco accelerando* and “push.” These are subtle but important changes in the specific tempo and are indicated twice in the song, along with *a tempo* markings accompanying an indication of quarter note equals 69. All of these markings provide the song with a sense of flexibility that mimics natural patterns of speech and highlights certain aspects of the text, but both collaborative partners must have shared ideas of rhythm and *rubato* to create a natural sense of phrasing and flow.

Climactic moments in the song occur when the vocal line soars, a crescendo to *forte* occurs, and the singer’s text reads “I shall not live, live in vain” (Figure 10.1). To further emphasize these important words, Laitman writes “push” 2 measures before the climactic moment, and “broaden” and “ritard” over the dramatic high point in measure 39.

The image displays a musical score for a song, featuring vocal and piano parts. The score is divided into two systems, each with a vocal line and a piano accompaniment. The first system (measures 34-37) includes the lyrics: "gain I shall not live in Vain I shall not live in". The second system (measures 38-41) includes the lyrics: "vain I shall not Live — Live — in Vain." The score includes various performance markings such as *mp*, *mf*, *f*, *sub. p*, *rit.*, *a tempo*, and *push*. The tempo changes from 3/4 to 2/4 and back to 3/4. The key signature is B-flat major.

Figure 10.1⁸⁹

During rehearsal of this song, the pianist and singer would certainly benefit from singing their parts and physically conducting the piece to ingrain not only the changing meters, but also to feel the rubato together and sort out how to approach these important dramatic moments that make the music so special and impactful.

“If I...” includes one 10-measure interlude with many meter changes (Figure 10.2). It is necessary for the singer to have familiarity with the changing meters and know the piano part well to enter at the correct time in measure 30. It is also important for the pianist to play this interlude in a relaxed, natural, and expressive way. In rehearsal, the singer could conduct the pianist while they play the interlude. This exchange of interpretative ideas through physical movement not only communicates how the singer conceives of the flow of the piece to their

⁸⁹ Lori Laitman, Excerpt from “If I... (The Last of Four Dickinson Songs)” (Enchanted Knickers Music (BMI), 1996).

collaborative partner, but will also help the singer to internalize this interlude and gain confidence with a potentially tricky entrance.

$\text{♩} = 60$ poco accel. $\text{♩} = 69$
 mp
 21 Vain.
 $\text{♩} = 60$ poco accel. $\text{♩} = 69$
 espressively, bring out melody
 mp mf
 25 relax slightly slower
 relax slightly slower
 mp mf f mp
 30 push mf
 Or help one
 push

Figure 10.2

A song like this could greatly benefit from the rehearsal strategy of recording and listening back, as a sense of comfortable *rubato* is paramount to expressing the overall feeling of the music and meaning of the text. Recording and listening to how the interlude works to bridge the gap between text would also be helpful, as the interlude must continue to be expressive,

interesting, enrapturing, and must carry the energy from one section of the song to the next. The interlude must also set up the singer's entrance in measure 30 in an effective and natural way.

Discussion of H. Leslie Adams's "Wild Swans" from *Five Millay Songs*

H. Leslie Adams is a contemporary American composer of music reflecting a variety of genres, from art song to ballet. Adams has enjoyed numerous prestigious awards and commissions by musical organizations such as the Cleveland Orchestra and the Chamber Orchestra of the Springs.⁹⁰ "Wild Swans" is the first song in Adams's *Five Millay Songs*, a collection of settings of the poems of American writer, feminist icon, and prominent social figure, Edna St. Vincent Millay. "Wild Swans" was published in 1921 as a part of Millay's third volume of poetry, *Second April*, a collection that notably "celebrates the rapture of beauty and laments its inevitable passing."⁹¹ Despite a strong start to her career and an illustrious legacy, Millay's works were often dismissed as being old-fashioned and derivative by the 1930's, as her professional reputation declined.⁹² Her works began to gain critical acclaim again as feminist literary criticism emerged in the mid-20th century, and she remains one of the most celebrated and beloved poets in American history.⁹³

Adams's "Wild Swans" is a great song to help developing collaborative pianists implement the skill of singing and playing as a practice strategy. There are several reasons for

⁹⁰ "H Leslie Adams," American Composers Alliance, accessed February 14, 2024, <https://composers.com/composers/h-leslie-adams>.

⁹¹ "Edna St. Vincent Millay," Poetry Foundation, accessed March 13, 2024, <https://www.poetryfoundation.org/poets/edna-st-vincent-millay>.

⁹² Ibid.

⁹³ Ibid.

this: First, the song contains many instances of polyrhythm between the voice and piano parts throughout (Figure 11.1). Properly feeling a 2 against 3 polyrhythm between a pianist and singer is often difficult for developing collaborative partners, but if the pianist has gained a sense of how the voice and piano parts fit together by playing and singing the music, the rehearsal process is sure to go much more smoothly. The pianist will be able to set the tone for successful execution of this rhythmic complexity and challenge for the ensemble when the feeling of the polyrhythm has been internalized during individual practice.

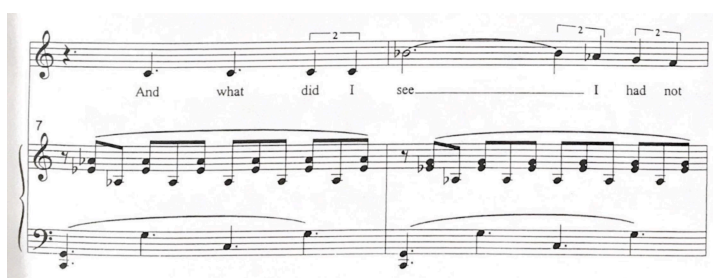


Figure 11.1⁹⁴

Second, “Wild Swans” contains instances of fairly long phrasing that should be sung with no breath, as breathing could break up the text in an incoherent or undesirable manner (Figure 11.2).

⁹⁴ H. Leslie Adams, Excerpt from “Wild Swans,” in *Five Millay Songs*, reprinted courtesy of American Composers Edition (BMI) (New York: American Composers Alliance, 2019).

The image shows a musical score for a song. At the top, it says "Andantino portamento" with a tempo marking of a quarter note = 92. The key signature has one flat. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics "I looked in my heart" are written under the vocal line. The piano accompaniment has markings for "mp", "p", and "con Ped.". The score is divided into measures, with some measures containing multiple notes and rests.

Figure 11.2

It is important for pianists to practice singing and playing songs that contain long phrases so they can best serve the needs of their singing partners. Singing and playing can help the pianist to set a proper tempo and become familiar with places in the music that they may need to subtly push forward to help the singer complete phrases in a single breath. The practice strategy of singing and playing helps the pianist to form an idea of how the song as a whole should be shaped. Practicing singing and playing “Wild Swans” could assist the pianist in gaining a feel for the forward, horizontal motion of the song that is necessary to keep its overall serene character and a realization that the overall character lacks a sense of urgency, except where indicated by tempo markings like *poco a poco accelerando* and *animato*.

Additionally, “Wild Swans” has substantial piano and voice parts, but neither is too difficult for most pianists to sing and play at the same time. After some time spent practicing, a pianist should be able to effectively play and sing “Wild Swans,” especially if they spend time familiarizing themselves with the voice part by playing the song’s piano bass line with the vocal line. The complexity of both parts increases as the song develops, but singing and playing

excerpts from the song would be a helpful learning exercise for students, nonetheless. “Wild Swans” is available in keys of E-flat Major, C Major, and B-flat Major, ensuring that there will be a comfortable key for all students with high, medium, and low voice types to sing and play. Registration alterations may need to be made occasionally for non-singers, as the song has a range of B ♭ 3-F♯5 in the middle key.

Lastly, “Wild Swans” contains a variety of musical directions like *meno mosso*, *molto ritard*, and *poco a poco accelerando*. These musical directions that dictate changes in tempo can be difficult to navigate without proper individual practice and time and energy put into understanding the music, its flow, and how the song's parts create a cohesive whole. There is no better way for the pianist to internalize the optimal flow and feeling of the song than to learn to sing and play it in practice and make note of breathing and phrasing.

A Delicate Balancing Act

According to Robert Spillman, author of the preeminent accompanying textbook *The Art of Accompanying: Master Lessons from the Repertoire*, “balance involves a great deal more than just trying not to drown out your partner. Your tone color can mesh with that of your partner either by blending or by contrasting in an appropriate manner. Your energy level can also mesh with his appropriately, combining attributes of both pulse and timbre.”⁹⁵ In this way, it is clear that balance is absolutely essential to an effective sense of ensemble and artful performance.

Good balance requires the pianist to diligently listen to themselves and their collaborative partner and be keenly aware of the singer’s intentions with text and phrasing. While discussion between partners can help to expedite the process of understanding the planned interpretation of each musician, listening is still essential, as it allows the partners freedom to be spontaneous and make musical choices in the moment. Listening for balance is especially important when the piano is doubling the vocal line, the piano and voice are in the same range, the piano texture is particularly thick or complex, the tempo of the song is fast, the prescribed dynamics are loud or no dynamics are specified, when the voice is in a range that makes it challenging to project (this varies by voice type, but often is signaled by lower tessitura), or any combination of these factors. These issues can also sometimes be exacerbated when art songs are transposed into different keys, as the original key is often more successful in terms of providing a naturally good balance with less effort expended. Keyboard players face a unique challenge with balance due to the number of voices and melodies they can potentially be tasked with playing simultaneously. Balance can often be effectively adjusted with careful and intentional voicing and minor

⁹⁵ Robert Spillman, *The Art of Accompanying: Master Lessons from the Repertoire* (New York: Scherrer Books, 1985), 8.

adjustments to articulation or pedaling, thereby reducing the thickness of the texture without making the sound and tone of the instrument pale by simply producing a “quieter” sound.

In this chapter, I will discuss issues of balance in Jurema Olivia’s “Lembra-te sempre querido!” and Clara Wieck Schumann’s “Lorelei.”

Discussion of Jurema Olivia’s “Lembra-te sempre querido!”

“Lembra-te sempre querido!” is a valsa, or waltz, by 19th-century Brazilian woman composer Jurema Olivia. Olivia is also the author of the text, and though a few of her musical works can be found online, very little is known about her life or career. This song was published in a Brazilian cultural and fashion magazine, *Jornal das moças*, or *Girls’ Journal*.⁹⁶ Besides providing an overview of current social events, fashion, and general political and cultural affairs, the magazine published poems and a score of a piece for solo piano or piano and voice in each issue.⁹⁷ At the time when this magazine was popular, fashion and music were considered important interests for young society women. Many of the scores published in the *Jornal das moças* were by women, some of whom wished to remain anonymous so as to keep the status quo with their image.⁹⁸ Olivia was not one who wished to remain anonymous, and her name and dedication to her husband were included on the song score as published in *Jornal das moças*. This Portuguese song provides an opportunity to expose students to songs in not-typically-sung languages. It has been published in the second *Anthology of Latin American and Iberian Art*

⁹⁶ Patricia Caicedo ed., *Anthology of Latin American and Iberian Art Songs by Women Composers*, vol. 2 (Barcelona: Mundo Arts Publications, 2022), 44.

⁹⁷ *Ibid.*, 45.

⁹⁸ *Ibid.*

Songs by Women Composers, which also includes the English translation of the song and an International Phonetic Alphabet transcription for ease of learning.⁹⁹

“Lembra-te sempre querido!” is an excellent example of a work in which the collaborative pianist must listen astutely for issues of balance. While rehearsing and performing this song, listening carefully is especially pertinent because the voice and piano are in rhythmic unison (and often melodic unison as well) throughout and the voice part mostly sits within a low to middle range. The tessitura in this song could present challenges with projection of vocal sound, especially with younger, less-experienced voices. Though the piano writing is not particularly dense in the beginning (Figure 12.1), the song eventually employs octave doubling of the voice in the right hand, with bass notes often doubling the voice as well or playing a relatively dense figure with octaves and chords (Figure 12.2).



Figure 12.1¹⁰⁰



Figure 12.2

As the song progresses, the density of the piano part increases and the registration of the right hand becomes higher, while the voice part remains mostly in a low to middle range (Figure 12.3). This change in texture could present further challenges for achieving good balance, and astute listening by both musicians becomes increasingly important.

⁹⁹ Patricia Caicedo ed., *Anthology of Latin American and Iberian Art Songs by Women Composers*, 56.

¹⁰⁰ Jurema Olivia, Excerpt from “Lembra-te sempre querido!,” in *Latin American and Iberian Art Songs by Women Composers*, vol. 2 (Barcelona: Mundo Arts Publications, 2022), 118-23.

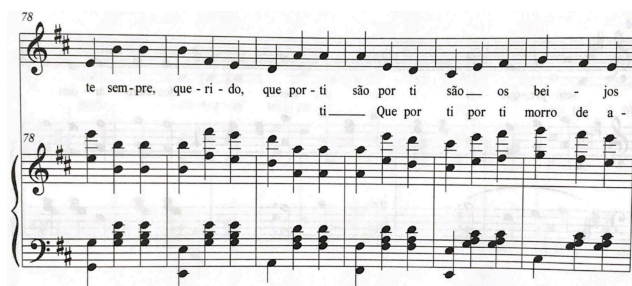


Figure 12.3

Furthermore, there are no dynamic markings written in the music. This lack of specificity with dynamics as imagined by the composer allows for greater freedom with interpretation, but also a greater need for the collaborative pianist to listen and be responsive to the vocal timbre and musical choices of the singer, adjust overall volume, prioritize ensemble and the rhythmic specificity and vitality of the song, and fine-tune voicing and pedaling as needed. The lack of dynamics and musical directions in the song makes dialogue between collaborative partners about phrasing, tempo, dynamics, and overall style even more necessary. All of these factors and choices will greatly affect balance and ensemble.

Discussion of Clara Wieck Schumann’s “Lorelei”

Clara Wieck Schumann was not simply the wife of famous Romantic period composer Robert Schumann, but was an extremely accomplished musician, pedagogue, and imaginative composer in her own right. Clara Wieck Schumann was a formidable pianist, and an avid performer of both her own works and the compositions of others.¹⁰¹ She was also an influential figure in Robert’s compositional development and in the work of other composers such as Johannes Brahms, as she provided them with constructive feedback on their works. Early in life,

¹⁰¹ Nancy B. Reich, “Schumann (née Wieck), Clara (Josephine),” in *Grove Music Online*, ed. Natasha Loges, accessed March 16, 2024, <http://www.oxfordmusiconline.com>.

C. Schumann wrote many solo piano works and character pieces, but later turned to composing mostly lieder and choral works.¹⁰² After her husband's death, she stopped composing altogether and because of this, many of her works did not gain traction until years after her death.¹⁰³

C. Schumann's "Lorelei," written in 1843 with text by influential German poet Heinrich Heine presents a difficult and virtuosic piano part with many challenges for the pianist to grapple with, which is a common feature in many of her songs and other piano works. One of the most observable challenges in "Lorelei" is balance. The subject matter of the song is the Romantic period legend of the Lorelei, a dangerously enticing siren, lurking in the turbulent Rhine River.¹⁰⁴

"Lorelei" features a tempo of *Schnell*, or fast, and continuous chordal motion in the piano part. The piano's continuous triplet rhythm facilitated by repeated chords in both hands and the song's fast tempo cause sound to accumulate and create an overall dense texture (Figure 13.1). These factors may contribute to the most significant challenges of maintaining balance with the voice. The pianist must voice the chords, show great care and discretion with pedaling, and resist tension despite *piano* dynamics in order to maintain the proper balance and not consume the voice in a wash of undefined and overwhelming sound. Playing fast repetitive chords is a tricky technique for pianists, as they must minimize hand and wrist motion and stay in the key to play quickly and quietly.

¹⁰² Nancy B. Reich, "Schumann (née Wieck), Clara (Josephine)."

¹⁰³ Ibid.

¹⁰⁴ Graham Johnson, "Clara Schumann," Hyperion, accessed March 1, 2024, https://www.hyperion-records.co.uk/dw.asp?dc=W3123_GBAJY0110512.

Schnell

Ich weiß nicht, was soll es be - deu - - ten, daß

Figure 13.1¹⁰⁵

As the piece crescendos and gathers momentum to the end to create a dramatic climax, attention to balance becomes essential and remains difficult to achieve even with the voice part's change in tessitura to become higher and louder written dynamics in the voice part (Figure 13.2). The pianist must grapple with not only listening for balance with the voice, but how to balance the right- and left-hand parts to support a crescendo without accumulating too much sound. An added challenge, as demonstrated below, is the indication to use the damper pedal which will sustain notes and create a denser and more complex texture. This song is ideal for students to work on the art of pedaling to manage textures and maintain balance because it demands that the pianist listen carefully and employ half-pedaling, quarter-pedaling, and flutter-pedaling.

60

cre - scen - do Sin - gen die Lo - - re-lei ge - tan, und

cre - scen - do

Ped.

Figure 13.2

¹⁰⁵ Clara Schumann, Excerpt from "Lorelei," in *Complete Songs for Voice and Piano: Unpublished Songs EB 8559*, vol. 2 (Wiesbaden: Breitkopf & Härtel, 1992), 34-9.

An Introduction to the Preparation of Operatic Orchestral Reductions

Preparing arias or other types of orchestral reductions is a specialized skill that is not often encountered by most instrumentalists, but is used by collaborative pianists on a regular basis. When interpreting the text of an opera aria, the pianist must not only figure out the meaning of the text within the aria, but also discern how the aria fits within the context of an entire dramatic work. In an aria, the singer is typically portraying a very specific character who is partaking in a specific plot line, while also interacting with other characters.

When playing an orchestral reduction, the pianist is also tasked with imitating an entire orchestra of sounds, and in some ways, directing the pacing and flow of the piece as if they are a conductor. Knowing which instruments play which parts in the music is essential for the pianist, as well as ascertaining the overall sound of the ensemble by listening to recordings of the music with the original orchestration and studying a full orchestral score. Occasionally, some instrument “cues” will be written in the reduction, but this is rare and typically does not provide a complete picture of the instrumentation. It is a helpful practice for the pianist to physically write in their music which instruments are playing which lines. The type of instrument used and its unique timbre can and should affect many different aspects of the pianist’s approach to playing and can even alter how articulations and dynamics are generally interpreted.

Orchestral reductions are unique in that they often must be altered or reduced to be comfortably playable and so that the pianist can effectively mimic the actual instruments for which the music was originally written and the overall effect of the orchestra or original instrumentation. Many composers and arrangers fail to write orchestral reductions that are truly idiomatic and pianistic for the piano. Because of this, many collaborative pianists feel that it is acceptable to further reduce or alter the orchestral reduction, as long as the result is an easily

playable and musically satisfying reduction that creates a better orchestral effect, serves the singer well, and preserves the overall rhythm and feel of the original composition. Common and effective simplifications by pianists include eliminating troublesome double thirds, double fifths, or octaves, especially when a fast tempo is expected, simplifying unnecessary inner voices, or playing a tremolo when appropriate, instead of a tricky, written-out rhythm that will sound indistinct anyway. Much like how a pianist is set up for success by deciding on fingerings and writing them in early in the learning process for any piece of music, it is important that the pianist addresses the issue of what they will play and not play at the beginning of the reduction learning process in order to create the most efficient path to a ready-to-rehearse orchestral reduction. The changes must be clearly marked in the pianist's score, and notes that the pianist plans to leave out while playing must be deleted from the score in some way.

In this chapter, I will introduce excerpts from Dame Ethel Smyth's *The Wreckers*, Elaine Fine's *Emma*, and Jane Vieu's *Arlette* to discuss various issues related to the playing of operatic orchestral reductions.

Discussion of Excerpts from Dame Ethel Smyth's *The Wreckers*, Elaine Fine's *Emma*, and Jane Vieu's *Arlette*

Opera is a genre of Western classical music that has been dominated by men for centuries, from composition to stage and costume design, directing, conducting, and just about everything else in between. The plots of some of the most famous and beloved operas are deeply ingrained with sexism, and characters portrayed by women are often shallow, looked down upon, or labeled as “mad” or unintelligent. As of 2018, one of the most notorious opera houses in the United States, the Metropolitan Opera, had only staged two operas by women since its founding

in the late 19th century: Ethel Smyth's *Der Wald* in 1903, and Kaija Saariaho's *L'amour de loin* in 2016.¹⁰⁶ In 2018, the Metropolitan Opera commissioned two women composers, Missy Mazzoli and Jeanine Tesori, marking the first time the organization has ever commissioned a woman to write an opera for their stage.¹⁰⁷ It is important to recognize all the contributions of women to the genre of opera. The Women's Philharmonic Advocacy website is home to a database originally created in the 1990's by musicologist Melissa Blakesly called "500 Operas by Women."¹⁰⁸ This is clearly not an exhaustive list of all operas composed by women throughout history, and the database now includes more than 500 opera titles, but this resource alone is a true testament to the noteworthy contributions made by women to the genre.¹⁰⁹ In order to demonstrate a variety of issues that a pianist might encounter while preparing orchestral reductions, this chapter includes small excerpts of orchestral reductions from operas by women composers. These excerpts, presented alongside information about the opera and its librettist and composer, could be used to introduce developing collaborative pianists to concepts relating to the preparation and playing of orchestral reductions. The excerpts and contexts surrounding them could also open up discussions about the need for more diverse representation in one of classical music's most visible, significant, and influential industries.

One of the most common musical textures found in orchestral reductions is the tremolo. One can find instances of tremolos written in solo piano and art song for piano and voice writing,

¹⁰⁶ Michael Cooper, "The Met Is Creating New Operas (Including Its First by Women)," *New York Times*, September 23, 2018, <https://www.nytimes.com/2018/09/23/arts/music/metropolitan-opera-bam-public-theater-women.html>.

¹⁰⁷ Ibid.

¹⁰⁸ "500 Operas by Women," Women's Philharmonic Advocacy, accessed March 10, 2024, https://wophil.org/500ops/?doing_wp_cron=1710455754.2740929126739501953125.

¹⁰⁹ Ibid.

but it is much less common than in orchestral reductions. A tremolo in a piano reduction often signals the playing of stringed instrument tremolos, but sometimes it can also stand in for a timpani roll. In some cases, a tremolo may also stand in for other woodwind instrument sounds, but these occurrences are much less common. It is important for the pianist to determine which instrument is being mimicked by the tremolo. A tremolo in the bass is more likely to be a timpani roll, while a tremolo in the middle to upper register of the piano is likely to be stringed instruments. According to pianist, vocal coach, and editor of online blog *Schmopera*, Jenna Simeonov, “String players achieve a tremolo with short, quick bow strokes; as a full string section, the effect is a sustained chord that can shimmer or tremble.”¹¹⁰ Typically, tremolos are most effective when it is difficult to discern individual notes and the overall effect of the tremolo is more like a consistent, warm, and subtle wash of sound that can easily remain at a consistent volume or swell dynamically. Figure 14.1 is an example from the overture to Dame Ethel Smyth’s 1916 opera *The Wreckers*. This example shows a soft string tremolo played by violins and violas with a melody played by bassoons, bass clarinets, cellos, and stringed basses. In this scenario, the right hand should play a light, shimmering tremolo while the left hand plays the melody with greater strength and presence of sound. The beauty of this right-hand tremolo, which almost sounds like a sustained chord, is that the tremolo allows the pianist to create a dramatic *crescendo* and *stringendo* while still maintaining an orchestral wash of sound.

¹¹⁰ Jenna Simeonov, “Tips for Pianists: How to Tremolo Like a Pro,” *Schmopera* (blog), January 24, 2017, <https://www.schmopera.com/tips-for-pianists-how-to-tremolo-like-a-pro/>.

Figure 14.1¹¹¹

Another common string technique in orchestral writing is *pizzicato*, which is usually signaled by staccato markings in orchestral reductions for piano. *Pizzicato* sound is produced when a player plucks the strings of the instrument with their fingers. Listening to a string instrumentalist playing *pizzicato* will reveal that instead of a very short, dry, clipped staccato sound, a pianist should aim for a more rounded, resonant staccato, with a bit more tone, as the string continues to vibrate after it is plucked. A bit of extra tone is also helpful for supporting a singer properly—the pianist is, after all, most likely mimicking the *pizzicato* playing of an entire section of stringed instruments. The following excerpt, which features *pizzicato* writing in the cello line, is from American composer Elaine Fine’s opera *Emma*. *Emma*, first published in 2008, is an operatic adaptation of Howard Zinn’s play by the same name that describes the life of American anarchist Emma Goldman.¹¹² The music is described as “having a musical color that often evokes the Yiddish theater of the 20th century.”¹¹³ Fine has made most of her musical scores available for free on the International Music Score Library Project website.¹¹⁴

¹¹¹ Ethel Smyth, Excerpt from *The Wreckers* (Vienna: Universal Edition, 1916).

¹¹² “Elaine Fine’s Thematic Catalog,” accessed March 30, 2024, <https://thematiccatalog.blogspot.com/2007/06/emma.html>.

¹¹³ “*Emma* (Fine, Elaine),” International Music Score Library Project, accessed March 30, 2024, [https://imslp.org/wiki/Emma_\(Fine%2C_Elaine\)](https://imslp.org/wiki/Emma_(Fine%2C_Elaine)).

¹¹⁴ “Elaine Fine’s Thematic Catalog.”

Figure 15.1 shows the piano vocal score reduction of the opening of Act 1 Scene 3 and Figure 15.2 shows the full scoring of this excerpt.

Moderato

mf **MOST**

Mem-bers of the po-lice force, why are you here?

f *mf*

Figure 15.1¹¹⁵

At the Brooklyn Academy of Music

Moderato

Piano

f

Most

mf **MOST**

Mem-bers of the po-lice force, why are you here?

Violin

pizz.

Cello

pizz.

f

Figure 15.2

When the pianist is tasked with emulating the sounds of stringed instruments, woodwind instruments, and brass instruments in an orchestra, another factor to consider is that each instrument in an orchestra has unique qualities of articulation, particularly with the onset and

¹¹⁵ Elaine Fine, Excerpt from *Emma*, 2008.

release of notes. Stringed instruments are best imitated using a more gradual and cushioned attack and release with less distinct voicing of chords. Brass instruments and woodwind instruments like oboes and clarinets often have a sharper and more direct sound, but most instruments do not have a direct, immediate attack like the piano.

Musical ideas played by harps are prevalent in many operas, and the ability to emulate the harp timbre is a helpful skill to have for playing orchestral reductions. Figure 16.1 is an example of harp texture in an orchestral reduction from French composer Jane Vieu's 1904 operetta *Arlette* (Figure 16.1).



Figure 16.1¹¹⁶

While it is helpful for the pianist to think about the specific timbres of the exact instruments they are imitating while playing and before even beginning to play, following previously described general guidelines regarding brass, stringed, and woodwind instruments will already help to create a more colorful, varied performance of an orchestral reduction. While all of these approaches to thinking about instrument color and timbre are essential for playing opera repertoire, these skills can also be applied to any piano playing. It can be an extremely helpful and rewarding exercise to “orchestrate” any piece of piano literature. This practice can

¹¹⁶ Jane Vieu, Excerpt from *Arlette* (Paris: C. Joubert, 1905).

unlock all sorts of sound possibilities and touch on a wider variety of colors and sounds at the piano.

CONCLUSION

While the skills and repertoire featured in this document are far from exhaustive, my hope is that this written doctoral project is a valuable resource for music students and educators alike, and a step towards achieving greater diversity, inclusion, equity, belonging and representation in the music field. The world is full of beautiful music from throughout history to the present day. Much of this music is not only enjoyable to perform and listen to, but also beneficial in terms of the skills it exemplifies and the benefits it can provide for students' musical development and unlocking their creativity and imagination with musical expression. Collaborative pianists are in a unique position of being directly exposed to music of a variety of genres, from chamber music to art song, to solo piano works and opera. Without the proper resources, preparation, and encouragement, however, the field of collaborative arts can seem overwhelming and confusing. This project's pedagogical discussions and the following resources are tools that can be used to enrich the field of collaborative piano by lifting up the voices of composers from diverse backgrounds so that the field can become strengthened by equity for all, and young artists can forge personally fulfilling careers and reach their goals and aspirations.

ANNOTATED BIBLIOGRAPHIES OF SELECTED RESOURCES

Resources for Expanding the Standard Vocal and Collaborative Piano Repertoire

Briscoe, James R., ed. *New Historical Anthology of Music by Women*. Bloomington, IN:

Indiana University Press, 2004.

This resource contains biographical and musicological essays about women composers throughout history and their music alongside scores for solo songs, chamber music, piano solos, and orchestral music.

Caicedo, Patricia, ed. *Anthology of Latin American and Iberian Art Songs by Women Composers*.

2 vols. Barcelona: Mundo Arts Publications, 2020-22.

This two volume set of anthologies contains a total of 53 Latin American and Iberian art songs by women composers. These anthologies feature art songs in Spanish, Catalan, and Portuguese and include biographies for composers and poets, if biographical information could be found through research, English translations of the song texts, and International Phonetic Alphabet transcriptions for texts.

Caicedo, Patricia, ed. *The Latin American Art Song: A Critical Anthology and Interpretive Guide for Singers*. Barcelona: Edicions Tritó, 2005.

This anthology of Latin American art song contains 48 art songs in Spanish or Portuguese from 10 Latin American countries, including Argentina, Bolivia, Brazil, Colombia, Cuba, Chile, Peru, Puerto Rico, Uruguay, and Venezuela. The anthology includes background

information concerning the development of the art song genre in Latin America. The book also contains informational notes about each art song and biographies for composers featured in the anthology. Each song includes the text in its original language, an English translation, and a Portuguese or Spanish translation. All of the texts include an International Phonetic Alphabet transcription as well. There is also a guide for diction rules for Latin American Spanish and Brazilian Portuguese included in the anthology.

Cloud, Judith. *24 Italian Songs and Arias for 21st Century Singers: Accessible New Melodies to the Original Italian Texts*. 2 vols. Flagstaff, AZ: CloudWalk Press, 2020.

This collection by Judith Cloud is a reimagining of the 24 Italian songs and arias that have dominated pedagogical voice literature for centuries. Cloud describes these text settings as “accessible new melodies to the original Italian texts.” Cloud writes in the preface to Volume 1: “The iconic Italian songs have served as the foundation for countless singers for over a hundred years. My settings are an accessible alternative and will provide teachers with new tools for their students’ technical and musical advancement.”

Feltkamp, Aidan K., curator. *NewMusicShelf Anthology of New Music: Trans and Nonbinary Voices*. Vol. 1. Astoria, NY: NewMusicShelf, 2021.

This anthology contains songs from a variety of styles made specifically for transgender and nonbinary voices composed by composers of diverse backgrounds. All works in the anthology were composed in the 21st century and the difficulty level of songs varies greatly from beginner to advanced. All songs can be requested in any key. Composers

featured in this anthology include Hope Salmonson, Griffin Candey, Yoshi Weinberg, brin solomon, Leo Hurley, Ros a Crean, Tony Manfredonia, Melissa Li, LJ White, Adam Burnette, Isaac Schankler, Nell Shaw Cohen, Ashley Seward, Keith Allegretti, Dana Kaufman, Penrose Allphin, Rylan Gleave, Mickie Wadsworth, Thomas Yee, Grey Grant, and Pax Ressler. Many of the featured texts are by living lyricists.

Guerrero, Liliana Ver nica. “*Mi Canci n*: Contemporary Song Literature by Select Latina

Composers.” Phd diss., Florida State University, 2020. ProQuest Dissertations & Theses Global.

This resource delves into several songs by contemporary Latina composers. The repertoire featured appears to be technically challenging and probably most suitable for very advanced or professional-level singers and pianists. There are some Valverde folk song settings that could possibly be suitable for more advanced students. There is also an extended list of more song literature by Latine composers included in the resource.

Hanson, Craig W. and Stanley M. Hoffman, eds. *Opera Aria Anthology*. 4 vols. Boston, MA: E.C. Schirmer, 2003-05.

These four volumes of anthologies contain contemporary arias with piano reductions for soprano, mezzo-soprano, tenor, and baritone voices. Arias featured in these anthologies originate in operas such as “Firebird Motel” by David Conte, “Shining Brow” by Daron Hagen, and “A Wrinkle in Time” by Libby Larsen, among others.

Ihnen, Megan, curator. *NewMusicShelf Anthology of New Music, Mezzo-Soprano*. Vol. 1.

Astoria, NY: NewMusicShelf, 2018.

This anthology contains contemporary art songs for mezzo-soprano voices. Libby Larsen writes in the foreword to this anthology and others in the *NewMusicShelf Anthologies of New Music* collection: “You might think of these four volumes of song as living-history—a vibrant mix of singers, collaborative instrumentalists, composers and our audiences.” The composers included in this anthology are Michael Betteridge, Mark Buller, Stephen DeCesare, Douglas Fisk, Matt Frey, Jodi Goble, Ricky Ian Gordon, Cara Haxo, Cameron Lam, Cecilia Livingston, Shona Mackay, Tony Manfredonia, Nicole Murphy, Eric Pazdziora, Frances Pollock, Julia Seeholzer, Alan Thiesen, Dennis Tobenski, Moe Touizrar, and Ed Windels.

Jackson, Barbara G., ed. *Lieder and Other Songs by Women Composers of the Classic Era*. 10 vols. Fayetteville, AR: ClarNan Editions, 1987-2020.

This 10-volume collection of anthologies contains songs by Hélène Liebmann, Maria Theresia von Paradis, Corona Schröter, Sophia Maria Westenholz, Harriett Abrams, Maria Cosway and other women composers. Composers are introduced with biographical information and other information including lists of extant or known works, known recordings of the works, and modern editions of each composers’ music.

Jordan, Christopher C. "Songs of the Soul: An Exploration of Music by African American Composers." Phd diss., University of Alabama, 2016. ProQuest Dissertations & Theses Global.

This dissertation details a specific recital program featuring art songs by African American composers, including two song cycles by Robert Owens and H. Leslie Adams, selections from a collection by Camille Nickerson, and spirituals arranged by Hall Johnson and Margaret Bonds. Extensive historical background and information about the composers are provided. There is also an informational chapter in the paper about the importance of preserving African American song.

Kelly, Michael, curator. *NewMusicShelf Anthology of New Music, Baritone*. Vol. 1. Astoria, NY: NewMusicShelf, 2018.

This anthology contains contemporary art songs for baritone voices. The included art songs are by composers Victoria Bond, Martin Bussey, D. Edward Davis, Daniel Felsenfeld, Cara Haxo, Chia-Yu Hsu, David Leisner, Carrie Magin, Allen McCullough, Ryan Molloy, Ben Moore, Gabrielle Rosse Owens, Paul Salerni, Harry Stafylakis, Margaret Tesch-Muller, Craig Urquhart, Mark Lanz Weiser, Philip Wharton, Scott Wheeler, and David Wolfson. All of the songs feature English texts.

Kim, Yohan. "A Korean Art Song Anthology." PhD diss., University of Wisconsin, Madison, 2014. ProQuest Dissertations & Theses Global.

Kim's anthology of Korean art song is made specifically for non-Koreans so they can better understand the Korean language and musical settings that accompany select

Korean texts. The anthology contains five songs each by Nanpa Hong and Jaemyung Hyun. Each song is accompanied by an International Phonetic Alphabet transcription, and both word-for-word and poetic English translations.

Lemke, Ann Willison, ed. *Inspired by Goethe: Songs by Women Composers of the 18th and 19th Centuries*. Kassel: Furore Verlag, 1999.

This anthology contains song settings of Goethe poems by women composers from the 18th and 19th centuries, including Josephine Lang, Fanny Hensel, Elise Müller, and Jeannette Bürde.

Marrazzo, Randi and Nicole Leone, eds. *24 French Songs and Arias by Women Composers*.

Worcester, MA: Hildegard, 2023.

This anthology is a collection of French arias and art songs by Irène Baume, Marie Emmanuelle Bayon, Louise Bertin, Hortense de Beauharnais, Marguerite Canal, Amélie Julie Candaille, Hedwige Chrétien, Pauline Duchambge, Victorine Louise Farrenc, Edmée Sophie Gail, Clémence Grandval, Lucille Grétry, Élizabeth-Claude Jacquet de la Guerre, Augusta Holmès, Marguerite Oagnier, Loïsa Puget, Marcelle Fanny Henriette Soulage, Pauline Thys, Delphine Ugalde, Pauline Viardot, and Jane Vieu.

Marrazzo, Randi and Nicole Leone, eds. *24 Italian Songs and Arias by Women Composers*.

Worcester, MA: Hildegard, 2020.

This collection was created as a part of the project *A Modern Reveal*, in effort to “amplify the voices of underrepresented historical female composers and promote their music,”

according to the book's introduction. Songs and arias in the anthology are by Leonora Orsini, Maddalena Casulana, Francesca Caccini, Settimia Caccini, Claudia Sessa, Vittoria Aleotti, Francesca Campana, Barbara Strozzi, Rosa Giacinta Badalla, Isabella Colbran, Louise Reichardt, Maria Szymanowska, Maria Malibran, and Pauline Viardot Garcia. Many of these songs and arias would be appropriate repertoire for student singers and pianists.

Mello, Flavio and Carol McDavit, eds. *Brazilian Art Song Anthology: 25 Pieces for Voice and Piano*. Barcelona: Mundo Arts Publications, 2021.

This art song anthology contains Brazilian art songs for voice and piano with an extensive guide to Portuguese diction with English translations.

Omune, Kathryn. "Beyond the Melting Pot: An Anthology of Modern Art Song by Immigrant Composers in America." PhD diss., University of Nevada, Las Vegas, 2018.

<https://digitalscholarship.unlv.edu/cgi/viewcontent.cgi?article=4305&context=thesesdissertations>.

This anthology contains songs for high voice and piano written by contemporary immigrant composers in the United States. This anthology is aimed at music educators and student musicians and selections represent a variety of difficulty levels, languages, and cultures.

Park, Seon Gyu. “A Study of Korean Art Songs by Female Composers: Soon-Ae Kim, Young-Ja Lee, Eunyhe Kim, and Wonju Lee .” PhD diss., George Mason University, 2023. ProQuest.

This resource provides an overview of the history of Korean art song from 1885 to the present and discusses issues surrounding gender and women musicians in Korea. The resource also discusses language and the Korean International Phonetic Alphabet symbols, and includes in-depth analysis of several songs by Korean women composers.

Patterson, Willis C, ed. *Anthology of Art Songs by Black American Composers*. 2 vols. New York: Edward B. Marks Music Corporation, 1977-2002.

These two volumes are extensive anthologies of art songs written by Black American composers, including women.

Peavler, Robert, ed. *Modern Music for New Singers: 21st Century American Art Songs*.

Soprano, Volumes 1 and 2. Mezzo-Soprano, Volumes 1 and 2. Baritone, Volumes 1 and 2. Tenor, Volumes 1 and 2. Saline, MI: North Star Music, 2021.

These anthologies contain many art songs by 21st century American composers. Editor Robert Peavler writes in the introduction: “These anthologies support the tenet that music is a living, breathing, ever-changing entity. Art songs have also provided a snapshot, or catalogue, of our days.” The first volumes for each voice type contain songs that would be more suitable for young singers, approximately ages 16-21, and the second volumes contain songs more fit for mature singers. Many songs are by BIPOC, LGBTQ+, and women composers.

Rieger, Eva and Käte Walter, eds. *Frauen komponieren: 25 Lieder für Singstimme und Klavier*. Mainz: Schott, 1992.

This anthology is a collection of German songs by women composers from the 18th, 19th and 20th centuries, including Anna Amalia Herzogin von Sachsen-Weimar, Corona Schröter, Luise Reichardt, Emilie Zumsteeg, Fanny Hensel, Johanna Kinkel, Josephine Lang, Clara Schumann, Luise Adolpha Le Beau, and Alma Mahler. The collection also contains biographical notes on the composers.

Shimizu, Kumiko and Mutsumi Moteki, eds. *Japanese Art Song Anthology: High Voice*. 2 vols. Fayetteville, AR: Classical Vocal Reprints, 2016.

These anthologies are collections of Japanese art songs. The anthologies also include information on Japanese lyric diction, biographical notes about composers, poets, and editors, International Phonetic Alphabet transcriptions, and English translations.

Simmons, Margaret R. and Jeanine Wagner, eds. *A New Anthology of Art Songs by African American Composers*. Carbondale, IL: Southern Illinois University Press, 2004.

This anthology is a collection of art songs by African American artists. A foreword in the anthology by William Brown states that this anthology was meant to build off of Willis C. Patterson's extensive anthologies and that Simmons and Wagner aimed to "avoid duplicating songs by "well-known" African American composers found in Willis Patterson's collections." Composers whose works are included in this anthology are H. Leslie Adams, Mable Bailey, Charles S. Brown, Wallace McClain Cheatham, Adolphus Hailstork, Jacqueline B. Hairston, William H. Henderson, Jeraldine Saunders Herbison,

Betty Jackson King, William Foster McDaniel, Undine Smith Moore, Byron Motley, Barbara Sherrill, Robert Owens, Nadine Shanti, Frederick Tillis, Dolores White, and Julius P. Williams.

Sonbert, Nicole Michelle. "Evaluating Appropriate Repertoire for Developing Singers: An African-American Art Song Anthology." Phd diss., University of Kentucky, 2018. ProQuest Dissertations & Theses Global.

This source by Nicole Michelle Sonbert discusses a selection of songs by African American composers that would be suitable for a developing classical singer. With each song listed in this anthology, the author of the source included information about the range, level, tessitura, voice type, and length of the song.

Strickling, Laura, curator. *NewMusicShelf Anthology of New Music, Soprano*. Vol. 1. Astoria, NY: NewMusicShelf, 2018.

This anthology contains contemporary art songs for soprano voices. Composers featured in this anthology include John Arrigo-Nelson, Paul Ayres, Clint Borzoni, Mark Buller, Martin Bussey, Emerson Eads, Evan Fein, Daniel Felsenfeld, Jodi Goble, Juliana Hall, Gordon Kerry, Joshua Lindsay, Cecilia Livingston, Raymond J. Lustig, Carrie Magin, James Matheson, James Primosch, Behzad Ranjbaran, William Toutant, and Theodore Wiprud.

Taylor, Vivian, ed. *Art Songs and Spirituals by African-American Women Composers*. Bryn Mawr, PA: Hildegard, 1995.

This collection contains 21 20th-century art songs and African American spiritual arrangements by Black women composers Betty Jackson King, Undine Smith Moore, Julia Perry, Margaret Bonds, and Florence Price. The introduction to the anthology contains information on African American spirituals, biographical information on each composer, and a list of resources for learning more about Black American music.

Tobenski, Dennis, curator. *NewMusicShelf Anthology of New Music, Tenor*. Vol. 1. Astoria, NY: NewMusicShelf, 2018.

This anthology contains contemporary art songs for tenor voices. Composers featured in this anthology include Paul Ayres, Chester Biscardi, Clint Borzoni, Steven Burke, Daniel Gilliam, Juliana Hall, Drew Hemenger, Garrett Hope, Rory Wainwright Johnston, David Leisner, Lisa Neher, Frank J. Oteri, Gabrielle Owens, Darien Shulman, Dennis Tobenski, Craig Urquhart, Philip Wharton, Scott Wheeler, David Wolfson, and Roger Zahab.

Toppin, Louise and Scott Piper, eds. *An Anthology of African and African Diaspora Songs*.

Fayetteville, AR: Classical Vocal Reprints, 2021.

This anthology is a very large collection of African and African Diaspora art songs. The anthology contains songs by H. Leslie Adams, David Baker, Margaret Bonds, Charles Samuel Brown, Henry (Harry) Thacker Burleigh, Valerie Capers, Samuel Coleridge-Taylor, Arthur Cunningham, Harriette Davison (Watkins), William L. Dawson, Mark Fax, Bruce Forsythe, Antônio Carlos Gomes, Adolphus Cunningham Hailstork,

Jacqueline B. Hairston, Maud Cuney Hare, Ethel “Toy” Harper, Jeraldine Elisabeth Saunders Herbison, Jonathan Bailey Holland, Sylvia T. Hollifield, Langston Hughes, John Rosamond Johnson, Thomas Kerr Jr., Lena Johnson McLin, Undine Smith Moore, Andre Myers, Camille Nickerson, Fred Onovwerosuoke, Eurydice V. Osterman, Robert Lee Owens III, Coleridge-Taylor Perkinson, Zenobia Powell Perry, Rosephanye Powell, Florence B. Price, Dave Ragland, Nadine Shanti, Carlos Simon, Hale Smith, Irene Britton Smith, Brandon Spencer, Hilbert Stewart, Howard Swanson, LaVilla Tullos, George Walker, and Aurelia Norris Young. Each entry in the table of contents contains a vocal range for the song, and the book contains English translations of foreign language songs as well as brief biographies for each composer.

Online Databases and Resources for Expanding the Standard Vocal and Collaborative Piano Repertoire

The African American Art Song Alliance. <https://artsongalliance.org>.

The African American Art Song Alliance is an online resource that aids in the discovery of art songs by African American composers. The website includes an extensive list of African American composers who contributed to the genre of art song, lists of performers and scholars of African American art song, and information about where one can find published works by these composers.

Chamber Music America. “The Composers Equity Project: A Database of ALAANA, Women, and Gender Non-Conforming Composers.”

<https://chambermusicamerica.org/wp-content/uploads/2022/07/ComposersEquityProject1.pdf>.

Chamber Music America’s Composer Equity Project is a growing list of composers who identify as women, gender non-conforming, and African/Black, Latinx, Asian/South Asian, Arab/Middle Eastern, and Native American.

Institute for Composer Diversity. “Institute for Composer Diversity.”

<https://www.composerdiversity.com/>.

The Institute for Composer Diversity databases are resources for finding names of composers from traditionally underrepresented and/or equity-seeking groups and repertoire written by these composers. The website is home to seven different databases:

a composer database, a works database, an art song database, a choral database, an orchestra database, a wind band database, and a resource database. These databases allow users to filter for many different criteria, including gender, instrumentation or voicing, musical era, and others. The Institute for Composer Diversity website also includes helpful information about best practices for programming recitals with the goal of integrating diverse repertoire. The bibliography on the website is helpful for finding additional resources, databases, and anthologies concerning composer diversity.

Kassia Database. "Database." <https://www.kassiadatabase.com/database-search>.

Kassia Database is an online resource for discovering music by women composers. The Kassia Database website includes a specific section featuring music recommended for the developing singer and an extensive list of outside resources for finding non-standard repertoire. The database allows users to narrow down repertoire by a variety of specifications including voice type, musical era, language, poet, level, composer nationality, and other specifications.

A Modern Reveal: Songs and Stories of Women Composers. <https://www.amodernreveal.com>.

A Modern Reveal: Songs and Stories of Women Composers is an online resource for discovering biographical information, recordings of music, known music by, and sources about women composers of art song throughout history. Categorizations on the website include "Italian Songs and Arias," "Early Latin Music," "Jewish/Eastern European Composers," and "French Composers."

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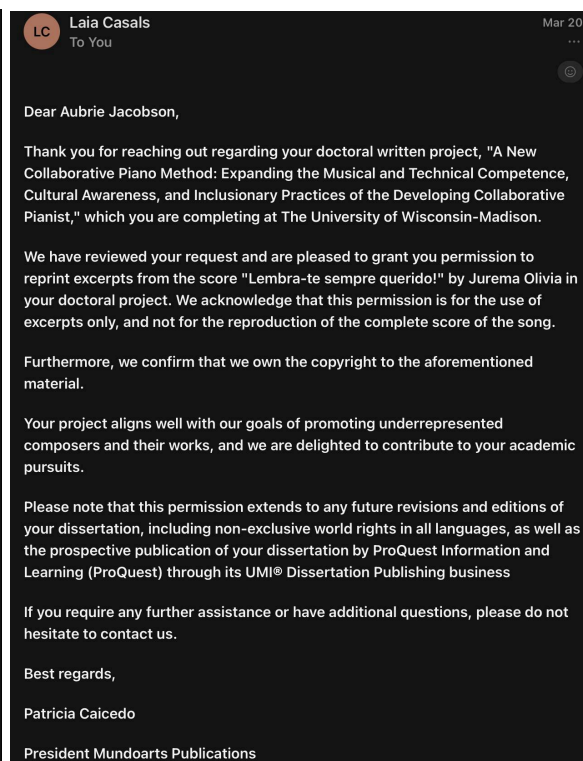
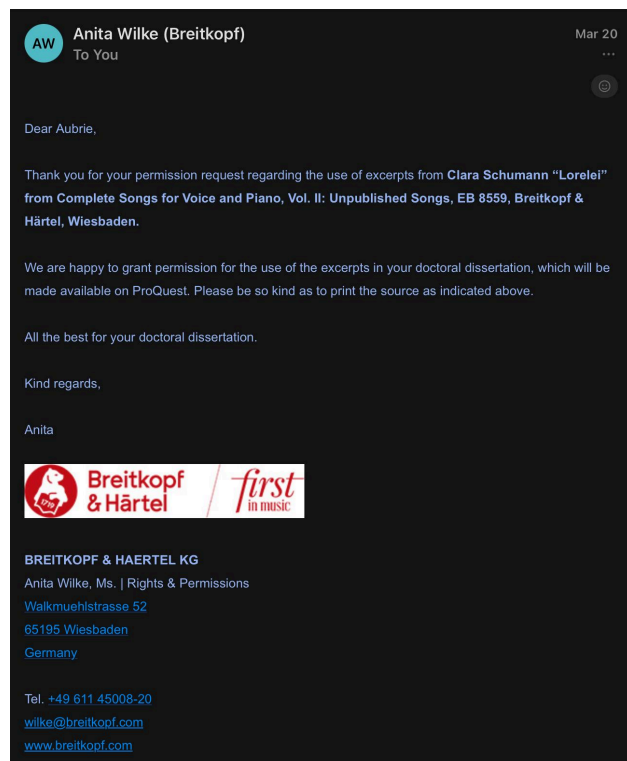
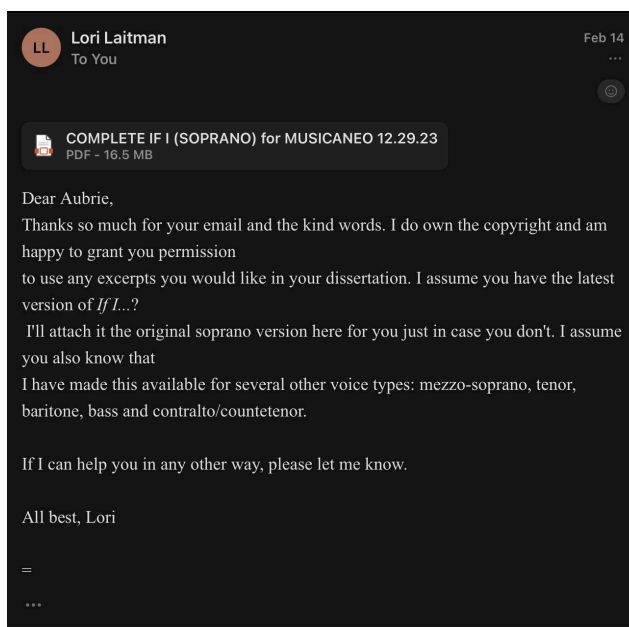
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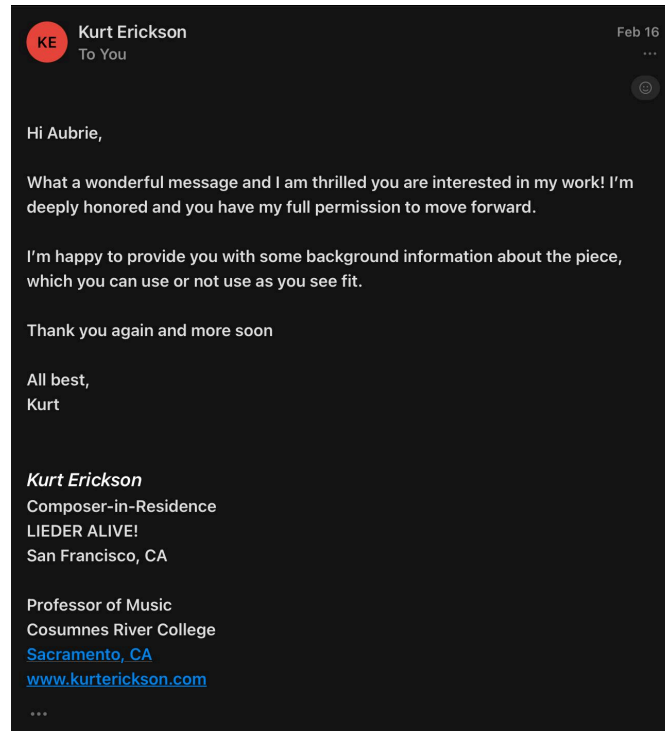
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APPENDIX (COPYRIGHT PERMISSION EMAILS)





THANK **YOU** FOR USING MY SONG IN YOUR PROJECT!! I HAVE STRONG TIES TO MADISON -- HAVING CONDUCTED AND PERFORMED THERE AND HAVING A NUMBER OF FRIENDS IN THE AREA. PLEASE KEEP ME AWARE OF ANY PERFORMANCES YOU MIGHT BE GIVING IN MADISON, MILWAUKEE, OR THE CHICAGO AREA. IT'D BE GREAT TO MEET YOU AND HEAR YOU PLAY!

Lee Kesselman

