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A performer's interpretation of David Del Tredici's Chana's Story: a cycle of six songs on texts of Chana Bloch

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A PERFORMER'S INTERPRETATION OF DAVID DEL TREDICI'S
CHANA'S STORY: A CYCLE OF SIX SONGS ON TEXTS OF CHANA BLOCH

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

By
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B.M., Louisiana State University, 1990
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In the past, when asked whether I planned to pursue my doctorate, my first reaction was typically some recollection of observing my mother go through this process. My unwavering response was always, “Never!” Since beginning this degree, however, I have amended my response. I now jokingly add, “And that was when God started laughing.” It is to God that I give my greatest and humblest thanks, for without His plan and His presence in my life, through the encouragement and support of family and friends and answers to many prayers, I would not have accomplished this goal.

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TABLE OF CONTENTS

ACKNOWLEDGMENTS	ii
ABSTRACT.....	v
INTRODUCTION	1
CHAPTER 1: THE COMPOSER.....	3
CHAPTER 2: THE POET	18
CHAPTER 3: THE SONGS	28
Background	28
Del Tredici's Style Characteristics	31
<i>The Fever of Love</i>	50
<i>Eating Babies</i>	52
<i>Tired Sex</i>	59
<i>The Stutter</i>	62
<i>Clear and Cold</i>	68
<i>Alone on the Mountain</i>	74
SUMMARY AND CONCLUSION	85
BIBLIOGRAPHY.....	87
APPENDIX A: DAVID DEL TREDICI'S VOCAL WORKS.....	90
APPENDIX B: LETTER OF PERMISSION	96
VITA.....	97

ABSTRACT

The purpose of this document is to reveal a performer's perspective on David Del Tredici's *Chana's Story*. This six-song cycle for mezzo-soprano chronicles the marriage of poet and translator, Chana Bloch, and is based on her translations and poetry.

The first chapter of this document provides biographical data about David Del Tredici, which presents a view of his compositional development, and includes events and individuals of influence in the composer's life, such as teachers and poets. The second chapter includes biographical data about the poet, Chana Bloch, which is provided to enhance the interpretation of the poetry and to facilitate the portrayal of the character of the cycle. The third chapter discusses the text and music from a performer's perspective, examines challenging aspects of the music, and provides interpretive and musical suggestions for performance. The appendices include a complete list of vocal works by the composer.

INTRODUCTION

Often referred to as the “father of neo-romanticism,”¹ Del Tredici was the focus of accolades and criticism as a result of his more tonal style of writing. His departure from the prevalent atonal and dissonant writing style of his peers evolved primarily during the composition of his “Alice pieces” based on the writings of Lewis Carroll. Tonality has continued to figure prominently and to evolve since his “Alice pieces.” One of the song cycles composed shortly after this development is *Chana’s Story*, the subject of this document.

Chana’s Story is a six-song cycle for mezzo-soprano. It chronicles the marriage and family life of poet and translator, Chana Bloch, and is based on her translations and poetry. The poems follow a woman from the initial excitement of love and marriage, through the arrival and care of an infant, the erosion of a dysfunctional marriage, the death of a parent, to divorce, and finally, solitude.

The first chapter of this document provides biographical data about David Del Tredici, it presents a view of his compositional development, and cites events and individuals of influence in the composer’s life, such as teachers and poets. The second chapter includes biographical data about the poet, Chana Bloch, which is provided to enhance the interpretation of the poetry and to facilitate the portrayal of the character of the cycle. The third chapter discusses the text and music from a performer’s perspective, examines challenging aspects of the music, and provides interpretive and musical suggestions for performing the cycle. Each song of the cycle is also examined for vocal range, tessitura, form, and tonality for the consideration of potential performers. The appendices provide a complete list of vocal works of the composer and a collection of the translation and poetry used in the cycle.

¹ Though the term “father of neo-romanticism” is widely associated with David Del Tredici and his composition style, the origin of the nickname is not clear. In fact, in a telephone interview (March 3, 2011) with Del Tredici, even he claimed not to know the origin and simply offered, “Some reviewer must have said it.”

Four of the five songs have rather large vocal ranges, while one song has a limited range and is centered around two primary notes. Tessitura is difficult to pinpoint due, in part, to the large vocal range of the majority of the songs. Del Tredici does adhere to a structural form in most of the songs, though one song is through-composed. Although there are frequent shifts in tonality within each song, Del Tredici's songs are primarily tonal and usually have a tonal center. Accompaniments are difficult and are prominently featured in every song of the cycle. His compositions are highly influenced by the texts, which often determine features such as sequencing, repetitions, text painting, style, and mood.

CHAPTER 1

THE COMPOSER

The most important thing a composer must guard, cherish, hoard, is his fantasy – his peculiar way of seeing (hearing) things. This is what others love or hate in his music or (if he is lucky) find rather strange, special. But the point *is* to be special; different – to create a world of unexpected sounds. The trick is to find the situation, both economic and artistic, where the composer can live by such self-indulgence!²

For many years, David Del Tredici viewed himself as the obedient student and performer. He followed the rules as most students do. As a result, he enjoyed recognition, success and acceptance among his teachers, friends, and peers. Aside from reaping material rewards, these early years also proved to be invaluable to Del Tredici's understanding of himself as an artist. Through his attempts to conform to the rules and expectations of others, Del Tredici uncovered a strong desire within himself to indulge his artistic fantasies and to write his own rules and adapt the "game" to suit his personal style of composing.

David Del Tredici has spent the better part of the last fifty years creating those rules and following his own inner artistic voice. As a result, he has found himself at the forefront of America's leading twentieth century composers. His musical contributions span the genres of piano, orchestral, and band works, as well as works for voice and piano, voice and orchestra, among others. Ironically, his best known pieces are his controversial compositions which represent the "self-indulgent" aspect of his individual style.

Born on March 16, 1937, in Cloverdale, California, David Walter Del Tredici's musical endeavors were initially focused around studying the piano. He began lessons at the age of twelve. After a mere four years of lessons, his exceptional talent and rapid technical growth led

² David Del Tredici and others, "Contemporary Music: Observations from those who create it," *Music & Artists* 5, no. 3 (June-July 1972): 12.

to a solo piano debut with the San Francisco Symphony at the age of sixteen.³ Music critic for *New York Magazine*, Alan Rich, writes, “I remember Del Tredici in those days as a phenomenon, the sort of pianist who could walk up to the world’s hardest music with the score upside down and play it perfectly at sight.”⁴

During his teenage years, Del Tredici was “one of several *Wunderkinder* in and around the University of California at Berkeley.”⁵ He began his undergraduate studies at Berkeley in 1955 (Bachelor of Arts, 1959) with the initial intent of becoming a concert pianist. As part of the curriculum, he began studying composition with Andrew Imbrie (1921-2007), Arnold Elston (1907-1971), and Seymour Shifrin (1926-1979) who was a Fulbright scholarship student of Darius Milhaud (1892-1974).⁶ Due to the compositional trend of the day, these early composition studies at Berkeley were concentrated on the idea of serialism. During his summer studies at the Aspen Music Festival in 1958, however, Del Tredici encountered Darius Milhaud. This meeting would be a major turning point for Del Tredici’s career and, according to John Rockwell in his book *All American Music: Composition in the Late Twentieth Century*, “was the decisive influence on his shift to composition”⁷ as a major rather than solo piano. When asked in an interview by Tom Voegeli, audio producer for the American Mavericks series, about his change in focus from piano to composition, Del Tredici says,

It was a dramatic event in my life. I went to the Aspen music festival to study with a famous pianist and he was so mean to me. He yelled at me and was very severe, and I didn’t realize, coming from California, that all he really was, was a New Yorker. I was so unhappy with that, that I thought “I have a whole summer here, what can I do to have fun with music, that’s no longer playing the

³ Joel Conarroe, “A conversation,” *Contemporary Music Review* 5, no. 1 (1989): 241.

⁴ Alan Rich, “Lincoln Center West: San Francisco’s New Hall,” *New York Magazine*, 6 October 1980, 66.

⁵ Ibid.

⁶ *Grove Music Online*, s.v. “Shifrin, Seymour” (by Charles H. Kaufman and Martin Boykan), http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/25639?q=shifrin&search=quick&pos=1&_start=1#firsthit (Accessed September 1, 2009).

⁷ John Rockwell, “The Return of Tonality, The Orchestral Audience & The Danger of Success: David Del Tredici,” *All American Music: Composition in the Late Twentieth Century*, (March 1997): 72.

piano.” I thought I could either sing or I could compose. So I started to write a piece. It’s my Opus 1 that I still own, and a friend of mine Robert Morgan, a composer then, said why don’t you play it for our composer in residence Darius Milhaud. I went to the seminar, played it for him; he turned to me and said, “My boy, you are a composer.” That somehow was a seminal event. I went back to my senior year at the University of California at Berkeley and enrolled in the graduate composition seminar. That was the beginning.⁸

From 1953 to 1959, Del Tredici studied piano privately with Bernhard Abramowitsch (1906-1986) in Berkeley.⁹ This relationship was one of great importance and influence. On the “Composer’s Note” page of Del Tredici’s acclaimed song cycle, *Chana’s Story* (1996), the composer writes, “Bernhard Abramowitsch was...my own most important musical mentor.”¹⁰ As we shall see, *Chana’s Story* was eventually commissioned for Abramowitsch’s daughter, Miriam, to whom it is also dedicated.

Del Tredici credits two of his piano teachers for exerting the greatest influences on his composing. Of Abramowitsch, Del Tredici says, “Having a sense as a player of how to hold it together [through the duration of longer pieces] served me much later in writing long pieces, which are my specialty, since I had experienced physically what it’s like to hold a piece together, it helped me to compose pieces that were long.”¹¹ The second teacher was pianist, Robert Helps (1928-2001). Del Tredici explains, “I could see how he trusted his instinct when he composed. ...once his instinct was engaged, he trusted it. That I picked up on because I had a very strong musical instinct.”¹² Of his composition teachers, on the other hand, he states, “A lot of my composition teachers...had kind of cerebralized the process. There wasn’t a lot of talk about

⁸ David Del Tredici, “An interview with David Del Tredici,” interview by Tom Voegeli, *American Public Media: American Mavericks*, July 2002, http://musicmavericks.publicradio.org/features/interview_deltredici.html (accessed June 10, 2010).

⁹ *The Living Composers Project*, s.v. “Del Tredici, David” (by Dan Albertson), <http://www.composers21.com/compdocs/deltredd.htm> (Accessed September 3, 2009).

¹⁰ David Del Tredici, *Chana’s Story: A Cycle of Six Songs on Texts of Chana Bloch* (New York: Boosey & Hawkes, 2000), “Composer’s Notes.”

¹¹ Del Tredici, *Interview by Tom Voegeli*.

¹² *Ibid.*

‘Trust Your Instincts.’ I got a much clearer feeling of how to compose through the players in my life.”¹³

During the 1960’s, Del Tredici’s compositions followed the guidelines laid out in his degree program at Princeton University (Master of Fine Arts, 1963). There, he studied composition with Earl Kim (1920-1998) and Roger Sessions (1896-1985). His compositions were “stern and serious, atonal and disjunct in a way that did honor to his teachers’ ideas of what modern music should be.”¹⁴ This style of composition was unfulfilling to Del Tredici, and his compliance served as a mere façade rather than revealing his compositional character. Never considering himself a “strict serialist,” he sensed that the essence of his compositions was incomplete somehow. In 1980, Del Tredici was quoted as saying, “I tried to be a twelve-tone composer. But I would get through the first twelve notes and then my ear would want *another* note.”¹⁵ I used serial techniques, but I always liked to have some overriding expressive element.”¹⁶

This desire to infuse expressivity into his compositions began to alter his style of writing. He transitioned from strict serial techniques toward a style that was more tonal. As a bridge between his strict serialism and a style more readily associated with the Romantic period, Del Tredici experimented with the poetry of Irish novelist, James Joyce (1882-1941). In writing about Del Tredici and the reemergence of tonality, John Rockwell stated that “Joyce and a modified serial chromaticism seemed to work well together.”¹⁷

¹³ Ibid.

¹⁴ Rockwell, 72.

¹⁵ I find this portion of the quote humorous and would like to share the joke. Considering that his last name, Tredici, means “thirteen” in Italian, the irony that he states that his ear wants another note after the twelfth is greatly appreciated.

¹⁶ Rockwell, 73.

¹⁷ Rockwell, 75.

Associated with the Modernist period of literature, James Joyce's unique style of writing almost eludes a proper definition. "Joyce repeatedly questions precisely what constitutes a word, or even a root or morpheme, with his arsenal of portmanteaux, neologisms, anacoluthon, fragmentations, anthimeria, onomatopoeia and assorted whirligigs of paronomasia."¹⁸ In other words, using what he learned of language and its structure, Joyce was able to creatively free it from the restraints of language rules.

This well-considered freeing of the language served to free Del Tredici as well. This intriguing union of Joyce and Del Tredici not only encouraged the creativity of the composer but also served to reinforce his confidence in following his own instincts.

Del Tredici's *Four Songs on Poems of James Joyce* (1958-60) presents several interesting characteristics. The performer is greeted by tremolos in the accompaniment and a change in the time signature from 4/4 to 5/4 in only measure 3 of the first of these songs. He also juxtaposes connotations of calmness and franticness in a contradictory tempo description of *andante frullante* [a moderately slow pace / fluttering or whirring], though "fluttering" is preferred with consideration for the title of the song, "The Dove." Throughout the cycle, there is an absence of key signature markings and an abundance of accidentals, which facilitate chromaticism in both melody and accompaniment. The accompaniment is virtuosic and functions as a full partner with the vocal line. The hands of the pianist are not always confined to the standard treble and bass clefs but are required to cross their respective barriers with frequency. Del Tredici employs a measure of *ad libitum* [at one's pleasure] repetition in the melody. His tempo and expressive markings are specific, including instructions to the pianist to "lift pedal slowly." In the melody, leaps and melodic phrases spanning more than an octave are common. Rhythmically, there are

¹⁸ Tim Conley, "Language and languages," in *James Joyce in Context*, ed. John McCourt (New York: Cambridge University Press, 2009), 311.

frequent time signature changes, two-against-three figures, and for the accompanist, the division of grouped notes to separate clefs.¹⁹ In Example 1, several of these characteristics are evident in just these few short measures.

The image shows a musical score for a song, with three systems of music (measures 35-37, 38-40, and 41-43). The score is for a voice and piano. Red arrows and circles highlight specific features:

- System 1 (mm. 35-37):**
 - Measure 35: "wild" (voice), "In" (piano). Annotations: "Frequent time signature changes" (pointing to the key signature change from F major to D minor), "dim. molto" (piano), "p" (piano), "mf legato rubato" (piano).
 - Measure 36: "Virtuosic" (piano). Annotation: "Range of melodic phrase exceeds an octave" (pointing to the piano accompaniment).
 - Measure 37: "dim. molto" (piano), "p sub. mf" (piano), "rubato" (piano).
- System 2 (mm. 38-40):**
 - Measure 38: "gen - tle eyes thou veil - est," (voice). Annotation: "ritard. sempre" (piano).
 - Measure 39: "ritard. sempre" (piano).
 - Measure 40: "ritard. sempre" (piano).
- System 3 (mm. 41-43):**
 - Measure 41: "My blue - veined - child." (voice). Annotations: "ritard. molto" (piano), "p" (piano), "sub. a tempo" (piano), "pp" (piano).
 - Measure 42: "ritard. molto" (piano), "p" (piano), "sub. a tempo" (piano), "pp" (piano).
 - Measure 43: "Sensa Pedale al fine" (piano).

Other annotations include "Lack of key signatures results in abundance of accidentals" (pointing to the piano accompaniment) and "Specific and abundant tempo and expressive markings" (pointing to the various markings throughout the score).

Example 1: "A Flower Given To My Daughter," mm. 35-43
 Four Songs on Poems by James Joyce by David Del Tredici
 © Copyright 1974 by Boosey & Hawkes, Inc.
 Reprinted by permission of Boosey & Hawkes, Inc.

¹⁹ David Del Tredici, *Four Songs on poems of James Joyce* (New York: Boosey & Hawkes, 1974) 5-30.

All of the aforementioned characteristics and techniques noted in *Four Songs on Poems of James Joyce* are also found in *Chana's Story*. Should it be assumed, then, that Del Tredici had already transitioned to his more contemporary style of composition found in *Chana's Story* at the time of *Four Songs on Poems of James Joyce*? If so, one must ask when this transition to a style often classified or described as being “neo-romantic” actually began. If not, what makes his Joyce compositions less romantic and those after his foray with Joyce more “neo-romantic”?

While Del Tredici employs similar structural techniques in his earlier romantically-associated compositions, his tonality is the element that distinguishes the earlier from the latter. In comparing them to the songs of *Chana's Story*, *Four Songs on Poems by James Joyce* is noticeably more atonal. Though some tonality does exist in the Joyce pieces, the chromaticism and frequent half- and whole-step note pairings create a unique, but undoubtedly more dissonant, sound in comparison. Del Tredici treats the melody and accompaniment as more of a partnership in *Chana's Story*, choosing to double the voice in the accompaniment a majority of the time. In contrast, the vocal melody is required to be far more independent in the Joyce cycle.

The Joyce pieces are often associated with atonality within the works of Del Tredici. However, they mark the beginning of a new era of musical exploration for him. “A new – and at least for early Del Tredici works – rare element is introduced: tonality. This is not, of course, the functional tonality that would occur years later; rather, this tonality might be described as loyalty to a tonal center.”²⁰ This sense of harmonic adventure has not only been the basis for some of Del Tredici's greatest successes, but it has also generated criticism and, according to some, potentially limited his success. “Even with his applause and his record sales, he has not

²⁰ Robert Paul Mathews, D.M.A., “David Del Tredici: Final Alice,” (D.M.A. diss., Peabody Institute of the John Hopkins University, 1993) 34.

attained the frequency of performances that a similarly honored, accessible composer a century ago would have expected automatically.”²¹

Eventually, Del Tredici’s interest in James Joyce waned, and he found himself searching for other texts that could be set uniquely. Ultimately, he decided to set a litany. Of this, Del Tredici says, “It is, from a certain point of view, nonsense. It’s just ‘Mother of God pray for us,’ ‘Tower of Heaven, pray for us,’ da da da pray for us, da da da pray for us. There’s no continuity; it’s ‘unsettable’, it’s mechanical. All of that is what I like about it.”²²

This particular setting of a “nonsense” text, an “unsettable” setting, could perhaps be referred to as the “welcome mat” for the author with whom Del Tredici would eventually partner for his best known compositions. The appeal of the litany setting rested squarely on the challenge Del Tredici found most appealing: making sense of the nonsense. It was after Del Tredici had set the litany and was searching for other appealing texts that the whimsical writings of Charles Lutwidge Dodgson (1832-1898), more commonly recognized as Lewis Carroll, author of *Alice’s Adventures in Wonderland*, introduced themselves. Carroll’s style of writing, with his fantastical and highly imaginative stories, attracted Del Tredici almost immediately.

When I’d finished Joyce and had dipped into the nonsense, as it were, of the Catholic Church, through my setting of the litany, then Lewis Carroll chanced my way and I got interested. Of course, his obvious nonsense appealed to me, since there are no constraints at all on setting such texts. You can, it seems to me, do anything. And also, though this is more in hindsight, that crazy quality of Carroll, his mixture of mathematical exactitude and whimsy, was a mirror of my own musical joys and predilections. I’ve always been very interested in using, as naturally as possible, the most severe disciplines, things like canons, retrogrades, palindromes. I want the effect to be natural and expressive, though these little stylized ‘barbs’ on the expressiveness create a particular kind of unsettled mood, which is me. I think this inimitable combination of precision and nonsense is what led me to the Carroll texts, and what has kept me with Carroll.²³

²¹ Rockwell, 72.

²² Conarroe, 243.

²³ Conarroe, 243.

It is worth noting that partitioning Del Tredici's compositions into separate style periods proves to be a difficult task. His development as a youthful musician offers some evidence of experimentation in style preference. While it is sometimes believed that "Del Tredici's shift of style began when he became fixated on Lewis Carroll,"²⁴ the exact point at which his compositions begin to shift to a more romantic style is not so easily identifiable. Alan Rich writes in his review of several of Del Tredici's settings of Lewis Carroll texts, "With the discovery of *Alice in Wonderland*, Del Tredici...seems to have discovered a new musical world. From the first of these pieces, he took a major leap into a highly individualistic tonal writing."²⁵ In an interview with Robert Paul Mathews, even Del Tredici remarked that his development of a tonal style was not a sudden adaptation.

The standard thing that everyone thinks, which is wrong, is that with Final Alice I 'burst' into tonality. The thing that nobody realizes is that I, for many years, had been writing 'Alice' pieces, all of which became progressively more tonal, though it was really a gradual thing. But because no one heard the earlier 'Alice' pieces, all they last heard before Final Alice was Syzygy, they assumed that the change must have been sudden.²⁶

During the Voegeli interview, Del Tredici said that as a composer, he has always been "dependent on texts" and is drawn to those which suit his current musical style. Through his compositional development, he became interested in Carroll's writing, but it wasn't until he was introduced to *The Annotated Alice* by Martin Gardner that his interest was piqued to the point at which Carroll's literature became Del Tredici's musical composition. This book explained references and contained additional poetry relating to the original Carroll material, primarily poems that were parodied by Carroll. Del Tredici adds, "So suddenly, I had two poems for one.

²⁴ Rockwell, 75.

²⁵ Rich, 66.

²⁶ Mathews, footnote, 127.

One reflecting the other, sometimes a contrast, sometimes humorous, when I read that it suddenly occurred to me that this was a special composing circumstance. I began.”²⁷

Del Tredici’s new relationship with Carroll initiated a change in his compositional style. He found himself using tonality where before, with the Joyce texts, dissonance and atonality seemed more appropriate. Del Tredici explains, “Somehow dissonance didn’t seem appropriate for this charming whimsical crazy world. So I began to use tonal things.” Initially, he used tonality to illustrate the texts. For example, he felt the need to use the common children’s tune of *Twinkle, Twinkle, Little Star* to illustrate Carroll’s parody of the song in “Twinkle, twinkle, little bat, how I wonder where you’re at.”²⁸

It is widely reported that the main character in Carroll’s best known books was most likely based on a young girl with whom he was familiar. Alice Pleasance Liddell (1852-1934) was one of three daughters of George Henry Liddell (1855-1891), the Dean of Christ Church College in Oxford where Carroll was a deacon. The nature of the relationship between Carroll and Alice Liddell has been the subject of varied speculation. In the Introduction to *The Annotated Alice*, Martin Gardner writes, “There has been much argumentation about whether Carroll was in love with Alice Liddell. If this is taken to mean that he wanted to marry her or make love to her, there is not the slightest evidence for it. On the other hand, his attitude toward her was the attitude of a man in love.”²⁹

Del Tredici is among those who believe that Carroll veiled his feelings of love for young Alice through parodies of serious, romantic poetry. In contrast to contemporary compositional

²⁷ Del Tredici, *Interview by Tom Voegeli*.

²⁸ Ibid.

²⁹ Lewis Carroll, Martin Gardner, Sir John Tenniel, *The Annotated Alice: The Definitive Edition* (New York: W.W. Norton & Co., 2000), vi.

practices and to represent Carroll's affections, Del Tredici incorporated more and more tonality throughout the series of his Carroll-based compositions. Del Tredici explains this development.

Carroll was hiding his love in this nonsense. ... In different ways I started to interject tonality without thinking anything of it...I used tonality as metaphor. ...for the forbidden non-Carroll texts, the secret ones, I set them in very lush tonal ways – because tonality at that time was a forbidden language just as Carroll's texts were... This was not the tonality that had been around, the Americana advanced tonality. I was going back to Schumann and Brahms! A tonal system centered tonality. It shocked me!³⁰

Consciously done or not, Del Tredici reverted to the tonal style of the Romantic period, coincidentally the same period of the poetry.

In researching Del Tredici, one frequently finds him referred to as the “father of neo-romanticism.” Regardless of whether or not he was actually the pivotal composer (i.e. father) in the neo-romantic movement, the fact that Del Tredici found solace in tonality, during a time when both his contemporaries and mentors had all but abandoned it, places him squarely at the forefront of the return of tonality to modern composition.

Del Tredici has received tremendous recognition from his many “Alice pieces,” as they are frequently identified. In all, he has thirteen compositions based on the Lewis Carroll texts. (This number includes works that are based on themes or movements from prior compositions.) Each of the Alice pieces, with only one exception, is composed for a different genre. These include solo piano; solo harp; solo cello; brass quintet; soprano with ten instruments; soprano with orchestra; soprano with folk group and chamber orchestra, orchestra, or large orchestra; soprano with chorus, solo clarinet, four solo violins, and orchestra; and a one-act opera.³¹ In 1980, he received critical acclaim for *Child Alice*, a symphonic piece for amplified soprano and

³⁰ Del Tredici, *Interview by Tom Voegeli*.

³¹ David Del Tredici, *David Del Tredici - Composer*, s.v. “Works,” <http://www.daviddeltredici.com/worksbygenre.php> (Accessed 10 September, 2011).

orchestra. A two-part composition, Part I entitled “In Memory of a Summer Day” earned him a Pulitzer Prize.

Del Tredici has been the recipient of many awards for his compositions and tremendous recognition for his talent. In addition to the Pulitzer Prize of 1980, those of particular note include an OUTMusic Award and a Grammy nomination at the 49th Annual Grammy Awards for Best New Classical Composition of 2006 for *Paul Revere’s Ride* (2005), the Brandeis Award in Music (1973), an Arts and Letters Award in Music (1968), a Guggenheim Fellowship (1966), a Woodrow Wilson fellowship (1959), grants from the NEA, and election to The American Academy of Arts and Letters. Additionally, “his music has been commissioned and performed by nearly every major American and European orchestral ensemble.”³²

A Distinguished Professor of Music since 1984 at The City College of New York,³³ he has held positions at Harvard University (1966-72), State University of New York at Buffalo (1973), Boston University (1973-84), The Juilliard School (1993-96), and Yale University (1999). He was also Composer-in-Residence with Marlboro Music Festival (1966, 1967), Aspen Music Festival (1975), the American Academy in Rome (1985), and the New York Philharmonic (1988-1990). His works have been interpreted by such eminent conductors as Zubin Mehta (b. 1936), Leonard Bernstein (1918-1990), Kurt Masur (b. 1927), and Michael Tilson Thomas (b.

³² Ray Warman, “Gay Orpheus: Ray Warman Speaks with David Del Tredici,” *White Crane* 80 (Spring 2009): 5.

³³ Del Tredici, *Composer’s Website*, s.v. “Bio.”

1944).^{34, 35} “Presently, he also sits on the Boards of Directors of Yaddo, the MacDowell Colony, and the Aaron Copland Fund for Music.”³⁶

The writings of Lewis Carroll did more than awaken a new style of writing for Del Tredici. They eventually led to a desire to write more openly gay music.

My music for the original poems [in *Final Alice*] depicted the forbidden – Carroll’s hidden desires – by using blatantly tonal harmony, which at that time had become a forbidden musical idiom. I was, in brief, drawn to forbidden things – forbidden sexual leanings – and in that sense, Carroll’s closeted love of little girls resonated well with my Gayness.^{37, 38}

Though Del Tredici had always been publicly open about his sexual orientation, his compositions remained essentially “closeted.” It wasn’t until 1995 that he experienced a genuine determination to express his homosexuality through his music. Del Tredici attended a retreat at the Body Electric School, an organization dedicated to assisting people “to be more comfortable in their bodies and for those who are looking to connect on deeper levels with others.”³⁹ Afterwards, he was “filled with pride at being Gay and wanting to be more out.”⁴⁰ He turned his attention to poetry that celebrated being gay. The end results were bold, expressive compositions with daring titles such as *Wondrous the Merge* (2001), for narrator and string quartet based on poetry of James Broughton (1913-1999); *Gay Life* (2001), a cycle for solo baritone and orchestra based on the poetry of Allen Ginsberg (1926-1997), Paul Monette (1945-1995), Thom Gunn

³⁴ David M. Cummings, ed., *International Who’s Who: Classical Music*, 19th Edition, s.v. “Del Tredici, David” (London & NY: Routledge, 2003), 185.

³⁵ Aryeh Oron, “David Del Tredici (Composer),” Bach Cantatas Website (April 2006): <http://www.bach-cantatas.com/Lib/Del-Tredici-David.htm> (Accessed 17 June 2011).

³⁶ [Dennis Báthory-Kitsz and David Gunn], “David Del Tredici,” Kalvos & Damien: Chronicle of the NonPop Revolution, s.v. “Index of Composers/David Del Tredici,” Corresponding Radio Show Recording (16 September 2000): <http://kalvos.org/deltred.html> (Accessed 28 November 2010).

³⁷ Warman, 7.

³⁸ The capitalization of the words “gayness” and “gay” from Warman’s *White Crane* quotes are reproduced as printed.

³⁹ Body Electric School Website http://www.thebodyelectricschool.com/erotic_workshops_men_male_tantra_massage.html (Accessed 22 June 2011).

⁴⁰ Warman, 7.

(1929-2004), W. H. Kidde (born c. 1959), and Michael D. Calhoun (birthdate unknown); *My Favorite Penis Poems* (2002), for baritone, soprano, and piano based on poetry by Antler (b. 1946), Marilyn Kallet (b. 1946), Edward Field (b. 1924), Alfred Corn (b. 1943), Rumi (1207-1273), and Allen Ginsberg; and *Queer Hosannas* (2007), for four-part male chorus with four-handed piano accompaniment based on texts of Antler, Muriel Rukeyser (1931-1980), and Jaime Manrique (b. 1949).

These compositions were not without their respective non-musical challenges. Gay subject matter and explicit sexual texts prevented as-written performances. Sometimes musical compromises such as text changes were required, and the performances of certain pieces were delayed until singers who were willing to perform the text could be found. One composition, *Gay Life*, faced a request to change the title, a request which was denied.⁴¹

While delving into his compositional sexuality, Del Tredici appears to have maintained his determination to follow his instincts in writing and choosing texts for his vocal music. After the attack on the World Trade Center on September 11, 2001, Del Tredici watched continuous rescue efforts from his Greenwich Village apartment and subsequently realized his own fierce patriotism. From this experience, he wrote *Paul Revere's Ride* (2005) for amplified soprano, chorus, and orchestra, based on Henry Wadsworth Longfellow's (1807-1882) poem, "The Landlord's Tale" (1863). Of his composition Del Tredici writes,

Awareness that our nation's fate was again in jeopardy was very much in mind as I undertook my musical setting of this beloved poem. Like all Americans, I had been shaken by the World Trade Center tragedy. ... For the first time in my life, I was bursting with a feeling of patriotism — that powerful emotion akin, it seemed, to religious frenzy.⁴²

⁴¹ Warman, 7.

⁴² Del Tredici, *Composer's Website*, s.v. "Paul Revere's Ride."

Fortunately for Del Tredici, his determination to remain true to his instincts and follow his compositional desires has enabled him to better explore his inherent talents. It was during this time of openness, when many were hesitant to embrace his uninhibited and personal compositions, that the subject matter of this document was conceived. Shortly after attending the Body Electric workshop, Del Tredici was in residency at Yaddo, an artists' colony in Sarasota Springs, New York. Chana Bloch was also in residency, and it was here that they were first introduced. After a dinner discussion one evening, she presented him with her arguably erotic translation of *The Song of Songs* to read. From this work, Del Tredici composed the first song of the six-song-cycle that would later become *Chana's Story*.

CHAPTER 2

THE POET

A native of the Bronx, New York, Chana Florence Faerstein Bloch was born March 15, 1940, to parents Benjamin Faerstein (1904-1971) and Rose (Rosenberg) Faerstein (1911-1999), Jewish immigrants from the Ukraine. Benjamin attended night school and studied English. He eventually went to dental school in Buffalo, New York, where he met Rose, and they married.⁴³

[My parents] came here in the early 1920s, after the First World War. They were happy to escape from Eastern Europe, but something precious got lost in the process. They wanted very badly to be ‘American,’ so they spoke English at home. At the same time, for the sake of tradition, they sent me to Yiddish classes after school and to a summer camp where Yiddish was part of the program. During my high school years, I went to a Yiddish school on weekends, so I acquired the language early. It wasn’t until I was a junior in college that I started studying Hebrew. I had studied other languages by then – I had a smattering of Latin and Greek, French and Spanish – but learning Hebrew felt different because I had a strong emotional attachment to the language.⁴⁴

Benjamin located his dental office in the family home, an apartment on a very noisy, busy street corner. The cramped quarters required Chana to share a bedroom with her younger brother, thus Chana found herself frequently shifting from room to room attempting to find elusive privacy and quiet time.⁴⁵

Chana Bloch expressed differing relationships with her parents. Having overcome extreme poverty and indescribable hardship during his childhood to become successful in America, Bloch respectfully considers her father a hero.⁴⁶ Her relationship with her mother, however, was very different. Bloch describes her as “a rather difficult and controlling

⁴³ Anne Mavor, “Chana Bloch, Writer,” in *Strong Hearts, Inspired Minds: 21 Artists Who Are Mothers Tell Their Stories* (Portland: Rowanberry Books, 1996), 175.

⁴⁴ Jennifer Arin, “An Interview with Chana Bloch,” *The Writer’s Chronicle* 33, no. 5 (March/April 2001): 16-17.

⁴⁵ Mavor, 175.

⁴⁶ Ibid.

person...very quick with criticism and not especially empathetic towards me.”⁴⁷ She adds that, true to Jewish custom, her brother was the preferred child, and her mother upheld the appearance of the happiest of homes despite its dysfunction.⁴⁸

Bloch’s writing proved to be a further impediment to her relationship with her mother, but it also served as a welcomed solution to a problem. She discovered that her mother did not understand her poetry and, further, showed no interest in understanding it. Therefore, Bloch used it and her studies as an escape to a quiet, solitary place. She says, “I knew that was a world where I could have some privacy. Also it enabled me to say the truth about things, ...poetry was my way of finding a corner for myself where I could say what I really saw.”⁴⁹

I started writing when I was a child; I’ve always loved playing with words. Over the years, poetry has become more and more central to my life. I write poems because I want to preserve what would otherwise be lost; poetry is my fixative. It’s also a way of getting at whatever is knotty and unresolved in my life.⁵⁰

Bloch credits her poetic success with her work in translation. In her early twenties, Bloch used her language skills to translate a Yiddish poem of Jacob Glatstein (1896-1971). Though unsure of her success, she sent it to him and received in return his request to translate more of his poetry. She said, “I understood his invitation as an assignment.”⁵¹ This served as encouragement to translate other Yiddish poets and writers such as Abraham Sutzkever (1913-2010) and Isaac Bashevis Singer (1902-1991). After studying Hebrew in graduate school, she translated the work of Israeli poets Dahlia Ravikovitch (1936-2005) and Yehuda Amichai (1924-

⁴⁷ Ibid.

⁴⁸ Ibid., 175-6.

⁴⁹ Ibid.

⁵⁰ Arin, 13.

⁵¹ Chana Bloch, “A Symposium on Translation,” *The Threepenny Review* 70 (Summer 1997): 10, <http://www.jstor.org.libezp.lib.lsu.edu/stable/4384633> (Accessed 1 August 2010).

2000). In collaboration with Ariel Bloch (b. 1933), the man who would eventually become her husband, she also co-translated *The Song of Songs* from the Bible.

Chana married Ariel A. Bloch on October 26, 1969. During their marriage, the Bloch's were confronted by life-changing challenges, among them the impact of Ariel's "increasingly severe manic-depressive illnesses."⁵² Chana was not initially aware of Ariel's mental illness when they married, and she shared that her first awareness of it came "in 1981, after the death of [Ariel's] mother."⁵³ Also, Ariel was a child of the Holocaust, a source of tremendous pressure on him and his family, which left a lasting impression.⁵⁴ From their marriage, the Blochs had two children, Benjamin Daniel (b. 1972) and Jonathan Max (b. 1976). When her sons were very young, Chana faced ovarian cancer. The Bloch's later divorced in 1996, shortly after the completion of their translation of *The Song of Songs*.⁵⁵

As regards her education, Bloch graduated from Hunter College High School in 1957 where her favorite subject was English literature.⁵⁶ She then attended Cornell University and earned her Bachelor of Arts in 1961. She received two Master of Arts degrees from Brandeis University, the first in 1963 in Near Eastern and Judaic Studies and the second in 1965 in English Literature.

From 1964 to 1967, Bloch lived in Israel and taught English literature at Hebrew University of Jerusalem. In 1967, she returned to the United States to become an Associate

⁵² Pamela L. Shelton, ed., "Chana Bloch," in *Contemporary Women Poets* (Detroit: St. James Press, 1998), Reproduced in *Biography Resource Center* (Farmington Hills, MI: Gale, 2010), <http://galegroup.com.libezp.lib.lsu.edu/servlet/BioRC>, Document number: K1661000023 (Accessed 1 August 2010).

⁵³ Chana Bloch, RE: Interview Questions [Email to author]. (4 February 2011).

⁵⁴ Arin, 12.

⁵⁵ Chana Bloch, "The Bible's Sensuous Song: A conversation with Chana Bloch," interview by Sara Solovitch (San Jose Mercury News, 12 August 1995) <http://www.sarasolo.com/mn10.html> (Accessed 28 November 2010).

⁵⁶ Bloch, *Interview Email*.

Professor in the Department of Near Eastern Studies at the University of California, Berkeley.⁵⁷

After marrying in 1969, she lived abroad in Israel and England, and gave birth to her first son in 1972.⁵⁸ In the fall of 1973, she began teaching at Mills College in Oakland, California, where she eventually became chair of the English department, director of the Creative Writing Program, and W.M. Keck Professor of English.⁵⁹

She is the author of four books of poetry, *The Secrets of the Tribe* (1980), *The Past Keeps Changing* (1992), *Mrs. Dumpty* (1998), and *Blood Honey* (2009). For *Mrs. Dumpty*, she received the Felix Pollak Prize in Poetry (1998) and the California Book Award silver medal in poetry (1999). *Blood Honey* garnered her the Poetry Society of America's Alice Fay di Castagnola Award in 2004.⁶⁰

She is the author or co-author of six translations of poetry. Her first book was *A Dress of Fire* (1978), a translation of poetry by Dahlia Ravikovitch, for which she won a translation award from Columbia University's Translation Center in 1978. Originally published in 1986, *The Selected Poetry of Yehuda Amichai* was translated in collaboration with Stephen Mitchell. She co-translated *The Window*, a second collection of Dahlia Ravikovitch's poetry, and *The Song of Songs: A New Translation, Introduction and Commentary* with her former husband, Ariel Bloch. In collaboration with Chana Kronfeld, Bloch co-translated *Open Closed Open* (2006), a second collection of poetry by Yehuda Amichai, and *Hovering at a Low Altitude* (2009), a third poetry collection by Dahlia Ravikovitch. Bloch and Kronfeld were awarded the PEN Award for Poetry in Translation in 2001 for *Open Closed Open*.⁶¹

⁵⁷ Shelton, ed., "Chana Bloch."

⁵⁸ Bloch, *Interview Email*.

⁵⁹ Shelton, ed., "Chana Bloch."

⁶⁰ Chana Bloch, *Chana Bloch:: poet, translator, literary critic*, <http://www.chanabloch.com/bio.html> (Accessed 13 February 2011).

⁶¹ Bloch, *Website*.

Bloch is the author of *Spelling the Word: George Herbert and the Bible* (1985). For this publication, she received the Book of the Year Award of the Conference on Christianity and Literature in 1986. She has also written numerous essays.⁶²

Bloch's many awards include the Discovery Award of the 92nd Street Y for Poetry (1974), two Pushcart Prizes (2005 and 1981), two fellowships from the National Endowment for the Arts in translation (1999) and poetry (1989-1990), a National Endowment for the Humanities fellowship (1980-1981), a Marlboro Prize (1997, for "Mother Hunger" from *Mrs. Dumpty*), a Poets and Writers Exchange Award (1999), and a Graves Award from Pomona College (1976-1977).^{63, 64}

To describe Bloch's style, this writer requested an "in your own words" description directly from the poet. She responded, "I aim for compression, wit, clarity, and complexity under the surface."⁶⁵ She continued by quoting a preferred description in a review of *Mrs. Dumpty* by fiction writer and poet, Enid Shomer (b.1944). In *The Women's Review of Books*, Shomer writes,

Bloch writes primarily short, free-verse, narrative poems that use clear visual imagery and tighten down like a vise to deliver a gut-wrench at the end ... Bloch's poems resemble black-and-white photos with stark chiaroscuro: their focus is sharp but fixed. ... [Her prosody is powered] by a relentless process of distillation ... The poems in *Mrs. Dumpty* are rich in image and emotion (primarily grief, but also a healthy dose of 'jackhammer rage'). ... The clarity and thoroughness of her gaze are substantial achievements, for ultimately she demonstrates that the loss of love is synonymous with the forfeiture of safety

⁶² Ibid., s.v. "Prose."

⁶³ Bloch, *Website*

⁶⁴ "Chana Florence Bloch." in *Contemporary Authors Online* (Detroit: Gale, 2002), Reproduced in *Gale Biography In Context*, <http://ic.galegroup.com.libezp.lib.lsu.edu/ic/bic1/ReferenceDetailsPage/ReferenceDetailsWindow?displayGroupName=Reference&disableHighlighting=false&prodId=BIC1&action=e&windowstate=normal&catId=&documentId=GALE%7CH1000009523&mode=view#>, Document number: GALEIH1000009523 (Accessed 1 August 2010).

⁶⁵ Bloch, *Interview Email*.

itself. *Mrs. Dumpty* captures the visceral pain of failed marriage as well as the exhilaration of undamaged love.⁶⁶

When asked about the origins of *Chana's Story*, Bloch is quoted as follows:

Like many things in life, “Chana’s Story” started with sex. I think I’d better explain! I met David Del Tredici at Yaddo in the summer of 1996. Anyone who has been to an artists’ colony will tell you that we have amazing conversations at breakfast and dinner, when we all eat together – open, free-wheeling, no-holds-barred conversations about all sorts of things. One morning a few of us were talking about sex and eros. Later, I handed David a copy of my translation of the *Song of Songs* and said, “Here, read this. You’ll like it. It’s very sexy.” That night at dinner, David said, “Guess what! I set one of the lyrics!” After that auspicious beginning, you can hardly blame me for giving him *The Past Keeps Changing* and some of the poems from *Mrs. Dumpty*, which I was writing then.⁶⁷

After providing Del Tredici with additional poetry to consider for *Chana's Story*, Bloch admits to minimal collaboration. She says, “[Del Tredici] played each piece for me as he wrote it, and I offered suggestions – e.g. about words that should be emphasized. I watched amazed as he wielded his electric eraser and made changes in the score.”⁶⁸ Additionally, she reveals in a 2001 interview published in *The Writers Chronicle*, “I don’t insist on my interpretation of the poems. A composer who is setting a text has to have the freedom to follow his own inclinations. Anyway, when you send something of yours out into the world, it’s no longer yours; you have to be ready to let go of it.”⁶⁹

The texts for *Chana's Story* are found in three separate literary sources. The first song of the cycle, “The Fever of Love,” is based on a translation of the Hebrew from the biblical “Song of Songs.” This translation was a joint project between Bloch and her former husband, Ariel.

⁶⁶ Chana Bloch, RE: Interview Questions [Email to author]. (4 February 2011); quoting Enid Shomer, “Conflicting Emotions,” *The Women’s Review of Books* 16, no. 8 (May 1999): 13, <http://www.jstor.org/stable/4023192> (Accessed 1 January 2011).

⁶⁷ Arin, 17.

⁶⁸ Bloch, *Interview Email*.

⁶⁹ Arin, 17.

Songs two through six use her poetry from two collections, *The Past Keeps Changing* (1992) and *Mrs. Dumpty* (1998).

Since the subject matter of Bloch's poetry appears to have origins in her personal life, this writer requested background information for each of the poems that Del Tredici set. For "Eating Babies," she is quoted in an interview with Anne Mavor as saying, "I've written poems about being pregnant, about nursing. One poem, 'Eating Babies' is about the experience of loving an infant which is a hands-on kind of experience. Jonathan was a very edible child with great big fat juicy cheeks. Just hugging and kissing him was a treat."⁷⁰ Bloch sheds additional light on her thoughts about "Eating Babies" through an informal journal shared with this writer. During her time at Yaddo, when Del Tredici was first introduced to her poetry and composed the majority of the cycle, she wrote, "The other day I talked about the film *The Boys of St [sic] Vincent's* with David and Charles, and told them that loving a baby is a very sensual experience [sic] – that physical loving is important to a child, there's just a question of boundaries to be observed."⁷¹ "Eating Babies" is divided into three parts. Of part two, in response to a query for additional information about the meaning of this poem, Bloch refers to "the memory of a treasured affair in 1967, a few years before my marriage."⁷² Though it was first published in *The Secrets of the Tribe* (1980), "Eating Babies" is the first of three poems in *Chana's Story* that can be found in Bloch's *The Past Keeps Changing*. This poetry collection is grouped into three parts, and "Eating Babies" is located in the second group.

"Tired Sex" has its origins in "the deterioration of [her] relationship [with her former husband, Ariel Bloch]."⁷³ "I thought of it as bitter but also comic; the angry or irritated tone of

⁷⁰ Mavor, 179.

⁷¹ Chana Bloch, RE: 1996 Yaddo Journal [Email to author]. (4 February 2011).

⁷² Bloch, *Interview Email*.

⁷³ Ibid.

David's setting didn't represent my intention. I conveyed that to him, and we discussed the question of tone – but after all, I understood that he was the composer, and that it was his prerogative to set the poem as he wished.”⁷⁴ “Tired Sex” is one of two poems of *Chana's Story* included in *Mrs. Dumpty*, which is published as four groups of poetry. “Tired Sex” is among the first group of the publication.

Commenting on “The Stutter,” Bloch writes, “The child's (Jonathan, our younger son) stutter was caused, I believe, by the tension in our home, exacerbated by Ariel's somewhat autocratic manner (I now see it as related to Ariel's mental difficulties; at the time, that was not yet recognized).”⁷⁵ She thoughtfully adds that “Jonathan's stutter went away by itself.”⁷⁶ “The Stutter” is found in group two of *The Past Keeps Changing*.

“Clear and Cold” also appears in *Mrs. Dumpty* and is situated within group four of the collection. Though originally titled “Sad Song,” the poet also considered the title of “Sad Twins” at the suggestion of Del Tredici after he set it.⁷⁷ It was inspired by “remembering [her] father's death, while thinking about the ‘dying’ of [her] marriage.”⁷⁸ (Bloch's father died of lung cancer in 1971.)⁷⁹

“Alone on the Mountain,” from the third group of poems in *The Past Keeps Changing*, is the final poem of the collection. It appears very shortly after a poem entitled “In the Land of the Body.” Though it appears in the table of contents to be a singular poem in the collection, it is actually “a numbered series of [eight] poems ... that allow us to enter the private space of fear

⁷⁴ Ibid.

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Bloch, *Yaddo Journal Email*.

⁷⁸ Bloch, *Interview Email*.

⁷⁹ Ibid.

and the interior dialogues of the newly diagnosed cancer patient.”⁸⁰ In 1986, Bloch was diagnosed with ovarian cancer and “composed her poems over a period that spans the time from diagnosis to recovery.”⁸¹ She chose surgery – a hysterectomy and ovariectomy – and considers herself very fortunate that this disease was discovered in time for successful treatment.⁸² Referring to “Alone on the Mountain,” Bloch remembers that she was “hiking by myself up a mountain (really a very steep long hill) on my birthday and coming to a moment of emotional clarity.”⁸³

Though the poet does not recall the exact dates that her poetry in *Chana’s Story* was originally written,⁸⁴ “Alone on the Mountain” was added to the cycle two years after the first five songs were composed.⁸⁵ To explain the addition of “Alone on the Mountain” after a two-year gap, Del Tredici says the following:

Well, I was writing a lot of music at that time, and I wrote the cycle without [“Alone on the Mountain”] and let it be. When I came back to it, I felt it needed a concluding something. It just ended up in the air, kind of. I didn’t like the ending. It needed something very settled, and I wanted to continue the story a little, of her time out of her trouble. The song before it, “Clear and Cold,” is pretty upsetting. It didn’t seem like an ending. I needed to resolve it somewhat. So, I think I must have asked her if she had anything that would fit this, and so she either wrote this one especially for me, or passed it on to me from her collection. I chose it, probably, from a little selection she gave me, but I believe I asked for something that would be more like a fitting conclusion.⁸⁶

The order of the poems for *Chana’s Story* was neither suggested nor recommended by Bloch. She says, “I gave David my books and he chose the poems; I may have suggested some

⁸⁰ Marilyn Chandler McEntyre, “A Place to Put the Pain: Three Cancer Stories,” *Literature and Medicine* 14, no. 1 (Spring 1995): 87, http://muse.jhu.edu.libezp.lib.lsu.edu/journals/literature_and_medicine/v014/14.1mcentyre.html (Accessed 1 January 2011).

⁸¹ Ibid., 91.

⁸² Bloch, *Interview Email*.

⁸³ Ibid.

⁸⁴ Ibid.

⁸⁵ Del Tredici, *Chana’s Story*, “Composer’s Notes.”

⁸⁶ David Del Tredici, interview by author, digital recording, Hattiesburg, MS, 3 March 2011.

of them (e.g. “Eating Babies”) ... I gave him a copy of *The Song of Songs*, which he set immediately; that’s how the project got started ... he chose the order.”⁸⁷

When asked if she had any suggestions for this writer to better understand her poetry for a performance of *Chana’s Story*, Bloch says that “the best information is of course in the poems that David set as well as other poems in those collections, which suggest my state of mind at the time.”⁸⁸ She further recommends to “read the collections that the poems come from, so that [one can] get a sense of their context.”⁸⁹

Now, Professor emerita of English, Bloch spends her time creating poetry, writing translations, and occasionally teaching. Additionally, she serves as Poetry Editor for Persimmon Tree, an online magazine highlighting and encouraging the artistic gifts and creativity of women over the age of sixty.⁹⁰ Bloch presently resides in Berkeley, California, and is married to Dave Sutter.⁹¹

⁸⁷ Bloch, *Interview Email*.

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ Bloch, *Website*.

⁹¹ Ibid.

CHAPTER 3

THE SONGS

Background

Chana's Story is a cycle of songs for mezzo-soprano with piano accompaniment. Its duration is approximately 35 minutes. Collected from poetry of Chana Bloch, the text for the cycle is arranged in such a manner as to chronicle a marital relationship from a woman's perspective.

Chana's Story is the product of the talents of composer David Del Tredici and poet Chana Bloch. In the "Composer's Note" included with the score, Del Tredici makes the following statement in regard to the genesis of the work: "The first five songs of *Chana's Story* were written in nine days at Yaddo, the artist's retreat in Saratoga Springs, New York. Here it was that I first met Chana Bloch, read her poetry and delighted in playing her my settings."⁹²

Chana's Story was commissioned by Marie Damrell Gallo for Miriam Abramowitsch, the daughter of Del Tredici's close friend, piano teacher, and mentor, Bernhard Abramowitsch. Del Tredici explains the history of the commission:

I wrote the piece first. Miriam was a dear friend of mine, a very excellent singer, and I wanted her to do it, but I needed a commission. She knew Marie Gallo was a student of her father, Bernhard Abramowitsch, as was I. ... Miriam talked to her, and she liked the idea very much of commissioning the piece. So that's how it came to be done, but the piece was written first.⁹³

Abramowitsch premiered the cycle, with the composer at the piano, on October 27, 1998, at the Center for the Arts Theater in San Francisco.⁹⁴ Of her relationship with Del Tredici, Abramowitsch explains the following to me via email correspondence:

⁹² Del Tredici, *Chana's Story*, "Composer's Notes."

⁹³ Del Tredici, *Interview*.

⁹⁴ Del Tredici, *Chana's Story*, Page preceding "Composer's Notes."

I have known David since he started studying piano with my father – I was still a child then, so I remember him from maybe 1956 or 1957. We have always been friends and started working together in 1958 – this was before he was composing, and he accompanied me on the piano, and we performed many times together, even after he was primarily composing. I sang his first songs on poems by James Joyce, and I remember him playing his Fantasy Pieces for me when he was just composing them. I never studied with David, but he has coached me when I sang his songs.⁹⁵

Abramowitsch expresses respect and appreciation for Del Tredici regarding their preparation of *Chana's Story*. She wrote, “It was great. He is a wonderful coach, and really knew how to get the most out of a performance. It is exciting to work with him.”⁹⁶ As for performing the work with the composer, she enthusiastically wrote, “I wouldn’t have it any other way! The style is so uniquely David’s that I can’t imagine anyone else playing it. In general I think I would always prefer to work with the composer of a piece if it’s possible.”⁹⁷

Though the cycle is written specifically for mezzo-soprano, the composer includes vocal music at both the lower and higher extremes of the female voice. The vocal range of the cycle spans well over two octaves, from F₃ below middle C to B-flat₅. The F₃ is only present within the first piece, but the B-flat₅ appears in multiple songs within the cycle. For these reasons one could argue that *Chana's Story* may also be appropriate for a soprano with a well-developed chest register.

The text for the cycle is based on the poet’s own experiences and focuses primarily on her relationship with her former husband, the development of their relationship and the family they formed, and the eventual dissolution of the marriage. This progression depicts both the passage of time and an increasing maturity of the character. In this particular relationship story, the female journeys from initial passion and physical admiration, through dysfunction, to

⁹⁵ Miriam Abramowitsch, RE: Interview Questions [Email to author]. (3 January 2011).

⁹⁶ Ibid.

⁹⁷ Ibid.

separation, divorce, and finally revival. Del Tredici explained the process for selecting and ordering the poetry as follows:

I chose the ones I liked. I also chose the ones that kind of made a little story; it was kind of the story of her marriage, her unhappy marriage, and so followed that pattern a little bit. ... It begins with her happiness at being married, they have a child, and it deteriorates. They finally get separated, and the last song is about her facing a new path – going on to move forward after she leaves her husband.⁹⁸

Depending upon the vocal timbre and age of the performer, certain technical choices should be made which reflect the passage of years. For example, the first two songs explore the youthful enthusiasm often present in a new relationship. Therefore, the performer will adopt a lighter more youthful timbre. The texts of the final songs reflect the maturity of a woman exposed to some of life's most emotionally powerful and transformational lessons such as mental illness, divorce, and death, thus the performer will register her tone to reflect a more dramatic or mature timbre.

It is noteworthy that Del Tredici's compositional career includes collaborations with exceptional musicians. This may help to explain the composer's tendency to require technical, dramatic, and musical extremes from the performer. In an interview with Joel Conarroe, Del Tredici explains his initial experience with the gifted soprano, Phyllis Bryn-Julson.

[Ms. Bryn-Julson] sang practically the first piece I ever wrote, and it was almost her first performance. We met at the beginning of our careers and it was a wonderful accident for me. After I had written some relatively simple Joyce songs, I wrote my first difficult and more characteristic piece, "I Hear an Army." I arrived at the Tanglewood Music Festival with it in 1964. And in walked Phyllis; they'd just found her in Fargo, North Dakota, and she'd been hired to sing all the contemporary music. She looked at the piece and sang it flat out perfect, then looked at me and said, "Is that alright?" It was unbelievable. She'd only been singing for six months – she'd been a pianist. So that was the beginning of it. The next summer I wrote her another piece, more difficult, because she made the first sound so easy. That also was easy. She said, write me another, and I wrote yet another, and another. So in three years I created a whole vocal

⁹⁸ Del Tredici, *Interview*.

literature, which I later realized almost no one but she could sing. She is, you know, really very special, but at that time I knew no other singers and I thought perhaps they might all be like that. They aren't.⁹⁹

When asked if the difficulty of the music may have discouraged other talented singers from attempting his songs, Del Tredici agreed that his music is difficult but hastened to add that he still composes vocal music with the singer in mind rather than himself as a composer.

Well, it's always a compromise. Of course, I write for the singer. It was a question of what level of singer am I writing for. And because I've worked with a lot of really professional singers, I really write for professional singers with wide ranges. My style tends to be florid because my very first experience, my first singer was Phyllis Bryn-Julson, who had a terrific facility, so I got used to singers who could go high and low very quickly and move around and have limitless amounts of breath. So, I kind of got spoiled, it's true. And, I've always managed to find some really good singers, and that inspires me. I like to write for what can be done at the higher level.¹⁰⁰

With Del Tredici's creative bar already set at a rather lofty level prior to its composition, it is recommended that *Chana's Story* be considered advanced level repertoire.

Del Tredici's Style Characteristics

There are many identifiable characteristics of Del Tredici's compositions, which, when considered together, will enable one to readily distinguish his works from those of other composers. A comparative review of *Chana's Story* and several of his earlier vocal works reveals his use of many of the same structural and compositional techniques. These style characteristics will be discussed separately and will be illustrated using examples from *Chana's Story*.

The first characteristic associated with Del Tredici's writing is his detailed use of dynamic and tempi markings. They are specific and abundant and suggest his desire to

⁹⁹ Conarroe, 250-251.

¹⁰⁰ Del Tredici, *Interview*.

communicate to the performer the accurate reproduction of all his intentions. Del Tredici does acknowledge a need to be flexible. “Being a performer myself, I’m very aware of how dynamics and all of that have to fit the performer’s way. Often a performer can have a different idea, and I can ride with that. Some of them have had better ideas than I’ve put in there, so it’s a ‘serious guide.’ It’s not an immutable document in that way.”¹⁰¹

Initial tempi markings for each song are specific and formatted with standard musically descriptive terms followed by a metronome marking. Only one entry varies by suggesting a tempo range. The initial tempo marking for “The Stutter” includes a descriptor and a metronomic range of “*Vivace* (♩=108 – 112)”. Non-initial tempi markings most often are descriptive and are not accompanied by numeric metronome settings.

The dynamic markings are apt to change frequently. In Example 2 from “Eating Babies,” a crescendo in measure 22 is followed by a *forte* marking in measure 23, and in measure 24 and 25, the music is marked *piano* and *forte* respectively. Measure 26 contains a *diminuendo* to a *piano*, which is followed by a *mezzo forte* in measure 27. Measures 28 and 29 share a *decrescendo*, which leads to a *piano* in measure 30 and a *diminuendo* in measure 31.

Del Tredici approaches key centers creatively. First, rather than include or indicate any key signatures in *Chana’s Story*, he opts to omit them. Instead, each of the songs is replete with accidentals. While this presents a visual challenge for both singer and accompanist, it affords the composer the illusion of being free of the confines of a particular key center. Del Tredici freely transitions throughout *Chana’s Story*, and the cycle contains many tonality shifts. Each of the songs, however, makes use of a primary tonal center.

¹⁰¹ Del Tredici, *Interview*.

Example 2: “Eating Babies,” mm. 22-31

According to Del Tredici, key relationships between songs in *Chana's Story* are not important. In a telephone interview with me, he explained,

I don't think a lot about that. And a lot of times the songs are not written in order, so the way it ends up is not necessarily the way it got written... Sometimes I will transpose a song mainly for the vocal line... Sometimes what I care about is the next song, how one ends and the other begins. That might be important...that there be sufficient contrast or be close enough, depending on how I feel about it.¹⁰²

Although he does quite a bit of tonal exploration and wandering, the journey is often accomplished through the use of sequencing, a common structural technique for Del Tredici. Evidence of sequencing can be found in every song of *Chana's Story*. His treatment of the sequence patterns varies, however. In “The Fever of Love,” measures 8 to 12 (Example 3), he varies the intervallic pattern to follow the scale of the key center. At other times, he uses sequencing as a vehicle for modulation, passing through a variety of key centers along the way,

¹⁰² Del Tredici, *Interview*.

as can be seen in “Eating Babies,” measures 125 to 130 (Example 4). This pattern begins on the submediant and ends on the tonic in each key area. As it repeats, the former tonic ascends an octave and becomes the submediant in subsequent key areas. The pattern ascends by minor thirds, passing without transition through key centers of D major, F major, and A-flat major.

Example 3: “The Fever of Love,” mm. 6-12

Example 4: “Eating Babies,” mm. 125-130

As has been previously stated, Del Tredici spent the early years of his musical career training as a concert pianist. This background is evident in the virtuosic accompaniment of *Chana's Story*. The accompaniment presents an abundance of accidentals, frequent large leaps, and brisk tempi. The greatest challenge is that the accompaniment is often composed using three staves instead of two, quite uncommon for most vocal music. The accompaniment is no less than a full partner to the vocal line and should never be considered simply a musical support system.

Visually, the score has a complex texture. Del Tredici meticulously includes detailed phrasing, accents, dynamics, and ornaments, as well as pedal markings. The three-stave notation maintains a structure with the right hand playing the upper treble staff and the left hand playing both the second treble and bass staves. Occasionally, he alters this pattern with the right hand playing both treble staves or the left hand playing two bass staves.

Many of the songs from *Chana's Story* have lengthy preludes and postludes. Preludes define key centers, establish tempi, and set the moods of the songs, and thematic material is often introduced in a prelude. The postludes maintain the mood of the song. Since the songs were neither written in the order they appear nor for the purpose of being grouped as *Chana's Story*, postludes do not function as transitional material and have no direct relationship to the following song. From a practical standpoint, the preludes and postludes showcase the talents of the pianist and provide the vocalist with opportunities for much-needed rest.

Two exceptions to Del Tredici's use of lengthy postludes are in "The Fever of Love" and "Clear and Cold." "The Fever of Love" has no postlude, and the vocalist and pianist end simultaneously. A pause in the cycle occurs between "The Fever of Love" and the following song. "Clear and Cold," like "The Fever of Love," also has no postlude. Additionally, Del Tredici composes no break in the transition between "Clear and Cold" and "Alone on the Mountain." The vocal melody has only one tacit measure at the end of "Clear and Cold" before a slow, four-measure introduction to "Alone on the Mountain" begins. Though the number of measures is small, the *andante* tempo of the introduction allows for a somewhat lengthy and appreciated respite for the singer.

Despite musical complexities, Del Tredici writes in a manner that welcomes a singer to perform this music. The melodies are predominantly tonal and accessible, and Del Tredici

generally avoids atonality. In most instances of *Chana's Story*, the accompaniment supports the voice by doubling it in the same or a nearby octave often using the same rhythm in the same octave. When not doubling, Del Tredici supports the singer by maintaining the same tonal language in both the vocal and piano lines.

Del Tredici does present vocal challenges in *Chana's Story*. First, he scores unusually large vocal leaps and arpeggiated phrases often spanning more than an octave. His intervallic leaps and arpeggios are frequently sevenths, octaves, or ninths. The largest of these leaps occurs in measures 217 to 218 of “The Fever of Love” (Example 5). Here the voice must leave a G-flat₃ below the staff for an A-flat₅ above it. A break in the textual phrase allows for a necessary breath and stealthily assists the transition into the upper vocal range.



Example 5: “Fever of Love,” mm. 213-218

In *Chana's Story*, Del Tredici explores the extremities of the vocal range. Within the cycle, the voice is asked to produce from a low F₃ to a high B-flat₅. Despite these challenges, Del Tredici often includes alternate notes, especially in the lowest range where the alternative is consistently one octave above the preferred note. (See Example 5.) There are only three upper register notes in the cycle that provide alternative scoring at a P5 and M6 below. Most upper register notes are expected to be performed because of textual and musical considerations.

Del Tredici is creatively ambiguous in his use of rhythm. He designs ambiguities which are structured in a variety of ways. First, *hemiola* and frequent time signature shifts sometimes challenge the singer and listener to accurately locate a downbeat. Also, he may lead the listener

away from the actual downbeat of a measure by altering the text stress by placing an unimportant word on a strong beat, or by placing an important word on a weak beat. Since a singer will usually stress important text, weak beats can therefore be perceived as strong beats. He uses this alteration effect not only to move the perception of the downbeat within the current meter but also to challenge the perception of the meter itself. For example, by allowing the vocal line to repeat a three-note pattern in 4/4, an illusion of 3/4 is created. However, these meter changes are usually brief interjections, as in the following musical example from “Alone on the Mountain,” measures 13 through 20 (Example 6). He anchors the listener firmly in 4/4, but in measure 16, he interrupts the 4/4 pattern and begins a repetition of a three-note melodic pattern. This momentarily alters the listener’s perception of the time signature from 4/4 to 3/4 and adds to the listener’s sense of rhythmic ambiguity. It is initially heard beginning on *strong* beat one of the same measure, on the *stressed* first syllable of the word “distances.” In Example 7, Del Tredici again creates a feeling of 3/4 in 4/4 by simultaneously placing important text on the first note of a repetitive three-quarter-note pattern. Here he begins on a *weak* beat. In Example 8, he creates a false downbeat by accenting beats 2 and 4 in 4/4.

13 climb climb up here. Blue li - quor of dis - tan - ces: Blue

17 li - quor of dis - tan - ces: one

f *p sub.* *Accel.* *Rit.* *A tempo* *dim.*

Example 6: “Alone on the Mountain,” mm. 13-20

50 I'm

54 the on - ly one left at the end the end of

p *cresc.*

Example 7: “Alone on the Mountain,” mm. 50-57



Example 8: “Alone on the Mountain,” mm. 25-29

Another rhythmic technique he employs is polyrhythm, or cross-rhythm, by varying the meter of the voice from the accompaniment. In portions of “Clear and Cold,” the vocal line is marked 3/4 while the accompaniment is marked 6/8. In measures 27 through 34 (Example 9), the vocal line is clearly in a triple meter above an accompaniment grouped in subdivisions of a duple meter.

Example 9: “Clear and Cold,” mm. 27-34

While Del Tredici can be rhythmically ambiguous and challenging, he offers clarification of the rhythmic subdivision in one of the songs. Throughout the middle section of “The Fever of Love,” the first of six songs in the cycle, Del Tredici provides numerical guidance for beat stressing beginning at measure 79. Here, the meter alternates between 6/4 and 3/2, and his notes

above the staff read “(3 + 3)” for passages in 6/4 and “(2 + 2 + 2)” for passages in 3/2. From the construction of the vocal line, considering word stress and rhythm, an experienced singer would instinctively choose this subdivision. No further rhythmic assistance of this kind, or any other, is provided in songs two through six.

Another challenge to performing *Chana’s Story* is deciding where to effectively and efficiently breathe in extended musical or textual phrases. Such an example is found in “The Fever of Love,” beginning at measure 62 for the phrase, “Oh daughters of Jerusalem.” The phrase spans thirty-seven beats at ($\text{♩} = 152$), and the final word, “Jerusalem,” is sustained through twenty-seven of these beats. The final syllable of the word includes an octave leap from A₄ to A₅, *pianissimo*, to be held for the final twelve beats. (Example 10).

Example 10: “Fever of Love,” mm. 62-74

Ideally, a singer would perform the entire textual phrase using only a single breath. A more practical solution is for the singer to breathe before “Jerusalem” in order to avoid an undesirable mid-word break. In doing so, however, an awkward break in the textual phrase is created. This is simply a situation of choosing the lesser of evils. While there are some lengthy

phrases that pose technical challenges, phrase length for the singer is not a constant and consistent challenge. Locations for breaths are frequently obvious, and breathing cues are often drawn naturally from punctuation or musical phrasing. Breathing, regardless of its location, however, should be dramatic and meaningful.

It is important to mention that the longer phrases sometimes occur as a result of Del Tredici's purposeful scoring of *ritardandi*. When he scores a *ritardando*, he frequently includes a written "*Ritard.*" above the line as well. This can potentially draw out phrases longer than can be sung in a single breath. So, it is recommended to allow the scored *ritardando* to create most of the slowing effect, and keep the "*Ritard*" to a minimum. The most obvious example of the scored *ritardando* can be found in "Eating Babies," measures 26 through 31 (Example 11). Evidence of scored *ritardandi*, as well as *accelerandi*, is found in almost every song, in both the voice and accompaniment.

26 *dim. p* *mf* *p* *Ritard. dim.*
 cus - tard nudes - why we can't - help - sleep - ing with - pil - lows.

Example 11: "Eating Babies," mm. 26-31

In contrast to Del Tredici's use of longer vocal phrases are the instances of very short phrases of choppy text. Generally, this is utilized to create rhythmic ambiguities or enhance the emotional mood of the song. The singer may be challenged in maintaining the textual ideal while communicating the effect. An example of choppy text, as well as a scored *accelerando* for

rhythmic ambiguity, is found in “Tired Sex” from measures 59 through 63 (Example 12). In measures 59 and 60, the *forte* accompaniment and tacit voice on strong beat one, followed by a three-eighth-note pattern in the voice, clearly establish a downbeat in 2/4 for two measures. In measure 61, however, a *forte* accompaniment and tacit voice on the second half of the second beat mimic an early arrival of the downbeat. This false downbeat is followed by a two-eighth-note pattern in the voice (instead of the previous three-eighth-note pattern) and suddenly shifts the perception of the meter to 3/8.

58 — (accel.) — — — A tempo, subito
f sempre

Like turn-ing the pag-es of a book the teach-er as-signed—

f p f p f p f p f p f p

Example 12: “Tired Sex,” mm. 58-63

The repeated chords and accented, accelerating, *forte* “downbeats” in the accompaniment, serve two main purposes. First, they communicate a frustration on the part of the wife. Second, the forced and increasingly energetic acceleration could be translated as a representation of the sex act itself, the wife’s frustrated desire for conclusion, or both.

Another characteristic of Del Tredici’s accompaniment in *Chana’s Story* is the manner in which it enhances or comments on the text. His use of text painting, per se, often suggests a specific communication of the poetry. In the introduction to “The Fever of Love,” Del Tredici boldly juxtaposes two entrances of the initial melody separated by three beats. This creates a

dancing effect, which echoes the underlying theme of two young lovers' budding relationship and the ensuing excitement (Example 13).

Example 13: “The Fever of Love,” mm. 1-5

A simple but effective treatment of the accompaniment is a transition to a lullaby in “Eating Babies.” The accompaniment shifts from 4/4 to 3/4 in measure 83, enhancing the maternal tenderness and emotions associated with caring for a newborn infant. Usually, a lullaby is associated with the themes of babies and nighttime rest, but here it is also used to support an underlying theme of passing time. (Example 14).

Example 14: “Eating Babies,” mm. 77-84

Later in “Eating Babies,” Del Tredici scores a purposeful “wrong note” in the accompaniment. In measures 138, 142, 174, 177, and 179, he accents a dissonant note, drawing the ear of the listener to that specific note. It has an effect similar to that of a grandfather clock,

which creates a melancholic feeling of time passing, in this case the realization for the maternal figure that time with her infant is fleeting (Example 15).

133

as your breath wash - es o - ver him.

8va

R. H.

139

R. H.

Example 15: “Eating Babies,” mm. 133-144

Expanding the time motivic development, Del Tredici introduces groupings of eight sixteenth notes in scale-like patterns shortly after the beginning of the lullaby section. Appearing more and more frequently, they lead to a virtuosic section of free-measured sixteenth notes followed by eighth notes and quarters. Here, a *ritardando* is essentially scored in a two-line single measure at 171, beginning simultaneously with the singing of the word “time”. The effect Del Tredici creates here is striking...he makes “time” slow down and stop, momentarily defeating the melancholy grandfather clock and briefly alleviating the anxiety of the mother.

The lullaby has completely disappeared by measure 172. The introductory material of the song returns to indicate the continuation of “time,” but here it is interrupted by the familiar “wrong note” as it chimes its unpleasant reminder of the fleeting nature of early childhood (Example 16).

Del Tredici effectively communicates the degeneration of the married couple’s relationship in “Tired Sex.” The closely scored legato prelude, somewhat content in character for the most part, is intermittently interrupted with frustrated, *marcato* accented eighth notes. This prelude is repeated in its entirety as a postlude. In fact, Del Tredici refers to this piece as “baroque in feeling with framing *ritornelli*”.¹⁰³

171 *A tempo*
pp
time
A tempo (veloce)
Sua
pp — *f* *dim.*

(171) *Ritardando sempre*

172 *Tempo primo*
p rubato *f*

Example 16: “Eating Babies,” mm. 171-177

Del Tredici’s use of text painting and textual commentary is not limited to the accompaniment. Of greatest interest is the manner in which he scores the vocal line of “Tired Sex.” He centers the vocal melody around two notes, in respective sections. The first section

¹⁰³ Del Tredici, *Chana’s Story*, “Composer’s Notes.”

expertly and cleverly highlights the monotony of the relationship by the repetition of B-flat₄, a note often jokingly associated with boredom. Deviations from this note are limited. Del Tredici transitions to the second section via an accelerating ascending piano interlude from measures 52 through 58 (Example 17), intensifying the level of frustration. The voice, expressing this frustration, continually hammers an accented E-flat₅ throughout the entirety of the second section. The only exception is a respite of two notes, one of them being, ironically, B-flat₄.

Example 17: “Tired Sex,” mm. 52-60

Del Tredici again uses a “wrong note” technique in “The Stutter” but in a slightly different manner. On the “Composer’s Note” page, Del Tredici explains that “‘The Stutter’ is a chilly picture of family dysfunction.”¹⁰⁴ Beginning in measure 43 (Example 18), the exasperation of the parents is shared as the child character desperately attempts to speak through their non-stop conversations. The infant repeats, or stutters, the word “I” on a *martellato* accented F-sharp₅. The rhythm pattern in 4/4, a dotted quarter, an eighth tied to a quarter, followed by a quarter note, creates an elementary sounding attempt at a triplet rhythm.

In measures 73 and 74, and later in 77 and 78 (Example 19), the strident child’s-theme appears in the accompaniment with the same rhythm, harmony, and accent, and in the same octave as it first appeared in the voice. It interrupts a simple, slow, lyric melody accompanied by

¹⁰⁴ Ibid.

blocked chords. It sounds “wrong” and distinctly out of place but effectively recalls the anxiety of the child attempting to speak.

41 *Più mosso* (♩ = 120)
f disperato

thrash es I - I - I - I - I - I

45 I - I - I - I - I - I I - I - I -

Example 18: “The Stutter,” mm. 41-48

The accompaniment figure eventually “matures,” however. First, in measure 89 (Example 20), Del Tredici alludes to a triplet figure with two consecutive groups of three half note C_3 ’s followed by three half note C_4 ’s in the voice. This is answered by the appearance of *martellato* accented triplet half notes in the accompaniment beginning in measure 93. Here an enharmonic G-flat₅ in the uppermost treble of the accompaniment substitutes for the infant’s earlier F-sharp₅ to complete the transition from the rudimentary rhythm to a true triplet rhythm.

Once the actual triplet rhythm emerges, the initial rhythm is no longer used. This suggests a transformation in the child’s speech. This interpretation is reinforced later in the vocal line when the stuttering “I” reemerges in measure 219. Here, instead of the childish and

73 Più mosso ($\text{♩} = 120$) *Meno mosso*

the shoe lace

77 Più mosso *Meno mosso*

fast e nough.

L. H.

Example 19: “The Stutter,” mm. 73-80

89 *f*

is count - ing. *f*

The hurt voice

93 *p*

cir - cles *p*

cir - cles

Example 20: “The Stutter,” mm. 89-96

aurally abrasive F-sharp₅ repetitions, Del Tredici scores a beautifully expressive, *vocalise*-like melody for the child from measures 219 through 243 (Example 21).

Example 21: “The Stutter,” mm. 217-222

Clear examples of word-painting occur in “Clear and Cold.” Del Tredici suggests a “falling” or “declining” idea by using a descending scale pattern in the voice with the opening text, “The leaves are brown paper bags” (Example 22). This subtle metaphor, coupled with the descending melody, not only underscores the theme of the passage of time but also foreshadows the upcoming subject matter of her father’s decline in health and eventual death. Del Tredici also scores large, descending leaps for the voice, almost always octave descents, on the word “fall,” thereby using the voice to create a plummeting effect. While these types of leaps occur several times in this song, he alternatively treats the word “fall” by placing it on the lowest note of a phrase, sometimes at the end of a descending melody.

Example 22: “Clear and Cold,” mm. 27-30

A descending scale pattern is used as well in the concluding song, “Alone on the Mountain.” Here, beginning in measure 53, it appears in both the accompaniment and the vocal line simultaneously (Example 23). In this treatment, the initial note of each descending sequence is often higher than the initial note of the previous pattern. While it gradually ascends, Del Tredici not only echoes the trudging journey up a mountainside but also expresses a three-steps-forward, two-steps-back effect, an understated and clever musical reflection of the character’s personal healing process.

50

p

I'm

54

cresc.

the on - ly one left at the end the end of

cresc.

L. H.

Example 23: “Alone on the Mountain,” mm. 50-57

Finally, Del Tredici shares his sense of humor by interjecting into “Alone on the Mountain” (subtitled “on my birthday”) the opening motive of the *Happy Birthday Song*. The

text of the subtitle is not found in the poem, but Del Tredici opts to include it once in the text of the song, aligning the word “birthday” with the birthday motive in measure 124 (Example 24).

121

p <> <>

on my birth - day

8va

molto espressivo

p

Example 24: “Alone on the Mountain,” mm. 121-125

The Fever of Love

The Fever of Love is fast and ecstatic. The text is startlingly vivid in its description of the male body by the love-besotted woman.¹⁰⁵

“The Fever of Love”

from The Song of Songs 5:14-16, 6-8

His arm a golden scepter with gems of topaz,
his loins the ivory of thrones
inlaid with sapphire,
his thighs like marble pillars
on pedestals of gold.

Tall as Mount Lebanon,
a man like a cedar!

His mouth is sweet wine, he is all delight.

¹⁰⁵ Del Tredici, *Chana’s Story*, “Composer’s Notes.”

This is my beloved
and this is my friend,
O daughters of Jerusalem.

I opened to my love
but he had slipped away.
How I wanted him when he spoke!

I sought him everywhere
but could not find him.
I called his name
but he did not answer.

Then the watchmen found me
as they went about the city.
They beat me, they bruised me,
they tore the shawl from my shoulders,
those watchmen of the walls.

Swear to me, daughters of Jerusalem!
If you find him now
you must tell him
I am in the fever of love.

- translated by Chana Bloch and Ariel Bloch

TEXT

The text is derived from a translation of a biblical passage from Song of Songs 5:14-16 and 6-8. It is relevant to note that this biblical translation was written by Chana Bloch and her former husband, Ariel Bloch. Their translation, *The Song of Songs: A New Translation*, was described by Steve Mitchell in its Foreword as follows:

“...quite simply the best version in the English language. Its poetic voice, intimate, dignified, and informed by meticulous scholarship, carries us into the Eden of the original Hebrew text: a world in which the sexual awakening of two unmarried lovers is celebrated with a sensuality and a richness of music that are thrilling beyond words.”¹⁰⁶

¹⁰⁶ Stephen Mitchell, foreword to *The Song of Songs*, by Chana Bloch and Ariel Bloch (New York: Random House, 1995); <http://www.chanabloch.com/song-of-songs.html> (Accessed 29 August 2010).

Because so much of the poetry of *Chana's Story* draws from the relationship of Chana and Ariel Bloch, it is fitting that the cycle should begin with this particular co-translated text and its expression of such love and admiration.

It is presented entirely from the perspective of the female, and she begins with elaborate descriptions of her lover's body. Interestingly, this female character is not interpreted by the Blochs as one of typical biblical assumption. "She is not a demure, chaste maiden, a sweet young thing, as the commentators have wanted to see her for 2,000 years. She's a very strong woman,"¹⁰⁷ says Chana Bloch. This characterization should be considered when communicating this text.

MUSIC

The primary key center for this song is D-flat Major, though there is some tonal shifting. The tessitura of the piece is estimated around D₅ to F₅ with a range from G₃ to A₅. It is written in a ternary, or modified *da capo*, form.

Because of the challenges of the cycle, pacing and self-monitoring are essential components of a successful performance.

Eating Babies

*Eating Babies, a quieter kind of ecstasy, acknowledges the sensual dimension in loving, caring for and nursing one's own newborn infant. Not surprisingly, the song half-way through metamorphoses into a lullaby.*¹⁰⁸

¹⁰⁷ Laurie Goodstein, "Putting Sensuality Back Into the Bible's Love Song," *The New York Times* (New York), 14 February 1998, A15; <http://www.chanabloch.com/review-pdf/goodsteinlaurie-NYTAI-new.pdf> (Accessed 29 August 2010).

¹⁰⁸ Del Tredici, *Chana's Story*, "Composer's Notes."

“Eating Babies”
from *“The Past Keeps Changing”*

1.

Fat
is the soul of this flesh.
Eat with your hands, slow, you will understand
breasts, why everyone
adores them – Rubens’ great custard nudes – why
we can’t help sleeping with
pillows.

The old woman in the park pointed,
Is it yours?
Her gold eye-teeth gleamed.

I bend down, taste the fluted
nipples, the elbows, the pads
of the feet. Nibble earlobes, dip
my tongue in the salt fold
of shoulder and throat.

Even now he is changing,
as if I were
licking him thin.

2.

He squeezes his eyes tight
to hide
and blink! he’s still here.
It’s always a surprise.

Safety-fat,
angel-fat,

steal it in mouthfuls,
store it away
where you save

the face that you touched
for the last time
over and over,
your eyes closed

so it wouldn’t go away.

3.

Watch him sleeping. Touch
the pulse where
the bones haven't locked
in his damp hair:
the navel of dreams.
His eyes open for a moment, underwater.

His arms drift in the dark
as your breath
washes over him.

Bite one cheek. Again.
It's your own
life you lean over, greedy,
going back for more.

- Chana Bloch

TEXT

“Eating Babies” is quite an unusual and ambiguous title. The word “eating” can function as either a gerund or an adjective here. The question remains whether the mother is figuratively eating, or more acceptably, nibbling on, her infant, or does this refer to babies who are eating, or nursing? I initially believed that the title was purposefully ambiguous so that the poet could utilize both interpretations simultaneously and exercise greater freedom and creativity in her writing. It was expected that some unanswered questions for the reader/interpreter would remain in order to personalize the poetry. Supporting the hypothesis of ambiguity, after all, are maternal images of infant ears and cheeks being kissed and nibbled by mother juxtaposed with allusion to breast feeding. For purposes of this document, I requested clarification as to the intended meaning of the title, and Bloch responded that she intended no ambiguity. In fact, she further explains specifically, “Eating = the verb, babies = the object.”¹⁰⁹

¹⁰⁹ Bloch, *Interview Email*.

MUSIC

This song is unique in two ways. One, it contains the first appearance of *recitative* sections in the cycle. They begin at measures 32, 38, and 54, and should be somewhat distinct from the surrounding material. In a telephone interview, Del Tredici elaborated, “If I say ‘recit,’ I mean it to be freer, or free.”¹¹⁰ Two, it contains a four measure section at measure 157 marked “Repeat, *ad libitum*.” Another example of text painting, Del Tredici sets the portion of the poetry that states, “over and over, going back for more,” during this *ad libitum* repetition. This is the only instance of an *ad libitum* compositional technique in the cycle.

After the final entry of the voice, there is an extended postlude of twenty-one measures. Writing dreamily and using similar thematic figures from previous sections of the song, Del Tredici musically puts this baby to sleep with a slow, beautiful cadence to the tonic of A-flat.

Pinpointing a specific tessitura is difficult. The song appears to employ two sections of the voice, perhaps suggesting dual tessituras. For most of the first half of the song, the tessitura remains centered around C₅ to E-flat₅. There are lower sections during the lullaby, primarily in the second half of the song, that center around D-flat₄ to F₄. The range encompasses A-flat₃ to A-flat₅. Its form is ternary in nature, again a modified *da capo* ABA’ form. The B section consists of the transition to 3/4 for the lullaby. The A’ section appears at the “*Tempo primo*” notation in measure 172, marking a brief return of introductory material in 2/2.

Breathing is not problematic in this song. Del Tredici continues to use long phrases, but there is ample time to breathe where textually appropriate. There are a few locations that may seem a bit awkward, however. For example, from measures 23 through 31, the best locations for breathing are before measures 25 and 27 (Example 25). Also, from measures 42 to 53, breaths should occur before measures 46 and 48 (Example 26). While breathing after only two measures

¹¹⁰ Del Tredici, *Interview*.

may seem unnecessary, the singer will need the additional breath to complete the remainder of the phrase in one breath, especially considering the *ritardando* for the final five measures of the second example. From measures 72 to 82, one should breathe after each phrase of “safety fat, angel fat,” perhaps breaking only the final set with a breath before measure 79 if necessary (Example 27). From measures 111 to 120, one should only consider breathing before measure 113 and before beat three in measure 118 (Example 28). If possible, maintain two complete phrases from measures 125 to 136 by only breathing before measure 131 (Example 29). For the remainder of the song, it is recommended to breathe at appropriate punctuation marks and before repeated text as necessary.

22

stand breasts, why ev - 'ry - one a - dores them — Ru - bens' great

26

cus - tard nudes — why we can't — help — sleep - ing with — pil - lows.

dim. p *mf* *p* *Ritard. dim.*

dim. *mf* *p* *dim.*

Example 25: “Eating Babies,” mm. 22-31

41 *f* the el - bows, the pads of the feet.

46 *Ritard.* — — — — — Nib - ble ear - lobes, dip my tongue in the salt fold of shoul - der

Example 26: "Eating Babies," mm. 41-51

72 *f* Safe - ty - fat, an - gel - fat, Safe - ty - fat, an - gel - fat,

77 *p* Safe - ty - fat, an - gel - fat, *Ritard.* *p*

Example 27: "Eating Babies," mm. 72-82

111

pp

Watch — him sleep - ing

mf

Touch — the pulse where the bones have - n't locked in his

pp

mf

117

p

damp — hair: the na - vel of dreams.

p

Example 28: “Eating Babies,” mm. 111-120

127

mf

for — a mo - ment, un - der wa - ter. His arms drift in the dark

mf

Example 29: “Eating Babies,” mm. 127-132

It is recommended that this song be performed with an extremely *legato* production and articulation. The connected text, large vocal leaps notwithstanding, will serve to soften any

potential harshness in the voice of the mother character and heighten the implied bond between mother and child. The only non-legato singing is found in the recitative section beginning at measure 32 where each note is accented.

I consider “Eating Babies” a definite favorite to perform. It is quite a lovely song, vocally and emotionally rewarding to sing with few difficulties to negotiate. In fact, when queried about what became her favorite song in the cycle, Miriam Abramowitsch writes, “It’s a draw between ‘Eating Babies’ and ‘Alone on the Mountain.’”¹¹¹

Tired Sex

Tired Sex begins the couple’s downward slide. The song, somewhat baroque in feeling with framing ritornelli, is lightly humorous.¹¹²

“Tired Sex”

from “*Mrs. Dumpty*”

We are trying to strike a match in a matchbook
that has lain all winter under the woodpile:
banked fires in a row, damp sulfur
on sodden cardboard.
I catch myself yawning. Through the window
I watch that sparrow the cat
keeps batting around.

Like turning the pages of a book the teacher assigned –

You ought to read it, she said.
It’s great literature.

- Chana Bloch

¹¹¹ Miriam Abramowitsch, RE: Interview Questions [Email to author]. (8 January 2011).

¹¹² Del Tredici, *Chana’s Story*, “Composer’s Notes.”

TEXT

The shortest song of the cycle, “Tired Sex” paints a picture of monotony and frustration. Contrary to what the title may infer, the poet neither mentions nor hints of body parts or sex acts. Her intent to communicate the “tired” nature of the characters with regard to their intimacy is perfectly clear, however. Considering things such as the cold of the “winter,” the weight (and wait) of the “woodpile,” and the hopelessness of “damp sulfur on sodden cardboard,” no one is left expecting an easily kindled flame of any kind.

MUSIC

Similar musical material accompanies throughout with the exception of measures 52 to 75. Here, this accompaniment is more agitated in nature to accompany the portion of the song where the vocal line remains on E-flat₅, the higher of the two primary notes for the voice in this song (Example 30).

58 — (*accel.*) — — — *A tempo, subito*
f sempre

Like turn-ing the pag-es of a book the teach-er as-signed—

f p f p f p f p f p f p

Example 30: “Tired Sex,” mm. 58-63

The textual references initially mentioned metaphorically prepare both singer and listener for the frustration communicated by the concluding E-flat vocal section. After such a show of annoyance in E-flat, I find it humorous that Del Tredici casually drops in the introductory material as a postlude, thereby easing the couple right back into the dreaded monotony they shared only a few moments ago.

With the vocal line in two main sections, as illustrated with the predominance of B-flat₄ initially, and later E-flat₅, the first section should be interpreted with more of the monotony of the relationship in mind while still making the most of the inflection of the text on the repeated B-flat₄. Of note is Del Tredici's inclusion of *tenuto* marks above the first notes of measures 19 and 24 (Example 31). Also, while the vocal line emerges in a *recitando* section, the idea of tedium is enhanced by keeping the rhythm here more strict than free. A more *legato* style should be employed in the *piano* B-flat section in order to contrast with the more accented, *forte*, E-flat section.

Example 31 shows a musical score for measures 19-24. The vocal line is in treble clef, and the piano accompaniment is in grand staff. Measures 19-24 are marked 'Recitando' and measures 25-28 are marked 'A tempo'. The lyrics are: 'try'ng to strike a match in a match - book — that has lain all win-ter'. The piano part starts in measure 25 with a mezzo-forte (mf) dynamic.

Example 31: “Tired Sex,” mm. 19-24

This song shifts tonalities through sequencing somewhat frequently, visiting the keys of B-flat, C, and F. However, it cadences undoubtedly in E-flat minor. The tessitura again has a dual nature, with the first section of the song primarily centered on B-flat₄ and the second on E-flat₅. The range is relatively small and spans E₄ to E-flat₅. Identifying a form is difficult, though as previously noted Del Tredici says that it is framed with *ritornelli*. However, the internal structure is fairly free, initially alternating sections of unaccompanied *recitando* with accompanied. It is also difficult to describe the vocal line as a “melody” due to its disjunct, one-note structure. It seems to function more as harmonic filler and support, and the singer’s challenge is to effectively communicate the subtext of a marriage without desire. The melodic

duty is now allocated to the accompaniment, even with its thematic material repeated in varying keys. There are ample opportunities for breathing when needed, but one should maintain the textual line through the breaks as much as possible.

This song provides an opportunity for comic relief in a frank and emotional cycle. While Del Tredici calls it “lightly humorous,”¹¹³ my analysis finds the subject matter somewhat pitiable, and would prefer to maintain a more serious interpretation here and throughout the cycle. From earlier in this document, Bloch was quoted about her intended tone for the poem. She wrote, “I thought of [“Tired Sex”] as bitter but also comic; the angry or irritated tone of David’s setting didn’t represent my intention.” Therefore, any performer should carefully consider whether or not humor would help or hinder the interpretation of the cycle as a whole. Also, would one be able to effectively lead an audience back to an emotionally serious frame of mind after a moment of comic relief? On the other hand, could the emotional range of the cycle be effectively expanded with the inclusion of humor and still result in the emotional impact of a successful performance? These questions can only be addressed by the individual performer.

The Stutter

The Stutter is a chilly picture of family dysfunction. Frustrated parents focus on

their now stuttering, angry child. The song is fast and full of furious trills.

The stuttering “I-I-I” setting in the opening verse returns at the end

transformed into a flowingly expressive line, as though the child

had, magically, lost his stutter and could speak fluently.¹¹⁴

¹¹³ Del Tredici, *Chana’s Story*, “Composer’s Notes.”

¹¹⁴ Del Tredici, *Chana’s Story*, “Composer’s Notes.”

“The Stutter”
from “*The Past Keep Changing*”

1.

We speak too fast.
the child sits at our table, waiting
his turn. The clock
points a sharp finger. The daily
soup steams,

too hot to eat. Between
words the child thrashes *I-I-I* –
Our patience

takes a deep breath.

2.

That high voice – all clumsy fingers –
can’t untie
the shoelace fast enough. The master of the house
is counting. The hurt
voice circles
over and over, blunt needle picking at an old
blocked groove.

3.

Years ago in a high chair
he drummed wet fists, his face
a knot: *Give me*
words. The fury
beat in his throat. Mother and father, we put
words in his mouth, we

speak harder, faster, we give him
a life to chew on.

- Chana Bloch

MUSIC

In his composer notes above, Del Tredici remarks especially about the trills and the transformation of the line. In a telephone interview, he elaborated that the trills represented “anger” and “what’s going on in [the child’s] head when he stutters. It’s almost like a radio

wave or a static noise...mental noise. At the end of that song, when he imagines he's not stuttering, there's the same trill, only I tried to make them beautiful trills rather than angry trills...like a relaxed trill."¹¹⁵

"The Stutter" begins with an ascending scale in the key of B-flat major. Del Tredici eventually adds an A-flat to the B-flat chord to modulate to E-flat minor. The majority of the song remains in E-flat but passes through other key centers. The opening B-flat major scale reappears mid-song and again at the very end, keeping the tonalities of B-flat and E-flat. Coincidentally, these are the two main pitches in the previous song, "Tired Sex," firmly in the listener's ear. The vocal line from its initial entry in measure 13 to measure 28 consists only of B-flat, similar to the previous song (Example 32).

The tessitura of "The Stutter" is again difficult to pinpoint. A singer should be prepared to maintain a tessitura of D₅ to G-flat₅, but Del Tredici utilizes the mid to lower register as well. In fact, one of the challenges of this song is to project the voice effectively from B-flat₃ to D₄ at *piano* dynamic levels over the agitated trills in the accompaniment in the same octave as the voice. For the B-flat₃, Del Tredici places it on the high vowels of [i] and [u] (Example 33). While the [i] results in a more forward, brighter sound, it is recommended to modify the [u] vowel towards a more forward and open [o] position for better resonance. For other areas in the lower register, consider altering the *piano* dynamics to something more akin to *mezzo forte*.

The F-sharp₅ stuttering "I" section at measure 43 is placed near the upper *passaggio*, and in my opinion, this creates the perfect opportunity to embrace any possibilities of a less-than-beautiful timbre (well-produced unpleasant sound) for interpretive purposes (Example 34). This part of the song needs to irritate and create some level of discomfort for the listener. It is

¹¹⁵ Del Tredici, *Interview*.

suggested, however, to minimize any glottal onset and sustain the [a] portion of the [aI] diphthong as long as possible.

12 *p*
We speak too fast.

16 *p*
The child sits at our ta-ble,

21
wait - ing wait - ing wait - ing his turn.

25 *p*
The clock points a sharp fin - ger.

Example 32: "The Stutter," mm. 12-28

33

p

The dai - ly soup steams, too hot to eat.

Example 33: “The Stutter,” mm. 33-36

43

Più mosso (♩ = 120)

f disperato

I - I - I - I - I - I -

Example 34: “The Stutter,” mm. 43-46

The range of this song spans two octaves, from B-flat₃ to B-flat₅, and the upper register is thoroughly exploited. In measures 139 and 143, Del Tredici scores a *fortissimo* B-flat₅ on the word “words” (Example 35). The vowel should be modified to a [ə] and all traces of the [ɪ] consonant sound removed.

137

f

Give me words.

ff

Example 35: “The Stutter,” mm. 137-140

While various musical material is repeated at points during “The Stutter,” the song does not adopt a form similar to any of the prior songs in the cycle. Since no sections are identifiable, it may be considered through-composed.

Breathing is not particularly challenging to negotiate. The brisk tempo of this song makes seemingly long phrases easily negotiable on one breath. Generally, breaths may be taken at the ends of musical phrases or at appropriate punctuation. It is recommended to take a breath at the end of measure 42, prior to the stuttering “I” section (Example 36). When the melodic “I” material appears at the *Appassionato* section beginning in measure 235, it is suggested to place very brief lifts between each statement of “I” to allow multiple opportunities for catch breaths as needed. Should a performer opt to steer clear of random breaths as needed and create more of a musical pattern, breathing after the dotted halves connected to a quarter and before the final two quarter notes in measures 235, 237, 239, and 240, creates a more consistent phrase pattern and offers the greatest stability in preparation for measure 241 (Example 37).

41

Più mosso (♩ = 120)

f disperato

thrash es I I I I I I

f

Example 36: “The Stutter,” mm. 41-44

Physically, this is the most difficult song in the cycle, requiring strength and endurance. The vocal line contains repetitive leaps, which often exceed an octave. Superimposed on a highly emotional, often angry text is a slightly higher range and tessitura than is found in

previous songs. Throughout much of it, sustained mid-to-upper register *forte* or *fortissimo* singing, with *crescendi*, are scored over thick, blocked accompaniment decorated with trills and tremolos. It cannot be overly stressed that pacing throughout the cycle contributes to the successful performance of this song.

235 *Appassionato*
f molto espressivo

R. H.

molto espressivo

mf dim. al niente

dim.

Example 37: “The Stutter,” mm. 235-239

Clear and Cold

Clear and Cold, a still more turbulent song, is full of bitterness. The woman recalls her own father’s death, counterpoised with her present dying relationship. Memories of early passion surface but are soon submerged by the weight of gloomy reality.

At the end of the setting, the persistent triplet rhythm in the piano falters.

At that point I introduce the poem’s last couplet: “I sat at my

father’s bedside/and watched him fall.” Especially

elaborated upon is the final word “fall.”¹¹⁶

¹¹⁶ Del Tredici, *Chana’s Story*, “Composer’s Notes.”

“Clear and Cold”
from “*Mrs. Dumpty*”

The leaves are brown paper bags.
What holds them to the tree
is a bit of twine.
I hate to say it, but I want them to fall.
I wanted my father to die when I knew
the doctors couldn’t save him.
And I loved him.

I dreamed you were dead.
And I loved you. All that fury
of bloom when we started
unbuttoning, unzipping
singing *love, love*, to each other
sap rising in the truck and streaming
streaming in the branches.

Now we’re sad twins
dressed in the same starched pinafores.
We sit all day on the porch and stay clean.
And I loved you. Loved you.
What has become of us?
I sat at my father’s bedside
and watched him fall.

- Chana Bloch

TEXT

Perhaps the most emotionally charged song of the cycle is *Clear and Cold*. The text expresses a fervent desire for emotional pain to end. Metaphors for this desire include the woman’s wish for leaves to fall from the trees and for her father’s death from an incurable illness to arrive soon. A sorrowful and excruciating experience is recalled with, “I sat at my father’s bedside and watched him fall,” highlighting her sense of trapped helplessness. Of “Clear and

Cold” Bloch writes, “I see this poem as wistful and heartbreakingly sad.” Understandably, its original title was “Sad Song.”¹¹⁷

MUSIC

Del Tredici opens the song with a stormy, twenty-six measure introduction marked “*Allegro agitato*,” which sets an emotional tone of pained urgency. Intervals of 6ths are abundant throughout the song. With an allusion to falling leaves, Del Tredici uses text painting as the voice enters with a descending scale pattern (Example 38). Later, this pattern transitions to a similar descending scale set a major 3rd higher to create tension and emphasize helplessness (Example 39). The text, “the doctors could not save him,” implies that she is now faced with the unwelcome crisis of helplessly watching her father die.

Example 38 shows measures 27-30 of the song. The vocal line begins at measure 27 with a descending scale pattern (B-flat, A, G, F, E, D, C, B-flat) marked *p*. The lyrics are "The leaves are brown pa - per bags. What holds them". The piano accompaniment features a similar descending scale pattern in the right hand, marked *p*, and a more active bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *p* and *f*.

Example 38: “Clear and Cold,” mm. 27-30

Example 39 shows measures 47-50 of the song. The vocal line begins at measure 47 with a descending scale pattern (B-flat, A, G, F, E, D, C, B-flat) marked *p sub.*. The lyrics are "doc - tors could not save him. And I". The piano accompaniment features a similar descending scale pattern in the right hand, marked *p sub.*, and a more active bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Dynamics include *p sub.* and *f*.

Example 39: “Clear and Cold,” mm. 47-50

¹¹⁷ Bloch, *Yaddo Journal Email*.

A brief transitional section reveals the woman is reminiscing about the beginning of her relationship with her husband. Del Tredici sets the text in this section at a rapid-fire pace and across a wide range, from G-sharp₃ to B-flat₅, which matches the exuberance of a youthful relationship full of excitement and extraordinary physical attraction. Due to a series of relatively large leaps, sung at a quick tempo, this portion of the song, from measures 67 through 82, requires the highest level of agility in the cycle (Example 40).

Example 40: “Clear and Cold,” mm. 67-74

This is immediately followed by a monotonous passage of complaint, veiled as compliance, questioning how the marriage became what it did. Note values here are longer, and the range is limited. The accompaniment, in an attempt to lift the mood, is now scored with both hands in the treble clef. It is important to portray an emotional fatigue, or flatness, and utilize a very *legato* vocal production throughout measures 87 to 110 (“Now we’re sad twins... We sit all day on the porch and stay clean.”).

After this period of restraint, the text beginning in measure 111, “And I loved you,” may now be especially emphasized as an emotional release. (This is effectively the third repetition of this text, though its initial appearance was “And I loved him,” in reference to the father.)

At the end of the emotional release comes the stormy outburst, “What has become of us?” with “us” held for twelve measures. Ultimately unanswered, the question fades throughout a *diminuendo sempre* in both the voice and accompaniment. It is followed by the final appearance of, “And I loved you. I loved you.”

The introductory material returns in measure 157. Again the voice is in 3/4, and the accompaniment is in 6/8. The turbulence has returned, and with the same melody, the woman shares the wretched truth that she is keeping vigil at her father’s death bed. Del Tredici conveys the emotional impact of the father’s decline in this passage with multiple repetitions of the phrase, “and watched him fall,” which is further enhanced by text painting in the melody. Particularly, the word “fall” is scored in two distinct ways. When the singular word is repeated, he uses large, descending octave leaps, and when “fall” appears within a poetic phrase, he places the word “fall” in a lower register of the voice (Example 41).

191 *f* *f* *p* *Allarg.*
 bed - side and watched watched him watched him

195 *A tempo* ($\text{♩} = \text{♩}$) *f*
 fall. fall.

Example 41: “Clear and Cold,” mm. 191-199

The tonality of “Clear and Cold” shifts almost continuously. Returns to a tonality of D minor, coupled with the song ending in the dominant on a pedal A, confirm D minor as the

primary key center. The tessitura is again difficult to establish. The song has a large range with most of it well-explored. The majority of the song, however, lies between F₄ and F₅. This song has a ternary form, similar to the modified ABA' of "The Fever of Love" and "Eating Babies." The B section begins in measure 61 at the *Poco meno mosso*, and the A' section is marked by the reappearance of the introductory material in measure 157 at the *Tempo primo*.

Breathing opportunities occur in fairly obvious places, primarily at punctuation markings, as in measure 29 after the second beat, for example ("The leaves are brown paper bags. | What holds them to the tree..."). Other appropriate locations are between repetitions of text as between measures 40 and 41 ("I wanted them to fall. | I wanted them to fall.") and at the ends of notes with longer durations such as the end of measure 45 ("I wanted my father to die – | when I knew the doctors...").

There is only one location where breath placement is questionable. The phrase, "What has become of us?" spans nineteen measures and presents a challenge. Because the word "us" is held for a total of twelve measures, it is recommended to breathe in the middle of the phrase between measures 130 and 131, keeping the prepositional phrase, "of us," together ("What has become | of us?").

Following immediately the challenging song, "The Stutter," "Clear and Cold" is another emotionally charged piece with a large vocal range. It is easy to surrender to the desire to interpret the text vocally instead of performing the song within the context of the cycle. The final song, "Alone on the Mountain," requires a controlled evenness and an undercurrent of calm acceptance, which is quite a different mood from "Clear and Cold." A serene effect for the upcoming conclusion of the cycle is vital for a successful performance, and sacrificing the ability to maintain control throughout the duration of the cycle would be unfortunate. Pacing in "Clear

and Cold,” as in the entirety of the cycle, remains essential in order to effectively express the beauty of the final song and the cycle as a whole.

Alone on the Mountain

This leads without pause into the concluding Alone on the Mountain – a slow, measured song of rebirth and transformation. The woman has had the courage to leave the relationship, to begin again, to ascend the mountain

“to lose size, anger, the sticky burrs of wanting.”

Gradually the stately, climbing pace quickens, as the mood becomes rapturous. The woman senses relief, a burden lifted. A new path has opened. A glowing coda repeats over and over the words “to feel – to feel again.”¹¹⁸

**“Alone on the Mountain
on my birthday”**

from “*The Past Keeps Changing*”

I climb up here only
to feel small again. Blue liquor
of distances: one sip and I start to lose
size, anger, the sticky burrs
of wanting. *If only, what if* – let the wind
carry it away.

Wave after wave of shadow comes over
the mountain, like some great
migration. Up here
everything’s painted the four
bare colors: sky, cloud, rock, shadow.

To be the object of so much weather!
I’m the only one left at the end
of the last act. Everyone has died,
or gone off to be married.

¹¹⁸ Del Tredici, *Chana’s Story*, “Composer’s Notes.”

Look how that tree
catches the wind, strains like a kite against
its patch of sky. That's
what I come for.

An important cloud
is making its way to some other mountain, to the sea,
scattering finches like poppyseed.

- Chana Bloch

As mentioned in the first chapter, Del Tredici composed and added “Alone on the Mountain” to the cycle two years after the first five songs were composed. Following the sorrowful “Clear and Cold,” this song serves as a positive conclusion to *Chana's Story*.

TEXT and MUSIC

The descending scale text painting technique of the preceding song is borrowed here but used to a different end. Previously, it mirrored falling leaves, the decline of a father's health, and ultimately the death of a marriage. Here, it is used to mark the difficult journey, trudging up a metaphoric mountain of life changing events. In the vocal line, Del Tredici uses sets of four-note descending patterns (sequences), which are successively pitched higher. Though the voice appears to descend, it ultimately ascends.

This is not accomplished easily, however. While the initial and uppermost notes of the first descending patterns in the voice “climb” from E₄ to G₄, Del Tredici chooses to allow the pattern to “fall” down to G-sharp₃. On the second attempt, the initial and uppermost notes of the patterns ascend from E₄ to B-flat₄ before the descent of the scale to B₃. This descent is repeated, but both occurrences of B₃ are fleeting. In fact, instead of a low-note “landing pad” as before, they now seem to serve as a springboard to begin another descending scale, launching the vocal line first to B-flat₄ and D₅ respectively. Del Tredici seems to be writing the musical version of

either, “two steps forward, one step back,” or, “if at first you don’t succeed...” The woman is, indeed, musically climbing up the mountain (Example 42).

Example 42: “Alone on the Mountain,” mm. 4-24

The descending pattern, which ranges from two to eight notes, is first seen in the introduction (See Example 21). The accompaniment is scored in an imitative, fugue-like form. The initial entry is in the uppermost voice with subsequently lower voices entering in turn. Borrowing an idea from “Clear and Cold,” Del Tredici eventually scores a descending “mountain” of 6th intervals, a frequently recurring interval in the prior song.

The tempo is initially steady and unlabored, as if the woman has learned to carefully pace herself for this type of journey. There are accelerations at points of excitement, such as where the text suggests a release or freedom from emotional weights and distresses. *Ritardandi*, when they are not used to slow an *accelerando*, occur in three key textual locations in the vocal line.

First, in measure 78, the *ritardando* marks the woman's realization of being alone (Example 43). Second and third, *ritardandi* adorn measures 128 and 150 that refer to the woman being able "to feel," with the text eventually developing into "to feel again." (Examples 44 and 45) Del Tredici expertly sets these latter *ritardandi* for the specific purpose of savoring of these moments.

Example 43: "Alone on the Mountain," mm. 74-79

Example 44: "Alone on the Mountain," mm. 126-129

Del Tredici's use of repetition is particularly effective. Often he will repeat a melodic pattern using different text, or conversely, he will repeat text with differing melodic material

Example 45: “Alone on the Mountain,” mm. 147-150

(Example 46). Del Tredici also chooses to repeat notes in the accompaniment to coincide with the repetitions, though sometimes he displaces the repetition by an octave (Example 47). This use of repetitive techniques creates an echoing effect, which is fitting to this “mountain” setting.

Example 46: “Alone on the Mountain,” mm. 64-67, 70-73

The majority of the melodic material appears in a descending pattern, frequently a descending six-note or eight-note scale. Descending scale material is also prevalent in the accompaniment. However, while he maintains a tonal composition, Del Tredici does not use a standard major or minor scale. The first descending scale is observed in the introductory

104

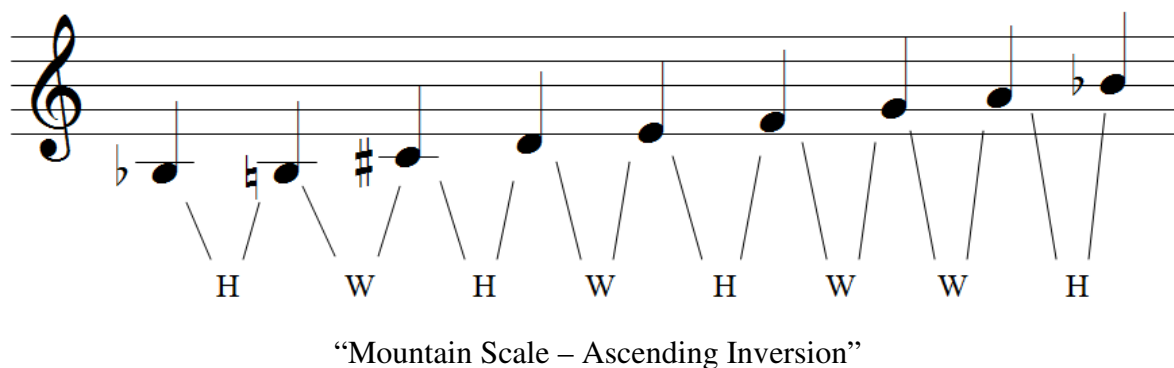
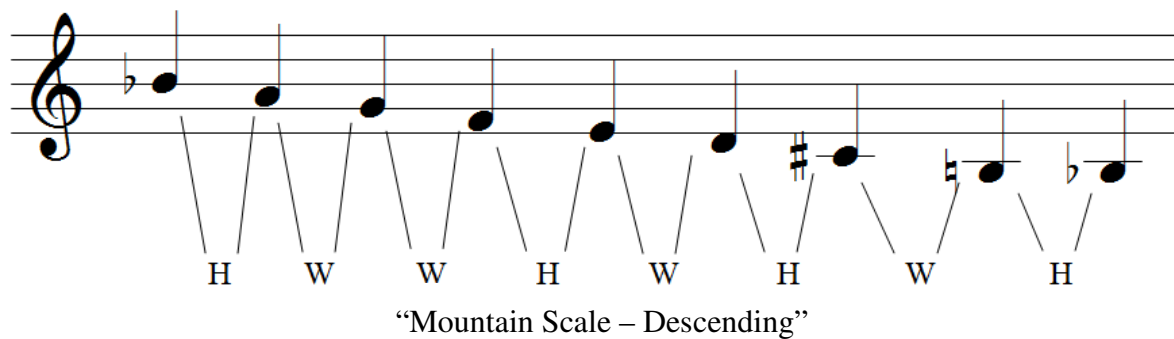
108

Example 47: “Alone on the Mountain,” mm. 104-111

material. Del Tredici begins with B-flat₆ and writes the following scale: B_♭ – A – G – F – E – D – C_♯ – B_♯ (– B_♭). With an assumed inclusion of B-flat at the bottom of the descent, this essentially creates a nine-step scale with a whole-step (W) and half-step (H) spatial pattern of H W W H W H W H (See “Mountain Scale - Descending”). An ascending inversion of this scale would be B_♭ – B_♯ – C_♯ – D – E – F – G – A – B_♭ with a spatial pattern of H W H W H W W H (See “Mountain Scale – Ascending Inversion”).

Del Tredici does not resolve this descending scale on B-flat an octave below the initial B-flat, however. Instead, he scores it an octave higher than expected. This simultaneously creates

the beginning of a new descending scale (Example 21). Descending scales and portions of scales using this same spatial pattern are found throughout the song.

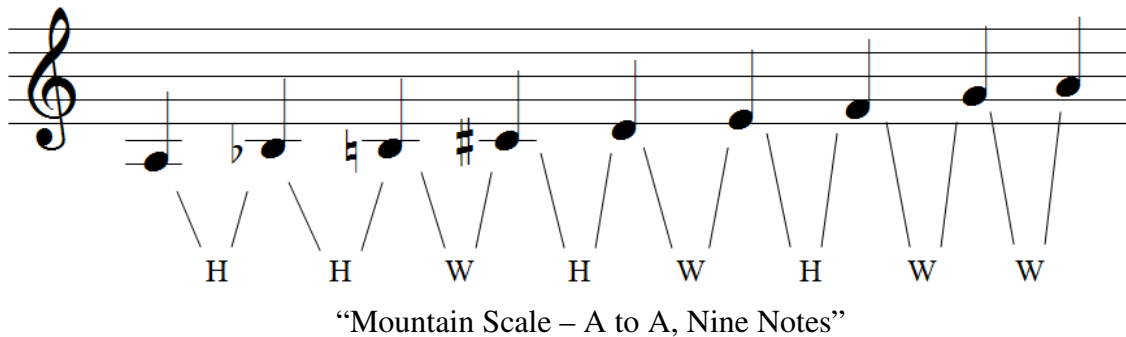


1 Andante (♩ = 92) *pp*

The score is for the first four measures of the piece. It features a vocal line and a piano accompaniment. The piano part consists of a right hand (RH) and a left hand (L.H.). The RH part starts with a series of chords and moving lines, while the L.H. part provides a harmonic foundation. The tempo is marked 'Andante' with a quarter note equal to 92 beats per minute. The dynamic is marked 'pp' (pianissimo). The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and accidentals. Red lines connect specific notes in the vocal line to corresponding notes in the piano accompaniment.

Example 21: “Alone on the Mountain,” mm. 1-4
 Chana’s Story by David Del Tredici
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During a discussion of key relationships among the songs in *Chana's Story*, Del Tredici stated that the final song ends in the key of A major.¹¹⁹ Using this as a starting point for analysis, the resulting ascending scale is as follows: A – B \flat – B – C \sharp – D – E – F – G – A (See “Mountain Scale – A to A, Nine Notes”).

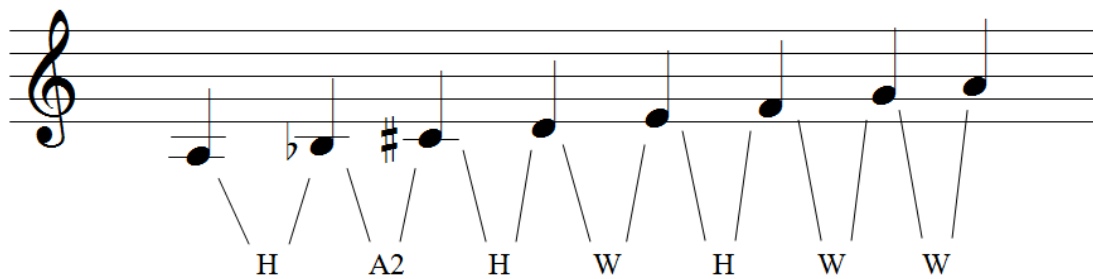


Next, I examined the existing half step relationships, specifically C-sharp to D, E to F, and A to B-flat. (Also of note is the half step existing between B-flat and B-natural. However, as seen in Example 21, the B-flat always appears and “resolves” displaced an octave higher than expected.)

All three half steps are significant intervals in the structure of a harmonic D-minor scale. However, the B-natural at the bottom of the descent alludes to a melodic minor scale tonality, a scale traditionally associated with an ascent. Mode mixture was considered a possible explanation, but considering the consistent pattern of the descending scale that contains a lowered second scale degree at the top and a natural second scale degree at the bottom, I examined the scale from a slightly different perspective. First, the scale was inverted and examined as an eight-note ascending scale beginning on tonic A with only B-natural, eliminating B-flat. Next, the same scale was examined with only B-flat, eliminating B-natural. In doing so, it was discovered that each scale functioned as a different type of dominant seventh scale.

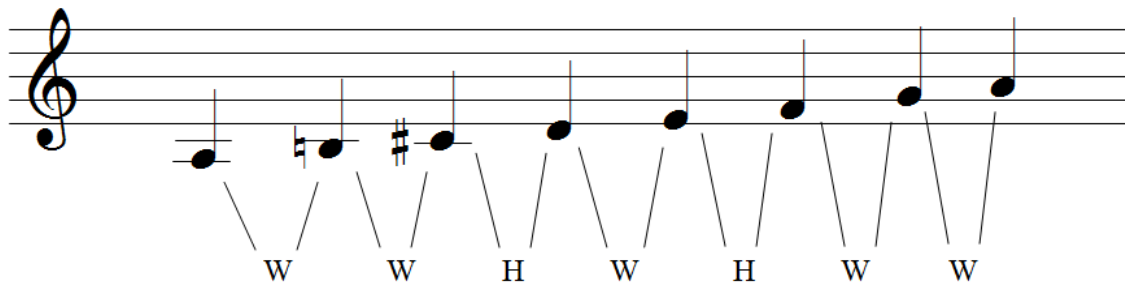
¹¹⁹ Del Tredici, *Interview*.

With A as tonic and only B-flat considered, the following ascending scale and resulting spatial pattern is now considered. This spatial pattern is sometimes referred to as a “Spanish” or “Jewish”¹²⁰ dominant seventh scale with a flat scale degree nine. (See “Spanish/Jewish Dominant Seventh Scale.”)



“Spanish/Jewish Dominant Seventh Scale”

With only B-natural considered in the A scale, the following ascending scale and resulting spatial pattern can now be considered. This spatial pattern is sometimes referred to as a “Hindu”¹²¹ dominant seventh scale containing a flat scale degree six. (See “Hindu Dominant Seventh Scale.”)



“Hindu Dominant Seventh Scale”

Admittedly, Del Tredici may not have written “Alone on the Mountain” purposefully using the “Jewish” and “Hindu” scales. However, I especially appreciate the possibility of the

¹²⁰ Christopher E. Vance, *Vance Music Studios*,
http://www.vancemusicstudios.com/resources/chord_scale_syllabus.pdf (Accessed 28 September 2011).

¹²¹ Ibid.

inclusion of the “Jewish” scale, considering the exceptionally strong devotion the poet has to her heritage and faith. Further, though enlightenment on a mountain top is perhaps more readily associated with Buddhism, there existed no easily discoverable scale pattern labeled as “Buddhist.” Therefore, the “Hindu” and “Jewish” scales are hereby proclaimed partners, providing abundant spiritual and musical enlightenment during “Alone on the Mountain.”

Del Tredici writes “Alone on the Mountain” in a through-composed form. It encompasses a wide vocal range, from G-sharp₃ to A-flat₅, and true to form, he thoroughly and equally exercises the majority of this range. Tessitura is not identifiable or helpful due to the abundance of scale-work employed and many vocal leaps. A singer with an extremely even vocal placement and a smooth legato production will best present this song.

Locations of breaths are easily determined. Breathing between repetitions of text and at punctuation marks seems most natural. Two locations, however, will be examined more closely. First, in measure 23, a lift should be inserted at the comma after the word “anger.” Without a break or lift, the connection of the words in the second half of the phrase, “...one sip and I start to lose size, | anger, | the sticky burrs of wanting,” begins to sound more like an imperative sentence than the series of nouns that it is. Second, the phrase extending from measure 31 to 35, “Wave after wave of shadow comes – over the mountain,” is fairly lengthy but should be sung in a single breath. Del Tredici specifically includes phrase markings to tie the D₄ to the E-flat₅ and through the remainder of the phrase. Therefore, breathing mid-phrase would be contrary to the composer’s instruction and would spoil the intended effect.

“Alone on the Mountain” is my favorite song of the cycle. The excitement, tension, and negativity experienced in the preceding songs are finally released, and the woman is free “to feel again.” This emotional and musical release, most obvious from measure 121 to the end, is

especially rewarding after performing the cycle in its entirety. Prior pacing will assist in maintaining the control needed to communicate the maturity of emotion implied in this song. No franticness or insecurity should impair the performance. Acceptance of situation and self is the message, and what better place and time to do this than on stage at the end of the beautifully transformed, and performed, song cycle, *Chana's Story*.

SUMMARY AND CONCLUSION

Chana's Story was composed during a period of Del Tredici's life when he was experiencing a new desire to be more open about his sexuality. His approach to composing this cycle was led by the text, and similar structural material was found in each song. Musically, he had recently transitioned from an atonal and dissonant approach to a more tonal form of composition. The tonal language used in *Chana's Story* is a natural extension of the style developed in his most popular compositions which were based on the writings of Lewis Carroll.

Common stylistic elements used are the avoidance of key signatures in lieu of the use of accidentals, and key changes are common and sometimes abrupt. Rhythmic devices are also common and include the scoring of *ritardandi* by expanding the rhythm of repeated phrases, obscuring tempos and downbeats through placement of the text, and frequent changes in time signatures. Dynamic and stylistic markings for both the voice and piano are abundant. The melody contains many instances of large leaps and arpeggiated phrases that exceed an octave, while the vocal range of the cycle exceeds two octaves. Key relationships among songs are not considered important. Sequencing is common throughout the cycle, and Del Tredici utilizes text painting as a prominent feature.

Because of Del Tredici's virtuosic talent as a pianist, the piano score requires an excellent pianist. The pianist is featured prominently in preludes and postludes and is frequently expected to read three staves simultaneously. When accompanying the voice, the piano usually doubles the vocal line.

For the singer, *Chana's Story* is a challenging song cycle. A large range, frequent leaps exceeding an octave, and long phrases are required in most songs. While melodies are primarily tonal, there are frequent shifts in tonality. Del Tredici provides alternative notes in many of the

extremely high or low ranges of the melody. Because of the musical difficulty and poetic drama of many of the songs in the cycle, self-pacing is required for a successful performance.

Through the process of discovering and following an inner desire, Del Tredici has firmly established himself and his compositions in the musical archives. *Chana's Story* is a product of that realization. While I found it difficult and demanding, I also experienced an incredible fulfillment from its performance. At every point, Del Tredici's accompaniment revealed his insight and sensitivity for the highly personal and poignant poetry of Chana Bloch. To successfully portray Bloch as a musical character through her own poetry was made easier through the melodies and accompaniment Del Tredici composed. After experiencing *Chana's Story*, it is my hope that Del Tredici's vocal music will be the subject of more frequent exploration and performance.

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APPENDIX A
DAVID DEL TREDICI'S VOCAL WORKS

TITLE	GENRE	YEAR	POETS	DUR.
The Poem & the Master	Soprano and Piano	2009	Donald Hall	6 min.
A Field Manual Overture Sonia Henie Sonnet Old Acquaintance The Book of Sorrow Beside a Pool The Countess and Sweet Gwendolyn's Tale	Soprano and Baritone	2008	Edward Field	35 min.
Love Addiction 1. I I I I 2. Passion Lurking (Ballad) 3. These Lousy Corridors 4. The "L" Word 5. Post-Performance Discussion (Recitative) 6. This Solid Ground / The Best By Far (Aria) 7. The State of the Soul (Chorale Prelude) 8. Brother (Lament)	Baritone and Piano	2007	John Kelly, Allen Ginsberg, Paul Monette, Jaime Manrique, Lewis Carroll	(Unk.)
On Learning On the Clearest Night Only 6000 Stars Are Visible to the Naked Eye	Mezzo-soprano and Piano	2006	Antler	3 ½ min.
Rip Van Winkle	Narrator and Orchestra	2005	Washington Irving, adapted by Ray Warman	27 min.
Paul Revere's Ride I. The Call II. The Wait III. The Ride Finale: Fugue - Chorale – Epilogue	Amplified Soprano, Chorus, and Orchestra	2005	Henry Wadsworth Longfellow	25 min.
On Wings of Song 1. I Can Change 2. New Year's Eve 3. Song of Loss and Pain: What Lips My Lips Have Kissed 4. Song of Faith of Hope: Abide With Me 5. A Visitation	Voice and Piano	2004	David Brunetti, Carla Drysdale, Edna St. Vincent Millay, Henry Francis Lyte, Edward Field	33 min.
Fantasy on "Nobody Knows"	Baritone and Orchestra	2003	Spiritual	5 min.

My Favorite Penis Poems 1. Now You Know 2. Die Forelle 3. Street Instructions: At the Crotch 4. Hot to Trot 5. Importance of Gourdcrafting 6. Please Master	Baritone, Soprano, and Piano	2002	Antler, Marilyn Kalett, Edward Field, Alfred Corn, Rumi, Allen Ginsberg	35 min.
Gay Life 1. Ode to Wildwood 2. In the Temple 3. Personals Ad 4. After the Big Parade 5. Here 6. Memory Unsettled	Baritone and Piano (Transcription of orchestral original)	2001	Allen Ginsberg, Paul Monette, Thom Gunn, W. H. Kidde, Michael D. Calhoun	45 min.
Lament for the Death of a Bullfighter 1. Children 2. A Giant Wave 3. A Few Romances 4. Walking 5. Rebellion 6. A Good Cry 7. A Point of Contention 8. Sweeter Piano Interlude 9. David	Soprano and Piano	2001	Joshua Beckman	38 min.
Wondrous the Merge	Narrator/Baritone and String Quartet	2001	James Broughton	20 min.
Gay Life 1. Ode to Wildwood 2. In the Temple 3. Personals Ad 4. After the Big Parade 5. Here 6. Memory Unsettled	Amplified Baritone and Orchestra	2001	Allen Ginsberg, Paul Monette, Thom Gunn, W.H. Kidde, Michael D. Calhoun	45 min.
Honey Money Loves	Soprano, Clarinet, Bass Clarinet, Viola, Cello, Bass	2000	Colette Inez	4 min.
Three Baritone Songs 1. Quietness 2. Drinking Song 3. Matthew Shepard	Baritone and Piano	1999	Rumi, Michael Klein, Jaime Manrique	22 ½ min.
Dracula	Amplified Soprano and Orchestra	1999	Alfred Corn	20 min.

Miz Inez Sez 1. Alive and Taking Names 2. The Happy Child 3. Good News! Nilda is Back! 4. The Beckoning 5. Chateaufneuf Du Pape, The Pope's Valet Speaks	Soprano and Piano	1998	Colette Inez	32 min.
Lenny B	Voice, Violin, and Piano	1998	Joel Conarroe	4 min.
The Spider and the Fly	High Soprano, High Baritone, and Orchestra	1998	Mary Howitt	40 min.
Brother 1. I I I I I 2. Passion Lurking 3. These Lousy Corridors 4. The "L" Word 5. Post-Performance Discussion 6. This Solid Ground / The Best By Far 7. The State of the Soul 8. Brother	Theatrical Work	1997	John Kelly, Allen Ginsberg, Paul Monette, Jaime Manrique, Lewis Carroll	30 min.
Chana's Story 1. Fever of Love 2. Eating Babies 3. Tired Sex 4. The Stutter 5. Clear and Cold 6. Alone on the Mountain	Mezzo-soprano and Piano	1996	Chana Bloch	35 min.
Cabbages and Kings	Soprano, Chorus, Solo Clarinet, 4 Solo Violins, and Orchestra	1996	Lewis Carroll	10 min.
Dum Dee Tweedle Scene 1 (Introduction) The Walrus and the Carpenter, Part I Scene 2, The Red King Snores (Ostinato) Scene 3, A New Rattle (Bagatelle) Scene 4, A Battle (Perpetual motion) The Walrus and the Carpenter, Part II Oysters' Revenge Scene 5, The Monstrous Crow (Pedal point)	Opera in One Act and Five Scenes	1992	Lewis Carroll	80 min.

Acrostic Song	Soprano and Ten Instruments	1987	Lewis Carroll	4 min.
Haddocks' Eyes Introduction The White Knight's Song Cadenza Aria: My Heart and Lute Interlude The White Knight's Song Farewell (Quodlibet)	Amplified Soprano and Ten Instruments	1985	Lewis Carroll, Thomas Moore	23 min.
The Last Gospel	Solo Female Voice, Rock Group, Chorus, and Orchestra	1984	Biblical	13 min.
Acrostic Song (fr. Final Alice)	High or Medium Voice and Piano	1982	Lewis Carroll	4 min.
Child Alice Part I: In Memory of a Summer Day Intermission Part II: Quaint Events Happy Voices All in the Golden Afternoon	Amplified Soprano(s) and Orchestra	1981	Lewis Carroll	135 min.
Quaint Events (fr. Child Alice, Part II)	Amplified Soprano and Orchestra	1981	Lewis Carroll	25 min.
All in the Golden Afternoon (fr. Child Alice, Part II)	Amplified Soprano and Orchestra	1981	Lewis Carroll	32 min.
In Memory of a Summer Day (fr. Child Alice, Part I) Introduction Simple Alice (Song) A Tale is Told: Triumphant Alice (Marcia) Interlude Ecstatic Alice (Aria) Postlude	Amplified Soprano and Orchestra	1980	Lewis Carroll	63 min.
Interlude and Ecstatic Alice (fr. Child Alice, Part I)	Amplified Soprano and Orchestra	1980	Lewis Carroll	25 min.
Two Songs on Poems of James Joyce 1. Bahnhofstrasse 2. Alone	Soprano and Piano	1978	James Joyce	6 min.
Adventures Underground I. The Pool of Tears II. The Mouse's Tale	Amplified Soprano, Folk Group, and Orchestra	1977	Lewis Carroll, Isaac Watts	23 min.

An Alice Symphony I. Speak Roughly/Speak Gently II. The Lobster Quadrille III. 'Tis the Voice of the Sluggard IV. Who Stole the Tarts? Dream-Conclusion	Amplified Soprano, Folk Group, and Orchestra	1976	Lewis Carroll, att. to David Bates	41 min.
Final Alice The Trial in Wonderland Scene: Assembly of the Court The Accusation Alice Grows Aria I: The Set of Verses - Recitative Aria II: She's All My Fancy Painted Him - Recitative Scene: The King's Muses - Recitative Aria III: Contradictory Evidence - Recitative Aria IV: Still More Evidence - Recitative Fuga: Arguments in the Jury Chamber Scene: Alice's Awakening; Remembrance Aria V: Apotheosis: Acrostic Song	Amplified Soprano, Folk Group, and Orchestra	1975	Lewis Carroll, William Mee, Unknown	64 min.
Illustrated Alice (fr. An Alice Symphony (1969, rev. 1974)) I. The Pool of Tears II. The Mouse's Tale	Amplified Soprano and Orchestra	1974	Lewis Carroll, Isaac Watts	23 min.
In Wonderland (fr. An Alice Symphony (1969, rev. 1974)) I. Speak Roughly/Speak Gently II. Who Stole the Tarts? Dream-Conclusion	Amplified Soprano, Rock Group, and Orchestra	1974	Lewis Carroll, att. to David Bates	24 min.
Vintage Alice	Soprano, Folk Group, and Chamber Orchestra	1972	Lewis Carroll, Jane Taylor, and "God Save the Queen"	28 min.
Syzygy I. Ecce Puer II. Nightpiece	Soprano, Horn, and Orchestra	1966	James Joyce	24 min.
Night Conjure-Verse I. Simple II. A Memory of the Players in a Mirror at Midnight	Soprano, Mezzo- soprano (or Counter-tenor), and Chamber Ensemble	1965	James Joyce	18 min.

I Hear an Army 1. Introduction 2. Nightmare 3. Postlude	Soprano and String Quartet	1964	James Joyce	13 min.
Four Songs on Poems of James Joyce 1. Dove Song 2. She Weeps Over Rahoon 3. A Flower Given to My Daughter 4. Monotone	Soprano and Piano	1950	James Joyce	12 min.
Pop-pourri Turtle Soup I Jabberwocky Turtle Soup II	Amplified Soprano, Rock Group, Chorus, and Orchestra	1973	Lewis Carroll, Litany, Lutheran Chorale	28 min.
The Lobster Quadrille (fr. An Alice Symphony (1969)) Dance I Song Dance II Song Dance I and II Song Coda	Amplified Soprano, Rock Group, and Orchestra	1969	Lewis Carroll	13 min.

APPENDIX B
LETTER OF PERMISSION



January 24, 2011

Shelly Garlotte
63 Sullivan Kilrain Rd., #33
Hattiesburg, MS 39402

RE: "Four Songs on Poems by James Joyce" and "Chana's Story" by David Del Tredici

Dear Ms. Shelly Garlotte:

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A handwritten signature in black ink, appearing to read "Matthew Smith".

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VITA

Shelly Lenn Buchanan-Garlotte currently resides in her hometown of Hattiesburg, Mississippi. She received the Bachelor of Music degree in vocal performance from Louisiana State University in Baton Rouge where she studied with Patricia Etienne-Havranek and Sandra Kungle. She continued her studies at Indiana University in Bloomington, Indiana, where she completed the Master of Music degree in vocal performance under the instruction of Teresa Kubiak and Patricia Etienne-Havranek. During her studies at Indiana University, she performed the roles of The Mother in *Amahl and the Night Visitors*, Narciso and Juno in *Aggrippina*, La principessa in *Suor Angelica*, La Frugola in *Il tabarro*, Suzuki in *La Boheme*, and the title role in *Carmen*. In 2004, Buchanan-Garlotte returned to Louisiana State University to begin a Doctor of Musical Arts degree with a minor in linguistics studying with Robert Grayson. During her doctoral studies at Louisiana State University, she performed the roles of Aunt March in *Little Women* and Madame Lidoine in *Dialogues of the Carmelites*.

Buchanan-Garlotte has also appeared with Opera Theatre of Saint Louis, Utah Festival Opera, the University of Southern Mississippi Symphony Orchestra, Mississippi Opera, and the Baton Rouge Symphony and has been a regional finalist in the Metropolitan Opera National Council Auditions.

Buchanan-Garlotte has begun her third year of teaching junior high school and high school English and general music courses at the Center for Alternative Education with the Picayune, Mississippi, School District.