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# A performer's guide to Ross Lee Finney's song cycle Chamber Music

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**A PERFORMER'S GUIDE TO  
ROSS LEE FINNEY'S SONG CYCLE,  
*CHAMBER MUSIC***

A Monograph

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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## **ABSTRACT**

Ross Lee Finney (1906-1997), significant American composer and pedagogue, published five works for solo voice and piano within his catalogue of genres and styles. Though composed in 1951, Finney's setting of *Chamber Music*, to James Joyce's texts by the same title, remained unpublished until 1985. This song cycle, Finney's last published solo vocal work, will be the focus of this document and subsequent lecture recital. The purpose of this study will be to examine seventeen of the thirty-six songs from the cycle and provide performance suggestions.

The written document is comprised of five chapters: Chapter One provides biographical information and commentary on the compositional style of Ross Lee Finney; Chapter Two provides biographical information and background information specific to the literary *Chamber Music*; Chapter Three presents an introduction and overview of the musical setting of *Chamber Music*; Chapter Four contains a detailed examination of seventeen selected songs from the cycle as a guide for performers ; and finally, Chapter 5 will draw conclusions based on this analysis and include comments on the use of this cycle in recital programming as well as its pedagogical values. A Bibliography and five Appendices will be included to provide additional information on *Chamber Music*, Ross Lee Finney, and his compositions..

**KEYWORDS:** Ross Lee Finney; James Joyce; song cycle

## INTRODUCTION

Ross Lee Finney (1906-1997), significant American composer and pedagogue, published five works for solo voice and piano within his catalogue of genres and styles. His importance is recognized in standard American music history books by such authors as Gilbert Chase, John Tasker Howard, Virgil Thompson, and Wilfrid Mellers. My interest in the music of Ross Lee Finney was piqued during my junior year at Simpson College, when Dr. Robert L. Larsen gave me a copy of Finney's song cycle *Poor Richard*. Through the preparation of these songs, I developed a fondness for the work and the compositional style of the composer. When I began to ponder a topic for my final doctoral project, Finney was the first name that came to mind, even though during my research, I was disappointed to find that someone had already researched the songs of Finney. In his dissertation, *The Published Songs of Ross Lee Finney*, Ronald M. Manning examines each of Finney's solo vocal works published through 1981. Though composed in 1951, Finney's setting of *Chamber Music*, to James Joyce's texts by the same title, remained unpublished until 1985 and was therefore not included in Manning's document. This song cycle, Finney's last published solo vocal work, will be the focus of this document and subsequent lecture recital. The purpose of this study will be to examine seventeen of the thirty-six songs from the cycle and provide performance suggestions. In Chapter 1, a biographical sketch of the composer will be detailed, including discussion of his education, musical and social influences, importance as an educator and pedagogue, and a listing of Finney's awards and honors. Chapter 2 will contain a biography of James Joyce with emphasis on his importance as a writer. Background information specific to the literary *Chamber*

*Music* will be shared as well. Chapter 3 of the document will include an introduction and overview of all thirty-six songs of *Chamber Music*, with consideration of where *Chamber Music* falls into Finney's musical development and compositional output, including the history of the musical setting, and critical response to the cycle's publication and world premiere. Chapter 4 will contain a detailed examination of seventeen selected songs from the cycle. The following elements will be analyzed for each song: 1) musical setting – melody, structure of the text, relationship of textual structure to that of the musical setting of the line, and vocal range and tessitura; 2) expressive markings – specifics of dynamics, articulation, tempo markings as provided by Finney and clarification of these instructions along with the issues of balance between the voice and piano as a means of assisting the performer; 3) accompaniment – specifics related to thematic uses and style; 4) performance suggestions – difficult or challenging vocal passages found within each song and interpretive suggestions will be offered by the author. Chapter 5 will draw conclusions based on this analysis and include comments on the use of this cycle in recital programming as well as its pedagogical values. Appendices will be included to provide additional information on *Chamber Music*, Ross Lee Finney, and his compositions.

## CHAPTER 1

### BIOGRAPHY – ROSS LEE FINNEY

According to Henry Onderdonk, “To develop a style, an artist must be strongly committed in at least one of the three directions: to himself, to his time, or to his tradition. Finney’s commitment is to all three.”<sup>1</sup> Ross Lee Finney, the youngest of three sons, was born in Wells, Minnesota on December 23, 1906 to a musical family. Throughout Finney’s life, certain events, persons, and places influenced the composer and made an impact on who he would become as an educator. Music played an important part in the life of the Finney household where Mrs. Finney, who received a degree in piano from Upper Iowa University, undertook the family’s early music education. While Mrs. Finney played piano, the family orchestra consisted of brothers Theodore on violin, Nathaniel on cornet, and Ross on cello. Piano was also included as part of Ross’s musical studies. This early music education would not only impact Ross but also Theodore, who would go on to study musicology and later write and publish *A History of Music*.

Mr. Finney’s career as a Methodist minister moved the family throughout the upper-Midwest, but North Dakota would leave an indelible impression on Ross. It was in Valley City, North Dakota that Ross began receiving instruction in cello and piano outside the home. The relative isolation of the location of Valley City contributed to the study of traditional American music (barbershop quartets, hymns, Civil War songs, and American folk songs) rather than popular or classical music. These types of entertainment prompted Ross to learn guitar

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<sup>1</sup> Henry Onderdonk, “Aspects of Tonality in the Music of Ross Lee Finney,” *Perspectives of New Music* VI (1968): 248.

also as a means of accompanying. His Midwestern roots and focus on traditional American music would be a continual force throughout Finney's compositional life.

In 1919, the Finneys moved to Minneapolis, Minnesota, where Theodore and Ross began to study music seriously. The large city provided many opportunities in the field of music. Though still in high school, Ross played in the University of Minnesota Orchestra, and his experience as a participant in a local piano trio led to his first composition, *Freak of Fancy*. His first piano teacher at the University of Minnesota, Donald Ferguson (1882-1985), served also as a teacher of theory and composition, because there were no formal classes in composition at that time. Finney became increasingly more interested in the process of composition as well as the detailed analysis of an actual piece, rather than academic theory lessons. In 1925, Ross accepted a full scholarship and faculty position-teaching cello at Carleton College in Northfield, Minnesota. At Carleton, even though Finney was considered a student, his advanced skills assisted him in quickly completing his coursework. After settling in at Carleton, Finney made the conscious decision (although he still had not studied composition formally) to focus on composition rather than cello. He composed several works at this time including three songs (not published and no longer available), a *Sonata for Cello and Piano*, and *Attitudes* (a collection of solo piano works). According to Finney, "I realized, even at that early age, that one could teach the composition of music and that the College had an obligation to perform the works that a student composed".<sup>2</sup> While a student, Finney played cello in the

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<sup>2</sup> Ross Lee Finney, *Profile of a Lifetime, A Musical Autobiography* (New York: C. F. Peters Corporation, 1992), 37.

college string quartet where he met Gretchen Ludke, the ensemble's second violinist and English instructor at Carlton. They would later marry in 1930. Their studies would influence each other in many ways and would serve as a contributing influence in the writing of Gretchen's book, *Musical Backgrounds for English Literature*. Gretchen's book and life-long research were essential in helping with text selection for several of Finney's solo vocal and choral works. In 1927, Ross received the Bachelor of Arts degree in Music along with a Johnson Foundation Fellowship for travel to Paris, for the purpose of studying with famed pedagogue Nadia Boulanger (1887-1979).

Once in Paris, his lessons encompassed all elements of composition from harmony and counterpoint to form and analysis. Referring to Boulanger later, Finney says:

Thinking back on her abilities as a teacher, I realize that she had a great talent for understanding her students and adjusting to their needs. She would whiz through my exercises, making marks above and below, saying very little when she gave them back to me. Then she would play the composition I had written and criticize places that she thought were not right for the overall shape of the piece.<sup>3</sup>

Boulanger's influence as a teacher not only affected Finney's compositional style but also played a role later on in the structuring and facilitation of his composition seminars. Finney possessed an innate skill at analyzing scores aurally, which was reinforced through his studies with Boulanger. While in Paris, Finney absorbed as much music and culture as he was able. He heard Stravinsky speak on composition, and according to Finney, on 'one-part counterpoint'<sup>4</sup>; Copland on being an American composer; and Schoenberg on the

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<sup>3</sup> Ibid., 49.

<sup>4</sup> Ibid., 56.



importance of dissonance and consonance. While in Paris, Finney developed an interest in music of the seventeenth-century, which was at the time, a highly neglected area of study, according to Finney. After returning from his first European sojourn, Finney began teaching at the Tilton School for Boys and registered in the graduate program at Harvard University (1928-1929) though he was able to attend only on a part-time basis due to his teaching responsibilities. While he never completed the degree, his composition studies with Edward Burlingame Hill (1872-1960) shaped his compositional work ethic:

...his orderliness made a big impression on me. It was after working with him that I came to realize how valuable a well-organized studio is for a composer, how it expresses his way of working and how people value an artist to the extent that he values himself.<sup>5</sup>

In 1929 he received what would be an important appointment to the music faculty at Smith College in Northampton, Massachusetts. This college would serve as the center of Finney's academic and compositional life until his eventual move to the University of Michigan. While teaching at Smith College, Finney would make some important and lasting friendships with figures such as Roger Sessions, John Duke, Archibald MacLeish, Gilbert Ross, and John Kirkpatrick. These men were performers, poets, mentors, and colleagues throughout Finney's life, influencing his compositional output and academic path. Finney returned to Europe in 1932, where he briefly studied in Vienna with Alban Berg (1885-1935). "[Berg's] concern with adapting twelve-tone procedures to large symphonic forms related to the Grand Tradition appealed particularly to those American composers torn between conservative inclinations and innovative promptings."<sup>6</sup>

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<sup>5</sup> Ibid., 66.

<sup>6</sup> Gilbert Chase, *America's Music, From the Pilgrims to the Present*, 3<sup>rd</sup> ed. (Chicago: University of Illinois Press, 1987), 583.

Aside from harmonic and organizational ideas, which Finney gleaned from his studies with Berg, he also developed an interest in variation and its thematic and harmonic uses. After returning to the Smith College, Finney drew on his interest in the baroque period and began the process of editing neglected scores of that era. This work led Finney to further study and the publication of performance editions of sonatas and concerti by composers such as Giovanni Legrenzi, Maurizio Cazzati, Francesco Geminiani and Giuseppe Tartini. With this plethora of material, Finney helped establish the Smith College Archives, which published these and many other scores. Aside from composition and editing, Finney had a great interest in musicology and more specifically, music in the United States. During the 1930's, there was a lack of recorded music, few extant or published scores, and little scholarship in the field. Finney drew from his background in traditional American music and used class performances of folksongs, early works by William Billings, *The Ainsworth Psalter*, and other scores to showcase early American music.

In 1935, Finney began his private studies with Roger Sessions (1896-1985), which proved to be very important to his further development as a composer. Of what he learned from Sessions, Finney says: "I learned that a composer mustn't delay making clear what his piece is going to be all about. The very first measure or phrase must capture the listener and move him through a time-space to an inevitable ending."<sup>7</sup> His inexhaustible work in composition and his proposed study led to a Guggenheim Fellowship in 1936 and a Pulitzer Prize in 1937, awarded for his *First String Quartet*. With these two awards, Finney

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<sup>7</sup> Ross Lee Finney, *Profile of a Lifetime, A Musical Autobiography* (New York: C. F. Peters Corporation, 1992), 89.

returned to France for another year of study and exploration. While there, Finney made several visits to see Gian Francesco Malipiero (1882-1973) in Italy. Finney then began to amalgamate his compositional instincts with the kernels of knowledge he had gleaned through his studies: "I had come to feel that tonality was not a matter of triadic harmony but a matter of how the musical material functioned to give spatial shape to time."<sup>8</sup>

Finney's service in the Office of Strategic Services with the Interdepartmental Committee for the Acquisition of Foreign Publications during World War II would affect him on both a personal as well as compositional level. "The experiences during the war made me feel the need of an expanded musical vocabulary, and gradually I turned to a more chromatic statement."<sup>9</sup> While in England, he then became acquainted with the Spanish composer Roberto Gerhard (1896-1970), a former student of Arnold Schoenberg. Gerhard shared with Finney additional insights on the intricacies of twelve-tone technique. The two developed a lasting friendship. Finney considered Gerhard to be such an important composer that he would later use his University of Michigan salary to bring Gerhard to campus while Finney was teaching at the American Academy in Rome. Because of his service to the French nation in preserving documents during the war, Finney was made an honorary member of the *Société Nationale de Recherche Scientifique*.

Finney returned from the War to his position at Smith College. During his tenure there, Finney also served on the faculties of Mt. Holyoke College, the Hartt School of Music, and Amherst College, before he accepted a position as

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<sup>8</sup> Ibid., 101.

<sup>9</sup> Ibid., 146.

visiting lecturer at the University of Michigan, in Ann Arbor, for the summer of 1948. His responsibilities included teaching composition and a graduate seminar in "Music in America." Finney was granted a second Guggenheim Fellowship for the 1947-48 academic year before officially joining the University of Michigan faculty in 1949 as Professor of Composition and Composer-in-Residence, where he remained until 1973. His major task was to organize and head a composition department. At that time, there were very few academically organized composition departments in the United States and much of the structure and development Finney put into place at the University of Michigan served as a framework and basis for other departments across the nation. Finney drew upon his life and educational experiences as he developed programs that would serve each individual student and provide students with a forum for their works. One important focal point was the Composer's Forum, which Finney developed to showcase student compositions in recital: "Well you know that a composer doesn't compose for theory but rather for performance. .... When I teach composition it is always important to pay attention to the performance outlet."<sup>10</sup> Along with the establishment of courses in contemporary music, Finney developed a curriculum in which composition students met in a class setting outside of their individual composition lessons. The class allowed for interaction and feedback from professor to student but also from student to student. These two components were integral to creating an active composition department. Taking a page from his studies with Nadia Boulanger, Finney also held a weekly seminar that focused on a particular work and deconstructed it analytically to show the intricacies of a great composition. Throughout all of this

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<sup>10</sup> Thomas A. Hunt, "Complementarity in the First and Second Symphonies of Ross Lee Finney" (DMA, diss., University of Florida, 1995), 176.

work in academia, Finney remained an active composer. Of these two roles, he says, "I don't think the academic environment is the ideal one for the composer or the performer for that matter. But it's got a lot of virtues and as long as the person connected with the academic environment remains aware there is a larger world of music out there."<sup>11</sup> He applied for and was awarded a Rockefeller Foundation grant in 1956 to study the relationship between conservatories and universities in Europe. While abroad, Finney asked by the State Department to present American folksong concerts, accompanying himself on guitar.<sup>12</sup> Aside from curricular work, Finney established an important electronic music laboratory at the University of Michigan. This center for modern composition and electronic music drew many students who would follow in Finney's footsteps in composition and education. A few of his notable students from this tenure were George Crumb, William Albright, Leslie Bassett, and Roger Reynolds. It is interesting to note that when comparing students Finney mentored there is no one style or basis for composition among them. Referring to the diversity within his composition studio, Finney notes: "The stylistic development of a composer is not the business of a teacher."<sup>13</sup>

Finney received many important commissions, awards, and honors, including honorary doctorates from the New England Conservatory of Music and Carlton College, a Fulbright grant, the Prix de Rome, and the Boston Symphony Award in 1956. In 1962, Finney was made a member of the National Institute of Arts and Letters and an honorary member of Phi Beta Kappa. He

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<sup>11</sup> Ibid., 171.

<sup>12</sup> Ibid., 169.

<sup>13</sup> Ibid., 162.

later served as the US representative on the UNESCO International Rostrum of Composers. His lifetime contribution as a composer was recognized in 1968 with the Brandeis Medal.<sup>14</sup> As a testament to his importance to American music and composition, Finney served on the Editorial Committee of the Rockefeller Foundation's Recorded Anthology of American Music. After his formal academic retirement in 1973, Finney continued to compose until shortly before his death on February 4, 1997. Shortly after, Finney was honored with an MTNA Achievement Award. His importance to American music cannot be overstated. He is not only recognized as a composer but also as an educator and mentor to countless numbers of students. According to Roger Reynolds, "Ross Lee Finney left three major legacies, I think. They include teaching methodology, a notable approach to compositional technique, and the body of compositions."<sup>15</sup> Finney donated his collection of letters and manuscripts to the New York Public Library.<sup>16</sup>

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<sup>14</sup> The Brandeis Medal is awarded to individuals whose lives reflect Justice Louis Brandeis commitment to the ideals of individual liberty, concern for the disadvantaged, and public service.

<sup>15</sup> Roger Reynolds, "Ross Lee Finney, Memorial Words," in *Musically Incorrect, Conversations About Music at the End of the 20<sup>th</sup> Century*, ed. Hayes Biggs and Susan Orzel (New York: C. F. Peters Corporation, 1998), 8.

<sup>16</sup> New York Public Library Digital Library Collection. Ross Lee Finney Collection (1938-1986). [http://digilib.nypl.org/dynaweb/ead/nypl/rhafinney/@Generic\\_BookView](http://digilib.nypl.org/dynaweb/ead/nypl/rhafinney/@Generic_BookView)

## Compositional Overview

Ross Lee Finney is a recognized composer of many genres of music, and throughout his compositional life he worked to expand his palette. His output comprises eighty-three published compositions, including works for chamber ensemble, stage productions, orchestra, keyboard, and vocal works. Though his early education and background are deeply rooted in American music and folk-song traditions, his formal academic study took him to some of the most important composers and composition teachers of the twentieth-century. According to Paul Cooper (1926-1996)<sup>17</sup>, "Ross Lee Finney's music finds its generation and dimension in opposites; ...Rhythmic vitality tempered by lyricism, sophisticated ideas disguised in simplicity, and a broadness of gesture without pomposity are initial considerations of the composer's musical speech."<sup>18</sup> Like many American composers of his generation, Finney faced the dilemma of how to incorporate a European compositional education with his innate American nationalism. "Finney's melodic ideas. . .are mainly comprised of scale fragments and intervals of thirds and perfect fourths,"<sup>19</sup> which are related to the harmonic foundations of traditional folksongs. His early harmonic language was rooted in tonality though further compositional studies opened his mind and ears to the possibilities that were growing in the early twentieth-century. A transition is evident in his works, moving from tertian harmony to quartal/quintal harmony, but again, always pitch-centric though increasingly

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<sup>17</sup> Distinguished as both composer and teacher, Cooper taught at the Universities of Michigan and Cincinnati and was Composer-in-Residence and professor of music at the Shepherd School of Music of Rice University.

<sup>18</sup> Paul Cooper, "The Music of Ross Lee Finney," *The Musical Quarterly* LIII/1 (January 1967): 1-2.

<sup>19</sup> *Ibid.*, 5.

chromatic. According to Finney, a transition in his compositions is evident in the early 1950's:

All of the works that I wrote during this decade, except for *Chamber Music*, used a serial rather than a triadic technique. All are tonal, which means that the spaces and the musical functions that construct spatial form within the time-span are the result of pitch polarity. I admit that I was greatly influenced by Niels Bohr's Theory of Complementarity, which convinced me that the large form of a musical work could be determined by the relationship of pitch points (usually in the bass) while the melodic and harmonic details could be determined by some other method, either modal or triadic or twelve-tone.<sup>20</sup>

"I had the feeling in the '50's, and this was when I ended up with complementarity, that I could move in either of two directions. I could move toward total serialization, or I could move toward some reunderstanding of the chromatic situation in twelve tone music."<sup>21</sup> Finney was able to internalize and synthesize not only the techniques he was exposed to directly through his studies but also the general trends in composition throughout the century. Rather than espousing to one principal technique, Finney amalgamated many ideas and came to use symmetrical hexachords and their derivations as a basis for later compositions. When Finney worked to establish an electronic music studio at the University of Michigan, he also experimented with electronic media. This included prerecorded tape to be played during live performances; however, the medium failed to hold his attention. Near the end of his career, Finney began to experiment with the concept of memory:

Memory has a curious impact on time and since music is so much a temporal art, memory has a great impact on a composer's work. . . . I

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<sup>20</sup> Ross Lee Finney, *Profile of a Lifetime, A Musical Autobiography* (New York: C. F. Peters Corporation), 163-164.

<sup>21</sup> Victor Labenske, "An Interview with Ross Lee Finney," *American Music Teacher* (Accessed 21 April 2006) Available from [http://www.findarticles.com/p/articles/mi\\_m2493/is\\_3\\_54/ai\\_n8579133](http://www.findarticles.com/p/articles/mi_m2493/is_3_54/ai_n8579133), 5.



realized that a system of symmetrical hexachords could easily negate the whole idea of twelve-tone music, and I was intrigued with the fact that a technique that seemed so revolutionary was actually rooted in the oldest traditions of Western music. . . . Each hexachord fits the pentatonic scale on which are based many folk tunes that I sang as a child.<sup>22</sup>

His later compositions like *Spaces* and *Summer in Valley City* are based on these ideas of time, space, and memory. Edith Borroff summarizes these pieces and their compositional technique as “time and memory are equally verbal and musical ideas, in the unity of which the verbal is transcended and clarified by the musical.”<sup>23</sup> This concept ties Finney’s modern technique with the psychological and innate music of America that served him through his final compositions, including his operas *Weep Torn Land* and *Computer Marriage*. “With Finney’s works, the listener always perceives an overall coherence and purpose in the articulation of musical events. These are driven by tonal considerations, but the connection with large-scale structure is not necessarily apparent at the foreground level.”<sup>24</sup> As many American composers of his generation, Finney felt the conflict between being an American composer and using those traditions and the chromatic serial techniques of the twentieth-century, but he was able to assimilate his ideas and the techniques at his disposal throughout his life.

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<sup>22</sup> Ross Lee Finney, *Profile of a Lifetime, A Musical Autobiography* (New York: C. F. Peters Corporation, 1992), 196.

<sup>23</sup> Edith Borroff, *Three American Composers* (Lanham, MD: University Press of America, 1986), 114.

<sup>24</sup> Kenneth Peacock, book reviews of “Book reviews (three books about Ross Lee Finney),” *American Music* 13, no. 2 (Summer 1995): 243.

## Vocal Works

The choral and solo vocal works of Ross Lee Finney have been given thorough discussion in dissertations by Douglas D. Amman and Ronald M. Manning. Please refer to the above-mentioned sources for in-depth analysis of these works. For the purpose of this document, the author will highlight important and representative works in these genres.

Though known for his many instrumental works, Ross Lee Finney was an active composer for the voice. Within the vocal genre, Finney composed choral, stage, chamber, and solo works. The variety of subject matter he chose to set is as wide-ranging as his compositional palette. His wife's literary research provided a substantial resource from which he would draw. Though many authors inspired Finney, he returned time and again to works by his friend Archibald MacLeish for choral, chamber and solo vocal pieces.

His text setting ideals are basic enough that he included them in his children's music book, *The Game of Harmony*: "When we set these words to music we must be sure that the word or parts of the words that are accented fall on the strong beats of the music."<sup>25</sup> This simplistic concept allowed for text setting that is true to the English language and is consistent throughout the different vocal idioms. "The concern for text setting – with inherent problems of prolongation – relate quite directly to the composer's attitude to harmonic rhythm. He comments that 'even duration is associated with harmonic rhythm' – indicating again that the function of all musical elements and components is of primary consideration."<sup>26</sup>

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<sup>25</sup> Ross Lee Finney, *The Game of Harmony* (New York: Harcourt, Brace, and Co., 1947), 138.

Finney is best known in the vocal genre for several of the fifteen choral works that were published between 1940 and 1978. Finney composed choral music throughout his entire career and in all compositional styles. The texts range from the sacred to the esoteric. In these works, his style is varied, with some scored for *a cappella* chorus; chorus and orchestra; chorus and vocal soloist; chorus with prepared tape; or a combination of the above-mentioned forces. Two of his best-known choral works date from the 1940's and have a clear basis in tonality and Americana. In keeping with his compositional growth, beginning in 1959, his major choral works were composed in the dodecaphonic system and become increasingly complex. His best-known representative choral works are: *Pilgrim Psalms* (1945); *Spherical Madrigals* (1947); and *Earthrise, a Trilogy Concerned with the Human Dilemma*: 1. *Still are New Worlds* (1962), 2. *The Martyr's Elegy* (1967), and 3. *Earthrise* (1978). According to Douglas Amman, "to his credit Finney has amalgamated the styles of the last three decades of choral music into a product of undisputed craftsmanship. This craftsmanship, combined with his intuitive sense in music, has produced a significant and exciting repertoire of contemporary choral literature."<sup>27</sup>

Finney composed his only two operas late in life, *Weep Torn Land*, a dramatic piece, and *Computer Marriage*, a comedy. Undaunted by the prospect, Finney began composition on *Weep Torn Land* while in his seventies and at age 80, began work on *Computer Marriage*. Each of these compositions was started without commissions or scheduled premieres. Of his first opera, Finney said,

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<sup>26</sup> Paul Cooper, "The Music of Ross Lee Finney," *The Musical Quarterly* LIII/1 (January 1967): 6.

<sup>27</sup> Douglas D Amman, "The Choral Music of Ross Lee Finney" (DMA, diss., University of Cincinnati, 1971), 58.

“When an idea for a musical work has been in my mind for as long as this opera...it becomes a torture. I would certainly have accepted a commission if one had been offered. ...I wanted the work to be a reflection of my own personality, not of the theatrical fads of the time.”<sup>28</sup> It is also fascinating to note that Finney wrote his own libretti for each of these works as well. Also falling under works for the stage is Finney’s *Nun’s Priest’s Tale*, a secular miracle play. Taken from Chaucer’s *Canterbury Tales*, the piece is scored for soprano, tenor, baritone, and bass soloist, mixed chorus, a folk-song singer who would accompany himself on electric guitar, and a small orchestra. In this somewhat abstract piece, each participant - soloist, chorus, and folk-singer - is assigned specific characters within the story, though the work is performed in concert format.

Finney composed one vocal piece that falls into the chamber music idiom. In *Bleheris*, which Finney calls a monody, he turns to a text by Archibald MacLeish, taken from his work, *The Hamlet*. Set for tenor soloist and small orchestra, *Bleheris* was composed in 1938 and premiered at Yaddo<sup>29</sup> in 1940, with Finney as the tenor soloist. Of a performance in Germany, according to Finney, Alfred Einstein “admired the simplicity of the setting and urged me to not worry about criticism – remarks which, coming from Berlin’s most eminent critic, were encouraging.”<sup>30</sup>

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<sup>28</sup> Ross Lee Finney, *Profile of a Lifetime, A Musical Autobiography* (New York: C. F. Peters Corporation, 1992), 217.

<sup>29</sup> Yaddo is an artists’ working community on a 400-acre wooded estate. [www.yaddo.org](http://www.yaddo.org)

<sup>30</sup> Ross Lee Finney, *Profile of a Lifetime, A Musical Autobiography* (New York: C. F. Peters Corporation, 1992), 111.

For solo voice and piano, Finney left us with several published works, all of which were composed before 1952. Finney's first foray into the solo vocal idiom was *Poems by Archibald MacLeish*, for high voice, which was awarded the Connecticut Valley prize in 1935. Mabel Garrison, with John Duke at the keyboard, premiered the work in 1936. The set of five songs was later published in 1955 by American Music Edition. Two additional groups of songs, *Three 17<sup>th</sup>-Century Lyrics* and *Three Love Songs*, were influenced by his wife's scholarship and study of English literature. Composed to texts by Henry Vaughn, William Shakespeare, and John Milton, Finney set *Three 17<sup>th</sup>-Century Lyrics*. The poetic inspiration for *Three Love Songs* came from the words of John Donne. Both sets of songs were published in 1953 and 1957, respectively, by Valley Music Press of Northampton, Massachusetts, of which Finney was a founder: "We decided to start a press for contemporary music written by composers in the Connecticut River Valley and named it the Valley Music Press. Many of the composers we published were friends such as Robert Palmer, Elliott Carter, Hunter Johnson, John Duke, etc."<sup>31</sup> Composed between the above two works was the vocal work of Finney's that has received the most exposure, *Poor Richard*. Set to texts by Benjamin Franklin and taken from his *Poor Richard's Almanac*, these pieces are rooted in Finney's interest and background in Americana and folk-song. The set of seven songs, composed in 1946 and published in 1950 by G. Schirmer, was Finney's first published song cycle. According to Finney, "This cycle of seven songs to texts by Benjamin Franklin seems destined for wide use and popularity."<sup>32</sup> The last cycle of songs composed and published was *Chamber Music*, the topic of this document.

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<sup>31</sup> Ibid., 108-9.

At this juncture, it is appropriate to mention also Finney's unpublished work for solo voice, *The Express*. Composed in 1955 and commissioned by the Julliard School, this is Finney's only serial composition for voice. Though performed for the fiftieth anniversary of the Julliard School, the piece was never published and affected Finney's compositional ideas by causing him to reconsider the use of serial techniques in song settings. The four published vocal works mentioned here are very accessible for the voice and merit performance. According to Ronald M. Manning,

The published songs of Ross Lee Finney achieve a good blend of words with music. The success of these songs, as with most songs, is measured by their ability to communicate the texts. When the ideas in the poetry are clear, the musical setting enhances, even mirrors the words.<sup>33</sup>

With the exception of select choral works, Finney's vocal compositions have failed to find a place in the standard repertoire.

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<sup>32</sup> Theodore Schaefer, "Solo Songs: a review of *Poor Richard*," NOTES VII/2 (September 1950): 636.

<sup>33</sup> Ronald M. Manning, "The Published Songs of Ross Lee Finney" (DMA diss., University of Miami, 1981), 60.

## CHAPTER 2

### BIOGRAPHY – JAMES JOYCE

One of the most celebrated authors of the twentieth-century, James Joyce<sup>34</sup> was born to a large traditional Irish-Catholic family in Rathgar, a suburb of Dublin, Ireland, on February 2, 1882. Both his father and mother were accomplished amateur musicians, his father a singer and his mother a pianist. This musical influence had a lasting effect on Joyce, who was noted to have an exceptional tenor voice, and it is speculated that had he not pursued writing, he would have pursued a singing career.

In 1898, Joyce enrolled at the University College, Dublin, where he studied several languages, including English, French, and Italian. While a university student, Joyce was active in the literary and theatrical groups of Dublin and published articles, reviews, and began writing poetry. It was during this period that Joyce decided to pursue more seriously writing as a career. After graduation, in 1903, he made his first trip to Paris and loved Parisian culture. Joyce returned home within the year after his mother became ill with cancer.

Joyce remained in Dublin after his mother's death but was restless for the life he found in Paris. In 1904, he met Nora Barnacle, a young woman working in Dublin, who would, in 1931, become his wife. Later that year the couple left Dublin and Ireland for continental Europe, where the Joyce family would remain, moving between Zurich, Trieste, Rome, and Paris.

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<sup>34</sup> The biographical information on James Joyce is based on the following: Richard Ellmann, *James Joyce* (New York: Oxford University Press, 1959). Stanislaus Joyce, *My Brother's Keeper* (New York: The Viking Press, 1958). James Joyce – Biography and Works, [http://www.online-literature.com/james\\_joyce](http://www.online-literature.com/james_joyce) James Joyce – Wikipedia, the free encyclopedia, [http://en.wikipedia.org/wiki/james\\_joyce](http://en.wikipedia.org/wiki/james_joyce) Joyce and Music, <http://www.james-joyce-music.com>

Life was rarely easy for Joyce as he struggled to make and manage money. Though not earning a living as a writer early on, Joyce supported his family by working as a bank clerk, a tutor, and primarily as an English teacher for the Berlitz School.

Joyce had two children and a very close relationship with Stanislaus, his younger brother. Stanislaus was a confidant and adviser throughout Joyce's career. Stanislaus would go on to document his brother's life and serve as a reference to other authors on his brother's life and works.

At the end of his life Joyce suffered extraordinary vision problems brought on by a severe case of glaucoma, which made writing his final works, especially *Finnegans Wake*, very difficult. Joyce died in Zurich on January 13, 1941, and he stands as one of the most studied and influential writers of the twentieth-century.

### **Literature and Style Overview**

Even though Joyce had left Ireland behind, it was its people, culture, and ways of speech, which remained with him and were the focal point of his four major books: *Dubliners*, *A Portrait of the Artist as a Young Man*, *Ulysses*, and *Finnegans Wake*.



Joyce has been called an autobiographical author, whose clearly drawn characters can be traced to friends and acquaintances from his life in Dublin. "The fact that he was turning his life to fiction at the same time that he was living it encouraged him to feel a certain detachment from what happened to him, for he knew he could reconsider and re-order it for the purposes of his book."<sup>35</sup>

Joyce's style of writing was considered revolutionary for his time. "Joyce's technical innovations in the art of the novel include an extensive use of interior monologue; he used a complex network of symbolic parallels drawn from the mythology, history, and literature, and created a unique language of invented words, puns, and allusions."<sup>36</sup> For as much praise as there is for the writing of Joyce, there is equal criticism. "Countless critics over the past century have argued that Joyce's work has had a harmful effect on modern and post-modern fiction, creating generations of writers who have eschewed storytelling, proper grammar, and coherence in favor of self-indulgent rambling."<sup>37</sup>

It is fascinating to note how Joyce's musical background finds a place in his written works. "As a writer, he never the less incorporated music into all his works in increasingly complex ways, especially in *Chamber Music*, *Dubliners*, *A Portrait of the Artist*, *Ulysses*, and *Finnegans Wake*."<sup>38</sup>

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<sup>35</sup> Richard Ellmann, *James Joyce* (New York: Oxford University Press, 1959), 154.

<sup>36</sup> James Joyce – Biography and Works, [http://www.online-literature.com/james\\_joyce](http://www.online-literature.com/james_joyce)

<sup>37</sup> James Joyce – Wikipedia, the free encyclopedia, [http://en.wikipedia.org/wiki/james\\_joyce](http://en.wikipedia.org/wiki/james_joyce)

<sup>38</sup> Joyce and Music, <http://www.james-joyce-music.com>

In as many ways as musical references are used in Joyce's works, so have those written works been inspiration for many twentieth-century composers. The rich language and complex story lines offer a framework for composers to build upon.

Aside from the obvious traditional song settings, Joyce's texts - prose and poetry - even inspired avant-garde and purely instrumental forms. The modern composer John Cage used text adapted from *Finnegan's Wake* as the basis for an avant-garde piece for voice and closed piano, titled *The Wonderful Widow of Eighteen Springs*. The composer is quite specific with his instructions on how the piece should be sung and accompanied. These instructions are typical of a piece in this genre and style. This specificity is similar to Joyce's careful choice and use of words. The Cage song tries to create a sound ideal and atmosphere with this setting. As seen in examples 1 and 2 on the following pages, Cage adapts texts and creates music from the words and situations found in Joyce's descriptive language.

## FOR THE SINGER

THE WORDS OF THIS SONG ARE ADAPTED FROM PAGE 556 OF JAMES JOYCE'S FINNEGANS WAKE.

SING WITHOUT VIBRATO, AS IN FOLK-SINGING.

MAKE ANY TRANSPOSITION NECESSARY IN ORDER TO EMPLOY A LOW AND COMFORTABLE RANGE.

## FOR THE PIANIST

CLOSE A GRAND PIANO COMPLETELY (STRINGS + KEYBOARD).

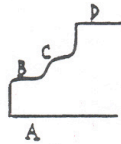


FIG. 1

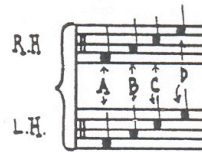


FIG. 2

FIG. 1 SHOWS A CROSS-SECTION OF THE PIANO SO CLOSED. 'A' INDICATES THE UNDER PART OF THE PIANO STRUCTURE, AND IS NOTATED AS SHOWN IN FIG. 2 ON THE 1<sup>ST</sup> SPACE OF THE PERCUSSION STAFF; 'B' INDICATES THE FRONT PART OF THE KEYBOARD-LID, 'C', ITS BACK AND HIGHER PART (THEY ARE NOTATED RESPECTIVELY ON THE 2<sup>ND</sup> + THIRD SPACES); 'D' INDICATES THE TOP OF THE PIANO.  
♩ = PLAY WITH FINGERS; ♩ = PLAY WITH KNUCKLES OF CLOSED HAND.

### **Example 1 – *The Wonderful Widow of Eighteen Springs*. Instructions to the singer<sup>39</sup>**

<sup>39</sup> John Cage, *The Wonderful Widow of Eighteen Springs*, text by James Joyce from *Finnegans Wake* (New York: C. F. Peters Corporation, 1961).

# THE WONDERFUL WIDOW OF EIGHTEEN SPRINGS

John Cage

1=58

VOICE

PIANO

CLOSED

NIGHT BY ST-LENT SAIL-ING NIGHT I- SO- BEL

WILD-WOODS EYES AND BIRCH-A ROSE PLAIN QUI- ET- LY ALL THE WOODS SO WILD

IN MADVES OF MOOS AND DAPH-NE DEWS HOW ALL SO STILL SHE LAY

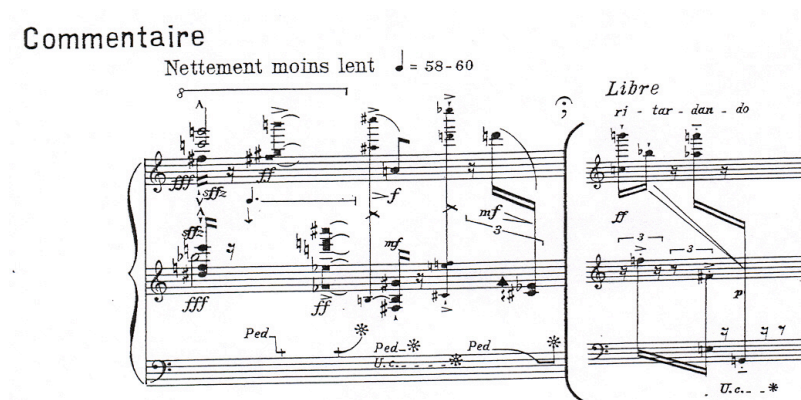
'REATH OF THE WHITE-THORN, CHILD OF TREE LIKE SOME LOST HARRY LEAF

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## Example 2 – The Wonderful Widow of Eighteen Springs – 1.<sup>40</sup>

<sup>40</sup> Ibid.

Pierre Boulez used literary titles inspired by Joyce in his *Troisième Sonate Pour Piano, Formant 2 – Trope*.<sup>41</sup> In this work, Boulez calls the movements *Formant*, and the movement of interest, in terms of the study of James Joyce, is the *Trope* movement. “*Trope* is made up of four fragments, each taking its name from related terms of literary criticism: *Text*, *Parenthesis*, *Commentary*, and *Gloss*. The performer is free to choose which fragment serves as the beginning; as long as *Commentary* is played either before or after *Gloss*, and providing that the performer plays through each fragment to the end in the direction selected. A clear inspiration here is *Finnegans Wake* -- Boulez indicates that the score for *Trope* should be bound in a spiral to emphasize its nonlinearity.”<sup>42</sup>



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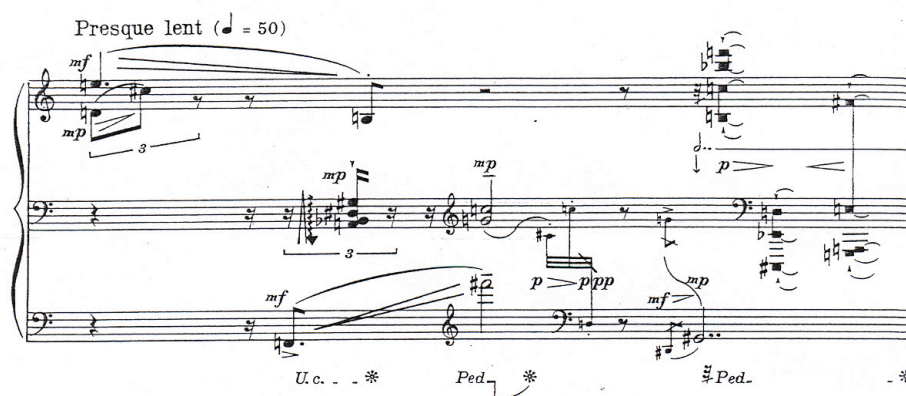
### Example 3 - *Troisième Sonate Pour Piano, Formant – Trope “Commentaire.”*<sup>43</sup>

<sup>41</sup> Heyward Ehrlich, ed., *Light Rays: James Joyce and Modernism* (New York: New Horizon Press Publishers, 1984), 172-182.

<sup>42</sup> Joyce – Music: [http://www.themodernword.com/joyce/music/boulez\\_sonata.html](http://www.themodernword.com/joyce/music/boulez_sonata.html)

<sup>43</sup> Pierre Boulez, *Troisième Sonate Pour Piano, Formant 2 – Trope* (London: Universal Edition, Ltd., 1961).

## Texte



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### Example 4 - *Troisième Sonate Pour Piano, Formant – Trope “Texte.”*<sup>44</sup>

Additional composers who based instrumental and traditional and non-traditional vocal works on the prose and non-*Chamber Music* poetry of Joyce include, but are not limited to, Stephen Albert, Luciano Berio, David Del Tredici, Tod Machover, and Roger Reynolds.

<sup>44</sup> Ibid.

## The Literary *Chamber Music*

Though Joyce wrote considerably less poetry in relation to his prose, there is reference to the importance of that poetry in his autobiographical fiction, and it should not be dismissed against his larger more evocative works. William York Tindall, editor of the Columbia University Press edition of *Chamber Music*, gives a thorough background and literary examination of the work in his introduction and notes to that edition. Joyce's academic study and his fascination with languages led him to study classic poetical works of Elizabethan and Jacobean poets, whose principle figures include William Shakespeare and Ben Jonson. Showing further musical influence, Joyce also studied the music of the madrigalists and lutanists of that time period. As Tindall notes, "Sometimes cynical, sometimes a little wanton, the poems set to music by Byrd, Dowland, and the others may have served as models when he undertook *Chamber Music*."<sup>45</sup> This reexamination of the past was popular at the end of the nineteenth and early twentieth centuries and contributed to the highly musical texts that Joyce produced.

The poetry is traditional in rhythm, image, and at least surface meaning. . . . Joyce's art, rather than reflecting the thin and popular emotionalism of the nineteenth-century, is related to the painstaking workmanship of the medieval Scholastic mind. Even the Elizabethan song, which demands music, is less complete in itself than this verse. Though lacking philosophy or metaphysical content, the poems achieve a rare union of 'harmonic purity and rhythmic freedom.'<sup>46</sup>

According to Tindall, Joyce was also influenced by a variety of romantic poets such as fellow Irishman William Butler Yeats and English writers William

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<sup>45</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 35.

<sup>46</sup> Marvin Magalaner and Richard M. Kain, *Joyce, The Man, The Work, The Reputation* (New York: New York University Press, 1956), 48.



Blake, George Byron, and Percy Shelley. It should be noted that even a writer like Blake used the Elizabethans as a stylistic model of writing, thus drawing a logical line of literary influence from the Elizabethans to Blake and finally to Joyce. In modern writing, Joyce was also influenced by the works of French authors Paul Verlaine and to some lesser extent Stéphane Mallarmé and Arthur Rimbaud in the symbolist style. This style influenced Joyce not only in his use of symbolism but also in his use of words. Words were used for their sound and effect rather than their mere definition. According to literary critics, one must not merely look at the words on the page but should also read the words aloud. The importance of the sound of a word in this work is as meaningful as the literal meaning of the text. This contributes to the inherent musical quality of Joyce's texts. These poems are "so intricate a polyphony of sense and sound."<sup>47</sup> By surface appearance *Chamber Music* may seem to be technical exercise in historical writing, but it is more than that. "The persistent stylistic care has one predominant purpose, implicit in the title of the volume. The aim is 'music.'"<sup>48</sup> Though a creative writer, Joyce drew on his life for literary inspiration. Tindall notes, "Like his other works, *Chamber Music* draws matter from the conflict between self and world or country, parents, and religion. It draws matter too from Joyce's concern with fall, creation, and renewal. It owes feeling to his sense of guilt and betrayal."<sup>49</sup> A majority of the poems were completed between 1901 and 1902, and seven were published separately in various literary magazines. Though the poems were not written with the intention of being a complete cycle,

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<sup>47</sup> Herbert Howarth, "Chamber Music and its Place in the Joyce Cannon" in *James Joyce Today* ed. Thomas F. Staley: 11-27, (Bloomington: Indiana University Press, 1966), 25.

<sup>48</sup> *Ibid.*, 13.

<sup>49</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 90.



they were later compiled and arranged into a work that Joyce referred to as a *suite* of poems.

It is of interest to note another musical reference in the use of the term *suite*. There is speculation as to the origin of the title of these poems though Joyce's brother, Stanislaus, is said to have suggested the title *Chamber Music*, which Joyce chose. According to Stanislaus, the formality of the chamber music genre fit the formal, studious, and graceful nature of the poems. Though the entire set of poems was completed by 1904, the arrangement of the poems and the number included varied between manuscripts dating from 1904 and 1905 before the final published version in 1907. In examining the surviving manuscripts, Tindall found three variant manuscripts, in which the number of poems grew over time from twenty-seven, to thirty-four, and finally to thirty-six. Because these pieces were not written together as a unit, they maintained their integrity through multiple arrangements.

Even while he was a student, Joyce's writing brought him to the attention of influential people. Other than reviews and articles, Joyce had yet to publish any substantial work by the time of his graduation and trip to Paris. William Butler Yeats took an interest in Joyce and introduced him to English editor and writer Arthur Symons. It was through Symons that Joyce was introduced to publisher Grant Richards in 1904, and Joyce gave him copies of both *Dubliners* and *Chamber Music*. Though the recently completed *Dubliners* would have been Joyce's first choice for publication, Richards seemed uninterested, and due to the publisher's financial difficulties neither work seemed destined for publication. The manuscript of *Chamber Music* submitted to Richards was an arrangement of thirty-four of the poems. According to Tindall, "in the arrangement that he

preferred poem XXI came first, followed by I and III, all three constituting the prelude. Poem XIV, which Joyce called the climax of his story, came in the seventeenth place, exactly half way through the suite."<sup>50</sup> Symons then sent the poetry to another English publisher, Elkin Matthews who agreed to publish the work. Before the work was submitted, the poems were rearranged again in 1906. The present order was actually determined by Stanislaus and included what are now the final two poems (XXXV and XXXVI) and the current sequential order.

Even while conceiving the work early on in Paris, Joyce had planned the overall structure to have an 'innocence' half and an 'experience' half. As the work came to fruition, the story became much more complex and emotional.<sup>51</sup> According to Joyce, "The central song is XIV after which the movement is all downwards until XXXIV which is vitally the end of the book. XXXV and XXXVI are tailpieces just as I and II are preludes."<sup>52</sup>

These are poems that not only tell the story of a young man but are also the poems written by a young man and are reflective of his life experience or inexperience, as the case would be. The work tells the story of a young man who meets a girl and falls in love. A rival appears, who was possibly a friend, and the relationship unravels. The young man is driven into despair and finally into isolation. These pieces at the surface are acknowledged as being frail and delicate but that is only a surface exploration. Especially as we delve farther into the

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<sup>50</sup> Ibid., 43.

<sup>51</sup> James Joyce's Chamber Music, <http://www.robotwisdom.com/jaj/chamber.html>

<sup>52</sup> Richard Ellmann, *James Joyce* (New York: Oxford University Press, 1959), 272.

work, it is evident that the young man of the poems experiences life and the turbulence of love.

After Joyce had submitted the final version to Matthews, he expressed distaste for the work and almost recalled the work, but went ahead with the publication. Joyce's attitude toward the work can be explained in his focus on what he considered his more notable works at the time, *Dubliners* and *A Portrait of the Artist as a Young Man*. *Chamber Music* was instrumental in the development of the author and central during his early period and development. This is similar to the way a young composer would use a smaller genre, possibly chamber music, to assist in his development toward the composition of larger more involved forms. It is unclear whether true dissatisfaction with the poems, artistic insecurities, or both, were to blame for Joyce's unease with the work's publication. It was a work of youth and surely as Joyce grew in a personal and distinctive artistic direction, these pieces seemed trivial. According to Stanislaus, "[Joyce] He practically disowned the poems.... I arranged them, now, in their present order – approximately allegretto, andante cantabile, mosso – to suggest a closed episode of youth and love."<sup>53</sup>

The contract for the publication of *Chamber Music* is dated January 17, 1907. There were 507 copies in the first run of publication though royalties were not to be paid until 300 copies were sold. By 1918, a second print was required as well as the first publication in the United States. The innate musical quality of these poems prompted Matthews to add a clause to the original publication

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<sup>53</sup> Ibid., 44.

contract. "The proceeds from musical setting will be divided equally by author and publisher and a statement will be rendered to the author once a year."<sup>54</sup>

Since their publication, these pieces have called out to composers and elicited a wide array of compositions. "Strictly speaking, the poems that make up this early volume by Joyce do not fall into the category of 'musical allusion,' but rather are themselves 'songs' (albeit without musical notes) that have been set to music and performed by a variety of composers and artists over the years."<sup>55</sup> Even as early as 1909, Irish composer Geoffrey Molyneux Palmer wrote to Joyce and expressed an interest in making a musical setting of the work. Joyce was very supportive of the project, and Palmer eventually set thirty-two of the thirty-six texts. It is interesting to note that this setting was thought to have been lost until it was discovered by James Joyce scholar Myra Teicher Russel. She then edited the work, which was published with an audio recording of the songs in 1993, by Indiana University Press. Though often inspired to do so, many composers have avoided the daunting task of setting the entire suite of poems. The musical immediacy of the text attracted notable composers like Seymour Barab, Samuel Barber, Luciano Berio, Frank Bridge, Luigi Dallapiccola, David Del Tredici, David Diamond, Eugene Goossens, Michael Head, Tod Machover, Vincent Persichetti, Conrad Susa, Robert Ward, as well as others, to set selections from the work. Other than Ross Lee Finney's setting, which is the focus of this paper, the only other complete setting is by American composer Alfred Heller and was composed between 1995 and 1998.

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<sup>54</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press), 17.

<sup>55</sup> Joyce and Music, [http://www.james-joyce-music.com/chamber\\_music.html](http://www.james-joyce-music.com/chamber_music.html)

### CHAPTER 3

#### OVER VIEW OF CHAMBER MUSIC

According to Dr. Judith Carman in her dissertation “A Comprehensive Performance Project in Solo Vocal Literature with an Essay: Twentieth-Century American Song Cycles: A Study in Circle Imagery,” after 1930 the path of American art song changed dramatically.

In addition to the radical changes in harmonic and melodic techniques, song composers turned more and more to major poets for their inspiration, thus producing songs of greater complexity in keeping with the greater complexity of the poetry. . . .Beginning in the 1950’s – and especially in 1951, a vintage year for song cycles – composers increased the singers’ repertoire from a very few good American cycles to fifty or sixty compositions fully worthy of study and performance.<sup>56</sup>

As mentioned before, Finney began the composition of *Chamber Music* in late 1951 and completed the work about two months later in early 1952 at the peak of the era Dr. Carman highlighted. It was on his first trip (1927) to study with Boulanger in Paris that Finney, already knowing *Chamber Music*, met James Joyce in passing, while at a cafe. Though this was a chance meeting, the moment was not lost on Finney. After returning to Paris during World War II, Finney became reacquainted with the work and was inspired to compose a musical setting. According to Finney, the songs were in his mind for years, which explains the short time it took to set all thirty-six poems to music.

This song cycle, composed during Finney’s early work in *Complementarity and Serialization*, was his last tonal piece. Each song contains a key signature and though the songs are often modal in nature there are key

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<sup>56</sup> Judith Elaine Carman, “A Comprehensive Performance Project in Solo Vocal Literature with an Essay: Twentieth-century American Song Cycles: A Study in Circle Imagery” (DMA, diss., University of Iowa, 1973), 119-120.

centers. Though tonal, the cycle does not always fit neatly within the frameworks of traditional and conventional harmonies.

In his study of the texts, Finney envisioned the individual poems as part of a longer poem or dramatic narrative that was cohesive in thought. Finney says, "In setting the poems I was impressed with the subtle changes from the madrigalesque beginning to the almost operatic ending. . . . The work is not just chamber music but also a great monody."<sup>57</sup> He then built a musical structure and arch that mirrored the textual structure and story.

The songs are divided into three parts that delineate the story and subsequent journey of the protagonist. "The first fifteen poems had the urgency of young love, climaxing in the fourteenth song ("My dove, my beautiful one...") in sexual fulfillment. The next fifteen are concerned with the disillusionment of love and bitter memories. The last six are utterly desolate and perhaps reflect the loneliness of Joyce's expatriation."<sup>58</sup>

When one examines the entire cycle, it becomes evident that Finney displays an acute sensitivity to the Joyce texts in his settings. This sensitivity is reflected in the melodic lines and contours found within the songs. His setting is primarily syllabic, with attention given to the natural word stress in relation to the musical setting. This setting gives clarity and an understandability to the text.

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<sup>57</sup> Leslie Bassett, jacket notes to Ross Lee Finney, *"Chamber Music"*, Jeanette Lombard, soprano and Mary Norris, piano (MMC Recordings Ltd., MMC 2012, 1994), CD.

<sup>58</sup> Ross Lee Finney, *Profile of a Lifetime, A Musical Autobiography* (New York: C. F. Peters Corporation, 1992), 238.

With tender sadness ♩ = ca. 60

This heart that flut-ters near my heart My hope — and all my rich-es

is, Un-hap-py when we draw a- part And hap-py be-tween kiss and

*mf (sound melody)*

### Example 5 – *Chamber Music – XXIII*, mm. 1-6. Syllabic text setting<sup>59</sup>

In Example 5, it is interesting to note the rise and fall of the vocal line and how this coincides with word stress, both for grammatical importance and meaning, within the sentence structure. Carl Cunningham of *The Houston Post* notes Finney's "tasteful word settings" and John Glenn Patton in *Notes* goes on to say: "In his vocal line, composed for tenor, he uses high notes judiciously and avoids the temptation of wordiness in the higher register."<sup>60</sup>

Finney's generally transparent accompaniments also highlight Joyce's words and his text setting.

<sup>59</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 56.

<sup>60</sup> John Glenn Patton Review of *Chamber Music* by Ross Lee Finney *NOTES – Quarterly Journal of the Music Library Association* 44, no. 1 (September 1987), 168.

With nostalgic desire ♩ = ca. 56

*p*

In the dark pine - wood I would we lay, In

*pp*

*sost. ped.*

deep cool shad - ow At noon of day.

*sost. ped.*

**Example 6 – *Chamber Music* – XX, mm. 1-7. Transparent accompaniment<sup>61</sup>**

Finney rarely uses the piano to double the vocal line but rather allows it to accompany the work harmonically, rhythmically and motivically. In Example 8, that is accomplished by Finney's using the accompaniment to outline the chordal structure for each measure while the right and left hand of the accompaniment pass the repeated eighth-note pattern back and forth creating forward motion against the longer note values of the vocal line.

<sup>61</sup> Ibid., 50.



The musical score is for a piece in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system shows the vocal line and piano accompaniment for the first two lines of the text. The vocal line is marked *p* and the piano accompaniment is marked *pp*. The second system shows the vocal line and piano accompaniment for the next two lines of the text. The vocal line is marked *p* and the piano accompaniment is marked *pp lightly*. Pedal markings include *Ped.* and *no ped.*.

**Example 7 – *Chamber Music – IX*, mm. 28 - 35. Independent/motivic accompaniment<sup>62</sup>**

As the cycle moves further into the story and becomes increasingly dramatic, the piano accompaniment becomes thicker and more dissonant to mirror the intensity of the text, as found in Example 8.

<sup>62</sup> Ibid., 27.

soon\_ shall\_love dis-solv-ed be When ov - er us the wild\_ winds\_

blow \_\_\_\_\_ But you, dear love, too dear to

*f* *p* *ff* *mf* *f molto ritard.* *dim. molto* *p*

**Example 8 – *Chamber Music – XXIX*, mm 26 - 31. Thick and dissonant accompaniment<sup>63</sup>**

Because of copyright issues and expense, the publication of the work was delayed until 1985. Opinions of Finney's *Chamber Music* have been extremely positive since the work has been published. Also in *Notes*, Paton wrote of the score,

<sup>63</sup> Ibid., 73.

Injustice, artistic deprivation, cultural loss – these expressions are not too strong to describe our lack acquaintance, until now, with Ross Lee Finney's major song cycle. ....If *Chamber Music* had been published soon after it was composed in 1952, the cycle would now be established as an American classic ranking with Barber's *Hermit Songs* and Copland's Dickinson settings.<sup>64</sup>

In the National Association of Teachers of Singing Journal, Walter Martin expressed a similar sentiment, "it is a mystery why publishers have waited so long to issue this comprehensive cycle."<sup>65</sup> However, he does caution, "It is not an easy work, and it would suffer under anything less than a professional performance."<sup>66</sup>

The work in its entirety is approximately one hour long and is challenging for the singer, primarily because of the vocal and emotional stamina necessary to delve into the work from both a musical and dramatic standpoint. This cycle is a journey for the singer and listener similarly found in the works of Franz Schubert (*Die Schöne Müllerin* and *Winterreise*) and Robert Schumann (*Dichterliebe*).

Finney waited thirty-seven years to hear *Chamber Music* premiered on February 27, 1989. As part of a contemporary music series, SYZYGY<sup>67</sup>, at Rice University in Houston, TX, Jeanette Lombard, soprano and Mary Norris, piano, gave the world premiere with Finney in attendance. The performers prepared

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<sup>64</sup> John Glenn Paton, review of *Chamber Music* by Ross Lee Finney, *NOTES – Quarterly Journal of the Music Library Association* 44, no. 1 (September 1987): 168.

<sup>65</sup> Walter Martin, review of *Chamber Music* by Ross Lee Finney, *NATS Journal* 42, no. 1 (September/October 1985): 38.

<sup>66</sup> *Ibid.*, 38.

<sup>67</sup> According to Wikipedia (<http://en.wikipedia.org/wiki/Syzygy>), syzygy is a kind of unity, especially through coordination or alignment, most commonly used in the astronomical and/or astrological sense. From the Late Latin syzygia, "conjunction," from the Greek, "yoked together." Syzygy is the shortest English word with three y's.

The Shepherd School of Music's faculty contemporary music ensemble, SYZYGY, presents a four-concert series annually. SYZYGY is dedicated to championing recent music and has presented over 50 world, U.S. and regional premieres during its 23-year history.

and rehearsed the cycle in Houston while sending rehearsal tapes to Finney for evaluation. It is interesting to note that Finney's comments to the performers during this time dealt primarily with tempos and dynamics. "It's a dangerous business to publish a work before it has been performed, and I was pleased that there were very few things I would change."<sup>68</sup> The performers divided the songs into three parts of fifteen, fifteen, and six, respectively. This division follows the dramatic, poetic, and musical architecture of the work and allowed the performers to take short breaks during the performance.

Of the premiere, Charles Ward of the *Houston Chronicle* complemented the "emotional depth" and "musical excellence" of the artist. "It was a stirring, emotional performance of an awe-filled setting of James Joyce's early poetry (with the same title)."<sup>69</sup> *The Houston Post's* Cunningham noted Lombard's "commendable diction and expressive dignity" and of the piece itself he wrote,

Although a preponderance of certain metric patterns became a repetitive factor in the long span of Monday's performance, one could hear remarkable variety within the strictly defined stylistic boundaries of Finney's 36 song settings.<sup>70</sup>

By the end of the cycle, one has heard the Joyce texts musically set in a way that accentuates the innate musicality of the poetry.

The same artists then recorded the work on January 24, 1990 for MMC Recordings. Despite its critical acclaim the cycle has yet to find its place in the standard vocal repertoire.

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<sup>68</sup> Ross Lee Finney, *Profile of a Lifetime, A Musical Autobiography* (New York: C. F. Peters Corporation, 1992), 237.

<sup>69</sup> Charles Ward, "Chamber Music gets a stirring world premiere," *Houston Chronicle*, 1 March 1989, 6D.

<sup>70</sup> Carl Cunningham, "Joyce put to music splendidly," *The Houston Post*, 1 March 1989, D3.

## CHAPTER 4

### ANALYSIS AND EXAMINATION OF SELECTED SONGS

Having presented background and introductory information on the cycle, this document will now examine seventeen of the thirty-six songs of *Chamber Music*. The seventeen pieces were selected for their importance to the overall musical and dramatic structure and will be given further study as a guide for performers. For each song the elements of analysis will include: 1) musical setting – melody, structure of the text, relationship of textual structure to that of the musical setting of the line, and vocal range and tessitura; 2) expressive markings – specifics of dynamics, articulation, tempo markings as provided by Finney and clarification of these instructions along with the issues of balance between the voice and piano as a means of assisting the performer; 3) accompaniment – specifics related to thematic uses and style; 4) performance suggestions – difficult or challenging vocal passages found within each song and interpretive suggestions will be offered by the author. Please consult Appendix A to find each text examined and Appendix B for range and tessitura information for individual songs within the cycle.

According to the *Harvard Dictionary of Music*: “In chamber music, emphasis lies on the ensemble, not on the individual player.”<sup>71</sup> This concept is woven into the poetry and story created by Joyce. For Finney, the collaboration between vocalist and pianist as well as the collaboration of all three: poetry, vocalist, and pianist were the resultant *Chamber Music*.

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<sup>71</sup> *Harvard Dictionary of Music*, 2<sup>nd</sup> ed., s.v. “chamber music.”

### **Poem I – “Strings in the earth and air”**

Poem I and II of the cycle, “Strings in the Earth and Air,” and “The Twilight Turns from Amethyst” were considered by Joyce to be ‘preludes’ to the larger work. The narrative, descriptive, and atmospheric text found in the first poem is where Joyce introduces Love, a figure like Cupid, who reappears throughout the cycle and in this poem, wanders along a river and near the willows creating music. Music plays an integral part in this poem and throughout the cycle. Stringed instruments and music are referenced in the opening line of the poem, and according to Tindall, “[Music] Uniting earth and air, river of life and willow of death, the music of nature inspires Love to imitation. Music is a symbol of union and harmony.”<sup>72</sup>

#### **Musical Setting**

Musically, Finney mirrors the text by creating both a vocal line and accompaniment that is light in texture, imitating the sound of strings being plucked as an accompaniment in 3/4 time and a tempo description of ‘Gently.’ Finney’s syllabic, though lyric text setting accentuates the light texture with longer note durations reserved for important words or phrase endings. The vocal line moves easily through the singer’s range staying comfortably on the staff with no particularly long phrases. In examining the vocal line more closely, one notices a line that generally moves stepwise. Finney uses this rising, stepwise moving vocal line repeatedly throughout the song, and though a leap may occur within the contour, the line continues to rise and return to the destination pitch of B as seen in example 9, a, measures 2 – 8 in the vocal line on page 45. From the first measure, it is important to note the prominence of the

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<sup>72</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 35.

pitch B-natural in this song. Finney notates the key of A Major, in which B acts as the II or V/V. Though there is importance in key centers, the pitch B acts as beginning and/or ending point in several phrases. In measure 1, the simple right, and left hand lines of the piano resolve, in measure 2, to B, which becomes starting pitch of the voice line. This convergence of lines gives the effect of the vocal line continuing seamlessly from the piano's introduction. B also reappears at several phrase endings. Highlighting the importance of B as an arrival point, Finney uses octave displacement to move from F-sharp 4 to F-sharp 3 in measures 7-8 to continue the melodic line's movement toward B and the phrase end.

**Example 9 – Chamber Music – I,**  
**a) mm. 2 – 8. Rising stepwise moving vocal line**  
**b) mm. 1 – 9. Importance of the pitch B<sup>73</sup>**

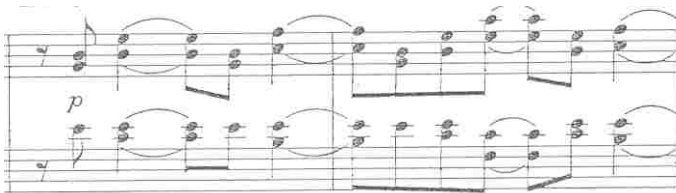
<sup>73</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 1.

### Expressive Markings

Expressive markings range from *piano* to *forte*, though they lie predominantly between *piano* and *mezzo forte* with several *crescendi* and *diminuendi*. Finney's dynamic markings, and their rise and fall are directly related to the contour of the melodic line and Finney's sensitivity to the issue of balance between the singer and pianist. Finney further conveys a style to the pianist by marking the first bar as *legato*. This is marked to reinforce the calm picturesque nature of the song. The two *poco ritardando* markings are used at major phrase endings, and are half a bar in duration before returning to the original tempo. These markings are clearly used to reinforce these two arrival points, the first in measure 8, and the second in measure 22.

### Accompaniment

Finney creates texture and sets the mood through the accompaniment. As Love wanders throughout the poem, so too does the accompaniment. Once the first major phrase ends in measure 8, Finney moves from a three-voice accompaniment, where each voice moves contrapuntally, to a block motive in four voices moving in planing motion (mm. 8-10). This new motivic material is significant because it begins the section of music where Love is introduced (see example 10).



**Example 10 – *Chamber Music - I*, mm. 8-9. Block motive in four voices moving in planing motion illustrating new motivic accompaniment<sup>74</sup>**

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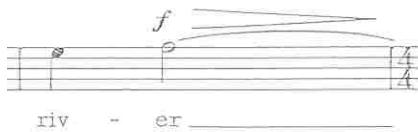
<sup>74</sup> Ibid., 1.



Finney repeats this four-voice motive three times before it dissipates into short accompaniment phrases. The motive returns in the final three measures of the piece where the last two beats are altered to create a resolution on E at the final cadence.

### Performance Suggestions

The vocal challenge found in this song is the sustained F-sharp 4 on unaccented syllables. The first example is found on the word ‘riv- ER,’ in measure 6, and the second example on the word ‘stray-ING,’ is found in m. 20 (see examples 11 and 12).



**Example 11 – *Chamber Music - I*, m. 6. Sustained unaccented syllable on F-sharp 4 on the word ‘riv-ER’<sup>75</sup>**



**Example 12 – *Chamber Music - I*, m. 20. Sustained unaccented syllable on F-sharp 4 on the word ‘stray-ING’<sup>76</sup>**

To negotiate the passaggio difficulty, the performer should make excellent vowel and consonant choices. In the case of the first word ‘river,’ the singer should consider selecting the mixed vowel [œ] for the sustained syllable and not allow the consonant ‘r’ to color the vowel, then follow through where the tone is released with breath, not the articulators. In the latter case on the word ‘straying,’ the performer should consider maintaining the vertical space of [I]

<sup>75</sup> Ibid., 1.

<sup>76</sup> Ibid., 2.

while elongating the vowel [i] as much as possible before using the back of the tongue to release the 'ng' consonant sound.

### **Poem II – “The twilight turns from amethyst”**

In Poem II, the second prelude, “The twilight turns from amethyst,” the day of Poem I melds into night as the protagonist sees the object of his affection at a distance. Joyce references music again in the poem, and Finney uses Joyce’s text to create an atmospheric song. According to Tindall, “Distracting the autist<sup>77</sup> of the first poem, the girl holds out to him the possibility of union.”<sup>78</sup> This idea sets the remainder of the cycle in motion.

### **Musical Setting**

The music contained in the second song begins with a tempo description of ‘Tranquilly.’ The lack of rhythmic drive and a meter of common time support the tranquil and relaxed feel. The syllabic yet lyric vocal line is set in manageable phrase lengths and contains no key signature. Fundamentally, Finney uses chromaticism as well as text painting as a means of establishing the mood (see example 13).

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<sup>77</sup> According to dictionary.com, the definition of ‘autist’ is a person with a tendency to view life in terms of one’s own needs and desires.

<sup>78</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 183.

Tranquilly ♩ = ca. 44

*pp*

The twi - light turns from am - e - thyst To deep

*pp*

and deep - er blue. The lamp fills with a

*poco a poco cresc. al -*

*poco a poco cresc. al -*

**Example 13 – *Chamber Music* – II, mm. 1-4. Use of chromaticism and text painting to establish mood<sup>79</sup>**

The perceived colors of day, and the light texture of the first song deepen into the twilight shades of amethyst, blue, and green found in Poem II. Finney also uses the voice to color the song by keeping the tessitura relatively low. The song remains in a middle voice range with the exception of the opening phrase, where many notes of the melody line lie below the staff. Here, Finney offers *ossia* pitches in those bars an octave above. This is the first of several songs, where the composer offers alternative notes making the work more accessible to tenors and lighter sopranos, where, most likely, the lower range would be exceeded. Structurally, Finney uses the first seven measures to paint the picture of twilight

<sup>79</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 3.

and set the mood. The first three bars of music are later modified and used in the last five measures to end the song.

Through some use of chromatic inflection, Finney uses word painting more effectively in the song in the following examples. The composer sets the word 'gay,' in measure 10 with a light, leaping, and rhythmic setting (see example 14, a), while he moves the melodic line down a half-step to highlight the word 'bend,' in measure 11 (see example 14, b).

The image shows a musical score for 'Chamber Music - II, mm. 10-11'. It consists of two systems of music. The first system shows the vocal line and piano accompaniment for measures 10 and 11. The lyrics are 'and gay; She'. The second system shows measures 12 and 13. The lyrics are 'bends up on the yellow keys, Her'. The music is marked 'mp' (mezzo-piano). The vocal line for 'gay' is light and leaping, while the melodic line for 'bend' moves down a half-step.

**Example 14 – *Chamber Music* – II, mm. 10-11.**

**a) word painting – light, leaping, rhythmic setting of the word 'gay'**

**b) word painting – chromatic movement downward on the word 'bend'<sup>80</sup>**

### Expressive Markings

The dynamics of the vocal line generally follow what is set in the accompaniment. The expressive markings range from *pianississimo* to *mezzo forte*

<sup>80</sup> Ibid., 4.

and incorporate several *crescendi* and *diminuendi*. These markings illustrate again Finney's keen sense and desire for balance between the performers.

### Accompaniment

The four-voice texture of the accompaniment is often in chorale style as seen in measures 7-12 (see example 15).

The musical score for Example 15, measures 7-12, is presented in three systems. Each system consists of a vocal line (upper staff) and a piano accompaniment (lower staff). The vocal line is in the key of D major and the piano accompaniment is in the key of D major. The piano accompaniment is in 4/4 time and features a four-voice texture in the piano part, with two voices in the right hand and two voices in the left hand. The lyrics are: 'nue. The old pi - a - no plays an air, Se - date and slow and gay; She bends up - on the yel - low keys, Her'. The dynamics are marked as 'mf' and 'mp'.

**Example 15 – *Chamber Music – II*, mm. 7-12. Four-voice texture of accompaniment in chorale style<sup>81</sup>**

This chorale-like setting allows the protagonist and the reader to hear the young girl sitting at her piano as she is practicing at the keyboard. There is an interesting articulation found in the accompaniment in measures 19-20. Finney

<sup>81</sup> Ibid., 4.

inserts a breath mark at measure 19, which acts as a transition. The breath signals a clearing of texture as well as the tonality before the return of the modified opening phrase material in measure 20.



**Example 16 – *Chamber Music – II*, mm. 19-20. Breath mark indicating a clearing of texture and tonality<sup>82</sup>**

#### Performance Suggestions

The tessitura for the majority of this song lies primarily in the lower and lower-middle voice, thus making it a challenge for the singer to stay resonate on those pitches while maintaining a soft dynamic level. A possible solution for this challenge is to extend the vowel lengths syllable-to-syllable to create more resonance in these registers. The singer should use the chromatic half- and whole-step relationships to color the voice, create atmosphere, and accentuate the meaning of the text. The performer should consider contrasting the ‘smoky’ color and soft dynamic of measures 1-7 with the lighter and brighter color found in measures 8-18. Opening musical material returns in measures 20-24 and should, once again, reflect the color and dynamics used in measures 1-7.

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<sup>82</sup> Ibid., 5.

### **Poem V – “Lean out of the window”**

Drawn to the girl’s singing in Poem V, the protagonist calls for her to lean out of her window to speak to him. Music is once again woven into the text by Joyce and, like Love’s music in Poem I, the girl’s singing calls the young man from his study and from life. According to Tindall, “That her singing (at an instrument no doubt) has drawn him to her establishes the girl as one of Joyce’s temptresses, in this case a Siren, and music becomes not only a means of uniting opposites but of solicitation.”<sup>83</sup>

#### **Musical Setting**

In 3/8 time, for this song, Finney provides a tempo description of ‘Joyously.’ There are multiple factors contributing to the energy characterizing the eagerness of the protagonist. For instance: the combined meter and tempo indication, the use of dotted rhythms, and the overall result found in the forward motion of the song (see example 17).

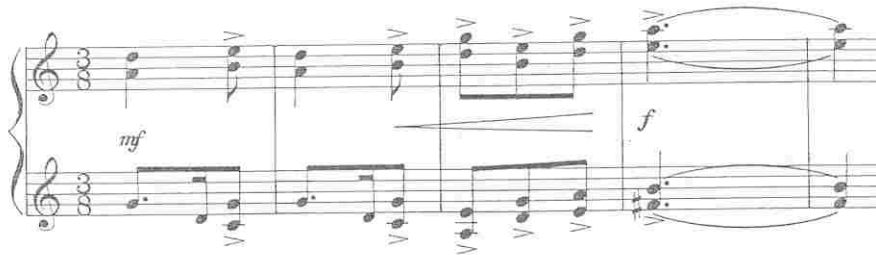


**Example 17 – *Chamber Music* – V, mm. 1-6. Opening measures showing energetic use of rhythm, meter, and tempo<sup>84</sup>**

<sup>83</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press), 186.

<sup>84</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 13.

The text is set syllabically in stepwise motion and the melodic line maintains a comfortable range throughout. Like other songs in the cycle, no key signature is indicated but Finney infuses this song with the interval of the Perfect Fourth (P4). One can infer that there is an aural association and deeper meaning in his use of that interval. The interval of a Perfect Fourth is the opening ascending interval of the “Bridal Chorus” from Richard Wagner’s *Lohengrin* and is more commonly known in modern time as “Here comes the bride.” Finney’s use of the P4 can then be interpreted reflectively of the relationship that is beginning to form between the protagonist and the girl. It has ramifications each time it is heard. The P4 interval makes up the opening interval of each of the three vocal entrances of Poem V, found in measures 3 – 4, 10 – 11, and 14 - 15 and returns as the opening interval of the final phrase in measures 66 - 67. Finney uses motive 1 (see Example 18, m. 1-4) and motive 2 (see Example 19, m. 7-9) as thematic and rhythmic motives throughout.



**Example 18 – *Chamber Music – V*, mm. 1-4. Motive 1<sup>85</sup>**

<sup>85</sup> Ibid., 13.





**Example 19 – *Chamber Music – V*, mm. 7-9. Motive 2<sup>86</sup>**

Later, motive 2 is used in measures 10-12 but is now inverted. This inversion, or upward pattern, is also used prominently throughout the piece in both the vocal line and the accompaniment.



**Example 20 – *Chamber Music – V*, mm. 10-12. Inversion of Motive 2<sup>87</sup>**

Slightly modified opening musical material is found at the conclusion of this song giving it a ‘circular’ cyclical quality.

Expressive Markings

The dynamics of the vocal and accompaniment lines nearly mirror one another throughout ranging from *pianissimo* to *fortissimo* with *crescendi* and *diminuendi* throughout. The one use of a *subito forte* in measure 55 draws attention to the dotted rhythm, the change in texture, and a louder dynamic indication. Finney’s clear markings of articulation are used for variety and to highlight the text. For instance, he uses accent and *staccato* markings in the

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<sup>86</sup> Ibid., 13.

<sup>87</sup> Ibid., 13.

accompaniment for contrast. With the accent, weight is added to the beat and rhythm while the *staccato* lightens the texture.

### Accompaniment

The accompaniment's light texture is compatible with, and compliments the character of the vocal line. The energetic rhythmic patterns and motives found in the accompaniment lead to a sustained accompaniment when the voice part takes up the rhythmic motion. The most rhythmically driving moments tend to be when the voice is either not singing or is sustaining a tone.

### Performance Suggestions

Vocal challenges found in this song pertain to the use of rhythm and its effect on the vowels and consonants of the text. Due to the rhythmic setting and *tempo*, it would be easy to shorten the vowel lengths to extremes by clipping medial and final consonants. The singer must be mindful of this while working to negotiate the contours of the line in a legato fashion with exaggerated vowel durations. Stress of important words within the sentence structure is critical and assisted through the possible doubling of initial consonants found in words such as 'Goldenhair' and 'fire.' If successful, this exercise adds color to the entire word and also uses the intrinsic quality of those particular consonants for effect. From an interpretive standpoint, the singer must work to convey the excited joy of new attraction, and the protagonist's attempt to meet the object of his affection.

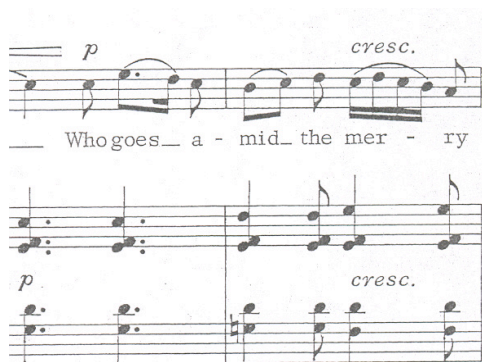
### Poem VIII – "Who goes amid the green wood"

In Poem VIII, "Who goes amid the green wood," the protagonist walks through the woods as if waiting for his love. He examines his surroundings, while speaking to nature, and sees the world as if it were new. It is interesting to

note that this poem originally followed V in numerical order, but was later moved to eighth position when Stanislaus rearranged the suite of poems. The setting is reminiscent of Poem I with its references to sunlight and bright colors. Because he is in love, the world is brighter, and merrier. Where Love wandered in Poem I, Joyce has now put the protagonist in his place. When examining the text, one notices Joyce's phrasing of sentences throughout in the question form. The protagonist asks a series rhetorical questions and this structure builds anticipation for the answer, which is the girl.

### Musical Setting

Finney set the text in a 6/8 meter with a tempo description of 'With simplicity.' From the on set, the buoyant rhythm builds the melodic line and creates character. The 6/8 meter and the use of dotted rhythms create a lilting pastoral quality. The syllabic text setting is set within shorter musical phrases within the larger sentence and phrase structure. Finney again uses text painting in measure 6 to illustrate the text as in his setting of the word 'merry.' The melodic and rhythmic figure set to the word 'merry' depicts the light, and playful quality of the word.



**Example 21 – Chamber Music – VIII, mm. 6-7. Text painting<sup>88</sup>**

<sup>88</sup> Ibid., 22.

Though the melodic line of this song only descends to C4, Finney provides optional notes to allow the singer optimal use of the voice, and to avoid possible extremes of range, especially for the tenor voice. Although the notated key signature is A, the dissonance of the accompaniment blurs a clear tonal structure. The opening melodic theme found in measures 1-10 is repeated in measures 20-29, which creates a parallel structure to the music.



#### **Example 22 – Chamber Music – VIII, mm. 1-10. Opening melodic theme<sup>89</sup>**

The repetition of the musical material leads into the textual and musical answer, in measure 30, to the myriad of questions the protagonist has asked. The melodic setting of this answer, given in two phrases, is emphasized through rising pitch levels and dynamics in the vocal line. The song ends as it began with an abbreviated restatement of the opening vocal line.

#### **Expressive Markings**

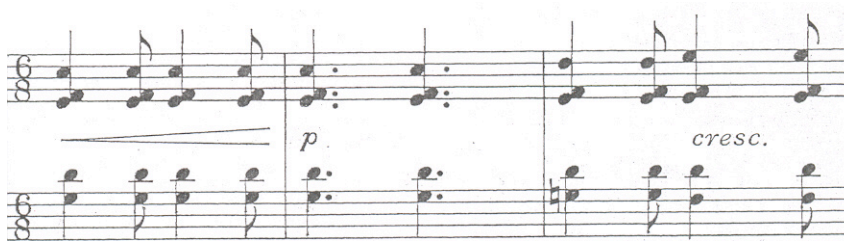
Expressive markings outline the dynamic range of *pianissimo* to *fortissimo*, and are mirrored between the vocal line and the accompaniment with multiple dynamic shifts. Finney carefully stipulates *crescendi* and *diminuendi* to add

<sup>89</sup> Ibid., 22.

further interest in the musical setting and assist in concern over balance between singer and pianist.

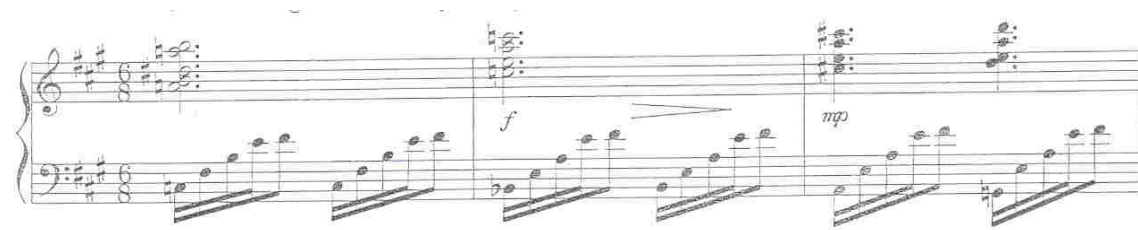
### Accompaniment

The accompaniment supports the rhythmic pulse of the song with the presence of a predominant rhythmic motive throughout the song. This rhythmic pulse adds to the accompaniment (see example 23).



#### **Example 23 – *Chamber Music – VIII*, mm. 5-7. Rhythmic motive<sup>90</sup>**

Another important rhythmic motive found in the left-hand of the accompaniment is the undulating ascending sixteenth-note pattern (see example 24).



#### **Example 24 – *Chamber Music – VIII*, mm. 11-13. Undulating accompaniment bass line<sup>91</sup>**

Within this rhythmic structure, Finney uses the relationship of the second in the stacked chords to create tension and suspense as well as uses repeated material in the accompaniment. Repetition of musical material from measures 11 – 13 is

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<sup>90</sup> Ibid., 22.

<sup>91</sup> Ibid., 23.

found again in measures 29-34 and builds through the climax of the vocal line in measure 36.

### Performance Suggestions

Vocal challenges found in this song lie in the sustaining of a *legato* line while maintaining clarity of rhythm and the rising pitch and dynamic levels found on the final page, which warrant careful technical study as the melodic line approaches the *passaggio*. By singing with buoyancy and lilt, the vocal line will be both *legato* and rhythmic. When preparing the measures 30-36, it is imperative to maintain a supple tone and avoid pushing through the *passaggio* with too loud a dynamic. Vowel adjustments will also aid this passage.

Interpretively, the singer's interpretation should convey a sense of youthful and excited energy. This can be done both through vocal color and buoyancy in the voice. Clear articulation of initial consonants will add to both understanding of the text as well as the sentence structure.

### Poem X – "Bright cap and streamers"

In Poem X, "Bright cap and streamers," the protagonist reasons with the young girl with whom he is enamored and states that the time for childish dreams of love are past, and that physical love is now a reality. Here, once again, Joyce makes reference in the text to both music and singing. To Tindall, the bright cap and streamers of the opening line of text represent the protagonist as a jester, and it can be inferred that this image is helpful to entice the young girl to literally follow the protagonist in the woods, while figuratively following him down the path of love. This poem introduces the possibility and interest in a physical relationship between the two characters.

According to Tindall, “The last two lines of the poem suggest making love by an obvious play on words.”<sup>92</sup>

“As lover to lover,  
Sweetheart, I come.”

### Musical Setting

Finney uses a meter signature of 3/4 and a tempo description of ‘A little stiffly,’ to characterize the musical setting in a somewhat formalized structure. The predominant rhythmic motive throughout the musical setting is comprised of four sixteenth-notes followed by a tied note of long duration (see Example 22).



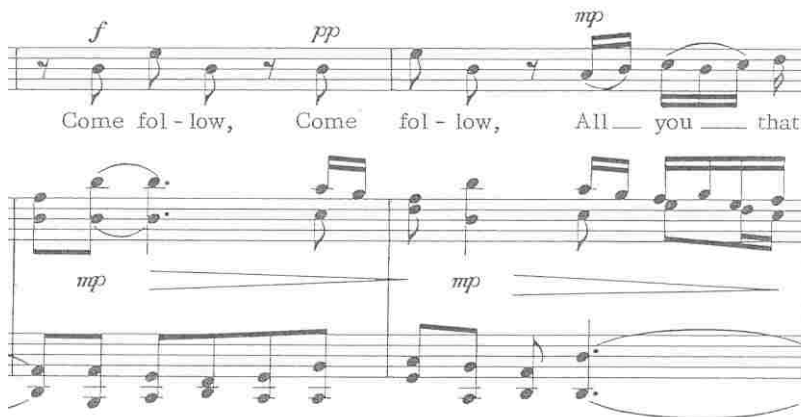
### **Example 25 – *Chamber Music* – X, mm. 11-12. Predominant rhythmic motive found in vocal line<sup>93</sup>**

The syllabic text setting contains a melodic line, which generally moves stepwise. The key center of E is notated and supported by cadences. This harmonic stability gives the song a light airy quality. The melodic contour rises throughout each short phrase while the pitch range is confined to the staff. Finney frequently uses the interval of the Perfect Fourth throughout this musical setting. As mentioned earlier, the interval, and its aural association to Wagner’s “Bridal Chorus” from *Lohengrin* (“Here comes the bride”) is used in a direct

<sup>92</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 193.

<sup>93</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 29.

address to the young lady and blatantly found in measures 5 and 6 (see example 26).



**Example 26 – Chamber Music – X, mm. 5-7. Use of P4 in direct address to the girl<sup>94</sup>**

#### Expressive Markings

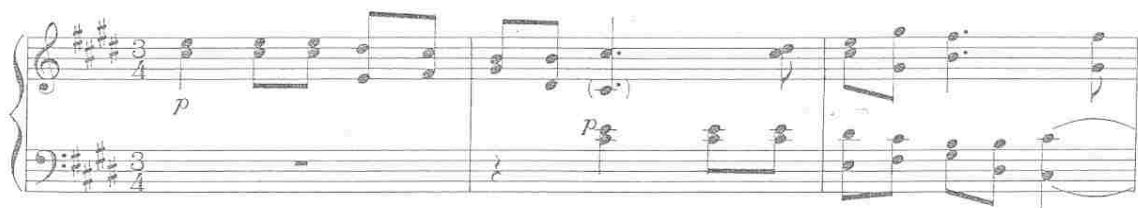
Expressive markings found in this song pertain to dynamics and articulations. Finney's simplified use of dynamics centers around a piano marking for the vocal line. A slight variance is found in measures 5-6 on the words 'Come follow, Come follow, All you that love.' The accompaniment, on the other hand, includes a variety of dynamic shifts, which range from *pianissimo* to *forte* with *crescendi* and *diminuendi* throughout. If the performers observe dynamic contrasts, balance should not be an issue. Articulation markings of *legato* and *staccato* are stipulated throughout and assist in building contrast.

#### Accompaniment

Repetition of the accompaniment in measures 1-13 and again in measures 13-26 assists in unifying the musical setting. Interest is enhanced through parallel motion between the treble and bass lines in measures 1 – 3 (see example 27).

<sup>94</sup> Ibid., 28.





**Example 27 – *Chamber Music – X*, mm. 1-3. Parallel canon<sup>95</sup>**

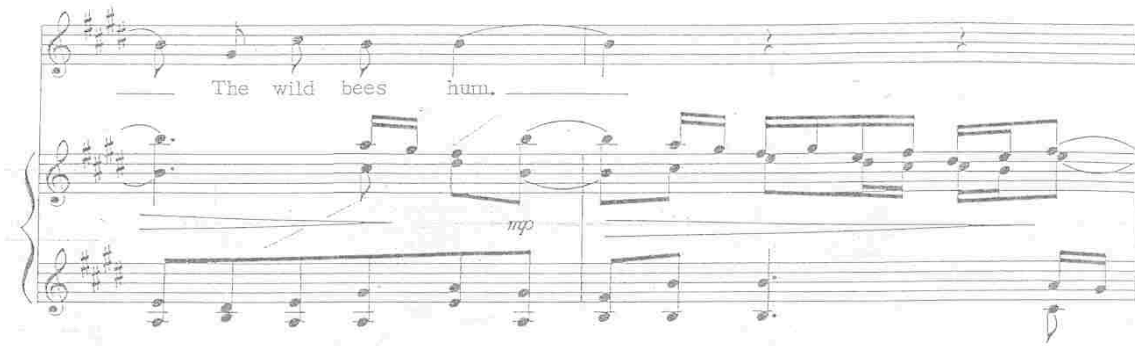
Performance Suggestions

There are several vocal challenges found in this song of which the vocalist must be aware. The first challenge is to articulate the markings of *staccato* and more *legato* indicated by Finney, which may be achieved through the exaggeration of each marking. The second vocal challenge involves diction and the preponderance of words ending in –er. The singer should concentrate on using a more British pronunciation, or some form of [a] or [ʌ] to resist the natural tendency to move to, and sustain the consonant sound [r].

Interpretively, using the tempo description of ‘A little stiffly’ as a guidepost, the singer must sing clearly articulated phrases with clean on-sets and healthy vocal production. Though this clarity is necessary to characterize the stiff quality of the protagonist, the singer may use specific words to color the individual sentences and, therefore, heighten the meaning of the text. One example is to elongate the [m] in the word ‘hum’ (see example 28).

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<sup>95</sup> Ibid., 28.



**Example 28 – *Chamber Music – X*, mm. 18-19. Suggested word color<sup>96</sup>**

Another example would be to stress the word ‘to’ in the line, ‘As lover to lover.’ This will heighten the perhaps intended accent already given to the word by its pitch level within the phrase, and emphasize the connection of the two lovers (see example 29).



**Example 29 – *Chamber Music – X*, mm. 22-23. Suggested word accent<sup>97</sup>**

**Poem XII – “What counsel has the hooded moon”**

In Poem XII, ‘What counsel has the hooded moon,’ Joyce has now united the couple in the woods. Here, the protagonist reacts to the girl’s ideal, and divine sense of love. The protagonist, who is a realist, advises her to disregard the divine, follow the stars, and be assured of his devotion. Tindall writes of the text, “Hooded is the basic image. The hooded moon, veiled in mist, develops

<sup>96</sup> Ibid., 30

<sup>97</sup> Ibid., 30.

into the hooded Capuchin and the mist of sentimentality.”<sup>98</sup> There are two words in the poem that merit formal definitions. The first, ‘capuchin,’ is defined as a hooded cloak for a woman or a Franciscan friar, while the second, ‘plenilune,’ is defined as a full moon.<sup>99</sup> The full moon can also represent the couple’s rising relationship.

### Musical Setting

This song is set in common time with a tempo description of ‘Languidly argumentative’ to set the tone, character, and the tempo of this song. It is interesting to note that Finney changes meter, between simple and compound, seventeen times in this song only thirty-six measures in length. The protagonist is so empowered by his feelings that, though calm, he is prepared to convince the girl to abandon her shy, and sentimental ways. Finney uses, once again, a syllabic text setting, though the meter and tempo create a very lyric setting. The phrase lengths are longer than in some previous songs and the range covers the staff. Prominence of A-flat as the key center pervades throughout the song as well as the use of the Perfect Fourth. From Finney’s atmospheric music it is possible to visualize a clearing from where the couple can see the moon and stars above.

### Expressive Markings

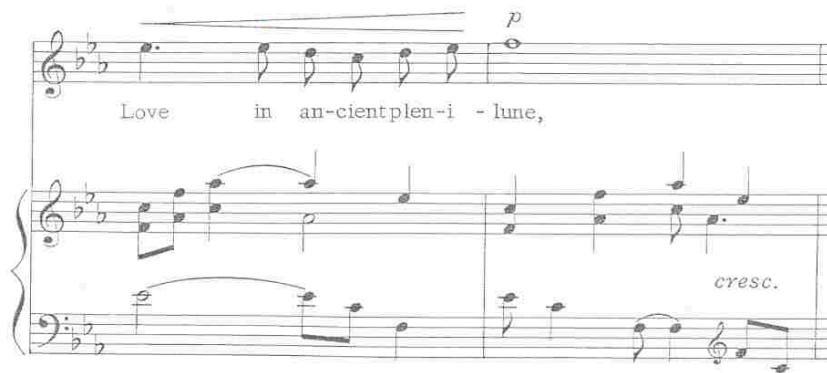
The dynamic range for both the voice and the accompaniment parts vary from *piano* to *forte* and Finney enhances this dynamic range with *crescendi* and *diminuendi*. The specific dynamic indications, which Finney incorporates, accentuate the text and the contour of the vocal line. Finney notates, in measures

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<sup>98</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 195.

<sup>99</sup> “Plenilune” - [http:// dictionary.reference.com/](http://dictionary.reference.com/)

7-8, a *crescendo* to *piano* though the previous notated dynamic was *piano*. It may be inferred that this marking is not only specific to dynamic, but also a key to the intention, and direction of the phrase from both a musical and dramatic perspective (see example 30).



**Example 30 – *Chamber Music – XII*, mm. 7-8. Expressive and dynamic markings<sup>100</sup>**

To further illustrate Finney's desires for dynamic contrast, he notates a *crescendo* to *forte* in measures 25-26 and though he does intend for the phrase to build in dynamic it also shows a continuation of the forward momentum of the song and the intention of the line to climax at the word 'mine' (see example 31).



**Example 31 – *Chamber Music – XII*, mm. 25-27. Phrase climax on the word 'mine'<sup>101</sup>**

<sup>100</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 34.

<sup>101</sup> *Ibid.*, 36.

Expressive markings such as *legatissimo* and tempo alterations such as *ritardandi* again accentuate the text.

### Accompaniment

The light texture of the accompaniment creates atmosphere and mood as well as depicts the clarity of the night under the stars and moon. This effect is beautifully achieved by the solitary right-hand *pianissimo* A-flat followed by the F entrance in the left-hand. Both hands move in contrary motion converging on the third beat of measure 2. The alternating intervals of the Perfect Fourth and the Perfect Fifth contribute to the transparent quality of the accompaniment (see example 32).

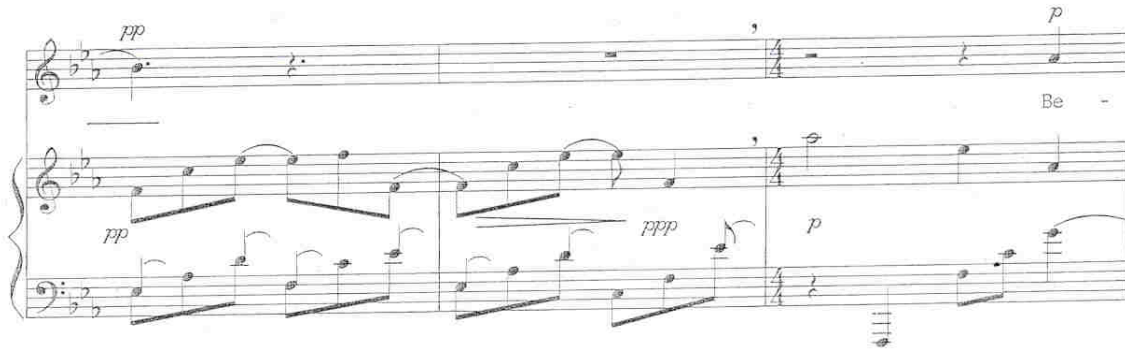


### **Example 32 – *Chamber Music – XII*, mm. 1-2. Use of accompaniment for atmosphere<sup>102</sup>**

A second example of where Finney uses the accompaniment to create atmosphere is found in measures 16-17. Here, the eighth-note pattern creates a placid atmosphere (see example 33).

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<sup>102</sup> Ibid., 34.



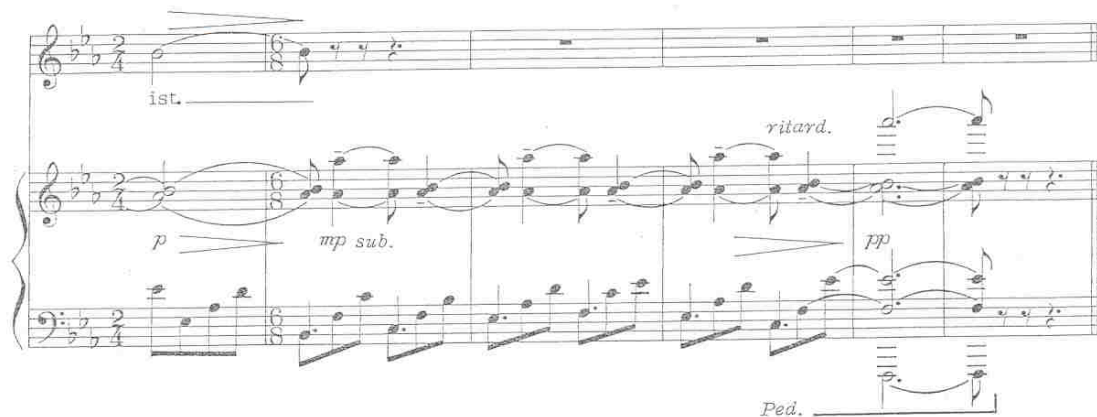
**Example 33 – *Chamber Music – XII*,**

**a) mm. 16-17. Use of accompaniment to depict atmosphere**

**b) mm. 17-18. Lift indicating a clearing of texture before a return a musical material<sup>103</sup>**

Structurally, Finney uses the accompaniment as a two-part form. Measures 1-15 are the equivalent of measures 18-32 while measures 16-17 serve as a two-measure transition leading into the return of the opening musical material. This musical return is also marked with breath marks in both the vocal and accompaniment parts. The lift serves to indicate a clearing of texture and harmony before moving forward (see example 33). The last four measures of the song are both a rhythmic and harmonic extension that creates a rocking quality to close the song (see example 34).

<sup>103</sup> Ibid., 35.



**Example 34 – *Chamber Music – XII*, mm. 31-31. Final measures depicting a rocking quality<sup>104</sup>**

### Performance Suggestions

One major vocal challenge in this song is to connect and convey the thought of several sentences that are interspersed with rests and punctuation. This can be overcome by ending each phrase with the intention of carrying through the rests to the next phrase vocally and dramatically. An additional vocal challenge is found in the several awkward rhythmic settings. The first is found in measures 10-12 where the meter changes from 3/4 to 9/8 to 4/4; and another in measures 13-15 where, again, a meter change from 3/4 to 4/4 to 6/8 presents awkward or unexpected rhythmic motion (see example 35 and 36).



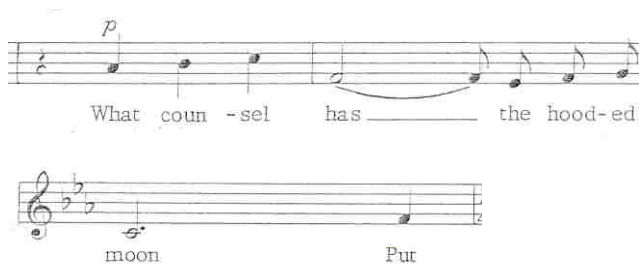
**Example 35 – *Chamber Music – XII*, mm. 10-12. Awkward rhythmic setting<sup>105</sup>**

<sup>104</sup> Ibid., 36.



**Example 36 – *Chamber Music* – XII, mm. 10-12. Awkward rhythmic setting<sup>106</sup>**

Here, in measure 4, the singer should present the end of the first phrase with a full sonorous tone although the pitch C is in a low range and the vowel [u] is used for the pronunciation of the word ‘moon’ (see example 37).



**Example 37 – *Chamber Music* – XII, mm. 2-4. Importance of sonority on ‘moon’<sup>107</sup>**

By adjusting the vowel and the space at the back of the mouth this issue can be remedied.

**Poem XIV – “My dove, my beautiful one”**

In Poem XIV, “My dove, my beautiful one,” the lovers spend the night together outdoors. As noted in Chapter 3, to Joyce, this poem is the climax of the set, and was originally in the XVII position. The momentum of the story has progressed toward this poem and will slowly deteriorate from here. According

<sup>105</sup> Ibid., 35.

<sup>106</sup> Ibid., 35.

<sup>107</sup> Ibid., 34.



to Tindall, “This poem is climatic not only because it celebrates the nearest approach to fulfillment but because it is the most successful embodiment of the girl in all her capacities...”<sup>108</sup> To the protagonist she is everything. Joyce again references music in this text and Tindall notes Joyce’s reference to ‘The Song of Solomon’ in his word choices. Joyce’s language in this poem is particularly picturesque as well as descriptive where the double-entendre in Joyce’s use of the word ‘arise’ infers the couple’s relationship has progressed physically.

“My dove, my beautiful one,  
Arise, arise!”

### Musical Setting

Common time meter coupled with a tempo description of ‘Sensuously’ is a fitting description of not only the tempo, but also the mood of the situation. Finney matches the eloquent language of the text with a rich musical setting. Though highly chromatic, and without a key signature, one is drawn to the predominance of the pitch ‘C’ throughout. Due to the chromaticism and dissonance, key functionality is hard to isolate (see example 38).



### **Example 38 – *Chamber Music* – XIV, mm. 5-8. Chromaticism and dissonance<sup>109</sup>**

<sup>108</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 198.

<sup>109</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 40.

Finney uses the word 'arise' to inspire his vocal and accompaniment settings. The musical phrases both rise and fall, building on numerous leaps within the phrase. Here again, chromaticism adds to the sensual quality of the text and is an excellent example of word painting. The first instance of Finney's use of word painting can be found in measures 3-6, as the pitch expands upwards from C to E-flat to E, and finally to F (see example 39).

The musical score for Example 39 consists of two systems. The first system covers measures 3-6. The tempo is marked 'Sensuously' with a quarter note equal to ca. 66. The key signature has one flat (B-flat). The vocal line starts on C4, moves to E-flat4, then E4, and finally F4. The piano accompaniment features chromatic movement in the bass line, moving from C3 to E-flat3, E3, and finally F3. Dynamics include pp and mp.

**Example 39 – *Chamber Music* – XIV, mm. 1-6. Word painting and chromatically expanding melodic line<sup>110</sup>**

A similar example of Finney's use of word painting can be found later on in measures 28-32, where Finney takes the significance of the word 'arise,' setting it with an octave leap up (see example 40).

<sup>110</sup> Ibid., 40.



**Example 40 – *Chamber Music – XIV*, mm. 28-32. Use of vocal range for color<sup>111</sup>**

Finney makes use of voice registration, and the warm rich quality of the low range to color the piece. The tessitura is centered in the low-middle register throughout.

Expressive Markings

Expressive markings in the song are limited to the dynamic markings for the vocal part, ranging from *pianissimo* to *mezzo piano* with *crescendi* and *diminuendi* throughout. Finney uses the *crescendi* and *diminuendi* to layer the undulating rise and fall of the vocal line, as well as to build internal climaxes. For example, in measures 22-23, Finney indicates a *crescendo*, which leads to the word 'bed,' after which a *decrescendo* immediately follows. This places importance on the vocal phrase, which climaxes on the word 'bed' and its reference to the lovers (see example 41).



**Example 41 – *Chamber Music – XIV*, mm. 21-23. Expressive markings used to lead into a climax on the word 'bed'<sup>112</sup>**

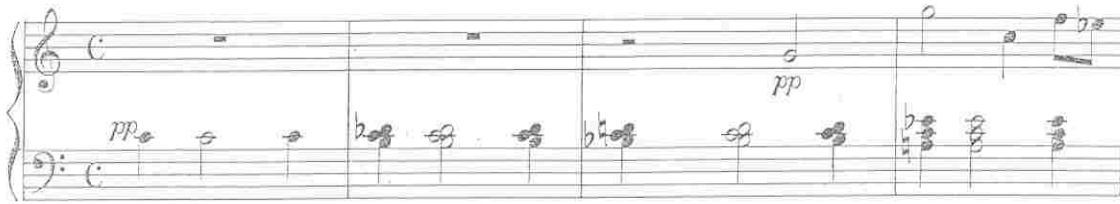
<sup>111</sup> Ibid., 41.

<sup>112</sup> Ibid., 41.

With the exception of one measure where Finney marks a *crescendo* and *diminuendo*, the accompaniment maintains the dynamic of *pianissimo*.

### Accompaniment

The accompaniment is structured in a simple two-part form with a final phrase extension. Finney repeats the musical material found in measures 1-13 again in measures 14-26. The right-hand of the accompaniment is more melodic, lyrical, and is related to the melody of the voice part. The left-hand moves in rhythmic and harmonic patterns, which begin as a single pitch that then expands to a three-pitch chord cluster. There is also a rhythmic motive built into the left-hand and its stress on beat 2 creates a pulse that can be imagined as a heart beat (see example 42).



#### **Example 42 – *Chamber Music – XIV*, mm. 1-4. Accompaniment figures:**

**Left-hand – lyrical**

**Right-hand - harmonic expansion and rhythmic pattern <sup>113</sup>**

In the final six measures of the song, Finney repeats the opening five measures of accompaniment again, but inverts the right- and left- hand part moving the final melodic figure two octaves below where it originally sounded (refer back to example 40).

### Performance Suggestions

Several vocal challenges should be mentioned here. In multiple instances the vertical sonority of a given beat creates a cluster of pitches thereby blurring

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<sup>113</sup> Ibid., 40.

the harmonic structure. Because of the cluster chords and rich chromaticism, the singer must be confident in his/her vocal line as well as possess the ability to carefully tune. In addition, a second vocal challenge found in this song is maintaining a *legato* line while navigating the disjunct vocal melody. Maintaining sonority while singing in the lower register is imperative and careful vowel choices and adequate resonance will assist in the endeavor.

Clarity of diction and pronunciation are vital to the success of all of the songs but in this song, Finney sets the second syllable of 'arise' on a sustained pitch. The potential to prolong the second vowel of the diphthong is great due to this setting. Additional diction issues of note are the awkward syllabic accents on certain words. With the rhythmic setting of such words as, 'sister,' 'music,' and 'weaving,' sustaining the second, or unaccented syllable, the singer must make a conscious effort to stress the correct syllable, and not over accent the rhythmically stronger syllable (see example 43).



**Example 43 – *Chamber Music* – XIV, mm. 11-12. Awkward rhythmic setting on unstressed syllables of 'weaving' and 'music' <sup>114</sup>**

This song must be sung with great passion. The singer must use the language to paint the scene. Initial consonants will emphasize important words such as, 'dove,' 'veil,' and 'fair.' This coupled with a heightened sense of Finney's linear writing, and dynamic markings will paint a detailed canvas.

<sup>114</sup> Ibid., 40.

### **Poem XVI – “O cool is the valley now”**

In Poem XVI, ‘O cool is the valley now,’ the relationship between the protagonist and girl has cooled. References to music and earlier poems predominate and these references contain more than merely a surface meaning. The figure of Love, who appeared in earlier poems, is no longer in the wood where the couple had slept and that had been bright, warm, and happy. Love has left and with him went the warmth and happiness of the wood. The final line of the poem presents the protagonist’s changing view of the valley from ‘cool’ to ‘cool and pleasant.’ This additional adjective and false pleasantries glosses over the true state of their relationship.

#### **Musical Setting**

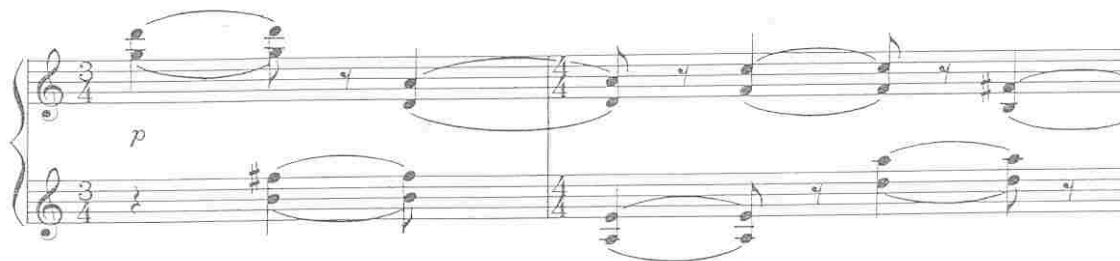
Musically, Finney sets the poem in 3/4 time with a tempo description of ‘relaxed.’ This state of relaxation signals the loss of excitement, rhythmic energy, and drive. In addition, the state of relaxation is reinforced by the meter fluctuations, which occur every few measures. Seven meter changes occur in this short song just eighteen measures in length and the musical setting emulates the atmosphere described in the text. The text setting is syllabic and Finney reserves longer note durations for the phrase endings where the majority of the important words within the phrase occur. The short phrase lengths are contained within an octave range. The contour of the vocal line is mostly step-wise progressions with angular disjunct leaps. The song is notated without a key signature and the wandering of the accompaniment accentuates harmonic structure. Though Finney sees this poem as the end of the first-half of the cycle, I believe it to be the first song of the second-half. This idea is supported by the less passionate and musically cool setting of Joyce’s text.

### Expressive Markings

The dynamic of *piano*, for both voice and accompaniment, lasts until the final chord of the accompaniment when a *pianissimo* is indicated. This simplicity of dynamics and the lack of change imparts a sedate quality too the song.

### Accompaniment

The sparse accompaniment contains just four voices. These voices create a chain of suspensions as they transfer from different octaves. This grouping of the right- and left-hands in pairs of pitches lend a transparent quality to the song (see example 44).



#### **Example 44 – *Chamber Music* – XVI, mm. 1-2. Chain of suspensions<sup>115</sup>**

These suspensions, when combined with the vocal line create tension and dissonance through their vertical pitch relationships and their related intervals.

Musical score for Example 45, showing a piano accompaniment. The score is in 4/4 time and features a dynamic marking of *p* (piano). It consists of two staves, each with two voices. The right hand has two voices, and the left hand has two voices. The notes are connected by horizontal lines, indicating a chain of suspensions. The notes are mostly half notes and quarter notes, with some rests. The lyrics "sing - ing now Where Love did some - time" are written below the vocal line.

#### **Example 45 – *Chamber Music* – XVI, mm. 6-7. Vertical dissonances<sup>116</sup>**

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<sup>115</sup> Ibid., 44.

Finney directs the accompanist to use the pedal in the final three measures of the song, thus sustaining and creating an over-lapping of sound.

### Performance Suggestions

The sometimes disjunct vocal line is a challenge as the singer works to achieve a seamless line. Due to the transparent nature of the accompaniment, the singer must deliver the lines cleanly and precisely. Concentration on a syllable-to-syllable connection may help in this endeavor. A nonchalant or 'cool' interpretation of the text will provide the color needed for effective interpretation. Equally important is the change, which must be displayed in the last stanza of text showing the protagonist's change in mindset and feeling in the present situation.

### Poem XVII – "Because your voice was at my side"

In Poem XVII, 'Because your voice was at my side,' a dramatic confrontation unfolds revealing the protagonist's disbelief of the betrayal he has experienced at the hand of his love, and supposed friend. The poem is explicit in that while reconciled, the girl and a rival somehow were unfaithful. Tindall notes, "Originally this poem followed IX, but it functions as well in its present position, where it provides reason for the decay of love."<sup>117</sup> The short text clearly reveals situations that have occurred throughout the developing story.

### Musical Setting

Musically, Finney captures the severity of the situation by using a 2/4 meter and tempo description of 'with tension.' Finney alternates the meters from

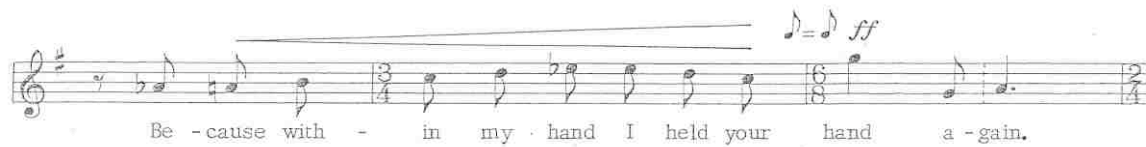
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<sup>116</sup> Ibid., 44.

<sup>117</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 201.

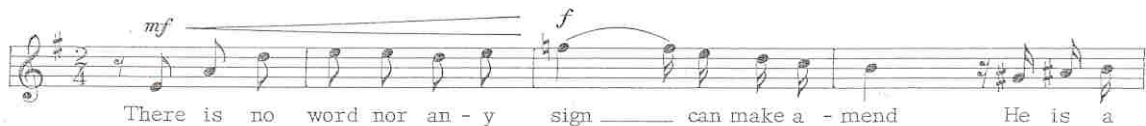


simple to compound, which exploits the varying beat strengths inherent to each meter. This alternation provides the feeling of forward motion (see example 46).



**Example 46 – *Chamber Music* – XVII, mm. 6-8. Rhythm and meter provide forward motion<sup>118</sup>**

The rising intensity of the text in this fifteen measure song is provided in the vocal line. The mostly stepwise vocal line is syllabic, saving leaps in the vocal line for important words and dramatic effect. The phrase lengths and pitch range are comfortable. Stressed words are placed on higher pitches, while Finney uses the low register to color the text. While the key of G major is indicated by Finney from the onset, it is important to note that with the exception of the first measure of accompaniment, F-natural is used throughout the remainder of the song. A false climax of phrases one and two is resolved through octave displacement before the phrase resolves (see example 46). The true climax occurs in the third phrase, measures 9-12, moving from the pitch climax of F-natural through a descending stepwise movement, which resolves the climax in pyramidal fashion rather than with a leap (see example 47).



**Example 47 – *Chamber Music* – XVII, mm. 9-12. True climax on ‘sign’ followed by stepwise resolution<sup>119</sup>**

<sup>118</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 46.

<sup>119</sup> Ibid., 46.

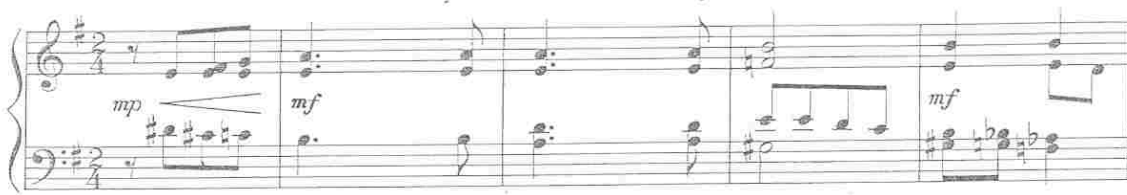
Finney again uses the interval of the Perfect Fourth as the opening interval of phrases one and three. This interval is a reminder to the protagonist and the listener of happier times in the relationship.

### Expressive Markings

Multiple dynamic markings appear in both the voice and piano parts. The dynamics in the vocal line ranges from *mezzo piano* to *fortissimo*, while the accompaniment includes contrasts of *piano* to *fortissimo*. Finney uses *crescendi* in the ascending vocal line to add to the rising tension of the text. The accompaniment utilizes a single *crescendo* and *diminuendo* to add to the character of the part. The use of the *diminuendo* is important as it reduces the volume to *piano* while the voice reasserts its dynamic with the notation of *sempre forte*. The dynamics reinforce the poetic texts, emphasizing the thoughts of the protagonist.

### Accompaniment

Finney gives the importance to half-, and whole- step relationships in the accompaniment and beginning in the first measure the harmonic tension begins to unfold.



### **Example 48 – Chamber Music – XVII, mm. 1-5. Chromatically expanding dissonance<sup>120</sup>**

The piano accompaniment, written mostly in four voices, includes an occasional leap or octave transference but mostly moves in stepwise fashion. Dissonance

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<sup>120</sup> Ibid., 46.

and tension are created as the pitches are stacked vertically and sounded together.

### Performance Suggestions

The vocal challenges in this piece stem from intensity and tessitura. The first three phrases lie in the singer's *primo passaggio*. Finney assists the vocalist in obtaining vocal freedom by indicating helpful dynamics. Attention to these markings and the contour of the melodic line will allow the voice to bloom on the breath. The pain and frustration of the protagonist must be apparent in this song. By using the contour of the lines, and Finney's interpretive markings, the spirit of the piece will be revealed to the audience.

### Poem XVIII – “O sweetheart, hear you”

Poem XVIII, ‘O sweetheart, hear you,’ is a cynical text about betrayal. In it, the protagonist tells the girl a story about the betrayal of a man by his love and a friend. This story closely parallels the protagonist's relationship. Tindall notes that betrayal is a favorite theme of Joyce's, and the nature of the text lends itself to “stiffness and perhaps intentional awkwardness.”<sup>121</sup>

### Musical Setting

Finney sets the text in a 6/8 meter with a tempo description of ‘With shallow sentiment.’ This marking is truly fitting for Joyce's text. The meter shifts between 6/8, and 9/8, which gives the song a rocking quality. The manageable phrases are melodic and very straightforward. The key signature of G major is supported by functional cadences. The vocal line begins with an *a cappella* pick-up with the interval of the perfect fourth, which is ironic given the unraveling of

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<sup>121</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 201.

their relationship. This interval reappears in both the voice part and the accompaniment at each major phrase entrance.

### Expressive Markings

Expressive markings in this song pertain to dynamics and tempo. The dynamics range from *pianissimo* to *forte* in both parts, and with a few exceptions, mirror one another throughout. Finney uses *crescendi* and *diminuendi* in several spots to highlight the contour of the phrase and for text emphasis. There is one tempo alteration in the form a *ritardando* in the voice part's penultimate measure. This is used for text and rhythmic accentuation. Balance should not be an issue.

### Accompaniment

The accompaniment is used skillfully to build the façade of happiness. The piano part opens with a 'boom-chuck' rhythm that leads into a rollicking rhythmic pattern, which becomes a motive used throughout the song. This rhythmically cheerful accompaniment underlies a serious text (see example 49).



**Example 49 – *Chamber Music* – XVIII, mm. 1-9. Light hearted accompaniment<sup>122</sup>**

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<sup>122</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 47.

The accompaniment changes to a chordal and hymn like texture as the protagonist speaks of the unfaithful lover. Finney uses the opening vocal motive from measures 1-8 to close the song in measures 24-29 though with this new chordal accompaniment, which is effective given the more serious nature of this text. Underlying all of this, Finney still employs the combination of half- and whole-steps vertical sonorities to create tension.

#### Performance Suggestions

There are no technical vocal challenges in this song *per se*. Interpretively, the singer should create an air of false cheerfulness. The word 'sorrow' appears twice in the song and may be stressed by the use of *portamento* between the two pitches of the word to create a mellow dramatic effect. The singer should also use the dynamic shifts for changes in color and mood.

#### Poem XXII – "Of that so sweet imprisonment"

In Poem XXII, 'Of that so sweet imprisonment,' the protagonist explains to the girl that he would gladly dream of happier times before her betrayal. This is a text that, for its length, uses complex and rich language. According to Tindall, "Apparently Joyce built this poem around the word 'detain.'"<sup>123</sup> When examining this text with 'detain' as a thematic tie, its synonyms are found throughout in words such as: imprisonment, hold, prisoner, prisoned. The bond of marriage and that relationship are the 'sweet imprisonment' that the protagonist laments.

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<sup>123</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 205.

### Musical Setting

Musically, Finney uses a meter signature of common time with a tempo description of 'Calmly.' This is a fitting description given the nature of the text and the numb resignation that the protagonist feels from the betrayal. The song has a key center of G major, which is supported by functional cadences. The text is set syllabically with moderately long phrase lengths. The voice part begins *a cappella* with an opening interval of the perfect fourth, which appears at other times in the piece. This is a song built upon thematic imitation created by both melodic and rhythmic fragments of those themes. The song is made up of three motives, which are then repeated in various forms in both the vocal line and the accompaniment. These melodic motives are first heard in the voice and then become statements in the accompaniment. This continues until Finney uses an exact restatement of measures 1-4 to close the piece. He delineates this return by a breath mark in the vocal part (see example 50).



**Example 50 – *Chamber Music* – XXII, mm. 28-32. Thematic restatement<sup>124</sup>**

### Expressive Markings

Dynamic markings for the voice part range from *piano* to *mezzo forte*. In the accompaniment, the dynamics are limited to *pianissimo*, *piano*, and *forte*.

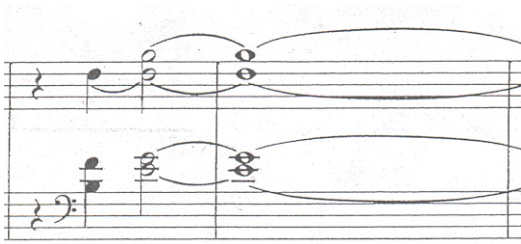
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<sup>124</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 55.

Finney limits the use *crescendi* and *diminuendi* to the vocal part, which accentuate the shape and contour of the melodic line. Should the performers adhere to the markings, balance should not be an issue.

### Accompaniment

The voices of the accompaniment that are not moving contrapuntally with the thematic material act as harmonic support. Finney uses parallel Perfect Fourths as chordal accompaniment to support new material in the vocal line.

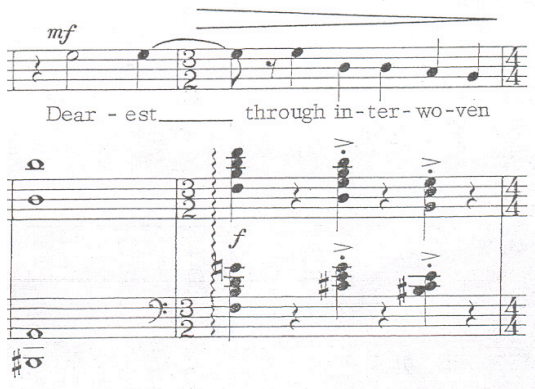


### **Example 51 – *Chamber Music* – XXII, mm. 5-6. Perfect Fourth in accompaniment<sup>125</sup>**

Measure 18 is the most interesting measure of the accompaniment. In this measure Finney arpeggiates the most vertical chord of the song, at the loudest dynamic (*forte*), before using the articulations of *staccato* and accents on beats two and three (see example 52).

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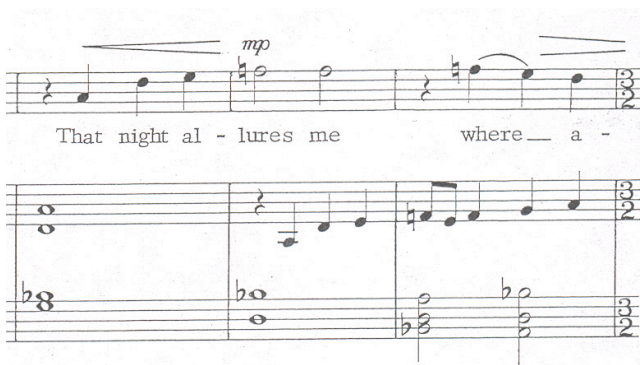
<sup>125</sup> Ibid., 54.



**Example 52 – *Chamber Music* – XXII, mm. 17-18. Expressive markings in accompaniment<sup>126</sup>**

### Performance Suggestions

The major vocal challenge in this song is to keep the voice and physical demeanor stoic while the line itself moves and is rather buoyant. One particular spot the singer should pay close attention to is found in measures 21-23. The vocal line ascends towards the words ‘allures’ and ‘me,’ which can be problematic in the *passaggio*. The singer should articulate the [l] as a forward flip of the tongue to assure vowels and line move freely (see example 53).



**Example 53 – *Chamber Music* – XXII, mm. 21-23. Potentially challenging phrase<sup>127</sup>**

<sup>126</sup> Ibid., 55.

<sup>127</sup> Ibid., 55.



Interpretively, the singer should look at each phrase to discern which words should receive stress in order to make sense of the sentence structure. The more the singer can convey sad resignation, the more effective the song will be.

#### **Poem XXIV – “Silently she’s combing”**

In Poem XXIV, ‘Silently she’s combing,’ the young girl combs her hair before a mirror and nothing can tear her away. The protagonist grows impatient with her vanity and it seems he will not wait for her much longer. This poem is built around the theme of vanity and the evils associated with it biblically as one of the ‘Seven Deadly Sins.’ According to Tindall, “Embodying many feelings, sense, and tones, ‘negligence,’ the important work of Joyce’s poem, means neglectful, indifferent, careless, non-chalant, self-assured, and masterful. ...In these poems his [Joyce’s] vocabulary is so limited and repetitive that an unusual word, concentrating the radiance of the poem, acquires sudden glory. There is great art in these little dramas of diction.”<sup>128</sup> The importance of the word ‘negligent’ is directly related to vanity, as those who are vain are myopic and negligent to others. Joyce also makes a reference to the weeping willow, though unlike in Poem I, it is now a symbol of sadness.

#### **Musical Setting**

Finney uses a meter signature of 3/8 with a tempo description of ‘Casually.’ This choice of word is not strongly descriptive but explains the repetitive and pedantic feel of the song. There is a key signature of C-sharp major and vocal line does not become chromatic until the middle section as a means of text painting. The text is set syllabically and is generally stepwise, which adds emphasis to the pitches and words that are set as a leap. The phase

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<sup>128</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 209.

lengths are manageable and the range remains on the staff. The song can be divided into three sections: section one is from measures 1-32, section two is from 33-46, and section three is from 47-66. Sections one and three are similar in language, harmonic, and melodic structure. Section two is more chromatic and modal with the use of accidentals, which reflect the change in text. Finney uses this harmonic language as the protagonist warns the girl of the evils of vanity.

#### Expressive Markings

The dynamics of the song range from *pianissimo* to *mezzo forte*. The dynamic levels and the use of *crescendi* and *diminuendi* are mirrored in both parts. The dynamic changes help delineate sections and the contours of the lines.

#### Accompaniment

The rhythm of the accompaniment gives a walking feel to the song. Finney builds an eight-measure accompaniment that is used in sections one and three. The right-hand is created by a string of octaves and two suspensions from measures 3-4, and 5-6. The left-hand creates the walking stability and in measures 1-2 of the sequence, the pitch on beat three becomes beat 1 in the right-hand of the next bar. This also applies to measure 3, though the suspension in the right-hand offsets the transferred pitch to beat 2 (see example 54).



**Example 54 – *Chamber Music* – XXIV, mm. 1-5. Accompaniment figure<sup>129</sup>**

During section 2, not only does the harmonic alterations effect the character of these fourteen measures, but the rhythm does as well. The texture becomes denser with more middle, and sustained low voices.

**Performance Suggestions**

Vocal challenges found in this song pertain to phrases that move through the upper middle range and the *passaggio*. In measures 13-24 vowel adjustments will help in through the *passaggio* and the singer should also be mindful of any breaths taken during these measures as to assure the releases are not clipped. The modal nature of the song and vocal line's whole- and half- step relationships should be carefully studied. Interpretively, the singer should consider a change of vocal color in section two. The text becomes more insistent and measures 40-47 may be sung *sotto voce* with a sense of foreboding as the protagonist talks of 'witchery.' The singer should pay special attention to the last word of the song, 'negligence.' Finney spreads the word over three measures and indicates a *diminuendo* to *pianissimo*. This word can be colored by bitterness and sadness.

**Poem XXVII – "Though I thy Mithridates were"**

In Poem XXVII, 'Though I thy Mithridates were,' the protagonist compares himself to Mithridates (Mithridates, King of Pontus, is said to have

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<sup>129</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 58.

sought to harden himself against poison, both by fashioning a 'universal antidote' to protect him from all earthly poisons and by taking increasing sub-lethal doses of poisons to build his tolerance)<sup>130</sup> and explains that though strong, he has been hurt by love. As the previous poem described the girl's negligence, this text speaks of the girl's malice, which lies beneath a pretty surface. The protagonist has become wise and cynical. It is interesting to note, Joyce's reference to 'piping poets,' which could be a reference to or acknowledgement of earlier writers and works that inspired him.

### Musical Setting

Musically, Finney uses the line 'elegant and antique' to inspire the composition of this song and uses a meter of 3/8 with a tempo description of 'Verbosely.' This word is defined as long-winded and wordily. To emulate this and lengthen the text, Finney stretches words over notes of longer duration or short melismatic passages (see example 55).



### **Example 55 – *Chamber Music – XXVII, mm. 5-8. Elongation of text*<sup>131</sup>**

There is no key signature notated and the song has a modal feel, which, along with the accompaniment creates an 'antique' or *Baroque* feel. The vocal line is

<sup>130</sup> Wikipedia, [http://en.wikipedia.org/wiki/Mithridates\\_VI\\_of\\_Pontus](http://en.wikipedia.org/wiki/Mithridates_VI_of_Pontus)

<sup>131</sup> Ibid., 66.

fluid with many leaps, changes of direction, and manageable phrase lengths. In measures 13-14, Finney uses word painting to accentuate the word ‘rapture’ and build the phrase to the word ‘heart’ (see example 56).



**Example 56 – *Chamber Music* – XXVII, mm. 13-16. Text painting<sup>132</sup>**

### Expressive Markings

The use of dynamics is limited to *piano*, *mezzo forte*, and *forte* with *crescendi* and *diminuendi* notated in the voice part. The upper dynamics are reserved for a three-measure span from measures 30-32. This is the highest pitch notated in the song and as the line and emotion climbs, so do the dynamics. In measure 34, the dynamic returns to *piano*, where it remains for the duration of the song. For the accompaniment, *piano* is the only dynamic notated, though Finney uses *crescendi* and *diminuendi*. These markings coincide with the events of the vocal line (measures 30-32), though they continue to diminish in measures 33-34 as the line descends. By following the dynamic markings, the performers should have no balance issues.

### Accompaniment

The accompaniment emulates style Joyce alludes to in the line, ‘elegant and antique phrase’ and upon examination resembles a part written for a

<sup>132</sup> Ibid., 67.

clavichord or pianoforte. Both hands are in motion with no sustained durations and to further support this style and texture of composition, Finney uses three embellishments: the grace note, the inverted mordant, and the trill. These embellishments were also used in clavichord and pianoforte compositions. Each serves a specific purpose, though they all decorate the line adding to the surface beauty. The grace note is a rapid alteration between a note and the note above it.



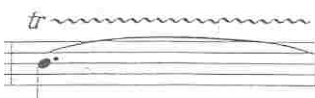
**Example 45 – *Chamber Music* – XXVII, m. 2. Grace notes<sup>133</sup>**

The inverted mordant or upper mordant, is a rapid single alternation between a note and the note above.



**Example 58 – *Chamber Music* – XXVII, m. 26. Inverted Mordant<sup>134</sup>**

The trill is a sustained shake between a note and the note above.



**Example 59 – *Chamber Music* – XXVII, m. 12. Trill<sup>135</sup>**

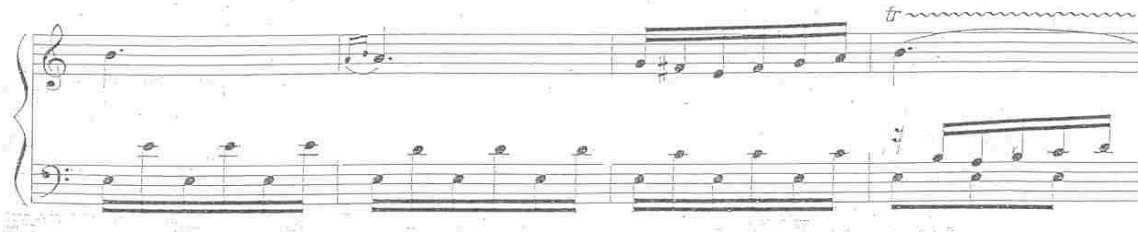
Another reference to keyboard music of the past is found in the left-hand figures of the accompaniment. Finney alternates between a rocking pattern and melismatic passages to create constant motion in the song (see example 60).

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<sup>133</sup> Ibid., 66.

<sup>134</sup> Ibid., 67.

<sup>135</sup> Ibid., 66.



**Example 60 – *Chamber Music* – XXVII, mm. 9-12. Motion in the left-hand of the accompaniment<sup>136</sup>**

These accompaniment figures run throughout the song with the exception of measures 30-36. In These measures, the accompaniment becomes more agitated with both hands moving in contrary motion. This movement then relaxes as the right-hand descends the scale from the climax and in measure 37, returns to the opening accompaniment figures. The final 5 measures are a restatement of the opening measures, though with the material transferred to the opposite hand. Finney also moves the first pitch of the right-hand accompaniment to the vocal line and uses an inverted mordant in place of the grace notes in measures 49 and 51 (see example 61).



**Example 61 – *Chamber Music* – XXVII, mm. 47-53. Modified opening statement<sup>137</sup>**

Performance Suggestions

There are several vocal challenges found in this song. The first is found in the climactic measures 30-32 and is related to the tessitura, which sits in the

<sup>136</sup> Ibid., 66.

<sup>137</sup> Ibid., 68.

*passaggio*. Allowing for greater resonance space and vowel adjustment in these measures will aid in the vocal delivery. The second challenge is Finney's rhythmic setting of the text. The singer should take note of the words: 'dart,' 'heart,' and, 'render.' In all of these words, due to their rhythmic placement, the singer must work against the natural tendency and inclination to move to or sustain the [r] sound. Interpretively, the singer should match the light quality of the accompaniment. The ideal quality is *Baroque* in sound with clean and crisp rhythms. The singer should also strive to make as little dynamic change as possible until indicated in measures 30-32 and then return to the same *piano* dynamic of the opening.

### **Poem XXXII – “Rain has fallen”**

In Poem XXXII, 'Rain has fallen,' the protagonist has slipped into a deep depression and believes there is still hope for his relationship with the young girl. This text is rich in symbolism and color. The trees are now laden with thick leaves and it is no longer spring but autumn. According to Tindall, "We know that Joyce admired Verlaine. This poem faintly suggests 'Il pleure dans mon coeur.'"<sup>138</sup> That text, and this share a deep heart sickness worsened by the constant drear of rain.

### **Musical Setting**

Musically, Finney creates an atmospheric song that enhances Joyce's already meaningful text. Finney uses a meter 4/4 with a tempo description of 'Lonely.' There is no key signature given and with the predominance of the pitch A throughout, and at cadences, the song functions in A minor. The minor key center and modal shifts help to harmonically establish a mood for the piece. The

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<sup>138</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 219.



phrase lengths are more extended in this song as a musical response to the lyric nature of the text. The range is centered primarily in the middle voice with only a few ascents to F natural and G natural. Finney uses the perfect fourth throughout the song in both the voice and accompaniment parts. The melodic line is disjunct with many leaps and changes in direction. In the opening vocal line, Finney uses repeated pitches and the leaps between them to depict the drops of rain. The protagonist feels this loneliness, and the rain symbolizes it (see example 62 a).

**Example 62 – *Chamber Music* – XXXII, mm. 5-9.**

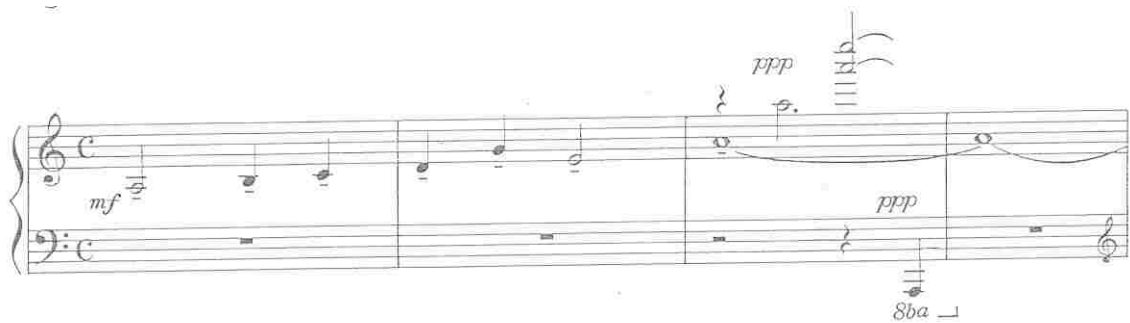
**b) Chromatic relationships in the accompaniment as a means of forward motion<sup>139</sup>**

The dynamics of this song vary in range from *pianississimo* to *mezzo forte* for the accompaniment and *pianissimo* to *mezzo piano* for the voice part. A *crescendo* is indicated only once, in measure 19, in the accompaniment to highlight a restatement of theme one. Each time theme 1, measures 1-2, is given in its entirety, and at its original pitch level in the accompaniment, the dynamic is *mezzo forte* (see example 63). The only statement of theme one in the voice part is given at the loudest dynamic, *mezzo piano*, with the only *crescendo* and *diminuendo*

of the voice part. With the dynamics on the reserved side, balance should not be an issue.

### Accompaniment

Finney uses the accompaniment to establish a melodic theme and to create atmosphere. In measures 1-2, theme 1 is presented and leads into a measure that harmonically and rhythmically represents raindrops. The pitch A then becomes a pedal point in the right-hand of the accompaniment. This use of the pedal, which reappears throughout the song, represents the continuous rain (see example 63).



### **Example 63 – *Chamber Music – XXXII*, mm. 1-4. Opening thematic material<sup>140</sup>**

The song has little rhythmic momentum, though Finney uses the chromatic relationships between pitches to propel the line forward. As the song continues, Finney uses chains of parallel fourths and fifths, with other open sounding intervals, in the left-hand of the accompaniment to create a bass line that moves without resolution (see example 62 b). The accompaniment becomes more active in section two, though each voice of the accompaniment maintains its thematic and harmonic function. One point of note comes in measure 22 where Finney places a breath mark in both the voice and accompaniment parts. This clears the texture and harmony before the restatement of theme one. This restatement in

<sup>140</sup> Ibid., 78.

the accompaniment overlaps with the same theme in the voice part (see example 64).



**Example 64 – *Chamber Music – XXXII*, mm. 22-25. Use of repeated thematic material<sup>141</sup>**

### Performance Suggestions

One of the major vocal challenges in this song is to maintain the mood of the piece and a *legato* line through the many leaps in the melodic line. A potentially problematic vowel is found in measure 15 in an ascending line on the word ‘tree.’ This [i], on F-natural, may require some vowel adjustment. The singer should note the setting of the word ‘fallen.’ Finney sets this with the stress on the second and unaccented syllable, so the singer must use a specific vowel for that syllable rather than a neutral schwa sound. An additional difficulty is the *decrescendo* in measure 25 given at the end of the climactic phrase from G to E. The singer should find a less open vowel that will work in his/her voice on the final syllable of ‘be-lov-ed,’ such as [œ]. This vowel adjustment may also help with the dynamic change as well. The real importance is a change in vocal color as the song moves into the slower *tempo* and the final statement of the vocal line. Interpretively, atmosphere, vocal color, and dynamics are of the utmost importance and are interrelated. The color should be ‘cool’ with a hint of

<sup>141</sup> Ibid., 79.

sadness from the opening phrase, while even the climactic phrase should be controlled. The singer's demeanor should be at first expressionless, followed by wistful, and ending pleadingly.

### **Poem XXXIII – "Now, O now, in this brown land"**

In Poem XXXIII, 'Now, O now, in this brown land,' the protagonist has come to terms with the end of his relationship. Though he understands this, he slips into a delusional state before coming back to reality. Tindall notes, "Brown, red, and yellow, the colors of this poem, unlike the vital blues and greens of early songs signify decay. Literally they mean autumn, which serves in turn as a sign of love's end."<sup>142</sup> There are other references to music and earlier poems in the text. The land where the figure of Love wandered and made music in Poem I is now brown. Tindall examines this shift in text more deeply. "The rogue of the second stanza, related to the jester of Poem X by his pied dress, means more than autumn and close of day. His knocking at the tree, at once like and unlike the lover's knocking at the gate in VI, is an image of horror. Even the merriness of the wind is ominous. Wind, knocking, merriness, and jester, elements of the early poems economically preserved, are changed utterly."<sup>143</sup>

### **Musical Setting**

Finney musically delineates the structure of the text. He uses a meter of 4/4 with a tempo description of 'Desolately.' This marking shows the progression from 'lonely' in Poem XXXII, and correctly defines the mood and landscape. This song, like Poem XXXII, has a pitch center in A minor though the lines continue to be chromatic with importance placed on the chromatic

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<sup>142</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 219.

<sup>143</sup> Ibid., 220.

relationships between the pitches. Finney again uses harmonic references through the use of the perfect fourth interval that is found in both the vocal and accompaniment parts. The overall structure of the song is divided into three sections, which correspond to the delineation of the text. Section one, measures 1-15, and section three, measures 22-36 are similar with some alterations in section three. Section two, measures 16-21 is unique musically, which is fitting upon examination of the text. Finney even marks this section with a note, 'with weird detachment,' which further supports the protagonist's loss of reality.



**Example 65 – *Chamber Music* – XXXIII, m. 16. Descriptive note from the composer<sup>144</sup>**

The vocal line is set syllabically and the melodic lines are fluid. Finney uses the range of the voice to color particular words and phrases. For example, he notates softer dynamics in middle and lower registers to depict a restrained sadness. The phrase lengths are the longest of the songs examined thus far. The song is wide ranging and alternates between stepwise motion and extended leaps. Given that, the tessitura also shifts throughout the song. Finney not only uses the harmony line to color the song but also the melodic line for text painting. In

<sup>144</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 81.

measure 18, Finney uses the extended line of pitches on the word 'wind' and the repeated pitches on the word 'whistling' as text painting (see example 66).

**Example 66 – *Chamber Music – XXXIII*, mm. 18-19. Text painting<sup>145</sup>**

Another literal example of text painting is found between measures 20 and 21, where Finney sets 'the fall' with a downward leap of a perfect fourth.

**Example 67 – *Chamber Music – XXXIII*, mm. 20-21. Text painting<sup>146</sup>**

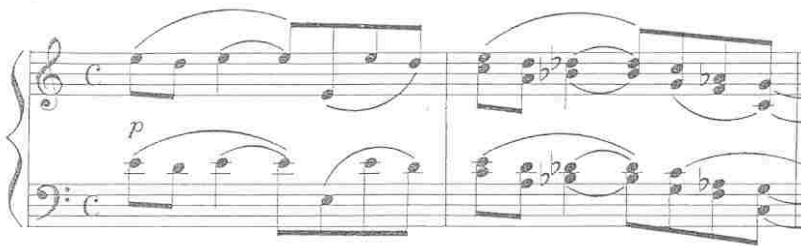
<sup>145</sup> Ibid., 82.

### Expressive Markings

The dynamics of this song, in both the voice and accompaniment parts, remain on the soft side and are independent of one another. The dynamics of the voice part range from *piano* to *mezzo forte* and in the accompaniment from *pianissimo* to *mezzo forte*. This lack of loud emotional outbursts depicts the emotional exhaustion of the piece. Finney uses *crescendi* and *diminuendi* in both parts to highlight the contour of particular phrases. Finney also uses tempo alterations for dramatic and sectional emphasis. He uses a slight alteration with a *ritardando* and an *a tempo* twice in the song. These two instances are quite effective in closing sections one and three. To further off-set section two, Finney moves into the new section by marking it 'a little faster,' which drives forward until the first measure of section three, which is marked '*tempo primo*.'

### Accompaniment

The piano is not merely an accompaniment but an active partner in this song. The listener is introduced to an opening two measure theme, which is repeated at different pitch levels throughout. This theme and its rhythmic motive create a rocking feel (see example 68).



**Example 68 – *Chamber Music* – XXXIII, mm. 1-2. Thematic and rhythmic motive<sup>147</sup>**

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<sup>146</sup> Ibid., 82.

<sup>147</sup> Ibid., 80.

Finney uses the tie in both the vocal and piano parts as a way of suspending the meter and rhythm. This shifting of stress adds to the character of the accompaniment part. The movement of the accompaniment only stops in three places in the song, measures 14, 21, and 36, which corresponds to the end of each section. The most notable characteristic of the accompaniment is that other than three measures, the entire piano is played in parallel octaves. The open harmonic quality adds to the desolateness of the song.

### Performance Suggestions

One notable vocal challenge found in this song pertains to the leaps found within the contour of the vocal line. Throughout the song Finney notates octave leaps, which should be approached as part of the overall phrase shape and not stick out of the texture. A helpful method to accomplish is equalization of resonance space. By maintaining similar resonance space between the pitches of the leap, the singer creates an evenness of tone and contour. Another potential problem lies in section two with its faster tempo. This may require some rhythmic and text attention. Making careful note of the accidentals and speaking this text in rhythm may be helpful. Interpretively, the singer should use his/her face to help convey the rich text. Vocally, the singer should follow the contour of the phrases in both their literal and dynamic rise and fall.

### Poem XXXIV – “Sleep now”

In Poem XXXIV, ‘Sleep now,’ the season has changed from autumn to winter and the situation for the protagonist is bleak. The poem is a conversation between the protagonist’s head and his heart. The head, with its rationale, tries to reason with and calm the heart. This is the last poem of the 1905 arrangement. According to Tindall, “The lover’s vision of escape in retreat or death avoids



rather than solves his problems. All passions, excited in lover and reader, remain unspent.”<sup>148</sup> Tindall also notes a literary reference in this poem and it’s tie to William Shakespeare’s *Macbeth* through the line ‘Sleep no more.’ “It is plain that Joyce used the reference not for decoration but to imply the lover’s sense of guilt for the failure of his love.”<sup>149</sup>

### Musical Setting

Musically, Finney creates a turbulent song that depicts the agony of the protagonist. Finney uses a common time meter with a tempo description of ‘Tormented,’ which accurately describes both the text and the music. The vocal line is set in a declamatory and dramatic style. Finney uses chromaticism to depict the highly volatile emotional state of the character. There is no key signature notated and the setting is highly chromatic. Finney again uses the perfect fourth as a musical reference in this song. Comparing measures 26 and 30 and one will find the measure replicated up a P4, while the opening interval in the vocal line is a descending P4. The phrase lengths are not particularly long though the declamatory nature of the song makes some potentially challenging. The song is wide ranging and moves through the upper-middle and *primo passaggio* consistently.

The wind that was ‘whistling’ in Poem XXXIII is replaced by winter that is ‘crying’ in this text. Finney does a wonderful job of musically painting the cry of winter in measures 17-21 and as the phrase builds, Finney adds a rest to separate the vocal leap from B-natural to F-natural. This rest makes the leap more dramatic and further emphasizes the text (see example 69).

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<sup>148</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 221.

<sup>149</sup> Ibid., 221.

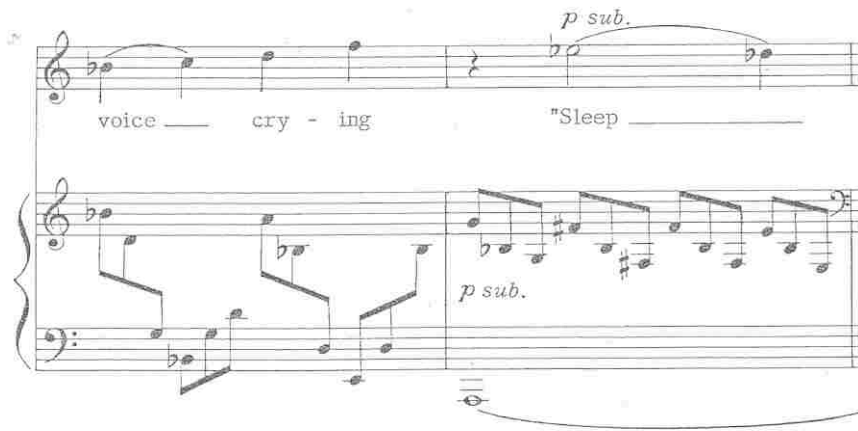


**Example 69 – *Chamber Music* – XXXIV, mm. 17-21. Climactic ascent<sup>150</sup>**

### Expressive Markings

The dynamics for both the vocal and accompaniment parts range from *piano* to *fortissimo*. The dynamics are mirrored between both parts and Finney uses *crescendi* and *diminuendi* in both parts that reflect the contour of the line and the texts they coincide with. Finney uses these dynamics to reflect the text and for effect. This is evident in his effective use of a *subito piano* in measures 5-7. As the melodic line ascends to 'crying' at a dynamic of *forte*, Finney notates the *subito piano* to pull away from a phrase climax. The effect is eerie, and not what the listener would expect given the preceding phrase (see example 70).

<sup>150</sup> Ross Lee Finney *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985), 85-86.



**Example 70 – *Chamber Music – XXXIV*, mm. 6-8. Surprising dynamic marking<sup>151</sup>**

### Accompaniment

The accompaniment is active from the first downbeat. Finney's use of the triplet as a rhythmic motive is pronounced and this undulating rhythm in the accompaniment adds to the tormented atmosphere of the song. The left-hand of the accompaniment moves chromatically as seen in the first three measures (see example 71).



**Example 71 – *Chamber Music – XXXIV*, mm. 1-3. Use of the triplet figure and chromatic movement in the bass line<sup>152</sup>**

<sup>151</sup> Ibid., 84.

<sup>152</sup> Ibid., 84.

Finney uses the triplet as the predominant rhythmic figure in this song.

Measures 20-21 are the only measures that abandon this pattern. These measures present a thicker and more percussive rhythmic pattern before returning to the triplet figure in measure 22 (see example 72).

The image shows a musical score for measures 20-21. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The vocal line has lyrics "Sleep" and "no" with a fermata over the "no". The piano accompaniment consists of a series of chords and eighth notes. Dynamics include "f" (forte) and "p" (piano).

**Example 72 – *Chamber Music – XXXIV*, mm. 20-21. New accompaniment figure<sup>153</sup>**

### Performance Suggestions

The principle vocal challenge of this song is to portray the colors, and emotions of the text without fatiguing the voice. The singer must be mindful not to sing vowels that are too open or sing too heavily, especially on sustained tones in this song's *tessitura*. The singer should still attempt to sing lyrically through the dramatic and declamatory setting. The use of consonants, both initial and medial, along with dynamics can add intensity without actually adding more vocal heft to the sound. It is also crucial that on phrases like 11-14, and 20-23, the singer still allow the voice to bloom on the sustained tones. The collaborators should also assure that balance is not an issue in this song, though loud dynamics and thick texture are notated. Interpretively, this duality of head and

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<sup>153</sup> Ibid., 86.

heart is manic and these shifts should be conveyed physically. The singer must look physically distraught and tormented. This should be done with as little actual physical tension as possible. Using the expressive markings will help convey this mood and build appropriate peaks within the larger structure.

### **Poem XXXVI – “I hear an army”**

Poem XXXVI, ‘I hear an army,’ and Poem XXXV, serve as tailpieces or a coda to the cycle. It is believed that the last two poems were written while Joyce was in exile sometime in 1902 and were not part of the original arrangement of poems. The text of this poem is nightmare-like, which is supported by its stream of consciousness feel. The images are vivid, supernatural, and violent. This text is wonderfully rich and intricate. According to Tindall,

[Poem XXXVI] Different in character from the rest of the suite, it breaks through the deceptive elegance that he had maintained. For this poem instead...he used assonance and free verse of the most troubled sort. ....For all its nakedness, however, poem XXXVI, by far the best in the suite, is symbolist in method.<sup>154</sup>

This is supported by Joyce’s fascination with Verlaine and French symbolist poetry. Tindall concludes, “But since the general bearing of the suite is autobiographical, the poem suggests the forces of oppression that the young man must struggle against, not only parents in this case but society. Alone as at the beginning of the suite, the hero, who has tried to remedy his condition by love, submits to circumstance. Poem XXXVI is a poem of failure, of the defeat of youth, and of all horrors. The final question inescapably suggests the question Jesus uttered on the cross.”<sup>155</sup> Some critics have surmised that the three ‘loves’ the protagonist calls out to in measures 39-41 represent country, church, and

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<sup>154</sup> William York Tindall, introduction to *Chamber Music*, by James Joyce (New York: Columbia University Press, 1954), 66.

<sup>155</sup> *Ibid.*, 69-70.

mother to Joyce. Given his various relationships to those three entities and the final line of poem, 'Why have you left me alone,' this assumption makes credible sense. If one examines the text on a more literal level, the protagonist wakes from his dream to the reality that he is alone without love. This interpretation makes the final lines of the poem a fitting end to the dramatic cycle.

### Musical Setting

According to Finney, "Let one think but a moment on the arc of expression that has led from the first poem to the last and one realizes that an immense emotional change has taken place – that the beloved is no longer a person, and is no longer present – and indeed has perhaps become, through symbolism, Ireland."<sup>156</sup> Musically, Finney creates a setting that is as changing as the text and the wild shifts influence the rhythm and harmony. The meter changes every few measures and cycles between the compound meters of 6/8, 9/8, and 12/8 with a tempo description of 'Tempestuously.' This aptly describes the musically setting. There is a noticeable influence of word rhythms on the text setting. Within the vocal line, Finney uses a tie across bar lines to suspend the rhythm and meter. He also uses duple rhythm in measures with compound meters. The song drives forward from the opening measure to the end creating a breathlessness in voice part. The vocal line is wide ranging and the *tessitura* hovers around the *primo passaggio*. The voice part seems to be constantly ascending and building intensely. Though written without a key signature, the setting is highly chromatic and the most dramatic of the cycle. Whole-step and half-step relationships are still important in creating mood and vertical dissonances create palpable tension (see example 73).

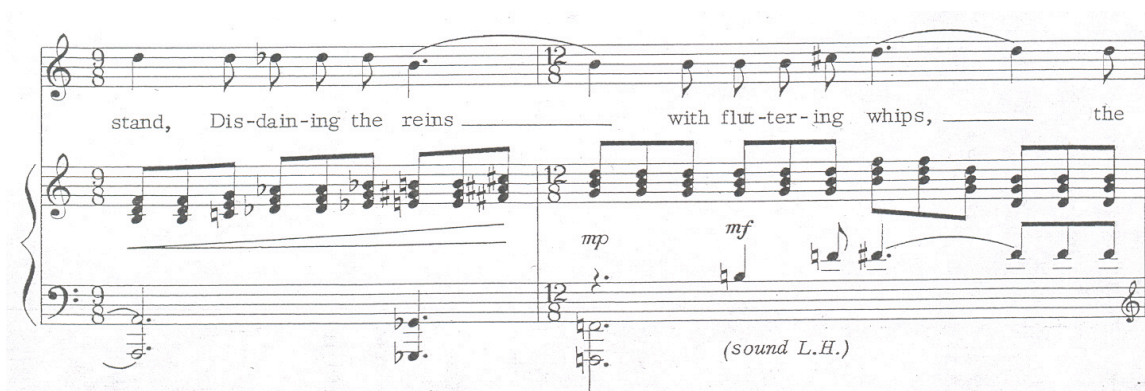
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<sup>156</sup> Finney, Ross Lee Preface to *Chamber Music*, text by James Joyce (New York: C. F. Peters Corporation, 1985).



**Example 73 – *Chamber Music* – XXXVI, mm. 22-23. Use of vertical dissonance<sup>157</sup>**

Finney adeptly uses the natural word sounds to create mood, and texture (see example 74).



**Example 74 – *Chamber Music* – XXXVI, mm. 14-15. Text painting<sup>158</sup>**

There are also moments of more literal word painting, like the setting of the word 'moan.'

<sup>157</sup> Ibid., 92.

<sup>158</sup> Ibid., 91.



**Example 63 – *Chamber Music* – XXXVI, m. 21. Text painting<sup>159</sup>**

It is interesting to note that the song loses intensity as it approaches the end. This is a fitting end as the protagonist contemplates a life alone.

Expressive Markings

The dynamics are as wide ranging as the vocal and accompaniment parts. The voice part dynamics range from *piano* to *fortississimo*, though measures 1-40, out of 47, are *forte* or louder. It is important to note that the loudest dynamic comes at the highest point of the vocal line on the first statement of 'my love' (see example 76).



**Example 76 – *Chamber Music* – XXXVI, mm. 38-39. Climax of phrase, dynamic, and pitch level<sup>160</sup>**

<sup>159</sup> Ibid., 92.

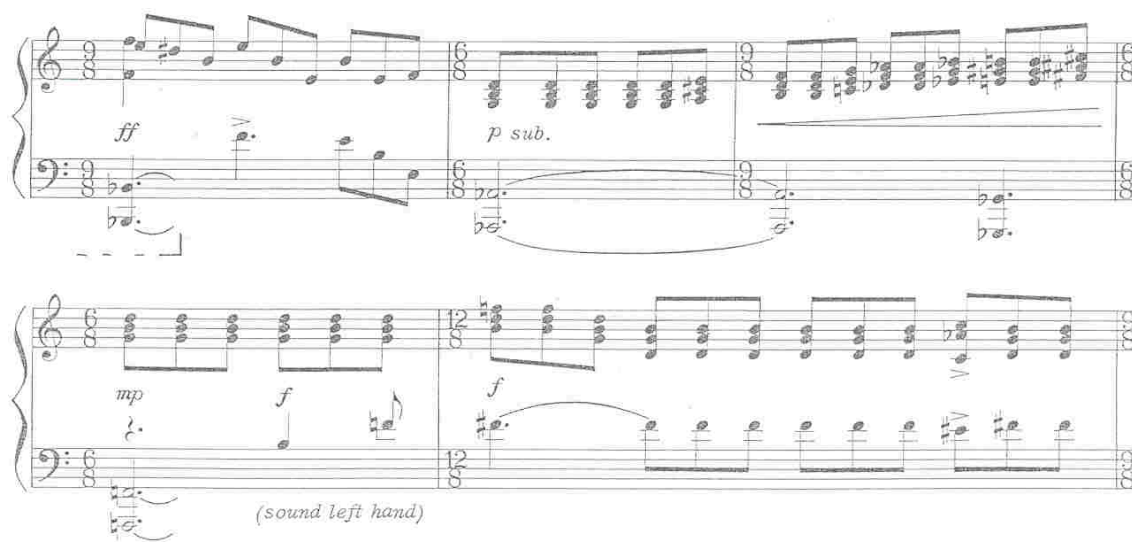
<sup>160</sup> Ibid., 94.



The dynamics decrease from that point and the last eight measures move from *forte*, to *mezzo piano*, to *mezzo forte*, and to *piano*. Finney uses one *crescendo* in the vocal line during the entire song. The accompaniment part has more variations in dynamics and range from *pianissimo* to *fortississimo*. There are *crescendi* and *diminuendi* in the piano part while there is some shift in dynamic in every few measures.

### Accompaniment

From the downbeat, the accompaniment is the driving force behind this song. The rhythm propels the voice forward and from the opening Finney establishes the importance of the triplet figure. This creates a galloping motive symbolic of the charging army and horses found in the text (see example 77).



### **Example 77 – Chamber Music – XXXVI, mm. 3-7. Rhythmic motive<sup>161</sup>**

Working against this triplet feel is the duple rhythm that is found in the accompaniment. Harmonically, the accompaniment shifts and uses triads in various states and inversions. As noted in the vocal part, the use of seconds in these chords adds to the driving tension. Finney uses measures 1-9 of the

<sup>161</sup> Ibid., 90.

accompaniment as rhythmic template throughout the song. This structure is used again from measures 10-18, 24-31, 32-39, and 40-47. In the five measures that this structure is not used, the accompaniment is in rhythmic imitation of the vocal line, which leads back to the dominant pattern.

### Performance Suggestions

There are many vocal challenges in this song. The first relates to the combination of tessitura and dynamics. The singer must be mindful of singing in the *passaggio* and not allowing the adherence to dynamic markings to push the voice. This is key in a piece that continually ascends. Balance is an issue that must be addressed between the singer and the pianist. Though the singer will want to be true to the mood and dynamic markings, it should never become a contest between the voice and piano. Another challenge is the combination of *tempo* and rhythm. The singer should speak the text to gain rhythmic clarity before attempting the song with pitches. Though the song is dramatic, the singer should use the rhythm, tempo, and bloom of the voice to avoid adding weight and pressure to the sound. The singer should also be mindful of rushing in this song. There are a few awkward text settings with misplaced syllable stresses that must be addressed. Interpretively, the singer should utilize his/her face to depict the ever-changing scene that unfolds in the text. As the song winds down and the dynamics recede, the singer should add more color to the voice to paint the despair of the protagonist with these softer dynamics.

## CHAPTER 5

### CONCLUSION

Ross Lee Finney's *Chamber Music* is a composition that merits future performances and further study. With consideration for recital programming, the song-cycle in its entirety is a full-length program, though selections are easily excerptable. It is possible to include more songs, or fewer than this document and still maintain the integrity of the large-scale story and structure. There are also many pedagogical uses for this song-cycle in the voice studio. The individual songs can be used as an introduction to chromatic twentieth-century literature, sustained passaggio singing, legato singing through fluid and disjunct melodic lines, and a number of other necessary skills.

Finney composed a song cycle that not only enhances Joyce's text, but is also fused to the words, and story. Finney was able to take a suite of poems, which was not originally conceived as a unit, and through the addition of music, link the poems together and make them even more cohesive than they were originally. The music is distinctly twentieth-century, but Finney is able to meld his style to create songs that reflect *Chamber Music's* many stylist influences. The music is accessible, and well suited to the voice with gratifying melodic lines. The songs run the gamut from simple and elegant to complex and dramatic. The over-all syllabic text setting allows for clarity of diction, and text understanding. The harmony is tonal, but chromatic and at times modal, which Finney uses to create atmosphere, and accentuate the given text. The accompaniment adds texture, and structure to the songs. The piano part is motivically rich, and an important partner with the vocal part.

*Chamber Music* in its entirety requires an experienced skillful artist, and a sensitive pianist. This is not merely a vocal exercise and requires more from the singer than vocalism. These songs require exceptional vocalism coupled with a musically sensitive and character driven performance. The chromatic setting requires a singer who is independent of the accompaniment. These elements in conjunction with a pianist who is skilled at the intricacies of Finney's accompaniment will make for a touching presentation.

This performer's guide will hopefully serve those who will perform or research this song-cycle in the future. Of the work, critic Charles Ward wrote, "Within it was an enormous range of musical moods and styles, fundamentally tonal in their orientation but totally varied. The work is a testament of an inspired musical imagination."<sup>162</sup> Ross Lee Finney's *Chamber Music* deserves to be programmed and a place in the standard vocal repertoire.

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<sup>162</sup> Charles Ward, "Chamber Music gets a stirring world premiere," *Houston Chronicle*, 1 March 1989, 6D.

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## APPENDIX A

### SEVENTEEN SELECTED TEXTS FROM *CHAMBER MUSIC*

#### Poem I – “Strings in the Earth and Air”

Strings in the earth and air  
Make music sweet;  
Strings by the river where  
The willows meet.

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

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

#### Poem II – “The twilight turns from amethyst”

The twilight turns from amethyst  
To deep and deeper blue,  
The lamp fills with a pale green glow  
The trees of the avenue.

The old piano plays an air,  
Sedate and slow and gay;  
She bends upon the yellow keys,  
Her head inclines this way.

Shy thought and grave wide eyes and hands  
That wander as they list--  
The twilight turns to darker blue  
With lights of amethyst.

#### Poem V – “Lean out of the window,”

Lean out of the window,  
Goldenhair,  
I hear you singing  
A merry air.

My book was closed;  
I read no more,  
Watching the fire dance  
On the floor.

I have left my book,  
I have left my room,  
For I heard you singing  
Through the gloom.

Singing and singing  
A merry air,  
Lean out of the window,  
Goldenhair.

**Poem VIII – “Who goes amid the green wood”**

Who goes amid the green wood  
With springtide all adorning her?  
Who goes amid the merry green wood  
To make it merrier?

Who passes in the sunlight  
By ways that know the light footfall?  
Who passes in the sweet sunlight  
With mien so virginal?

The ways of all the woodland  
Gleam with a soft and golden fire--  
For whom does all the sunny woodland  
Carry so brave attire?

O, it is for my true love  
The woods their rich apparel wear--  
O, it is for my own true love,  
That is so young and fair.

**Poem X – “Bright cap and streamers”**

Bright cap and streamers,  
He sings in the hollow:  
Come follow, come follow,  
All you that love.  
Leave dreams to the dreamers  
That will not after,  
That song and laughter  
Do nothing move.

With ribbons streaming  
He sings the bolder;  
In troop at his shoulder  
The wild bees hum.  
And the time of dreaming  
Dreams is over--  
As lover to lover,  
Sweetheart, I come.

**Poem XII – “What counsel has the hooded moon”**

What counsel has the hooded moon  
Put in thy heart, my shyly sweet,  
Of Love in ancient plenilune,  
Glory and stars beneath his feet--  
A sage that is but kith and kin  
With the comedian Capuchin?

Believe me rather that am wise  
In disregard of the divine,  
A glory kindles in those eyes  
Trembles to starlight. Mine, O Mine!  
No more be tears in moon or mist  
For thee, sweet sentimentalist.

**Poem XIV – “My dove, my beautiful one”**

My dove, my beautiful one,  
Arise, arise!  
The night-dew lies  
Upon my lips and eyes.

The odorous winds are weaving  
A music of sighs:  
Arise, arise,  
My dove, my beautiful one!

I wait by the cedar tree,  
My sister, my love,  
White breast of the dove,  
My breast shall be your bed.

The pale dew lies  
Like a veil on my head.  
My fair one, my fair dove,  
Arise, arise!

**Poem XVI – “O cool is the valley now”**

O cool is the valley now  
And there, love, will we go  
For many a choir is singing now  
Where Love did sometime go.  
And hear you not the thrushes calling,  
Calling us away?  
O cool and pleasant is the valley  
And there, love, will we stay.

**Poem XVII – “Because your voice was at my side”**

Because your voice was at my side  
I gave him pain,  
Because within my hand I held  
Your hand again.

There is no word nor any sign  
Can make amend--  
He is a stranger to me now  
Who was my friend.

**Poem XVIII – “O sweetheart, hear you”**

O Sweetheart, hear you  
Your lover's tale;  
A man shall have sorrow  
When friends him fail.

For he shall know then  
Friends be untrue  
And a little ashes  
Their words come to.

But one unto him  
Will softly move  
And softly woo him  
In ways of love.

His hand is under  
Her smooth round breast;  
So he who has sorrow  
Shall have rest.

**Poem XXII – “Of that so sweet imprisonment”**

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

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

**Poem XXIV – “Silently she’s combing”**

Silently she's combing,  
Combing her long hair,  
Silently and graciously,  
With many a pretty air.

The sun is in the willow leaves  
And on the dappled grass,  
And still she's combing her long hair  
Before the looking-glass.

I pray you, cease to comb out,  
Comb out your long hair,  
For I have heard of witchery  
Under a pretty air,

That makes as one thing to the lover  
Staying and going hence,  
All fair, with many a pretty air  
And many a negligence.

**Poem XXVII – “Though I thy Mithridates were”**

Though I thy Mithridates were,  
Framed to defy the poison-dart,  
Yet must thou fold me unaware  
To know the rapture of thy heart,  
And I but render and confess  
The malice of thy tenderness.

For elegant and antique phrase,  
Dearest, my lips wax all too wise;  
Nor have I known a love whose praise  
Our piping poets solemnize,  
Neither a love where may not be  
Ever so little falsity.

**Poem XXXII – “Rain has fallen”**

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

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

**Poem XXXIII – “Now, O now, in this brown land”**

Now, O now, in this brown land  
Where Love did so sweet music make  
We two shall wander, hand in hand,  
Forbearing for old friendship' sake,  
Nor grieve because our love was gay  
Which now is ended in this way.

A rogue in red and yellow dress  
Is knocking, knocking at the tree;  
And all around our loneliness  
The wind is whistling merrily.  
The leaves -- - they do not sigh at all  
When the year takes them in the fall.

Now, O now, we hear no more  
The villanelle and roundelay!  
Yet will we kiss, sweetheart, before  
We take sad leave at close of day.  
Grieve not, sweetheart, for anything -- -  
The year, the year is gathering.

**Poem XXXIV – “Sleep now”**

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

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

My kiss will give peace now  
And quiet to your heart -- -  
Sleep on in peace now,  
O you unquiet heart!

**Poem XXXVI – “I hear an army”**

I hear an army charging upon the land,  
And the thunder of horses plunging, foam about their  
knees:

Arrogant, in black armour, behind them stand,  
Disdaining the reins, with fluttering whips, the  
charioteers.

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

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

## APPENDIX B

### CHAMBER MUSIC VOCAL RANGE AND TESSITURA INFORMATION

<u>Number</u>	<u>Index of first lines</u>	<u>Range</u>	<u>Tessitura</u>
I	Strings in the Earth and Air	E3 – F-sharp 4	F-sharp 3 – E4
II	The twilight turns from amethyst	A2* (D3) – E4	E3 – D4
III	At that hour when all things have repose	B2* (D3) – G4	E3 – E4
IV	When the shy star goes forth in heaven	D3 – G4	G3 – E4
V	Lean out of the window	E3 – G4	A3 – E4
VI	I would in that sweet bosom be	D3 – G4	E3 – E4
VII	My love is in a light attire	E3 – F-sharp 4	A3 – E4
VIII	Who goes amid the green wood	C3* (D3) – F-sharp 4	E3 – E4
IX	Winds of May, that dance on the sea	D3 – A-flat 4	B-flat 3 – F4
X	Bright cap and streamers	E3 – E4	F-sharp 3 – E4
XI	Bid adieu, adieu, adieu	F-sharp 3 – F-sharp 4	A3 – E4
XII	What counsel has the hooded moon	C3 – F4	F3 – C4
XIII	Go seek her out all courteously	E3 – G4	F-sharp 3 – E4
XIV	My dove, my beautiful one	B-flat 2* (C3) – F4	C3 – C4
XV	From dewy dreams, my soul, arise	B2* (E3) – F4	E3 – D4
XVI	O cool is the valley now	D-sharp 3 – E4	A3 – D4
XVII	Because your voice was at my side	D3 – G4	A3 – E4
XVIII	O Sweetheart, hear you	D3 – F4	D3 – D4
XIX	Be not sad because all men	B2* (D3) – G4* (B4)	E3 – D4
XX	In the dark pine-wood	B-flat 2* (C3) – F4	C3 – C4
XXI	He who had glory lost, nor hath	D3 – F4	B-flat 3 – E4
XXII	Of that so sweet imprisonment	D3 – G4	G3 – E4
XXIII	This heart that flutters near my heart	F-sharp 3 – F-sharp 4	F-sharp 3 – E4
XXIV	Silently she's combing	D-sharp 3 – F-sharp 4	E-sharp 3 – D-sharp 4
XXV	Lightly come or lightly go	E3 – G4	F-sharp 3 – E4
XXVI	Thou leanest to the shell of night	D-sharp 3 – G4	E3 – D4
XXVII	Though I thy Mithridates were	E3 – G4	E3 – D4
XXVIII	Gentle lady, do not sing	D3 – G4	A3 – F4
XXIX	Dear heart, why will you use me so?	D3 – A4	G3 – F4
XXX	Love come to us in time gone by	B2* (E3) – F4	B2 – E4
XXXI	O, it was out by Donnycarney	D3 – G4	A3 – F4
XXXII	Rain has fallen	D3 – G4	E3 – B4
XXXIII	Now, O now, in this brown land	C-sharp 3 – F4	D3 – F4
XXXIV	Sleep now	C-sharp 3 – G4	G3 – F4
XXXV	All day I hear the noise of waters	A2* (D3) – G-sharp 4	E3 – G4
XXXVI	I hear an army	D3 – G-sharp 4	F3 – F4

\*Alternate notes available



## APPENDIX C

### ROSS LEE FINNEY - PUBLISHED SONGS

(by year of publication)

Poor Richard. Texts by Benjamin Franklin. New York: G. Schirmer, 1950.

Three 17<sup>th</sup> Century Lyrics. Texts by Henry Vaughan, William Shakespeare, and John Milton. Northampton, Massachusetts: Valley Music Press, 1953.

Poems by Archibald MacLeish. Texts by Archibald MacLeish. New York: American Music Edition, 1955.

Three Love Songs. Texts by John Donne. Northampton, Massachusetts: Valley Music Press, 1957.

Chamber Music. Texts by James Joyce. New York: C. F. Peters Corporation, 1985.

## APPENDIX D

### ROSS LEE FINNEY - COMMERCIAL DISCOGRAPHY

**CD Title:** Music by Ross Lee Finney

**Performers:** Thomas Sauer, piano; Miranda Cuckson, violin

**Label:** Centaur

**Year:** October 25, 2005

**Track Nos.:** 1-4

**CD Title:** Reincarnations

**Conductor:** Dale Warland

**Performers:** Dale Warland Singers

**Label:** Gothic Records

**Year:** September 7, 2004

**Track Nos.:** 4. Spherical Madrigals

**CD Title:** Recollections

**Performers:** North Texas Wind Symphony

**Label:** Klavier

**Year:** April 2, 2002

**Track Nos.:** 4. Skating on the Sheyenne, scenes (3) for wind symphony

**CD Title:** Four American Piano Sonatas

**Performers:** William Doppmann

**Label:** Equilibrium Records

**Year:** November 23, 1999

**Track Nos.:** 3. Piano sonata No.4 in E major, "Christmastime 1945"

**CD Title:** Robert Noehren Retrospective

**Performers:** Robert Noehren

**Label:** Lyrichord Discs Inc.

**Year:** October 19, 1999

**Track Nos.:** 9. "So long as the mind keeps silent..." for organ

**CD Title:** Winds of Change; American Music for Wind Ensemble from 1950's to 1970's

**Conductor:** John Paynter

**Performers:** Frederick L. Hemke; Northwestern University Symphonic Wind Ensemble

**Label:** New World Records

**Year:** July 1, 1997

**Track Nos.:** 4. Concerto for alto saxophone & wind orchestra

**CD Title:** Music for Ross Lee Finney, Edwin London, Francis Thorne

**Performers:** Norman Fischer, cello; Christine Schadeberg, soprano

**Orchestra:** Cleveland Chamber Symphony

**Label:** Albany Records

**Year:** June 6, 1997

**Track Nos.:** 1-2 (Narrative for Cello and Chamber Orchestra)

**CD Title:** Bolcom: Quartet; Finney: Trio No. 2

**Performers:** Jerome Jelinek; American Trio; David Ireland; Joseph Gurt; Charles Avsharian

**Label:** Composers Recordings

**Year:** June 18, 1996

**Track Nos.:**

2. Sonata for cello & piano No 2 in C major
3. Chromatic Fantasy for cello solo in E major
4. Trio for piano, violin & cello No 2

**CD Title:** Finney: Chamber Music – Songs

**Performers:** Jeanette Lombard, soprano; Mary Norris, piano

**Label:** MMC

**Year:** December 13, 1995

**Track Nos.:** 1-36

**CD Title:** Ross Lee Finney: Piano Works

**Performers:** Martha Braden

**Label:** Composers Recordings

**Year:** April 20, 1994

**Track Nos.:** 1-9

**APPENDIX E**  
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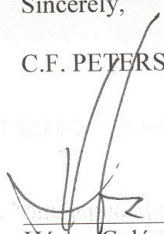
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# Schedule A

Presque lent (♩ = 50)

Musical score for 'Schedule A' in G major, 4/4 time. The tempo is 'Presque lent' (♩ = 50). The score is written for piano with three staves. The first staff contains a melody with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. The second and third staves contain accompaniment with various chords and single notes. Dynamics include *mf*, *mp*, *p*, and *ppp*. Pedal markings are present at the bottom of the staves, including 'U.c. - - \*', 'Ped. \*', and 'Ped. - \*'.

## Commentaire

Nettement moins lent ♩ = 58-60

Musical score for 'Commentaire' in G major, 4/4 time. The tempo is 'Nettement moins lent' (♩ = 58-60). The score is written for piano with three staves. The first staff contains a melody with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. The second and third staves contain accompaniment with various chords and single notes. Dynamics include *fff*, *ff*, *f*, *mf*, and *p*. Pedal markings are present at the bottom of the staves, including 'Ped.', 'Ped. \*', and 'U.c. - - \*'.

Libre

ri - tar - dan - do

Musical score for 'Libre' in G major, 4/4 time. The tempo is 'Libre'. The score is written for piano with three staves. The first staff contains a melody with a half note, a quarter note, and a half note, followed by a triplet of eighth notes. The second and third staves contain accompaniment with various chords and single notes. Dynamics include *ff*, *p*, and *mf*. Pedal markings are present at the bottom of the staves, including 'Ped. \*' and 'U.c. - - \*'.



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## VITA

Joseph Perniciaro, tenor, has sung with opera companies across the United States, including the Wichita Grand Opera, New Orleans Opera, Opera Southwest (Albuquerque), Longview Opera (Texas), Pensacola Opera, Chautauqua Opera, Shreveport Opera, Houston's Moores Opera Center and Opera in the Heights, and Des Moines Metro Opera. His repertoire encompasses operas from Monteverdi, Mozart, Puccini, Verdi, and Strauss to late twentieth century operas by Benjamin Britten, Douglas Moore, and John Corigliano.

He has performed recitals throughout the Midwest and South United States. His first Doctoral recital, April 2002, at the Louisiana State University was recorded and broadcast on Louisiana Public Radio. He has been heard as the tenor soloist in Handel's *Messiah*, Mozart's *Requiem*, and Beethoven's *Symphony No. 9*.

He has discussed opera and vocal music on High Plains Public Radio's "Monday with the Maestro." He also contributed and consulted on Italian and Spanish International Phonetic Alphabet transcriptions for the recently published (Fall 2006) *A Chanticleer Christmas* (Hinshaw Music, Inc.)

He is currently Artist-Teacher of Voice and Director of Opera at Fort Hays State University where he has served since Fall 2005. As Director of Opera he is administrator, producer, stage director, and musical coach for all productions and performances. His directing credits include a successful new production of Purcell's *Dido and Aeneas* as well as the Kansas premieres of Robert Nelson's *Tickets, Please* and an updated version of W. A. Mozart's *The Impresario* along with excerpts from Menotti's *The Medium* and Bizet's *Carmen*. Before arriving at

Fort Hays State University, Mr. Perniciaro taught applied voice, diction, and directed the opera workshop at Wartburg College in Waverly, Iowa.

As an adjudicator, he is in high demand in Kansas and Missouri and maintains an active private voice studio with students from Hays and surrounding areas. His students have been regional NATS winners and semi-finalists, Federated Music Club Scholarship winners, Hays Symphony Orchestra Concerto Competition Concerto Competition 2<sup>nd</sup> Place Winner, NAFTGER Young Artist competitors, Kansas Region and State Choir members and have received superior ratings at the Kansas Regional and State Solo Contest at the high school level. His students have participated in the Cedar Rapids Opera Young Artist Program and the Johanna Meier Summer Opera Institute.

Mr. Perniciaro is a *cum laude* graduate of Simpson College with a Bachelor of Music in Vocal Performance, an honors graduate of the University of Houston with a Master of Music in Vocal Performance degree, and is currently completing his Doctor of Musical Arts degree, also in performance, with a minor in musicology from the Louisiana State University.

He is a member of Pi Kappa Lambda International Music Honor Society, the National Association of Teachers of Singing, College Music Society, and Phi Mu Alpha Sinfonia.