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Lee Hoiby's I Have a Dream

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LEE HOIBY'S
I HAVE A DREAM

A Written Document

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

by
Terrance DeAce Brown
B.M., Samford University, 2003
M.M., Louisiana State University, 2005
May, 2011

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ABSTRACT

This document is written to provide performers and musical scholars with an examination of Lee Hoiby's musical composition, *I Have A Dream*. The opening of this document is biographical, including facts regarding Martin Luther King, Jr.'s family lineage, education, positions held, general aspects of his personality and significant influence regarding equal rights. Biographical information spans from Dr. Martin Luther King, Jr.'s birth (January 15, 1929) to the March on Washington (August 28, 1963). The next chapter outlines the methodology and techniques Dr. King used in leading the civil rights movement. Literary texts written by King, Jr. and other influential writers are referenced to decipher how and why he became such a monumental figure in promoting civil rights in America.

The next chapter focuses exclusively on Lee Hoiby and highlights his biographical information. General compositional techniques used by Hoiby in his solo vocal works are then discussed. Included are musical examples from *I Have A Dream* and other selected works to assist the reader in understanding the music further. The final chapter presents a performance, textual, and musical analysis of *I Have A Dream*. Conventional theoretical techniques of musical analysis are used to decipher the harmonic language used in the composition. The document concludes with a bibliography and appendices. Reference material at the conclusion of the document includes the text of King's speech *I Have A Dream*. There is also a list of vocal works composed by Hoiby, as well as e-mail correspondence giving the author of this document permission to use musical examples.

INTRODUCTION

American composer Lee Hoiby (b. 1926) has received acclaim for his song compositions, a genre for which he is especially noted. His compositions are inventive, harmonically rich and considered tonal. He has produced nearly one hundred song compositions, with the large majority written in English. Previous researchers' documents provide valuable information on Hoiby and his song compositions through well-crafted documents by John Robin Rice (1993), Lori Ellefson Bade (1994), David Knowles (1994), Colleen Gray Neubert (2003) and Scott LaGraff (2006).¹ In reviewing these documents, as well as select compositions by Hoiby, I noticed the composer largely set the poetry of American poets. This fact provides further insight into why Hoiby would choose, in 1987, to set Dr. Martin Luther King, Jr.'s *I Have A Dream* speech to music. In my conversations with Hoiby, he revealed that the power of the text was his major attraction in setting King's speech to music. In addition, Hoiby noted that upon listening to recordings of Dr. King's speech, the rise and fall of King's voice as he delivered the speech was inherently musical in nature.²

¹ Scott LaGraff, "The French Songs of Lee Hoiby" DMA diss, (Louisiana State University, 2006), 1.

² Hoiby, Lee, Professional Composer. E-mail Questionnaire by Terrance D. Brown. Transcript available from interviewer. Baton Rouge, Louisiana, 28 June 2010.

CHAPTER 1

DR. MARTIN LUTHER KING, JR., AUTHOR

Biographical Information

“Free at last, free at last, thank God Almighty.....we’re free at last!”³ *Martin Luther King Jr.*

In 1963, on a hot summer day on the steps of the Lincoln Memorial in Washington D. C., Dr. Martin Luther King, Jr., a noted civil rights leader, delivered these words at the conclusion of his celebrated speech, generally known as “I Have A Dream.” Martin Luther King, Jr. was born on January 15, 1929 in Atlanta, Georgia to parents who were noted religious and community leaders. Unlike most Black-American families during those times, King’s parents were college educated and instilled in all of their children the importance of education.⁴ King grew up on the popular Auburn Avenue, a community located in the heart of Atlanta and affectionately referred to by King in his autobiography as “Sweet Auburn.”⁵ The community was an affluent area, recognized for housing many of the most prestigious black businesses and churches in the city.

King’s father, Martin Luther King, Sr. (1904-1974) was born as Michael King and later, in 1934, changed his name to Martin. King, Sr. sought to combat racial segregation within his community by heading the Atlanta chapter of the NAACP and the Civic and Political League. The culture of segregation was supported by “Jim Crow Laws,” the designation given to laws implemented between 1876 and 1965 within the southern states that were known predominantly for their “separate but equal” social clause. However, the laws led to racial discrimination in all

³ Martin Luther King, Jr., *I Have A Dream* (DVD) (Oak Forest, IL: MPI Home Video, 2005)

⁴ Martin Luther King, Jr., *The Autobiography of Martin Luther King, Jr.*, (New York: Warner Books, 1998), 8.

⁵ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 8.

public places and resulted in impoverished housing and educational conditions for many, but not all, like the “Sweet Auburn” families.

Martin Luther King, Sr. frequently spoke to his children about these social injustices and how they should not be tolerated or encouraged. As pastor, he also preached this message to his church congregation at the Ebenezer Baptist Church in Atlanta. Both Martin Luther King, Jr.’s father and grandfather were Southern Baptist ministers, which provided a strong influence for his greater call to ministry. As leader of the NAACP Chapter in Atlanta, King Sr. taught self-preservation and determination to the local community. Martin Luther King, Jr. mentions in his autobiography that his father often referred to racial injustice as a system,⁶ a system that some Black-Americans falsely presumed they had to abide by to function in everyday society.

Also in his autobiography, King recalls an event regarding his father’s anger over this social system when they were asked by a sales associate to change seats while shoe shopping:

This was the first time I had seen Dad so furious. That experience revealed to me at a very early age that my father had not adjusted to the system, and he played a great part in shaping my conscience. I still remember walking down the street beside him as he muttered, 'I don't care how long I have to live with this system, I will never accept it.'⁷ This non-conforming spirit played a significant role in King’s development as a man and civil rights activist.

This non-conforming spirit played a significant role in King’s development as a man and civil rights activist.

Though King’s parents provided a secure environment during his childhood, he was not a stranger to social injustice brought about by racial profiling. At the age of three, King developed

⁶ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 8.

⁷ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 8.

a relationship with a white childhood friend whose father owned a store in close proximity to his house on “Sweet Auburn.” One day, when the boys were six years old, the young friend announced to King that his parents would no longer allow them to be playmates because they now attended segregated schools. This news left him heartbroken and devastated. That night at the dinner table, King asked his parents about the cause of this break in friendship. They stated the two were not allowed to play together due to the racial barriers, which at the times, existed. With this answer came his first personal introduction to racial segregation. Though the segregated world existed all around him, King had been mostly sheltered from it. Instead, his parents continuously told him that it was his Christian duty to love all people. Despite this message of unconditional love, King developed hatred towards every white person.⁸

With new eyes about the segregated world, he experienced several other moments of racial bigotry. As a child, King like other local Black-Americans was not allowed to swim at the local Y.M.C.A. because it was reserved for whites only. It was not until there was a Y.M.C.A. created for blacks that King was able to attend. As an adult, he always took his children each week to the Y.M.C.A., perhaps his way of ensuring that his children would not experience this depravation in their own childhood.

In 1937, while shopping with his mother in one of the downtown Atlanta stores, a white lady suddenly slapped him in the face. Before he could react or respond in any manner, he heard: “You are the nigger that stepped on my foot.”⁹ However, he did not retaliate in any way. This was largely due to his parents’ teachings about unconditional love and his own nonviolent spirit.

⁸ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 10.

⁹ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 9.

King established a strong bond with his maternal grandmother, Jennie Celeste Williams (1873-1941). Williams was born in Atlanta in April of 1873. Known as “Mama,” she was educated at Spelman College and was the first lady (spouse of the pastor) of Ebenezer Baptist Church. In 1931, when her husband died, she moved into the King household and was especially protective of her first grandson, Martin. King possessed a deep admiration for his grandmother and characterized her as saintly.¹⁰

In 1941, Williams died from a heart attack. King, secretly, left their “Sweet Auburn” home to attend a parade without his parent’s knowing. Her death took a tremendous toll on King and as a penance for his dishonest actions he jumped from the second story window of their home. Though uninjured, his father said that he moaned and cried for several days afterwards, not due to his injuries from the fall, but for the loss of his grandmother. While attending the Crozer Seminary, King would later write an essay entitled, “An Autobiography of Religious Development” which depicted the emotional strain his grandmother’s death caused him:

One or two incidents happened in my late childhood and early adolescence that had tremendous effect on my religious development. The first was the death of my grandmother when I was about nine years old. I was particularly hurt by this incident mainly because of the extreme love I had for her. . . . She assisted greatly in raising all of us. It was after this incident for the first time I talked at any length on the doctrine of immortality. My parents attempted to explain it to me and I was assured that somehow my grandmother still lived. I guess this is why today I am such a strong believer in personal immortality.¹¹

In the summer of 1944, King worked as a field hand in the tobacco farms of Connecticut. During this time, he learned that people of color could eat at any establishment they wished and

¹⁰ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 11.

¹¹ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 6-7.

were not bound by the Jim Crow Laws of the South. He often wrote letters to his family back in Georgia about his desegregated experiences. However, this newly discovered racial freedom found in the North only fueled his hatred towards racial division. Later that year, upon completing high school at age 15, King was admitted into the prestigious Morehouse College in Atlanta, Georgia. Morehouse was the leading HBCU (Historically Black College and University) and served as a pinnacle higher educational institution for Black-Americans. King's father and maternal grandfather also attended Morehouse, bringing three generations of Kings to the university.

Upon entering Morehouse, King found the higher education academics challenging. Reading at only an eighth-grade level, he found it difficult to comprehend many of the classroom assignments during the first semester of his freshman year. His major fields were medicine and law, but his father urged him into religious studies. Since Morehouse did not receive state funding, the professors spoke openly and rationally about racial injustice and its effect on the American culture. These views led King to read Henry David Thoreau's (1817-1862) essay "On Civil Disobedience." In this essay, Thoreau, a New England author and naturalist, refused to pay taxes in protest of supporting the Mexican-American war, which eventually would spread slavery into Mexican territories. King read this essay numerous times, bringing forth his lifelong thoughts about the battle of good and evil. He believed that it was man's responsibility to be uncooperative to evil just as much as it was essential to strive for good. These teachings served as a key element in the Civil Rights Movement.

King received significant guidance from the president of Morehouse College, Benjamin Mays (1894-1984). Mays was a social activist who possessed and practiced progressive

communal views. He often would preach to blacks within his community about how they as a people were too complacent with the status quo of the contemporary segregation system.

In 1948, King graduated from Morehouse College and continued his studies at Crozer Seminary in Chester, Pennsylvania. While he received a highly scientific and analytical education at Morehouse, the ideologies of the higher learning community did not match up to the religious lessons he learned while attending Sunday school as a child. As a result, he rebelled and doubted his faith at times. King came to detest the “whooping” and “hollering” of many Black-American churches and often questioned the validity of the teachings due to the fact that most of the ministers were not “lettered” or did not receive formal seminary training.¹²

During his three years at Crozer, King developed a keen philosophical mind by studying the literary works of Aristotle, Plato, Hobbes, Locke, Rousseau, Bentham, Mill, and Nietzsche. The writings presented by these authors provided a foundation for King to build on their philosophies, seek a spiritual basis for understanding of these philosophies and adapt these ideas, all while enjoying an education in religious studies at the seminary. He spent a significant amount of time outside enjoying the beauty of the campus and reflecting:

I can remember very vividly how in my recent seminary days, I was able to strengthen my spiritual life through communing with nature. The seminary campus is a beautiful sight, particularly so in the spring. And it was at this time of year that I made it a practice to go out to the edge of the campus every afternoon for at least an hour to commune with nature. On the side of the campus ran a little tributary from the Delaware River. Every day I would sit on the edge of the campus by the side of the river and watch the beauties of nature. My friend, in this experience, I saw God. I saw him in birds of the air, the leaves of the tree, the movement of the rippling waves.....Sometimes I go out at night and look up at the stars as they bedeck the heavens like shining silver pins sticking in a magnificent

¹² King, Jr., *The Autobiography of Martin Luther King, Jr.*, 21.

blue pin cushion. There is God. Sometimes I watch the sun as it gets up in the morning and paints its technicolor across the eastern horizon. There is God. Sometimes I watch the moon as it walks across the sky as a queen walks across her masterly mansion. There is God. Henry Ward Beecher was right: "Nature is God's tongue."¹³

The literary works King studied at Crozer could be, at times, complex to understand. Therefore, I think this communing with nature provided clarity to King as he processed learned information about theology.

During his theological studies, King was introduced to the idea of pacifism when hearing a lecture by Dr. A.J. Muste (1885-1967). Muste was a social activist in the labor, pacifist and civil rights movements. Though this lecture had an impact on King's position on social violence, Muste's words did not change it completely. Pacifists believe that social violence is not compatible with the Christian faith.¹⁴ King's dilemma in accepting this doctrine was hinged on his disbelief in how the power of love could aid in ending social conflicts. In King's autobiography, he attributed this opposition to his reading of Friedrich Nietzsche's *The Genealogy of Morals* and *The Will to Power*. Nietzsche believed that the power of love was only effective in individual relationships.¹⁵

This individualistic view changed when he traveled to Philadelphia to hear Dr. Mordecai Johnson (1890-1976), president of Howard University, who was presenting a lecture on the teachings of Mahatma Gandhi (1869-1948). Upon hearing Johnson's thoughts about Gandhi,

¹³ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 29.

¹⁴ Creative Commons Share Alike License, Christian Pacifism, http://en.wikipedia.org/wiki/Christian_pacifism.

¹⁵ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 23.

King quickly purchased approximately one dozen texts on Gandhi's life and nonviolent principles.¹⁶

After finishing his studies at Crozer in 1951, King attended Boston University (BU) School of Theology, a decision prompted by a desire to study with Dr. Edgar S. Brightman (1884-1953), a Methodist philosopher and theologian. He also received encouragement to attend Boston University from a former professor at Crozer, who was an alumnus of the BU School of Theology. King remained focused in his desire to teach at the higher education level, but believed that to do this, he still needed additional education in his field.¹⁷ While at Boston University, King focused theologically on man's relationship with God and how differing factors attributed to hindering or strengthening this relationship. Besides his studies, King's personal life would take a turn while in Boston.

Perhaps the most important personal experience in King's life while studying in Boston was his meeting and later marrying Coretta Scott (1927-2006). King and Coretta Scott, a mezzo-soprano studying at the New England Conservatory, met in 1952. He was immediately attracted to her gentle manner and air of repose.¹⁸ This attraction progressed rapidly and one year later, on June 18, 1953, Martin Luther King, Sr. in Marion, Alabama, married them. Since King was nearing completion of his studies, the couple lived apart for a time to facilitate his progress. King wrote a letter to Coretta Scott King on July 23, 1954. The letter explains the details of King's week and how Coretta's friends missed her in Boston. According to its contents, I think the two frequently exchanged letters.

¹⁶ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 24.

¹⁷ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 26.

¹⁸ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 38.

Darling,

How goes everything? I received your special letter and naturally I was overjoyed to hear from you. I was happy to know that the Women's Day went over in a big way. Your analysis of Gardner's sermon was very good. I see you are a very keen observer. I am doing well, and studying hard as usual. I have plenty of privacy here and nobody to bother me. All of your friends that I have seen are doing fine. Everybody asks about you. We had our Philosophy Club Monday night and it was well attended. Brother Satterwhite did the paper. How are all of the folks? I will be arriving in Atlanta by plane at 1:25a.m. Friday night or rather Saturday morning. You all be sure to meet me at the airport. We will leave for Montgomery sometime Saturday morning, that is, if you can go. Give everybody my regards and let me hear from you soon. Let me know how you are doing. Be sweet and I will see you soon.

Your Darling,

Martin¹⁹

He graduated from Boston University on June 5, 1955 with a doctorate in systematic theology. His doctoral thesis was, "A Comparison of the Conceptions of God in the Thinking of Paul Tillich and Henry Nelson Wieman."

After graduating from his doctoral studies, King received many attractive offers for employment, including two church positions (one in New York and another in Massachusetts). Three colleges offered a deanship, professorship and an administrative position. The final offer for employment came from Dexter Avenue Baptist Church in Montgomery, Alabama. Dexter Avenue Baptist is one of the most historically significant Black-American churches. The church was founded in 1877 and had its beginnings in a slave trader's pen, a structure used as a jail to

¹⁹ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 38.

keep slaves from escaping. King became the twentieth pastor of the church and held the post from 1954 to 1960.²⁰

During his tenure at Dexter, King insisted every church member become a registered voter and member of the NAACP (National Association for the Advancement of Colored People). He also created a social and political action committee, which was designed to keep the community informed of current socio-economic conditions in the country. Due to his activity as a community and church leader, King was catapulted into the Montgomery Bus Boycott.

A member of King's congregation, Mrs. Rosa Parks (1913-2005) made history on December 1, 1955 when she refused to leave her seat after being asked to do so by the driver of the bus. Instead, Parks stood her ground and refused to do as the driver commanded. As a result of her noncompliance, Parks was arrested. Four days later, young King was elected the head of a protest group named the Montgomery Improvement Association. E. D. Nixon (1899-1987), the signer of Parks bond, presented King with the thought of initiating a boycott. After a lengthy phone conversation with Nixon, King agreed that something had to be done and the Montgomery Bus Boycott was born.

The Montgomery Bus Boycott (1955-1956) was modeled after the bus boycott that took place in 1953 in Baton Rouge, Louisiana. The Baton Rouge boycott was led by T.J. Jemison (b. 1918), pastor of Mt. Zion Baptist Church. The Montgomery Bus Boycott was initiated largely to address the issue of transit discrimination. King was chosen as the leader of this civil movement, a moment that resulted in the Supreme Court ruling stating it was unconstitutional to discriminate on the city of Montgomery, Alabama's public transit system. For many years to come, King would go on to protest, march, petition and speak against the dangers of racial

²⁰ King, Jr., *The Autobiography of Martin Luther King, Jr.*, 43.

discrimination. Each time, he used nonviolent tactics to achieve his goals. These series of events eventually moved him to the pinnacle of his activist career at the Lincoln Memorial in Washington, D. C. The March on Washington for Jobs and Freedom was a political rally initiated by a group of civil rights and religious leaders. One such leader was A. Phillip Randolph (1889-1979), president of the Brotherhood of Sleeping Car Porters, president of the Negro American Labor Council, and vice president of the AFL-CIO. The march originally was conceived to stress the substandard living, educational, social, and working conditions for Black-Americans in the southern states. However, as the protest gained momentum, it developed into the largest movement promoting civil rights ever to have occurred in the United States.

During this event, there were a vast number of keynote speakers and singers. Each speaker spoke about the conditions of minorities and directly challenged the federal government on the lackluster actions taken in an attempt to modify the slum-like conditions in which minorities were forced to dwell.

Prior to this event, King expressed fear that no one would attend. To his surprise, there were nearly a quarter of a million people representing an array of racial backgrounds in attendance. King spoke near the end of the program, delivering the poignant text that would become known as “I Have A Dream.” In his speech, King vented his frustrations with the contemporary social standards in the United States and more importantly, offered hope to over 250,000 men and women of all races for a brighter future where racial segregation would be no more (see Figure 1). In my opinion, this well-crafted and heart-felt piece of oratory would come to be regarded as highly as Abraham Lincoln’s “Gettysburg Address” due to its clear and meaningful delivery that reached the listener on a level that was palatable, yet intellectual.



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Figure 1: Scene from March on Washington

²¹ National History Day, National Archives and Records Administration, and USA Freedom Corps, "Civil Rights March on Washington, D.C.," <http://www.ourdocuments.gov/doc.php/flash=old&doc=96#> [accessed May 27, 2010].

Considering the qualities of Martin Luther King, Jr., one can only imagine how many years of injustice were banished due to his efforts. In this author's opinion, King's numerous peaceful marches, speeches, sit-ins, and writings speak volumes to people of any race, creed, or color. His indelible teachings lead to a movement that changed the opinions of many Americans.

CHAPTER 2

KING, JR.'S MISSION: THE MAKING OF A CIVIL RIGHTS LEADER

His Political, Moral and Spiritual Philosophies

One wonders what made this man, an ordinary citizen, believe he had the power to change the mindset of a country where a significant number of people remained neutral on the issue of equal rights. In this author's opinion, King's view of America was truly insightful due to his determination to not accept racial injustice in America. Instead of viewing the darkness of impossibility, he looked to the light of endless possibility, a light that led him to draft *I Have A Dream*, and a light that breathed life into a political ideology that spawned within this country one of the greatest nonviolent movements advocating civil rights.

Chapter One presented a glimpse into how King's childhood teachings aided in molding him into the great leader he later became. This chapter examines King's political, moral and spiritual philosophies and how these ideals shaped his views on civil rights. I will also discuss the strategies he implemented to further equal rights in America.

In reviewing King's writings, this author noticed a connecting theme of self-modification. In self-modification, in order to change a characteristic about oneself, one should perform a self-evaluation to isolate an unwanted behavioral trait, furthermore examine the trait, and then devise a plan to eliminate the unwanted behavior. I believe King felt this self-modification process could also be used on a larger scale, such as throughout the United States to constitutionally eliminate racial discrimination.

Many individuals have written on King's political philosophy. One such writer is Samuel DeBois Cook (1928-). DeBois whom entered Morehouse at the age of 15 with King and had this

to say about King's political strategy in the foreword from Hanes Walton's book *The Political Philosophy of Martin Luther King, Jr.*:

The political philosophy of Martin Luther King, Jr. is about the unity and continuum of morality, power, and social change. His goal was simple enough: social and economic justice, which is necessary to the creation of the beloved community. Dr. King's method was, in essence, that of creative encounter and constructive tension. The former entails American self-confrontation at the basic level of meaning, conception, and purpose; a face-face dialogue between ideal and reality, promise and fulfillment. The latter refers to the difficult struggles with strategic centers of power. The purpose of the first was to sensitize and catalyze the nation, mobilize its will, modify its climate, and reorder its priorities. The purpose of the second was to alter the power relations of the marketplace. Dr. King saw clearly the perversions, corruptions, and perils inherent in making the American Creed restrictive. He grasped the essential dimensions of the destructive tension stemming from the gulf between promise and performance in the American Dream. He also recognized the ethical and social resources embedded in it and in the country, and he developed a methodology for using these resources to bring about a better society.²²

According to DeBois' quote, King's objective was to bridge the gap between promise and performance by changing people's position on civil rights. Promise being America's foundation of liberty and justice for all and performance being the country's acts to uphold the constitutional rights. Though King clearly identified the severe racial problems present in the United States, he faced a bigger issue in attempting to develop practices that could be used to implement mass social change. He strongly believed that the United States was too great a nation not to uphold the laws and ordinances set forth in its own Constitution and Bill of Rights,²³ basically, the

²² Hanes Walton Jr., *The Political Philosophy of Martin Luther King, Jr.* (Westport: Greenwood Publishing Company, 1972), xxxiv.

²³ Walton Jr., *The Political Philosophy of Martin Luther King, Jr.*, xxxiv.

principle of equality for all Americans. A large part of American society during King's lifetime was complacent about the fact of racial discrimination.²⁴ Many White Americans believed that if the issue did not affect them directly, then it was not a problem that needed to be addressed. Black-Americans struggled continuously to obtain fair treatment in their day-to-day lives, so King made a conscious decision to not settle for complacency. He sought diligently to prove that racial discrimination was not only ethically wrong, but was also constitutionally forbidden.

King had great respect for both the American people as a whole and for the laws and rights that were set forth by the country's founders. He realized how political thoughts were born and how these thoughts could be transformed into law or left in a vacuum of failure if not correctly implemented and nurtured. In my opinion, in order to transform political thought into law, one must initiate it in a manner that persuades its target group with a message that is palatable and non-threatening. Some of the questions were: how could King implement laws of fair labor, and voting in a time when Black-Americans were deemed inferior? Also, how could he endeavor to change the minds of Black-Americans who only knew the "Jim Crow" practices of the South?

In this author's opinion, changing the psyche of an individual, not to mention many individuals, involves precision in knowing specifically what behavior(s) should be changed. It also should require a delicate approach in implementing this change so that it does not precipitate a massive revolt. King identified that the problem of America lay solely in its inability to uphold truth, a truth that the country was built upon and a truth that would be needed in order to provide equal rights for all Americans. King believed that all humans possess a moral compass that either

²⁴ Tannehill, Evelyn, Civil Rights Participant. Personal Interview. Transcript available from interviewer. Birmingham, Alabama, 5 May 2010.

points people to act upon good or bad. Therefore, King had to devise a two-fold methodology that would abolish the moral evil of racism present in American society and further his equal rights agenda.

As mentioned briefly in Chapter One, King was first introduced to the concept of non-cooperation of evil by reading Thoreau's *Essay on Civil Disobedience*. Thoreau wrote that "one should not simply respect the law because it is the law, but should cultivate ideas that uphold the greater good."²⁵ Thoreau's writings resonated with King and he returned to them repeatedly during his lifetime. King found solace in Thoreau's words; however, unlike King, Thoreau possessed a militant spirit and felt violence could be justified to uphold right. This quest for right has engendered many battles in the world, but none have been as powerful as the battle to prove the validity of one's own religion.²⁶ The predominance of Christian teachings focus on "doing unto others as you would have them to do unto you."²⁷ With this in mind, one would think that racial injustice would not exist, but this was not the case. In reading Walter Rauschenbush's (1861-1918) *Christianity and the Social Crisis*, King was presented with his first insight into the synthesis of the whole man, body and spirit.²⁸ From these readings, he deduced that in order for Christianity to uphold its validity, the spiritual teachings of the religion had to incorporate the union and cooperation of both the mind and body. This quest for spiritual and physical completeness led King to the writings of Mahatma Ghandi (1869-1948).

²⁵ Walton Jr., *The Political Philosophy of Martin Luther King, Jr.*, 40.

²⁶ Evelyn Tannehill, Civil Rights Participant. Personal Interview. Transcript available from interviewer. Birmingham, Alabama, 5 May 2010.

²⁷ Matthew 7:12, *King's James Bible* (Nashville: Thomas Nelson Publishing, 2009), 232.

²⁸ Walton Jr., *The Political Philosophy of Martin Luther King, Jr.*, 40.

Ghandi's writings played a key factor in forming the nonviolent philosophy King used to obtain his political goals. It was Ghandi's concept of Satyagraha (satya is truth which equals love, and graha is force; therefore, the two together mean truth-force or love-force),²⁹ which posed one of the greatest influences on King. King initially did not know how to apply this principle in the civil rights movement, but he was confident that Ghandi's principle of using peaceful, nonviolent demonstrations was his best means of implementing social change as it had proven effective countless times for Ghandi. The only issue lay in finding an effective way of convincing angry Black-Americans to not retaliate in the face of physical and mental attacks. During this time, the mentality of most Black-Americans towards White-Americans was of both hatred and fear.³⁰ Implementing a nonviolent stratagem to meet goals of equality was not easy.

Devising a plan that would abolish negative thinking by Black-Americans who hated White-Americans was problematic. Therefore, King sought to reach them through positive teachings and dynamic speeches. King also aimed to convince other Black-Americans, those who were not yet convinced, that the status quo of racial discrimination was not acceptable. Prior to the civil rights movement, many of the political "freedoms" that were afforded Black-Americans had been given to them by the White-American leaders of the time. There had never been a movement among this race of people to obtain these particular civil liberties for themselves. This was the struggle to which King felt called and implemented using his preaching skills.

²⁹ Learn Peace: A Pledge Union Project, PPU, Mahatama Ghandi, "A Short Biography," http://www.ppu.org.uk/learn/infodocs/people/pst_gandhi.html.

³⁰ Tannehill, Civil Rights Participant. Personal Interview. Transcript available from interviewer. Birmingham, Alabama, 5 May 2010.

According to Tannehill, King was a prolific oratorical speaker, one who was known for his supreme elocution and his ability to make nearly any concept tangible for the listener.³¹ It has been said that King often would be teaching his congregation without them truly knowing they were being taught at all. This ability to communicate on a practical level, coupled with a positive and boundless view on social change, was used by King to change the ideals of Black-Americans. Some of these ideals will be discussed further in his literary works.

Literary Review of Select Texts by King

Chapter Two deals with the following selected literary works by Dr. Martin Luther King, Jr.: *Letter from a Birmingham Jail* and *The Measure of A Man*. These works not only support the ideals that formed his role as a civil rights activist, but also provide support for the principles that are expressed in the text of “I Have A Dream.” King was a prolific writer. His method of writing was poignant and dignified. Due to his supreme literary skills, many of his writings would have been difficult to interpret by the average Black-American. Because of this, similar to biblical stories, King used parables and literary comparisons to simplify the concepts he was trying to articulate.

Letter from a Birmingham Jail was written on April 16, 1963, a few months before King delivered “I Have A Dream.” The letter is basically a rationale explaining to King’s constituents the reason for his presence in Birmingham, Alabama. King was there to aid one of the Southern Christian Leadership Conference’s affiliate organizations with a non-violent protest in

³¹ Lorraine Brown, Civil Rights Participant. Personal Interview. Transcript available from interviewer. Birmingham, Alabama, 5 May 2010.

Birmingham. These constituents were eight unnamed White-Alabamian clergymen.³² While there, King was arrested and charged with parading without a permit during a nonviolent demonstration. It is apparent from the opening paragraph of the letter that King went to Birmingham without consulting very many people. His followers were in disagreement with his presence and actions while in Birmingham because they felt the racial tensions in Birmingham were high and would put King in physical danger.³³ During his lifetime, King often was often criticized for many of his actions. Many of those criticisms frequently would go unheard by King, as he states in the opening paragraph of his letter. However, due to the level of respect he had for the gentlemen who wrote in opposition to his trip, he felt compelled to address their concerns.

There is a strong parallel between *Letter from a Birmingham Jail* and the letters the Apostle Paul wrote to the church at Philippi. Like Paul, King was aware of the law and how easily laws could fall into the categories of just and unjust. King states the following in his letter:

Let us consider a more concrete example of just and unjust laws. An unjust law is a code that a numerical or power majority group compels a minority group to obey but does not make binding on itself. This is difference made legal. By the same token, a just law is a code that a majority compels a minority to follow and that it is willing to follow itself. This is sameness made legal.

Let me give another explanation. A law is unjust if it is inflicted on a minority that, as a result of being denied the right to vote, had no part in enacting or devising the law. Who can say that the legislature of Alabama which set up that state's segregation laws was democratically elected?

³² Drury University, Dr. Charles Ess, Philosophy and Religion, Drury University, "Letter from the Birmingham Jail," <http://www.drury.edu/ess/alpha/mlking.html> [accessed July 20, 2010].

³³ Drury University, Dr. Charles Ess, Philosophy and Religion, Drury University, "Letter from the Birmingham Jail," <http://www.drury.edu/ess/alpha/mlking.html> [accessed July 20, 2010].

Throughout Alabama all sorts of devious methods are used to prevent Negroes from becoming registered voters, and there are some counties in which, even though Negroes constitute a majority of the population, not a single Negro is registered. Can any law enacted under such circumstances be considered democratically structured?

Sometimes a law is just on its face and unjust in its application. For instance, I have been arrested on a charge of parading without a permit. Now, there is nothing wrong in having an ordinance which requires a permit for a parade. But such an ordinance becomes unjust when it is used to maintain segregation and to deny citizens the First Amendment privilege of peaceful assembly and protest.

I hope you are able to see the distinction I am trying to point out. In no sense do I advocate evading or defying the law, as would the rabid segregationist. That would lead to anarchy. One who breaks an unjust law must do so openly, lovingly, and with a willingness to accept the penalty. I submit that an individual who breaks a law that conscience tells him is unjust and who willingly accepts the penalty of imprisonment in order to arouse the conscience of the community over its injustice, is in reality expressing the highest respect for law.³⁴

As King mentions in his letter about just and unjust laws, Paul in his letter to the Philippians address the validity of the laws of the church. This comparison, in my opinion, presents some similarity between King and Paul's letters.

Not only did King's constituents disapprove of his presence in Birmingham, but they also felt his actions had come at an inopportune time. During the time of King's arrest, there had been a mayoral turnover in Birmingham; Albert Boutwell (1904-1978) became the city's new mayor. Though he and his administration were of a gentler nature than the former mayor Eugene "Bull" Connor (1897-1973), he still upheld the segregationist principles. Due to this fact, King wrote in disagreement with his constituents' request that he and the Alabama Christian Movement for

³⁴ Drury University, Dr. Charles Ess, Philosophy and Religion, Drury University, "Letter from the Birmingham Jail," <http://www.drury.edu/ess/alpha/mlking.html> [accessed July 20, 2010].

Human Rights open negotiations with the new administration before taking direct nonviolent actions. In response to his constituents' desire to delay action, King had the following to say concerning the issue:

We have waited for more than 340 years for our constitutional and God-given rights. The nations of Asia and Africa are moving with jetlike speed toward gaining political independence, but we stiff creep at horse-and-buggy pace toward gaining a cup of coffee at a lunch counter. Perhaps it is easy for those who have never felt the stinging darts of segregation to say, "Wait." But when you have seen vicious mobs lynch your mothers and fathers at will and drown your sisters and brothers at whim; when you have seen hate-filled policemen curse, kick and even kill your black brothers and sisters; when you see the vast majority of your twenty million Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society; when you suddenly find your tongue twisted and your speech stammering as you seek to explain to your six-year-old daughter why she can't go to the public amusement park that has just been advertised on television, and see tears welling up in her eyes when she is told that Funtown is closed to colored children, and see ominous clouds of inferiority beginning to form in her little mental sky, and see her beginning to distort her personality by developing an unconscious bitterness toward white people; when you have to concoct an answer for a five-year-old son who is asking: "Daddy, why do white people treat colored people so mean?"; when you take a cross-county drive and find it necessary to sleep night after night in the uncomfortable corners of your automobile because no motel will accept you; when you are humiliated day in and day out by nagging signs reading "white" and "colored"; when your first name becomes "nigger," your middle name becomes "boy" (however old you are) and your last name becomes "John," and your wife and mother are never given the respected title "Mrs."; when you are harried by day and haunted by night by the fact that you are a Negro, living constantly at tiptoe stance, never quite knowing what to expect next, and are plagued with inner fears and outer resentments; when you are forever fighting a degenerating sense of "nobodiness"--then you will understand why we find it difficult to wait. There comes a time when the cup of endurance runs over, and men are no longer willing to be

plunged into the abyss of despair. I hope, sirs, you can understand our legitimate and unavoidable impatience.³⁵

King continues further in his letter to express his disappointment in the “white moderate.”³⁶ White-moderates were those individuals who were not pro-segregation, but did not necessarily act against it.³⁷ According to King, some white moderates felt that equal rights would come to Blacks eventually if they would simply be patient and wait for it. The movement had taken new shape and began to emerge as a severe social and political issue by more than Black-Americans. King feared the apathetic attitudes of white-moderates would halt the spread of the urgency needed to progress the civil rights movement further in the minds of White-American society.

King closes by stating that the letter was the longest one he had ever written. The length and breadth of the letter indicate points he obviously had pondered over for some time and intended to express only at a time he deemed suitable. His ending words state: “If I have said anything in this letter that overstates the truth and indicates an unreasonable impatience, I beg you to forgive me. If I have said anything that understates the truth and indicates my having a patience that allows me to settle for anything less than brotherhood, I beg God to forgive me.”³⁸

³⁵ Drury University, Dr. Charles Ess, Philosophy and Religion, Drury University, “Letter from the Birmingham Jail,” <http://www.drury.edu/ess/alpha/mlking.html> [accessed July 20, 2010].

³⁶ Drury University, Dr. Charles Ess, Philosophy and Religion, Drury University, “Letter from the Birmingham Jail,” <http://www.drury.edu/ess/alpha/mlking.html> [accessed July 20, 2010].

³⁷ Drury University, Dr. Charles Ess, Philosophy and Religion, Drury University, “Letter from the Birmingham Jail,” <http://www.drury.edu/ess/alpha/mlking.html> [accessed July 20, 2010].

³⁸ Drury University, Dr. Charles Ess, Philosophy and Religion, Drury University, “Letter from the Birmingham Jail,” <http://www.drury.edu/ess/alpha/mlking.html> [accessed July 20, 2010].

This humble ending conveys once again the importance of King's relationship with his constituents and the importance of maintaining their respect and bond as brothers in Christ.

Letter from a Birmingham Jail synthesizes all of King's political ideologies into one text.

It provides evidence for the section in "I Have A Dream" where he states:

"We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quick sands of racial injustice to the solid rock of brotherhood."³⁹

Dr. Martin Luther King, Jr.'s *The Measure of A Man* was first published in 1959. The text comprises three brief chapters entitled: "What is Man," "The Dimensions of A Complete Life," and "Parting." In the first chapter, King begins to answer the question what is man. According to the text, he states that the nature and ability of man to define himself does not rest solely on his individual concern, but more importantly on how societies and economic structures are formed.⁴⁰ King emphasizes that in order to reach the definition of who man is, or man's purpose on the planet, one has to pinpoint the origins of man. In my opinion, the question, "What is Man?" is a valid one and complex one to answer.

King's answer to the question "What is Man?" is centered on the biblical passage from the book of Psalms in which the prophet David speaks of how God made man a little lower than

³⁹ Martin Luther King, Jr., *I Have A Dream* (DVD) (Oak Forest, IL: MPI Home Video, 2005).

⁴⁰ Martin Luther King, Jr., *The Measure of A Man* (Minneapolis: Augsburg Fortress Publishers, 2003), 3.

the angels and crowned him with glory and honor.⁴¹ According to King, this passage effectively summarizes the Christian doctrine and provides a solid basis to answer the question: “What is Man?” He explains in his text how man is flesh and blood, but more importantly, man is set higher than any other species. This mental ability allows a person to distinguish reasonably right from wrong actions. Thus, in this author’s opinion, for man to realize his full potential, he should strive to find harmony between the body and soul.

The second section of King’s literary work entitled, *The Dimensions of a Complete Life*, turns to the book of Revelation. There are three conclusions that King draws from this book: the principles of the length, breadth, and height. These elements are needed to form a complete life. King compares human life to an equilateral triangle. The length represents the individual coupled with their total life expectancy, the breadth represents others, and the height represents God. If one can find an equal balance among these three facets, then he or she can find an effective method to live a complete life.⁴²

Parting, the last section of King’s book, is an afterward that presents his hopes for the future of the United States. This passage is interesting because King appears to foreshadow his impending death. He delivers the final words of this chapter as a person would deliver a eulogy at a funeral. Assuring the reader that though he would not live to see all the progress the United States would make towards eliminating segregation, King is comforted by fact that the changes would happen nevertheless.

The literary works of Dr. Martin Luther King, Jr. are poignant. King was aware of the obstacles that lay along his quest to change the moral and political agenda of this country. He

⁴¹ King, Jr., *The Measure of A Man*, 11.

⁴² King, Jr., *The Measure of A Man*, 17.

realized that in order to change an individual's mind on an issue, one would have to project oneself into that person's mentality. This profound understanding is prevalent throughout all his literary works and especially in *I Have A Dream*, *Letter from a Birmingham Jail* and *The Measure of A Man*. In looking at these texts, one can see the connection between these writings by King and his speech *I Have A Dream*. I think King's powerful message of human equality presented an opportunity for composer Lee Hoiby to set *I Have A Dream* to music.

CHAPTER 3

LEE HOIBY, COMPOSER

Biographical Information

American composer Lee Hoiby was born in Madison, Wisconsin on February 17, 1926. Of Scandinavian descent, his maternal grandfather immigrated to the United States from Denmark. Stemming from his grandfather, a violinist, Hoiby's family was extremely musical. Hoiby's parents were amateur musicians, and he was enamored with his mother's ability as a pianist.⁴³ Hoiby began his formal musical training on the piano at age five; later, his father forced him to play the popular tunes of the thirties in many of the local bars and taverns. For this reason, Hoiby grew to dislike "popular" music.

As a child, Hoiby often made up little tunes or improvised nursery rhymes on the piano.⁴⁴ At age six, he composed his first piano composition entitled "The Storm." Due to his flair for the dramatic, Hoiby insisted on turning out the lights in the performing hall to create a "dramatic atmosphere."⁴⁵ This interest in creating musical ambiance would transfer to his later compositions. Later on in elementary school, due to boredom, Hoiby discontinued his piano lessons.

⁴³Robert Wilder Blue, "Romantic/Radical: Lee Hoiby," *U. S. Operaweb* (Summer 2002) <<http://www.usoperaweb.com/2002/june/hoiby.htm>> (accessed 3 June 2010).

⁴⁴ Robert Wilder Blue, "Romantic/Radical: Lee Hoiby," *U. S. Operaweb* (Summer 2002) <<http://www.usoperaweb.com/2002/june/hoiby.htm>> (accessed 3 June 2010). See David Ewen, *American Composers: A Biographical Dictionary* (New York: G. P. Putnam's Sons, 1982), s.v. "Hoiby, Lee," 336, and Lori Ellefson Bade, *Lee Hoiby: The Composer and His Compositional Style, His Role in the History of American Music and His Song Output* (DMA diss., University of Texas at Austin, 1994), 5. (Also cited in LaGraff, 3.)

⁴⁵ Gary Schmidgall, "Lee Hoiby." *Current Biography Yearbook* 48/3 (March 1987): 241-4.——, "A Long Voyage." *Opera News* (June 1986): 10-3.

During his high school years, Hoiby resumed formal piano lessons with Olive Endres (1898-1995). Endres instructed Hoiby not only musically, but also provided guidance to him while Hoiby battled with personal family issues.⁴⁶ After overhearing Hoiby play Edvard Grieg's piano concerto, the choir director at Hoiby's high school arranged for him to play for Sigfrid Prager, who was, at the time, Viennese conductor of the Madison Symphony Orchestra. Prager was so impressed after Hoiby's performance that he arranged for Hoiby to play for concert pianist Gunnar Johansen who happened to be Artist in Residence and on the faculty at the University of Wisconsin. Enamored by Hoiby's talent, Johansen taught him piano for six years without charging a fee. Hoiby had this to say about his first meeting with Johansen:

The first time I met him he was eating an orange in his studio. He was about thirty-five years old, very urbane and debonair, and he rode a motorcycle and he was really the bee's knees. Madison was swooning over him—he was a great ladies' man and was very popular on the campus. He was the jewel in their crown, and he had been brought there by the then-director of the University of Wisconsin Music School, Carl Bricken. He was eating an orange in his room and he said, "I have to tell you, young man, that my schedule is completely filled, but nevertheless, I mean I couldn't take any more pupils, I'm sorry to say, but let me hear you play." And I played him the Military Polonaise, the A major polonaise of Chopin, and he stopped eating his orange, and when I finished he said, "That was perfect! I want you to study with me. Do you want to be a pianist?" And I said, Yes!⁴⁷

⁴⁶ Crosby, 1-2. Crosby interview with Hoiby at his home in Long Eddy, NY, July 12-13, 1986.

⁴⁷ Ibid, 13. Letter from Christine Lindsay to Richard Crosby September 4, 1987. (Also cited in Lori Ellefson Bade, *Lee Hoiby: The Composer and His Compositional Style, His Role in the History of American Music and His Song Output* (DMA diss., University of Texas at Austin, 1994) and Colleen Neubert, *Lee Hoiby: His Life, His Vocal Writing Style and an Annotation of Selected Songs for High Voice with Performance Considerations* (DMA diss., West Virginia University, 2003), 13.

Though still a high school student, Hoiby's school permitted him to finish his coursework in the mornings, thus allowing him sufficient time in the afternoons to practice for his lessons with Johansen.⁴⁸ Upon graduating from high school, Hoiby attended the University of Wisconsin and, throughout his undergraduate education, continued his collegiate studies with Johansen. Under Johansen's tutelage, Hoiby developed the necessary skills to become a virtuosic concert pianist. He quickly gained the respect of his fellow pupils due to his exceptional pianistic skills. Pianist Christine Lindsay was a friend and classmate of Lee Hoiby at the University of Wisconsin. This is how she described Hoiby as a student and performer in a letter to Richard Crosby (conductor and pianist, affiliated with Phi Mu Alpha):

I liked this tall Scandinavian-American from the very start: his good looks, cherubic face, self-assured manner and enthusiasm made for a winning combination. I soon discovered what a keen mind and sharp wit he had, and, particularly, how quick he was to react to a stimulus. His responsive nature seemed to strip all shyness away whenever he voiced opinions.

But he harnessed this headlong tendency at the piano. Elan spiced his playing but always in proper proportions so that even at the most highly charged moments his playing never sounded nervous. Little fazed him. For example, whereas most people would be unnerved if the sonata they were to play in public was not fully memorized on the day of the concert, Lee's great ability to concentrate enabled him on one occasion to wrap up the memorization minutes before going on stage, and then perform without a hitch.

His posture at the keyboard revealed a fundamental self-possession: sitting granite-like, moving his tall frame discreetly, not spilling all over the instrument, he commanded the black beast before him, permitting nothing to get between himself and the music (Christine Charnstrom Lindsay).⁴⁹

⁴⁸ Neubert, 13.

The above-mentioned quote displays Hoiby's discipline as a student and musician. It also shows Hoiby's keen intellect and his ability to process information quickly. These characteristics are probably what made him a self-driven individual and equipped him with the determination required to later market himself as a tonal composer in times where atonal compositions were popular.

After graduating from the University of Wisconsin in 1947, Hoiby traveled to Mills College in Oakland, California to begin work on a Master of Music degree with Johansen's teacher, Egon Petri (1881-1962). Hoiby originally entered Mills to become a concert pianist and nothing more, but this one directional desire changed when Hoiby's close friend Stanley Hollingsworth visited him one day. This quote explains how Hoiby's compositional talents were first discovered.

He just started snooping around this pile of manuscripts on the piano, and he said, "What is this? Hmmmmmmm," he said. "Listen," and he read through them, and he said, "You really are wasting your time playing the piano. There are lots of pianists around, but there are very few composers who can write this kind of music. Now you should go and study with Menotti at the Curtis Institute." And I said, "Well who's Menotti? I've never heard of him. Go away—I'm a pianist." And he said, "No, no, no, you're doing the wrong thing." I wouldn't hear it. I had no ear for him at all. And yet, Stanley wouldn't give up, and he kept pestering me, and he said, "Let me take some of your music to Menotti," and finally just to shut him up I said, "All right," and I gave him some things, and he went off to Philadelphia. I got a phone call from him a couple of weeks later, and he said, "Menotti wants you to come and study with him. He's going to send you a plane ticket." I said, "Yeah? All right." I mean it's like there was no decision to be made. To this day I don't know how it happened. I was totally committed to a life as a pianist, and yet I got this call from Philadelphia and the next week I was on a plane!⁵⁰

⁴⁹ Ibid, 4. (Also cited in Neubert, 14-15.)

This discovery would lead to Hoiby's studies with well-known composer, Gian Carlo Menotti (1911-2007). The piece that Hollingsworth took Menotti was one of Hoiby's violin sonatas. Hoiby had no intention of becoming a composer as he considered composition for himself still to be an infantile hobby. However, the violin sonata earned Hoiby a four-year scholarship to the Curtis Institute of Music in Philadelphia, Pennsylvania. At Curtis, Hoiby's studies with Menotti were intense and methodical. As a compositional teacher, Menotti's approach was focused on the technical aspects of the craft. Menotti's compositions were crafted like a finely tuned clock. When instructing his pupils, he did not settle for mediocrity and expected near perfection from them. Hoiby's first composition lesson with Menotti was truly eye opening. This quotation taken from the dissertation of Colleen Neubert, describes Hoiby's first lesson with Menotti.

I went to my first lesson with Menotti and he said, "Okay, now you have to learn to do counterpoint." I said, "I'm sorry Mr. Menotti, I've already done counterpoint: I did it all the way through college and I know it backwards." You have to do note-against-note—Palestrina—counterpoint. What you did was Bach counterpoint, and you don't learn anything from that." Well, he gave me these canti fermi, and I had to go home and for a week do nothing but one note against the other, living in this dingy room in upper Philadelphia. But somehow I knew I was doing the right thing. Somehow I never rebelled. Stanley said to me, "You have to learn this counterpoint. When you get older and are writing pieces of music you're going to get stuck a lot of times, and the only way you're going to be able to get out of being stuck is because you know counterpoint, and now you are going to be able to manufacture a way, a "bridge" out of where you're stuck," and I kind of knew what he meant. And not only that—counterpoint teaches you to listen, to make every note count. So I will always be grateful to Stanley, and to Menotti who was a wonderful teacher.⁵¹

⁵⁰ Crosby, 6-7. (Also cited in Neubert, 17-18.)

The lessons Menotti taught Hoiby about counterpoint would aid in greatly in his future compositions.⁵² With Menotti's guidance, Hoiby learned a variety of compositional styles. Menotti persistently emphasized that the compositional exercises he assigned were not merely academic exercises but should be crafted as if they were works of art. Hoiby began to realize how much he had grown as a composer when his orchestral work, *Nocturne*, debuted under the baton of Thomas Schippers (1930-1977) and the NBC Symphony. After this, his focus turned solely toward composition.

As Hoiby continued his compositional studies, he focused specifically on writing for instruments and piano rather than voice. Unlike his mentor Menotti, Hoiby had no desire to compose in other, different genres, like opera. His distaste for opera developed mainly when he noticed the rigorous vocal demands that the operas of Giuseppe Verdi and Richard Wagner commanded. However, as a composition assignment, Menotti instructed Hoiby to compose a small operatic scene for the opera workshop class at Curtis. Reluctantly, Hoiby completed the assignment and in the process discovered he had a hidden talent of setting text to music. Hoiby has been composing for solo voice and opera ever since.

In addition to Menotti, Hoiby studied composition from 1951-52 with the French composer and teacher, Darius Milhaud (1892-1974). He completed both degree programs at Mills as well as Curtis and in 1952 went on to receive a Fullbright Fellowship to study composition in Rome at the *Accademia di Santa Cecilia*. However, while on the Fullbright, Hoiby was rejected by others because his compositions were labeled as “too tonal in nature.”⁵³

⁵¹ Ibid, 8. (Also cited in Neubert 18-19.)

⁵² Brown, 3.

⁵³ Crosby, 10.

Hoiby stated this about the matter in a 2005 interview: "that was wonderful, because I didn't have to go to classes. I was contemptuous of this crowd. I knew something they didn't, namely that I was a good composer, or that I might become one."⁵⁴ After this event in his life, Hoiby studied with the composer Samuel Barber (1910-1981). It was at this time that Hoiby learned he had been rejected not strictly on the merit of his compositions, but also because he had previously studied with Menotti. The Italian composers disliked Menotti's operas, stating they were too tonal, while other tonal operas by Italian born composers gained popularity in Italy. Since Hoiby studied with Menotti, his works were shunned as well. Despite the unwarranted criticism, Hoiby continued composing in Italy on a freelance basis for the next year (1952-1953).

Like Menotti, Hoiby was shunned for writing tonal music while other composers were writing in atonal, aleatoric and serial styles. While at a party, Hoiby had the pleasure of meeting aleatoric and chance music composer John Cage (1912-992). After engaging in a stimulating conversation, Hoiby mentioned he was a pupil of Gian Carlo Menotti. At that point, Cage immediately got up, turned his back on Hoiby, and walked away without saying another word.⁵⁵

In 1953, due to great demand and an increasing workload as both a composer and professor, Hoiby returned to the United States to assist Menotti with his orchestrations and orchestral piano reductions for his one-act operas, which were rapidly gaining success. Hoiby did significant work on his productions of *Maria Golovin*, *The Saint of Bleeker Street* and *The Consul* during this time.

⁵⁴ Biography Resource Center, "Singing his own song," National Review, Inc. (February 2005)http://www.galenet.com.libezp.lib.lsu.edu/servlet/BioRC/BioRC?vrsn=149&OP=contains&locID=ln_alsu&srchtp=name&ca=1&c=2&AI=U14527031&NA=Lee+Hoiby&ste=16&tbst=prp&tab=8&docNum=A130934170&bConts=42> (accessed 1 July 2010)

⁵⁵ John Duffy, "Composer's for the 90's," *Central Opera Service Conference Bulletin* 30/1 (Spring 1990): 75.

Hoiby's work on Menotti's *The Consul* inspired him to continue his efforts in operatic composition. In Spoleto, Italy in 1957 at Menotti's first Festival of Two Worlds, Hoiby's first official opera, *The Scarf*, premiered. The opera, with a libretto written by the American Poet Harry Duncan (1917-1997), is based on a short story by Russian author Anton Chekhov (1860-1904) entitled *The Witch*. Originally titled *The Witch*, Menotti later changed the title of Hoiby's opera to give the work a more dramatic flair. The opera was received with much success. *The Scarf* went on to open at the Curtis Institute in 1958 and had its New York opening in 1959 with the New York City Opera.

Though Hoiby enjoyed much success as a composer for years to come, he frequently struggled with getting his compositions accepted by music critics and fellow twentieth century composers. His longing to remain a tonal composer and not conform to the constraints of atonality drove him to mental depression and economic hardship. Hoiby had this to in an interview for *National Review* magazine about the causes of his mental and financial decline.

I am a nonconformist," he says. "I always refused to conform, and I paid a heavy price for it. But"--and this is an important fact, but for Hoiby--"let me not whine about it: It was all a blessing in disguise. It left me with my whole life open, to do what I pleased, because there were always enough people around--mostly singers--who would commission something, and I could earn some money, to stay alive. I always kept my head above water."⁵⁶

This quote displays Hoiby's perseverance to stay true to the principles in which he believed in. These principles are remaining a tonal composer in the midst of a largely atonal compositional world. In the mid 1970s, Hoiby suffered from depression, which caused him to

⁵⁶ Biography Resource Center, "Singing his own song," *National Review, Inc.* (February 2005)<http://www.galenet.com.libezp.lib.lsu.edu/servlet/BioRC/BioRC?vrsn=149&OP=contains&locID=lln_alsu&srchtp=name&ca=1&c=2&AI=U14527031&NA=Lee+Hoiby&ste=16&tbst=prp&tab=8&docNum=A130934170&bConts=42> (accessed 1 July 2010)

give up on composition. During this break, he decided to pursue the career of a concert pianist. He began piano studies with J. Albert Fracht, who was, at the time, conductor of the Charleston Symphony Orchestra. Hoiby practiced vigorously and, in 1978, gave a debut recital at the Alice Tully Hall in New York City. While preparing music by other composers, Hoiby's compositional drive was renewed because he learned to appreciate music in a deeper way by connecting to it more emotionally. Also, the experience did not convince him of his promise as a concert pianist but, rather, renewed his compositional drive and, in 1979, he returned to full time composition.

In 1983, Des Moines Metro Opera (DMMO) commissioned Hoiby for an opera based on William Shakespeare's play *The Tempest*. Coupled with this venture, Simpson College, the school in which DMMO is housed, gave Hoiby an honorary doctoral degree. Though the opera received rave reviews after its 1986 premiere, Hoiby initially rejected the first offer to create an opera based on Shakespeare's play.

In the mid 1980s, after an extensive period of being alienated by most of his contemporaries, Hoiby's music experienced a resurgence in popularity, which led to his compositions being issued by publishing houses other than his personal printing companies, Aquarius Music Company and Rock Valley Music Company.⁵⁷ This transition back to tonality allowed many of Hoiby's early compositions to be brought into new light among singers and scholars.

Hoiby has been a major figure in the art of composition and his works include ballets, operas, incidental music, orchestral works, piano concertos, choral works, oratorio, chamber music and nearly 100 songs. As a celebrated composer, many of the leading opera houses and

⁵⁷ Neubert, 30.

singers such as Leontyne Price, Jennifer Larimore and Arlene Auger, have performed his works.⁵⁸

Today, Lee Hoiby lives quietly in Long Eddy, New York, located approximately 130 miles north of Manhattan. He maintains a private life and composes frequently. His popularity as a composer has allowed him to compose full-time.

⁵⁸ LaGraff, 6.

CHAPTER 4

LEE HOIBY'S COMPOSITIONAL STYLE

For me, composing music bears some likeness to archeology. It requires patient digging, searching for the treasure; the ability to distinguish between a treasure and the rock next to it and recognizing when you're digging in the wrong place. The archeologist takes a soft brush and brushes away a half-teaspoon at a time. Musically, that would be a few notes, or a chord. Sometimes the brushing reveals an especially lovely thing, buried there for so long.⁵⁹

The vocal writings of Lee Hoiby contain lyricism, tonal harmonies, challenging piano accompaniments, musical intensity, complex rhythms, and, in several works, an extensive vocal range. In this chapter, Hoiby's use of melody and text, harmony, rhythm, and piano accompaniments are discussed using musical examples from select solo voice and piano compositions.

Hoiby's Treatment of Text and Melody

Hoiby's solo vocal works are characterized by their thoughtful use of text and musically rich melodic lines. To support these claims, I will present poets used by Hoiby, and discuss how poetic syntax shape the melodic line within his solo voice compositions, how works by other composers, mainly Franz Schubert, influence his own solo vocal works, the use of *legato* in his melodic lines, and lastly, Hoiby's use of wide interval leaps and higher vocal tessituras which make these compositions operatic in scope.

Lee Hoiby is known for setting texts of both high literary value using such poets and writers as Marcel Osterrieth, William Shakespeare, Emily Dickinson, Walt Whitman, Elizabeth Bishop, Wallace Stevens, William Blake, Robert Penn Warren, and Dr. Martin Luther King, Jr.)

⁵⁹ Schott Music GmbH & Co., "Lee Hoiby," <<http://www.schott-music.com/shop/persons/featured/67599/index.html>> (accessed 30 June 2010).

as well as lesser-known poets (such as Robert Graves, Adelaide Crapsey, Wilfred Owen, and Richard Castro). Though Hoiby's nearly one hundred songs are significant, he states that he could have produced more solo voice compositions if he had employed the services of a text finder.⁶⁰

Hoiby is a voracious reader of literature and connoisseur of literary interpretation and stated the following about his thoughts on the importance of text.

I love words. I love language. I take special care that the words should be understood, and not only that, but the music should help them further, to elucidate the feeling, the meaning of words, otherwise there's no reason to set it to music.⁶¹

The importance of text is clearly evident in Hoiby's music in how he sets words while keeping the prosody of the text intact. His ability to capture textual meaning places his compositions in the top tier of twentieth and twenty-first century solo song composition. Hoiby's compositional method and thoughtfulness in setting text assures the listener will understand each word during a performance of his works. Therefore, music would be both servant and spouse of the text by aiding in creating pictures for the listener while achieving a new art form with their union. This union, in my opinion, transcends both text and music as separate entities and raises them to a new level that neither would achieve of their own accord.

Hoiby's use of melody can be simple when the text he sets contains a delicate subject matter. The melodies are characterized as simple due to their stepwise motion from note to note and the infrequent use of accidentals. However, these simple melodic lines can be rhythmically

⁶⁰ Neubert, 32.

⁶¹ Robin Rice, *The Songs of Lee Hoiby*, 17. (Unpublished doctoral thesis. Cincinnati College Conservatory of Music, 1993), (Also quoted in Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Publishing Company, 2005).

challenging when paired with the piano accompaniment (see Example 1). Here, the gentleness of a lamb is portrayed with a stepwise moving melodic line, containing no wide interval leaps. Hoiby uses syllabically set eighth notes that are juxtaposed against rhythmic figures in the bass clef of the piano that occur on the “and” of the beat. This rhythmic pairing can be challenging collaboratively for both pianist and singer due to Hoiby’s use of the sixteenth rest in measures 1, 8, and 9.

The image shows a musical score for a song titled "The Lamb". The score is written for voice and piano. The tempo is marked "Serenade" with a metronome marking of 84. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Lit - tle Lamb who made thee? Dost thou know who made thee? Gave thee life and bid thee feed By the stream and o'er the mead; Gave thee cloth - ing of de-light,". The piano accompaniment features a steady eighth-note pattern in the bass, with occasional sixteenth rests. Dynamics include *pp* (pianissimo), *mp* (mezzo-piano), and a *poco ritard.* (a little slowing down). The score is divided into three systems, each with a vocal line and a piano accompaniment line.

Example 1, “The Lamb,” mm. 1-12, (Simple/delicate melodic line built over off beat rhythmic pattern of accompaniment)

Hoiby was greatly influenced by the works of Romantic composer, Franz Schubert (1797-1828). With his text settings, Schubert endeavored to find the essence of the poetry while musically painting vivid pictures for the listener within his compositions. From Schubert, Hoiby gained his ability to use prosody and lyricism while setting texts by well-known and lesser-known poets.

Hoiby frequently sits at his piano and repeatedly speaks the texts he chooses to discover the right pitches to match the textual inflections found in the poem or libretto he is setting.⁶² The emulations of human speech patterns make his melodic lines accessible for the voice (see Example 2). Here, the vocal line is governed by the natural speech inflections of the text. Similar to Example 1, the melodic line moves stepwise containing no wide interval leaps.



Example 2, “Where the Music Comes From,” mm. 5-13, (Natural rhythmic inflections of the text govern the shape of the melodic line)

⁶² Crosby, 1-2. Crosby interview with Hoiby at his home in Long Eddy, NY, July 12-13, 1986.

Hoiby's melodies have been compared with the lush romantic lines of twentieth-century composer Samuel Barber (1910-1981) enhanced with clearly established tonal harmonies.⁶³ This comparison with Barber could be noted due to his close relationship with Barber as both colleague and friend. Though Hoiby tends to set texts syllabically, like Barber, his melodic lines can be *molto legato* (see Example 3). This musical characteristic is prevalent in most of his compositions and is seen below in his solo song for voice and piano, "Autumn." Hoiby signifies in the music that the vocal line should remain intact throughout, further emphasizing the point with phrasal arches indicated above the vocal line.

The image shows a musical score for a solo song for voice and piano, titled "Autumn." The score is for measures 3-6. The tempo is marked "Andante sostenuto". The key signature is G# minor. The score includes phrasal arches over the vocal line and markings for "fp legato" and "espr." in the piano accompaniment. The lyrics are: "The leaves are fall - ing, fall - ing down as far as though from". A footnote at the bottom reads: "* Depress key silently before beginning, and hold with sost. ped. through bar 6."

Example 3, "Autumn" from *Songs for Leontyne*, mm. 3-6, (g# minor harmony clearly established, *legato* marking coupled with *Andante Sostenuto* tempo marking and phrasal arches over solo vocal line)

⁶³ Kimball, Carol, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2005), 304.

His melodic lines can be highly chromatic and contain wide interval leaps (see Example 4) to provide emphasis to certain textual elements. In this example from his solo voice composition “The Serpent,” Hoiby uses octave leaps to provide textual emphasis. The vocal technique used to sing these octave leaps are similar to those a singer would use in performing operatic repertoire.

Example 4, “The Serpent” from *Songs for Leontyne*, mm. 43-53, (Wide vocal range in solo line, spanning an octave and a half; mm. 50-53, octave leaps operatic in nature)

Hoiby's solo vocal works contain sustained, lyrically arching melodic lines. The vocal phrases require singers who are vocally mature and have refined breath management skills. Hoiby insists that singers who perform his solo vocal compositions approach the learning and interpretation of these songs as a singer would in preparing an operatic aria (see Example 5). The example listed below from Hoiby's "Winter Song" is aria-like due to its tendency to remain in the higher tessitura of the voice as well as its use of octave leaps. The use of lyrically arching phrases is shown in the piano accompaniment in the bottom system of the Example 4.

The image shows a musical score for "Winter Song" from *Songs for Leontyne*, measures 25-35. The score is in 3/4 time, marked "Più mosso (♩ = 120)". It features a vocal line and a piano accompaniment. The lyrics are: "From off your face, in - to the winds of win - ter, The sun - brown and the sum - mer - gold are blow". The piano accompaniment includes a large interval leap on "The sunbrown" and uses lyricism in mm. 33-35.

Example 5, "Winter Song" from *Songs for Leontyne*, mm. 25-35, (Voice remains in high tessitura, large interval leap on "The sunbrown," use of lyricism in mm. 33-35 of piano)

Hoiby's Treatment of Harmony and Rhythm

Hoiby uses a versatile harmonic and rhythmic language in his compositions. In this section, I will discuss his use of jazz and blues idioms, use of various tonalities within the composition while remaining key centered, rhythmic figures such as triplets and sixteenths, and his use of rests.

Hoiby make use of jazz and blues idioms in his compositions. The musical example below, from his composition, “Insomnia” from *Three Ages of Woman*, demonstrates these elements (see Example 6). Here, Hoiby uses half diminished tonalities to create a mood of restlessness. The use of half diminished tonalities is frequently portrayed in jazz and blues music.

The image displays a musical score for the piece "Insomnia" from the opera *Three Ages of Woman*. The score is written for voice and piano. The tempo is marked "Meno mosso (in 3)" at the beginning of the first system. The key signature has two flats (B-flat and E-flat). The first system, starting at measure 54, features a vocal line with the lyrics "Some - - bod - y em - broi - dered the doi - - ly," and a piano accompaniment. The piano part includes markings for "pp" (pianissimo) and "poco cresc." (poco crescendo). The second system, starting at measure 56, continues the vocal line with the lyrics "Some - bod - y wa - ters the plant, or oils _____ it, may - be," and the piano accompaniment. The piano part includes markings for "con pedale" (with pedal), "ritenuto" (ritardando), and "A tempo". The score is enclosed in large square brackets at the beginning and end of each system.

Example 6, “Insomnia” from *Three Ages of Woman*, mm. 54-57, (Repeated half diminished seventh chords and *meno mosso* tempo marking depict a jazz/blues combo)

Example 7, "Twenty Eight Young Men," mm. 60-71, (Frequent meter changes)



Harmonically, Hoiby is noted for changing tonalities frequently in his compositions. Though various key centers are emphasized, he never loses his sense of tonality (see Example 8). In the example below from “O captain! My captain!” from *I Was There*, Hoiby sets the passage in c minor while sometimes emphasizing the A flat tonality. This use of tonality could represent the mixed emotions felt by the author as he sings the text.

Meno mosso ♩ = 46

51 My cap - tain does not an - swer, his

55 lips are pale and still, My fa - ther does not feel my arm, —

Example 10: “O captain! My captain!” from *I Was There*, mm. 51-59, (Set in c minor, emphasis on A flat)

The use of triplets and sextuplets in both the vocal and accompaniment lines are common and are used as a vehicle to imitate the syllabification of the text he sets (see Example 9).



Example 9, “Autumn” from *Songs for Leontyne*, mm. 17-18, (Use of triplets to recreate syllabification of text)

A final, significant rhythmic aspect to Hoiby’s style is his use of rests. Unlike some composers, Hoiby places rests to serve as dramatic pauses. These pauses represent moments where the individual articulating the text could have stopped speaking, coughed, cleared the throat, or possibly become overwhelmed with emotion. This method presents the text in his song compositions in a manner similar to that of an actor delivering a monologue (see Example 10).



Example 10: “O captain! My captain!” from *I Was There*, mm. 16-17, (Use of rests to emulate dramatic pauses)

The variety of roles the keyboard plays can be either complex or simple. The piano accompaniment is used to set the scene for the text to come (see Example 11). Word painting is common in Hoiby's works. In this example from Hoiby's solo vocal work "The Lamb," he uses a tempo marked "peaceful," coupled with lilting sixteenth and eighth note rhythmic figures in the piano, along with a meter indication of 9/8 to create the tranquility of a shepherd as he guides and herds his sheep.

The image shows a musical score for a solo vocal work. The top system is the piano accompaniment, marked 'Peaceful' with a tempo of 66 (♩ = 66). It is in 9/8 time and features a lilting sixteenth and eighth note rhythmic figure. The piano part is marked 'pp'. The bottom system is the vocal line, with the lyrics 'How sweet — is the shep-herd's sweet lot,'. The vocal line is in 9/8 time and features a lilting sixteenth and eighth note rhythmic figure. The piano accompaniment continues with the same lilting rhythmic figure.

Example 11: "The Shepherd," mm. 1-6, (Word painting through lilting, peaceful 9/8 meter)

Hoiby's Use of the Piano

Hoiby's training and background as a concert pianist is displayed in nearly all of his solo songs. He frequently uses piano preludes, interludes, and postludes. This section will provide examples of how Hoiby features the piano as a solo instrument within his solo voice compositions.

Inventive and technically difficult, Hoiby's piano accompaniments contain melodic lines, which interweave from the left and right hands of the piano (see Example 12). When together, the lines are heard as complete, each complimenting the other. His use of the full range of the keyboard in several compositions also provides breadth to his harmonic language. In the examples below, Hoiby uses interweaving eighth note melodic lines marked *stringendo*, to support the vocal melodic line.

The image displays a musical score for a song by Hoiby. It consists of two systems of music. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line has the lyrics "heav - en and" and is marked with a *ritard.* The piano accompaniment is marked *mp* and *stringendo, flowing*, with a *sempre legato* instruction. The second system continues the vocal line with the lyrics "there plucked a strange and beau - ti - ful". The piano accompaniment for this system is marked *meno mosso* and *pp*, and includes a *a tempo* instruction. A large bracket on the right side of the piano accompaniment in the second system indicates a specific melodic pattern.

Example 12a: "What if.....," mm. 14-17, (Melodic pattern in the accompaniment weave from the left to right hands of the piano)



Example 12b: “Jabberwocky.....,” mm. 59-62, (Use of extensive range of the piano)

Extensive piano preludes and postludes allow the pianist to display his or her ability. This trait could be why both pianist and singers alike celebrate his compositions (see Example 13 a, b, c,)

Example 13a, “I Have A Dream,” mm. 185-190, (Extensive piano interlude)



Example 13b, “I Have A Dream,” mm. 1-12, (Extensive piano prelude)



Example 13c, “O captain! My captain!,” from *I Was There*, mm. 1-10, (Extensive piano prelude)

Hoiby’s use of arpeggiated chords in his preludes, interludes, and postludes are displayed in his composition “Evening” (see Example 13d). The arpeggiations rhythmically propel the vocal line forward. In mm. 1-5, Hoiby uses open 5ths and octaves within his arpeggiations. He

leaves out the D sharp of the chord to create the serenity and openness of evening. This extensive piano prelude is an example of how Hoiby elevates the status of the piano to a distinct solo instrument, thereby assigning it of equal importance to the voice.

Still (♩ = 72)

pp

8 - J ped.

8 - J ped.

8 - J ped.

5

cantando, espressivo

ped. (il basso sempre pp) 8 - J ped.

ped.

ped.

riten.

(poco)

01-083108-202

* 8 - J ped.

*

Example 13d, “Evening,” mm. 1-9, (Use of extensive piano prelude and arpeggiated chords in fifths and octaves)

Hoiby’s harmonic language is both versatile and sophisticated. He is a composer of great detail and musical invention, and his compositions are distant from most of his this twentieth century contemporaries because he does not use atonal or serial techniques. Hoiby’s compositions embody the complete synthesis of text and music.

CHAPTER 5

LEE HOIBY'S *I HAVE A DREAM*: A PERFORMANCE ANALYSIS

Foreword

Due to the fact that Lee Hoiby's *I Have A Dream* is only available in manuscript form, the musical examples present in this chapter may be somewhat distorted. The author apologizes for any inconvenience this may cause for the reader.

The final chapter of this document combines all topics discussed thus far to act as support for the musical ideas, textual idioms and performance practices presented in Hoiby's setting of *I Have A Dream*. All musical examples found within this chapter are used with full permission from Hoiby. E-mail correspondence granting permission may be found in Appendix C.

History of Hoiby's *I Have A Dream*

Lee Hoiby's symphonic song, *I Have A Dream* (Opus 46), was completed on Christmas day of 1987 and published by Hoiby's own publishing company, Aquarius Music, in Long Eddy, New York. The composition was dedicated to baritone Ben Holt (1955-1990). Holt was known for his warm, powerful baritone voice and impeccable diction. Specializing in music by Black American composers, Holt was a noted singer of both operatic and recital repertoire. With Hoiby at the piano, Holt first performed *I Have A Dream* for a celebratory concert held at Mannes College of Music in New York. The National Association of Teachers of Singing sponsored the event for the purpose of honoring Hoiby's lifelong musical achievements. Programmed with Holt were three other young singers: sopranos Margaret Poyner and Cynthia Miller, as well as baritone Peter Stewart. Sadly, two years after his 1988 performance of *I Have A Dream*, Ben Holt died of Hodgkin's disease.

Performance Notes

Hoiby's setting of *I Have A Dream* may be described as both powerful and sensitive. In learning this composition, I found it helpful to read other texts written by King (i.e. *Measure of A Man*, *Letter from a Birmingham Jail*) These readings helped me to re-live the civil rights movement, as opposed to viewing it from a strictly historical viewpoint. It also helped me to develop an emotional connection to King and the measure of impossibility he sought to overcome, the impossibility of ending racial segregation. This quote from King's speech explains his feelings about the defaulted promise of equal rights in America.

In a sense we have come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check — a check that will give us upon demand the riches of freedom and the security of justice.⁶⁴

These words present a wealth of knowledge about King's thoughts that day and provide information for Hoiby to work with compositionally in setting a musical scene. Since Hoiby's objective as a composer is to capture textual nuance,⁶⁵ the performer should consult trusted sources to research the moral and political principles of King in order to portray the deep

⁶⁴ See Appendix A "I Have A Dream"

⁶⁵ Brown, 1.

meaning of the text to the listener. This portrayal will, in my opinion, bring King's words to life as he did in his delivery of the speech at the March on Washington.

The work is so vocally demanding for the singer that Hoiby himself noted that one performer boldly told him that the composition was not performable.⁶⁶ Although more baritones perform *I Have A Dream*, Hoiby encourages anyone, male or female, with the requisite range and stamina to perform the composition.⁶⁷

Due to these vocal demands, a singer should be careful not to “over sing” the composition. Doing this could affect vocal endurance, which in turn would not permit the singer to maintain a healthy vocal production throughout the work. The vocal quality throughout the song should be full, rich, and, most importantly, pitch centered. Intonation is important due to the large amount of chromatics present in the composition. The singer can achieve this rich vocal production by using the vocal resonators effectively (i.e. open pharyngeal and oral space). The performer should be sure not to slight consonant articulation in efforts to achieve this open, free sound. Clarity of the text is most important.

Hoiby's *I Have A Dream* contains frequent meter changes (i.e. 4/2, 3/2, 2/2), so the performer must rhythmically subdivide the half note pulse. Therefore, the subdivided quarter note pulse usually remains constant except in instances where there is an *allargando* or *stringendo* marked. In these instances, the tempo can slightly slow down or speed up. Hoiby uses these meter changes to match the rhythmic quality of King's voice as he delivered the speech. Other performance notes will be placed within the context of the section compositional analysis.

⁶⁶ Brown, 1.

⁶⁷ Brown, 1.

Compositional Analysis

Hoiby set only the last section of King's text, beginning at the portion of the speech where King deviates from his prepared text (see Appendix A *I Have A Dream* in bold). Some music critics have criticized Hoiby's musical setting of the speech for its alleged weakening of King's text. This quote taken from music critic Allan Kozzin of the *New York Times* presents one view on Hoiby's setting of King's speech.

The least successful work on the program was Mr. Hoiby's setting of part of the "I Have a Dream" speech of the Rev. Dr. Martin Luther King Jr., which was given a fine full-bodied first performance here by the baritone Ben Holt. Mr. Hoiby's setting is certainly a passionate one. But Dr. King's own delivery had a distinct cadence that has been so deeply inscribed on our memories that it is impossible to hear the words in another context without making comparisons. And in the comparison, the genteel melodies to which Mr. Hoiby has affixed these powerful words tend to diminish, rather than magnify, the power of the text.⁶⁸

I disagree with these criticisms and view Hoiby's setting as an amplification of the already powerful text. Similar to his other compositions, Hoiby reaches beneath the mere words on the page to capture the pain, passion, and urgency in King's mind about progressing equal rights in the United States. To prove this point, this section discusses compositional techniques used by Hoiby to enhance King's text. These techniques are presented in sequential order as they occur in the composition.

Hoiby begins *I Have A Dream* in B Major with a tempo indication of half note equals 54, marked *Andante sostenuto*. The opening measures are marked *pp* and is tonally grounded with a sustained tremolo pedal note on B. Above this tonal foundation, displayed in measures 2-12, Hoiby writes open fifth chords in the right hand and octaves in the left hand of the

⁶⁸ Allan Kozzin, "Reviews/Music; Giving Voice to Poetry, In Lee Hoiby's Settings," *New York Times* (September 1988) (accessed 14 November 2010).

accompaniment (see Example 14). As a performer, I would consider this majestic beginning a representation of the prepared text before King's divergence.

Handwritten musical score for "I Have A Dream" by Lee Hoiby, measures 1-12. The score is in B major, 4/4 time, marked "Andante sostenuto" with a tempo of 54. It features a vocal line and piano accompaniment. Measures 1-4 show the vocal line with lyrics "I have a dream" and piano accompaniment with a "B" pedal point. Measures 5-8 show the vocal line with lyrics "that one day" and piano accompaniment with a "B" pedal point. Measures 9-12 show the vocal line with lyrics "this nation will live" and piano accompaniment with a "B" pedal point. The score is signed "© 1988 by Lee Hoiby".

Example 14, *I Have A Dream*, mm. 1-12, (B major tonality, B pedal tonal center, open fifth chords, open octave chords)

Measures 13-16 bring a rhythmic and melodic change to the work. Here, Hoiby begins the passage with both the left and right hands of the piano accompaniment in bass clef. He also

alters the texture of the music by using flowing quarter and half notes, marked *espressivo*. Here, the harmonic language is quicker and further represents King's choice to implement a revised plan to deviate from the prepared text. In measure 16, Hoiby introduces the opening three notes of the vocal line, elongating the opening notes by using half notes instead of the quarter note triplets found in measure 17 of the vocal line (see Example 15).

The image shows a handwritten musical score for the song "I Have A Dream" by Hoiby, covering measures 13 through 19. The score is written in G major (one sharp) and 4/4 time. Measures 13-16 are piano accompaniment. Measure 13 has a "str." marking. Measure 14 has "p, espressivo". Measure 15 has "poco cresc.". Measure 16 has "dim." and features a triplet of half notes. Measures 17-19 are the vocal line. Measure 17 has a triplet of quarter notes and the lyrics "I have a dream —". Measure 18 has the lyrics "that one day this". Measure 19 has a triplet of eighth notes. The score is handwritten on a single page with a double line for the piano part and a single line for the vocal part.

Example 15, *I Have A Dream*, mm. 13-19, (Introduction of vocal phrase in accompaniment, elongation of rhythmic figure in mm. 16 comparison to the opening vocal line in mm. 17)

True to the textual practices in his other solo vocal compositions, Hoiby allows the poetic syntax to govern his choice of pitches and rhythms. In addition, Hoiby's choice to set sustained chords in minor could be two-fold: first, to express the textual meaning and second, to emphasize

the sadness that had befallen the United States due to racial discrimination. This passage elevates the importance of the words for the listener.

As seen in mm. 24-25, Hoiby uses a sustained a-minor seventh chord followed by an f-sharp minor chord in measure 26. These chords emphasize the unwavering and sustaining quality of the textual passage: “We hold these truths to be self-evident” (see Example 16). Though the piano accompaniment is sustained, the performer, during this passage, should not let the tempo slow down. Quick vowel to consonant movement aids in achieving this.

The image shows a musical score for measures 23-26 of 'I Have A Dream'. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs). The vocal line begins in measure 23 with the word 'creed:'. In measure 24, the vocal line continues with 'We hold these truths to be self-evident,'. The piano accompaniment features a sustained a-minor seventh chord in measure 24 and an f-sharp minor chord in measure 26. The measures are numbered 23, 24, 25, and 26 at the bottom.

Example 16, *I Have A Dream*, mm. 23-26, (Use of sustained a-minor seventh chord followed by an f-sharp minor chord in measure 26)

Following the suspended minor chord passage (see Example 17), Hoiby, through a slight tonal shift moves, in measure 29, from the tonal home of B Major to A flat Major. However, he remains in the newly established key of A flat Major for only four measures before returning to the home tonality of B Major. The brief tonal change is meant to signify restlessness.⁶⁹

The performer should interpret this restlessness by strictly adhering to the *pp* dynamic marking placed in the piano accompaniment in measure 29. Achieving this softer dynamic level can be difficult since the vocal line is written in the higher tessitura for the voice. Therefore, the

⁶⁹ Brown, 1.

singer should use an open, oral and pharyngeal space coupled with a low laryngeal position to assure tension does not develop within the vocal mechanism.

Example 17, *I Have A Dream*, mm. 27-33, (Move to A flat Major)

Contained within this restless four-measure passage (mm. 29-32), Hoiby makes use of triplet and sextuplet figures, rendering the piano accompaniment virtuosic. The sextuplets present in the bass line (measure 30) continue to the entrance of the B Major section in measure 33. Though the ascending triplet scale in measure 29 clearly defines a building of musical tension, Hoiby does not raise the dynamic level above *mp*. Performers should carefully adhere to this dynamic marking, even though the vocal line extends into a higher vocal range. Lastly, the piano accompaniment in this section becomes more complex with the vocal line remaining more simple and syllabic.

Measures 40-51 (see Example 18) bring a new rhythmic development to the composition. This section, marked *più mosso* and *stringendo*, provides a textual and energetic musical drive

towards *Tempo I* at measure 51. There are also instances where the voice and piano “link” using quarter note triplets in both the vocal and piano lines. Some of these moments are displayed in measures 45, 48, and 50. These moments can be difficult collaboratively because they occur after instances where the voice and piano are subordinate. Therefore, sufficient rehearsal time should be spent by the performers to refine these passages.

The image shows a handwritten musical score for the song "I Have A Dream" from measures 40 to 51. The score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo markings are *stringendo* and *Più mosso*. The score includes several annotations and markings:

- Measure 40: *dim.* (diminuendo) marking.
- Measure 41: *mf* (mezzo-forte) marking.
- Measure 42: *stringendo* and *Più mosso* markings.
- Measure 43: *secco* marking.
- Measure 44: *secco* marking.
- Measure 45: *secco* marking.
- Measure 46: *secco* marking.
- Measure 47: *secco* marking.
- Measure 48: *secco* marking.
- Measure 49: *secco* marking.
- Measure 50: *secco* marking.
- Measure 51: *Tempo I* marking.

There are several black circles and brackets drawn around specific musical phrases in the piano part, highlighting moments of dynamic contrast and tempo change. The lyrics are written below the piano part.

Example 18, *I Have A Dream*, mm. 40-51, (Dynamic contrasts and varying tempo markings all creating energy and leading to *Tempo I* in m. 56)

Beginning in measure 42, the previously presented eighth note rhythmic pattern quickens to sixteenth notes where these patterns link both left and right hands of the piano accompaniment, propelling the vocal line forward (see Example 18, mm. 42-44). Furthermore, the animation and energy heard in the music of mm. 40-50 culminates in the arrival of B-major (the tonal home key) in measure 51. The addition of clearly marked dynamics throughout the section assists the performer in reaching the cadence point both musically and emotionally in measure 51.

Finally, throughout most of Hoiby's vocal compositions, the vocal line is not doubled by the piano accompaniment. Instead, both parts are independent of each other, yet, at the same time, enhance each other through partnering. Measures 45-49 point out one of the instances in which Hoiby decides to counteract this solo/accompaniment independence by having the piano accompaniment double the voice line. The doubling occurs in the right hand of the piano. Here, the doubling occurs to further the dramatic climax toward measure 51.

Since his beginnings as a composer, Hoiby has sought to develop dramatic intent within his compositions. The crafting of dramatic intensity in his compositions is one of his most distinguishing traits and is clearly evidenced in measures 52-67 of *I Have A Dream* (see Example 19). Here, Hoiby includes tempo indications (*ritard*, *poco meno mosso*, *stringendo*) as well as varying note patterns to strengthen the drama of the text where speed of delivery is necessary for correct inflection.

Handwritten musical score for "I Have A Dream" (mm. 52-67). The score is written in treble and bass clefs with a key signature of one sharp (F#). The lyrics are written below the notes. Several tempo markings are circled in black:

- ritard** (ritardando) at mm. 52-53
- poco meno mosso** at mm. 54-55
- poco string.** at mm. 56-57
- poco allarg.** (poco allargando) at mm. 58-59
- Tempo I** at mm. 60-61
- tratt.** (trattando) at mm. 62-63
- stringendo** at mm. 64-65
- poco più mosso** at mm. 66-67

The score includes various musical notations such as rests, eighth notes, quarter notes, and dynamic markings like *pp* (pianissimo) and *mf* (mezzo-forte). Measure numbers 52 through 67 are indicated at the bottom of the staves.

Example 19, *I Have A Dream*, mm. 52-67, (Chordal and rhythmic simplification to provide emphasis to the importance of the text; varying tempo markings to build drama)

The musical design of Example 19 is crafted to assure the listener's ears are drawn to the text where King makes his dream personal by referencing his family (see Example 18, "that my four little children," mm. 52-53). As a result the audience may grasp the idea that his dream is for a better America and, more importantly, for those he holds most dear to his heart, his children.

The next ten measures (68-75) create the illusion that the work has lost its tonal center. Here, the accompaniment plays a significant role, which I believe represents the chattering and rumbling from the crowd as the intensity of King's words continues to grow. The absence of a key signature allows Hoiby to move freely through various tonalities using only accidentals and may be described as transitory (see Example 20).

The image displays a musical score for the 'I Have A Dream' speech, specifically measures 68 through 75. The score is written for voice and piano accompaniment. The vocal line is in a high register, and the piano accompaniment is in a lower register. The key signature is absent, and the tonality is indicated by accidentals (sharps and flats) placed above or below the notes. The lyrics are: 'little black boys and black girls will be a-ble to join hands with little white boys and white girls as sisters and bro-thers. I have a dream to-day that all men are born free'. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *molto cresc.* (molto crescendo). The tempo is marked *Andante*. The score is divided into measures 68, 69, 70, 71, 72, 73, 74, and 75. The piano accompaniment features a complex, rhythmic pattern in the right hand and a more steady pattern in the left hand. The overall mood is one of hope and aspiration.

Example 20, *I Have A Dream*, mm. 68-75, (Absence of key signature, utilizing variety of tonal centers through use of accidentals, transitory)

The tonal ambiguity somewhat diminishes in measure 71 when the accompaniment and vocal line momentarily link together. The music begins to climax in measures 72-73 through the use of a crescendo to *forte* leading to *allargando* tempo marking in measure 74.

In *I Have A Dream*, Hoiby references well-known works of composers. For instance, in measures 76-82, Hoiby quotes George Frederic Handel’s *Messiah* using the melody of “Every valley shall be exalted,” but here, Hoiby’s vocal melody is augmented. Handel’s original score places the tune in E-Major, but Hoiby sets the passage up a perfect fourth in A-Major (see Examples 21 and 22). This ascending line can be difficult to achieve vocally for the singer. When ascending, the larynx will want to raise, which will cause vocal tension as well as create a “pinched” vocal quality. Because of these issues, singers should be cautious of this fact when singing this passage.



Example 21, Handel’s *Messiah* “Every valley shall be exalted” (Excerpt from *Messiah* in the original key. Excerpt taken from Choral Public Domain www.cpdl.org)



Example 22, *I Have A Dream*, mm. 76-84, (Deviation from “Every valley” by George Frederic Handel written in augmentation)

Samuel Barber's musical influence is demonstrated in measures 96-106 (see Example 22) of *I Have A Dream*. Hoiby's use of tonal colors and instrument registration matches that of Barber's epic work for soprano and orchestra, *Knoxville, Summer of 1915*. In this section, especially mm. 96-99, Hoiby has all voices of the piano accompaniment in the upper most range of the keyboard. This compositional technique represents the crowd's high-pitched, thunderous applause as King pauses during his delivery of the speech. Once again, to build musical intensity, Hoiby marks this section *broadly* followed by *moving ahead*, and finally ending with the *allargando* indication just before *Tempo I* is recalled. These directives must be strictly followed to obtain the drama an effective musical result (see Example 23).

The image shows a musical score for measures 96-106 of 'I Have A Dream'. The score is written for piano and voice. Measures 96-99 are circled in black and labeled 'Broadly' and 'moving ahead'. Measure 98 has a 'cresc.' marking. Measures 99-102 are marked 'poco a poco dim.'. Measure 103 is marked 'ff'. Measures 104-106 are circled in black and labeled 'allar - gan - do - - - Tempo I'. Measure 106 has a 'This is our hope...' vocal line. The score is in 4/4 time and key of D major.

Example 23, *I Have A Dream* m. 96-106, (Use of tonal colors similar to Barber's *Knoxville, Summer of 1915*, keyboard high in the range; and strict tempo markings to build musical intensity)

Hoiby's use of altered musical excerpts is further included in this work. The greatest element of King's speech is his use of creeds and declamations that have been expressed in written documents throughout America's lineage. This method is not unintentional. King's whole mission as a civil rights activist was to restore the principles and fundamentals that had been laid forth by America's forefathers. In support of King's use of this device, Hoiby, in measure 127, alters the tune of "My country tis of thee" to setting the words "with new meaning." Using only the first four notes of the tune, Hoiby outlines the folk tune, elongating the rhythm, in the soprano of the right hand of the piano (see Example 24).

The musical score for Example 24, *I Have A Dream*, measures 125-136, is presented in two systems. The first system (measures 125-127) shows a vocal line in the soprano of the right hand of the piano, with lyrics "all God's children will be a-ble to sing with new meaning." The tempo is marked *poco a poco calmando*. The second system (measures 128-136) shows the vocal line continuing with lyrics "My country tis of thee, Sweet land of li-berty, of thee I sing. Land where my fa - thers died, Land of the pilgrim's pride. From ev'ry mountainside". The tempo is marked *Andante* with a metronome marking of 60. The piano accompaniment includes measures 125 through 136, with dynamics ranging from *mf* to *pp* and *poco a poco cresc.*

Example 24, *I Have A Dream*, mm. 125-136, (Musical augmentation of "My country tis of thee")

Hoiby ends this section with an abrupt climax on beat two of measure 141. Previous to this climax, I believe King, due to Hoiby's use of harmony, was in a mental dream world of racial harmony. The sudden break in the music depicts the final break into the dream world. However, King has now brought the audience into his dream (see Example 25).

Handwritten musical score for "I Have A Dream" by Hoiby, measures 137-145. The score is written on two systems of staves. The top system shows measures 137-141 with lyrics "Let free-dom ring." and "Let free-dom ring!.. From the pro-". The bottom system shows measures 142-145 with lyrics "digious hilltops of New Hamp-shire" and "Let free-dom ring.". Measure 141 is highlighted with a large black bracket. The tempo is marked "allegro con spirito d = 84".

Example 25, *I Have A Dream*, mm. 137-145, (Abrupt climax and beginning of "Dream sequence")

Measure 142 presents a seamless flow of melodic phrasing in the piano accompaniment. Here, Hoiby segues into a dream sequence where the pianist must remain lyrical and connected so as not to disturb the path of those in the dream (see Example 26, mm. 146-179).

From the mighty mountains of New York let freedom ring.

From the high — Al - le - ghe - nies of Penn - syl - van - ia let

freedom ring. From the snow-capped Rockies of Col - o - ra - do

let free - d - ring. From the curvaceous slopes of Cali -

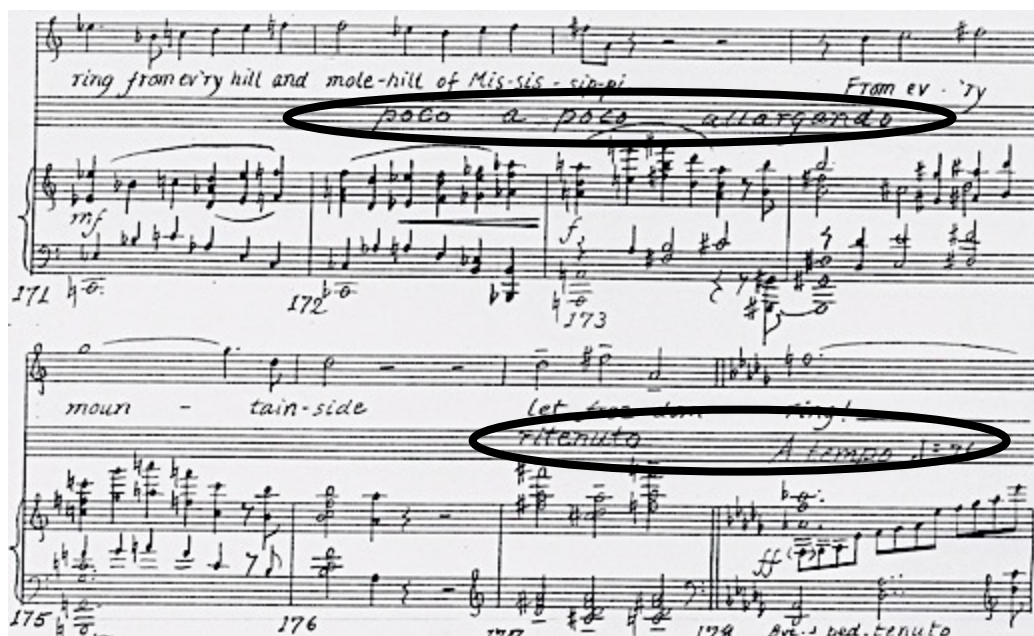
for - nia let freedom ring. — Not

more intense

a tempo

Let freedom ring from Lookout Mountain of Tennessee. Let freedom

Example 26, *I Have A Dream*, mm. 146-178, (Dream sequence, energetic accompaniment supports vocal line, dynamic and tempo contrasts to build drama)



The dream sequence continues through measure 179, during which Hoiby stipulates *allegro con spirito* to complement the tempo marking of half note equaling 84. This musical section depicts the unbridled passion of King's declamation of the text.

As seen in measures 179-187, piano interludes as well as ascending and descending eighth note scale passages in much of the keyboard part are prominent features of Hoiby's compositions. Here, Hoiby depicts the message of freedom permeating throughout the country (see Example 27, mm. 179-187).



Example 27, *I Have A Dream*, mm. 179-187, (Dream Sequence, Ascending and descending scalar passages)

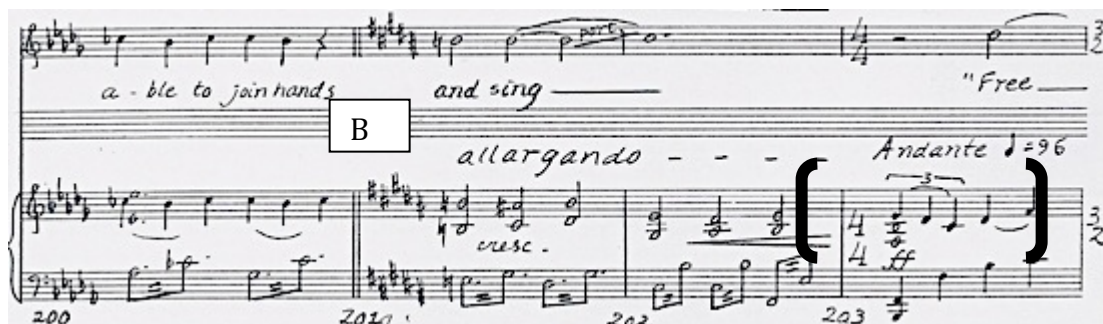


The contour of this passage is reminiscent of the opening figure of Hoiby's "Joy shipmate joy!" from *I Was There*, in which the same compositional tool depicts the crew scurrying about as they prepare the ship for a new voyage at sea (see Example 28).



Example 28, "Joy shipmate joy" from *I Was There*, mm. 1-6, (Ascending and descending scalar passages)

A complete return to both the home tonality of B-Major (m. 201) and, in measure 203, a recalling of the opening melodic figure (first heard in measure 17 on the text "I Have A Dream") occurs. Here, the melodic figure is stated in the right hand of the piano accompaniment (see Example 29).



Example 29, *I Have A Dream*, mm. 200-203, (Return to B-Major and repetition of melodic figures from measure 17)

The final measures of the work (mm. 211-217) contain drama in both the vocal and keyboard parts. The melodic line, which Hoiby impeccably created, matches the pitch level of King's spoken voice as delivered and heard in recordings, the extended range for the vocal line (F# 4) to close the musical setting, adds greater dramatic intensity to these words, builds intensity through the clear tempo marking indicators (*allargando molto a tempo*), and, finally, the use of a full range of dynamic contrasts (*pp sub.*, *crescendo* to *ff*, *marcato* as well as accent markings in the keyboard accompaniment) all bring the work to a final closure (see Example 30).

Example 30, *I Have A Dream*, mm. 211-217, (Dramatic content of vocal line through pitch, extensive range, variety of tempo indicators, and full range of dynamic contrasts)

Hoiby chooses to end the composition on a sustained whole note tonic chord of B major. This clear and concise musical resolution is similar to when King first delivered the speech. When King finished his speech, he did not linger at the podium, he simply made his last point and left. Hoiby wanted to remain true to this idea of ending more or less with a “matter of fact” sign of resolution, thus the reason I feel Hoiby opted not to compose a lengthy keyboard postlude.

Conclusion

Hoiby’s setting of this monumental text is both epic and poignant. The work demonstrates Hoiby’s keen ability in using many of the compositional elements for which he is known: beautifully crafted melodic lines, use of tonal harmonies, repetition of melodic moments which tie the piece together, extensive vocal ranges for the singer, and difficult piano accompaniments which support the vocal line and highlights the text.

Perhaps the work highlights the fact that both Hoiby and King experienced hardships in their own right: Hoiby battling with the issue of being considered an outcast as a composer of harmonic and melodic amongst his contemporaries and King shunned by both Black and White-Americans alike. Strength of fortitude and endurance ran deep in both of these men’s lives and, because of this, the composition becomes more than mere notes and text on a page, but a living testament.

The embattled progression toward equality of civil rights in this country has been prevalent for many years. Due to the courage of people like Dr. Martin Luther King, Jr., major victories have been won. The magnitude of *I Have A Dream* is not found solely in the words spoken by King that summer day in Washington, D.C., but also by other countless men and women such as Harriet Tubman, Frederick Douglas, and Rosa Parks, who sought to gain the

right of freedom. Due to their steadfast belief that freedom is a right and not a privilege to be granted, Black-Americans may now enjoy the right to vote, equal wage compensation, the right to sit anywhere they please on public transportation systems and, most of all, the right to be free from the tyranny of slavery. *I Have A Dream* is a culmination of the words of many oppressed individuals who fought diligently for a voice. On that day at the Washington Monument, when Dr. Martin Luther King, Jr. spoke these now familiar words, *Free at last, free at last, thank God Almighty.....we're free at last!*⁷⁰ (Martin Luther King Jr.), he represented all Black Americans.

This musical setting is not only a tribute to King himself, but to all Americans who may suffer injustice in their lives. The thoughtful musical setting is created through the compositional talents of Lee Hoiby and is seen here on the pages of the manuscript and heard in the voice of talented singers. Through its own voice, this musical setting of “I Have A Dream” may also serve as a tool for promoting harmony as both meanings of the word harmony are understood: harmony and understanding between all people as well as the harmony of musical texture, rich and full of color.

⁷⁰ Martin Luther King, Jr., *I Have A Dream* (DVD) (Oak Forest, IL: MPI Home Video, 2005)

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APPENDIX

Appendix A includes the complete text of “I Have A Dream” taken from: King Jr., Martin Luther. *I Have A Dream*. New York: Scholastic Paperbacks, 2007. Appendix B presents an up to date catalogue of Lee Hoiby’s solo vocal compositions. This listing was drafted largely from the dissertations of Scott LaGraff and Colleen Gray Neubert. Modeling these dissertations, the catalogue is broken into individual songs, symphonic songs, and sets/song cycles. Due to constant revisions and merging of songs by Hoiby, the list may be only partially complete. Appendix C presents a letter of permission from Hoiby and Appendix D presents an e-mail correspondence between Hoiby and the author regarding some of the compositional techniques used in *I Have A Dream*.

APPENDIX A

I HAVE A DREAM (1963)

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languishing in the corners of American society and finds himself an exile in his own land. So we have come here today to dramatize a shameful condition.

In a sense we have come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness.

It is obvious today that America has defaulted on this promissory note insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. So we have come to cash this check — a check that will give us upon demand the riches of freedom and the security of justice. We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate

valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quick sands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. Those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful place we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred.

We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force. The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. They have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone.

As we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied, as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one. We can

never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating "For Whites Only". We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.

I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. Some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident: that all men are created equal."

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification; one day right there in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out of the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day when all of God's children will be able to sing with a new meaning, "My country, 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim's pride, from every mountainside, let freedom ring."

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from the curvaceous slopes of California!

But not only that; let freedom ring from Stone Mountain of Georgia!

Let freedom ring from Lookout Mountain of Tennessee!

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when this happens, when we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, "Free at last! free at last! thank God Almighty, we are free at last!"

APPENDIX B

LEE HOIBY'S SOLO VOCAL WORKS

Individual Songs

Title of Composition	Poet	Date of Song Composition
To An Isle in the Water	William Butler Yeats	1950
Christmas, 1951	John Fandel	1951 (Rev. 1993)
O Star	John Fandel	1951 (Rev. 1979)
She Tells Her Love	Robert Graves	1952
An Immorality	Ezra Pound	1952
Summer Song	John Fandel	1952 (Rev. 1967)
Night	Anonymous	1953 (Rev. 1979)
The Dust of Snow	Robert Frost	1954
The River-Merchant's Wife: a letter	Rihaku (Trans. Ezra Pound)	1955 (Rev. 1979)
Daphne	Harry Duncan	1955
Pas dans mon Coeur	Marcia Nardi	1961
A Christmas Song	Jacques Mitchell	1970
Love Love Today	Charlotte Mew	1970
Where the Music Comes From	Lee Hoiby	1973 (Rev. 1986)
The Message	John Donne	1977
Jean qui rit	Tennessee Williams	1979
As the Work is Done	Lee Hoiby	1970s
Let Go, Let God	Lee Hoiby	1970s

The Night of Sorrow	Li Po	1970s
The Lover (from the Italian Lesson)	Ruth Draper	1981
Twenty-eight Young Men	Walt Whitman	1983
Bermudas (also as duet)	Andrew Marvell	1984
Why Don't You?	Robert Beers	1984
Lied der Liebe	Friedrich Hölderlin	1984
always it's Spring	e. e. cummings	1985
Jabberwocky	Lewis Carroll	1986
What if...?	Samuel Taylor Coleridge	1986
Investiture at Cecconi's	James Merrill	1991
Nero and Sporus	Aldous Huxley	2003
Nuits	Marguerite Duras (from <i>L'Amant</i>)	2004
The Darkling Thrush	Thomas Hardy	2004
Last Letter Home (<i>originally</i> Private First Class Jesse Givens)	Jesse Givens	2006
A Pocket of Time A Cradle Song	Elizabeth Bishop	2007
	William Butler Yeats	2007

Symphonic Songs

Title of Composition	Poet	Date of Composition
The Tides of Sleep	Thomas Wolfe	1961
I Have a Dream	Martin Luther King, Jr.	1987

Sets and Song Cycles

Title of Composition	Poet	Date of Composition
<i>Songs of the Fool</i> (voice & lute) 1. O Mistress Mine 2. Come Away, Death 3. When that I was and a little boy	William Shakespeare	1955
<i>Three French Songs</i> 1. Le coeur volé 2. L'éternité 3. Rêvé pour l'hiver	Arthur Rimbaud	1982 (1952, Rev. 1982)
<i>O Florida</i> 1. Floral Decorations for Bananas 2. Gubbinal 3. Continual Conversations with a Silent Man 4. Before My Door (originally "Contrary Theses") 5. O Florida	Wallace Stevens	1983
<i>Night Songs</i> 1. Night 2. Pierrot 3. Angelique 4. The Shroud	Adelaide Crapsey	1984 (Collected as a set) (1950, Rev. 1979) (1950) (1950) (1950)
<i>Songs for Leontyne</i> 1. The Doe 2. Evening	John Fandel Wallace Stevens Rainier	1985 (1950, Rev. 1983) (1983)

3. Autumn	Maria Rilke (trans. Harry Duncan)	(1979)
4. Winter Song	Wilfred Owen	(1950, Rev. 1983)
5. In the Wand of the Wind	John Fandel	(1952)
6. The Serpent	Theodore Roethke	(1979)
<i>Two Songs of Innocence</i>	William Blake	(1987)
1. The Shepherd		
2. The Lamb		
<i>Three Women</i>		1988
1. Miss Alma Calls	Tennessee Williams Emma Lazarus	(1985)
2. Lady of the Harbor*		
3. The Waltz	Dorothy Parker	
*The second piece was originally a setting of Thornton Wilder's "Goodbye, Goodbye, World," but after difficulty obtaining international publication rights from the Wilder family, Hoiby withdrew the song and replaced it with "Lady of the Harbor."		
<i>The Shining Place</i>	Emily Dickinson	c.a. 1995 (collected as set)
1. The Shining Place		(1989)
2. A Letter		(1987)
3. How the Waters Closed (originally The Drowned Boy, 1950)		(1950, Rev. c.a. 1980)
4. Wild Nights		(1986)
5. There Came a Wind Like a Bugle		(1987)
<i>Three Ages of Woman</i>	Elizabeth Bishop	1990
1. Manners		
2. Filling Station		
3. Insomnia		
<i>I Was There</i> (also for voice & orchestra)	Walt Whitman	1990
1. Beginning My Studies		(1988)
2. I Was There		1988)
3. A Clear Midnight		(1988)
4. O Captain! My Captain!		
5. Joy, Shipmate, Joy!		(1988)

<i>Southern Voices</i> 1. Butterflies 2. Lullaby 3. Bells for John Whiteside's Daughter 4. Berenice	A.R. Ammons Robert Penn Warren J. C. Ransom Sadie Brown Carson McCullers	1990
<i>Rain Forest</i> 1. Giant Toad 2. Strayed Crab 3. Giant Snail 4. Sandpiper	Elizabeth Bishop	1996
<i>The Life of the Bee</i> (Voice, cello and piano) 1. Millennium Approaches 2. The Spirit of the Hive 3. The Queen 4. The Sting 5. The Swarm	Jeffery Beam	2001
<i>Chants d'Exil</i> 1. Lucioles 2. Anniversaire 3. Chant du kisandji	Marcel Osterrieth	2002
<i>Sonnets and Soliloquies</i> 1. If music be the food of love 2. Sonnet 116 3. Sonnet 128 4. Portia's Plea	William Shakespeare	2004
<i>Winter and Summer</i> 1. Winter Hubris 2. Summer's Retort	Ricardo Castro	2005

APPENDIX C

EMAIL CORRESPONDENCE FOR MUSICAL EXAMPLES FROM LEE HOIBY

On Jun 3, 2010, at 2:46 PM, Terrance Brown wrote:

Mr. Hoiby,

My name is Terrance Brown and I am the student of Lori Bade and friend of Scott Lagraff who is writing his dissertation on your setting of "I Have A Dream." I am currently putting a section of the paper together where I am using musical examples. I was wondering if you could send me an e-mail message stating permission to use these examples in my work. I also may send you some questions this summer regarding some of your compositional techniques if that is okay. I hope all is well and thank you again for composing such a finely crafted composition.

Sincerely,
Terrance Brown

On June 12, 2010, at 9:00AM, Lee Hoiby wrote:

Dear Terrance Brown,

Thanks for your note. Yes you have my permission to use samples of *I Have A Dream* and any other musical examples you see fit. And yes, I'd be glad to hear your questions.

All best wishes,

Lee Hoiby

APPENDIX D

EMAIL CORRESPONDENCE FROM LEE HOIBY REGARDING COMPOSITON

Dear Mr. Brown,

1. What inspired you to set Dr. King's speech to music?

The speech itself. It is very musical and suits my own personal idiom.

Where were you when his death was announced? What were your emotional responses to his death? Did this impact your decision to compose this prolific work?

It is a speech of profound spiritual and philosophical meaning, certain to move any civilized person; and it was made infinitely more significant by Dr. King's assassination.

2. In looking at the scope of "I Have A Dream," it is longer than your typical song compositions. Would you consider it in any way an operatic scena?

No. It is an extended symphonic song, best heard with orchestral accompaniment, but also very effective with a piano.

3. In the composing of the work, did you create the vocal line patterning the vocal inflections that Dr. King used while delivering the speech?

Yes. As in all my vocal music, I try to follow the inherent rhythm of the text. And an available recording of the text by the author makes it so much easier to translate into fixed pitches. I have seldom had the chance to set a spoken text, but did so with Ruth Draper's classic monolog *The Italian Lesson*.

4. What does the A flat section 29 signify? I notice you stay within this key for only four measures.

This section signifies restlessness.

If you would like to talk, my phone is XXX-XXX-XXXX (Number erased to protect composer's privacy).

Best wishes,

Lee Hoiby

VITA

American baritone Terrance Brown is a native of West Blocton, Alabama. Brown received his Bachelor of Music from Samford University in Birmingham, Alabama, and his Master of Music and Doctor of Musical Arts from Louisiana State University in Baton Rouge, Louisiana. Brown has quickly made a name for himself as a versatile singer and conductor.

An active teacher and stage performer, Brown has traveled extensively throughout the United States and Europe as a concert, recital and operatic artist. He is known for his rich, lyrical baritone voice that is capable of performing a variety of musical styles. His performance credits include: *Bob* in Menotti's *Old Maid and the Thief*, *Peter* in Humperdinck's *Hansel and Gretel*, *Sarastro* in Mozart's *Die Zauber Floete*, *Collatinus* in Britten's *Rape of Lucretia*, *Boaz* in Jame's Niblock's *Ruth and Naomi*, *Germont* in *La Traviata*, *Voltaire* in *Candide*, *Salieri* in Rimsky-Korakov's *Mozart and Salieri*, *Jake/Robbins* in Gershwin's *Porgy and Bess*, *Le Baili* in Massenet's *Werther*, *Le Marquis* in Poulenc's *Dialogues of the Carmelites*, and *Dashwood* in Mark Adamo's *Little Women*.

Brown has worked with such eminent conductors and coaches as John Keene, Dennis Jesse, Rufus Mueller, Frank Nemhauser, Duaine Wolfe, Kyle Marrero, Jerome Shannon, James Niblock, Lamar Drummonds, Kenneth Fulton, and Timothy Muffit. He recently appeared as a soloist in Handel's *Messiah* with the Baton Rouge Symphony Orchestra and the Brahms Requiem with the Memphis Symphony Orchestra for the final concert of the Southern Division American Choral Directors Association Convention.

Brown has made a professional recording of select works by composer Dinos Constantinides with the Louisiana Sinfonietta. His honors include being named a regional finalist for the Metropolitan Opera National Council Auditions in New Orleans and being selected as a regional finalist for the National Association of Teachers of Singing (NATS) Artist Awards last spring. He will appear this season as *Robbins* in Gershwin's *Porgy and Bess*, *Count Capulet* in Gounod's *Romeo et Juliet* and in solo performances with the Austin Symphony Orchestra, Canterbury Choral Society and Baton Rouge Symphony. Brown's appearance in the Fall 2008 Opening Gala Concert of Opera Louisiane was nationally broadcast on PBS in 2009. Brown is currently Director of Vocal Studies at the University of North Alabama in Florence, Alabama.