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A performance guide to Leonard Lehrman's A Light in the Darkness

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A PERFORMANCE GUIDE TO LEONARD LEHRMAN’S  
A LIGHT IN THE DARKNESS

A Dissertation

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

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ABSTRACT

Leonard Lehrman is primarily known as the leading expert on the works of Marc Blitzstein. He is a composer and conductor, and serves to provide a voice for Jewish poets and composers. This document presents Leonard Lehrman’s song cycle, *A Light in the Darkness* (*White-Sailed Boat Upon the Ocean, Ne plus ultra, Reflection, Bitter Complaint, Legacy and Perpetual Reminder: Mauthausen, and A Brown Wolf: Arturo Ui)*.

This document includes biographical information about the composer, Leonard Lehrman. The document also includes biographical information about the poet, Harry Oschitzki. This document includes an overview of the song cycle, and a performance guide for each song. The conclusion follows the song analyses. The appendices include the English texts from *A Light in the Darkness*, transcripts of interviews with the composer, a discography of vocal works, a list of vocal works, a letter of permission, and a personal vita.
INTRODUCTION

Leonard Lehrman has written 197 works including instrumental music, choral music, operas, operettas, musicals, and songs for solo voice. Although many of his works have been published, it was his unpublished song cycle, *A Light in the Darkness* that piqued my interest. *A Light in the Darkness* captures the resilient hope of the human spirit in the face of unrelenting despair. The marriage of music and lyrics displays this human spirit through the composer’s use of rhythms that mirror the natural text accents in the poetry. The melodic lines support the emotion expressed in the text. The harmonic structure of the piano accompaniment serves to tell the story. The piano part supports the vocal part both harmonically and rhythmically, while on other occasions it assumes its own characterization and does not support the vocal line.

The purpose of this document is to examine the six songs in the song cycle, *A Light in the Darkness*, and to provide interpretive and performance suggestions for each song. The document begins with an overview of the cycle and addresses origins of the composition along with premiers, compositional style, and genre characteristics. Chapter one provides an overview of the song cycle. Chapter two contains biographical information about the composer, Leonard Lehrman including compositional influences and his creative process. Chapter two includes biographical information about the poet, Harry Oschitzki. Chapter three presents a performance guide that incorporates interpretive and technical advice for performers.
CHAPTER ONE
A LIGHT IN THE DARKNESS: SONG CYCLE OVERVIEW

*A Light in the Darkness* is a song cycle written by Leonard Lehrman. The work has not yet been published but was completed and copyrighted in 1984. When asked to categorize the genre and musical style of the work Lehrman said, “I would categorize it as art song verging on oratorio or cantata.” Lehrman began working on the cycle in the fall of 1984 and completed it by year’s end. Harry Oschitzki wrote the poems that Lehrman chose to include in his song cycle. The poems were not originally written for the song cycle or as a set of poems. Rather, Oschitzki gave Lehrman fifty unpublished, and unrelated poems from which to choose. Lehrman selected the poems that he thought would best fit the theme of unrelenting hope in the face of despair. He also chose poems that he thought would evolve dramatically from simple to complex. The cycle was premiered at the Amerikahaus theatre in 1985 in association with the West Berlin’s Urania, an artistic society founded in Berlin with the purpose of imparting knowledge to people groups throughout Germany. Many things contributed to Lehrman’s inspiration for writing, *A Light in the Darkness*; his political views, his friendship with the poet Harry Oschitzki, his Jewish heritage, and the works of poet/playwright Bertolt Brecht. Lehrman’s love for the work of Brecht led him to translate and stage direct two of Brecht’s plays: *Days of the Commune* and *Round Heads and the Pointed Heads*. The former was performed March 17, 1971 at Harvard. In 1969 while living in London, Lehrman saw Bertolt Brecht’s play, *The Resistible Rise of Arturo Ui.*

1 Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
2 Ibid.
Lehrman said, “Harry (Oschitzki) also saw the play and we were very inspired by it.” Although both composer and poet saw performances of the play separately, they were each inspired to respond creatively to what they had seen. Their collaborative response would eventually come to fruition fifteen years later with the creation of the song cycle, *A Light in the Darkness*.

The song cycle *A Light in the Darkness* consists of six songs:

1. *White-Sailed Boat Upon the Ocean* (2'15")
2. *Ne plus ultra* (3'45")
3. *Reflection* (2'15")
4. *Bitter Complaint* (2'45")
5. *Legacy and Perpetual Reminder: Mauthausen* (3'30")
6. *A Brown Wolf: Arturo Ui* (6'45")

There is an evolution within the cycle from the personal to the universal. It is a conscious choice by the composer to tell both a story and to give a warning. Lehrman says, “The political is personal, but I think it goes the other way. Our personal effects our political. I picked the poems that I liked in a sequence that seemed most dramatically moving from the personal to the political.”

The composer divides the cycle in half dramatically. The first three songs are introspective in nature as if the character is speaking to himself or thinking out loud. The last three songs are declarative as the character addresses the audience. They each have a political impetus with reflections of the World War II Jewish holocaust. *Legacy and Perpetual Reminder: Mauthausen* and *A Brown Wolf: Arturo Ui* were inspired by Bertolt Brecht’s afore mentioned

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4 Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
5 Ibid.
play, *The Resistible Rise of Arturo Ui*. The lyrics of the last two songs are declarative as they bring attention to the atrocities of the holocaust. They are warning the listener of the dangers that could befall them if they are not diligent in protecting their flock from evil wolves.

The cycle as a whole suggests the coming of Adolf Hitler and how someone like him could come again.\(^6\) The last lines of the cycle are, “*Do not forget! Be careful, vigilant and watchful! Remember: A brown wolf once rode into a tame heard. O Lord God help that never again such things recur.*”\(^7\)

The cycle evolves musically as the rhythm, melodic contour, and harmonic structure become more complex and less predictable. This matches the poetry as it becomes more aggressive, accusative, and more arbitrary. In the first song, *White Sailed-Boat Upon the Ocean*, the vocal line and piano part work in tandem. The vocal and piano parts begin together at measure one. The vocal line represents the feeling of tranquility while the piano part assumes the role of the foreboding struggles that await the character. The piano part embraces its own voice acting separately from the vocal line as if claiming its own personality. The initial complementary roles of voice and piano move farther apart as the cycle progresses. The melodic lines become more erratic with ever widening intervallic leaps and clashing dissonances within the piano part. While there are no traditional musical introductions by the piano at the outset of each song, the postludes of every song act as the introduction to the successive song. The cycle should flow seamlessly without interruption. The cycle should be presented and experienced as one movement of six songs interrelated through constant evolution.

\(^6\) Ibid.
There are key centers in each song, but no key signatures. The cycle becomes increasingly more difficult from song to song. The harmony becomes less tonal with tone clusters, tone rows, and a drift from traditional harmony. The music evolves more dramatically as the rhythms become more syncopated with sporadic divisions of 5/8 and 7/8 time signatures.

Lehrman’s compositional process usually begins with the text. “Seldom do I start with the music and expect the words to be put to it. Usually the text comes first, but sometimes just the title. Usually I start with the text and adapt the music to it.”

The songs were originally set to German texts, then weeks later translated by the composer and set in English. “It was conceived as a cycle in German. The English translation was one that would match the music since I chose a translation that best served the music…. nothing is lost in the English translation.”

Lehrman first met poet Harry Oschitzki through a mutual friend, Klaus Neumcke. Lehrman was working as the chorus master at the Theatre des Westens located in Berlin, Germany and Neumcke was singing in the chorus. In November of 1983 Lehrman conducted the theater’s production of Fiddler on the Roof, and subsequently hosted a party for the cast and orchestra. It was there that he was introduced to Harry Oschitzki, a singer and a poet. They discussed their dissatisfaction with the non-dramatic operatic repertoire the theatre had been choosing. Lehrman, Neumcke, and Oschitzki decided to perform their own concerts so that they could choose the music. In March of 1984 Oschitzki was invited to sing on national German television. With Lehrman as his accompanist, Oschitzki performed Yiddish by Lazar Weinar and Im der Fremde written by Lehrman in honor of Weinar, the father of Yiddish art song.

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8 Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
9 Ibid.
10 Ibid.
Subsequently, when Oschitzki shared his poetry with Lehrman, they discovered their mutual admiration for the work of Bertolt Brecht, and their common inspirations drawn from his play, *The Resistible Rise of Arturo Ui*. Lehrman read fifty of Oschitzki’s poems and asked his permission to use six of them for his song cycle, *A Light in the Darkness*. Lehrman said, “The only collaboration we had was Harry gave me the six poems I asked for, then approved the order.”\(^1\) In fact, Lehrman more frequently collaborated with Oschitzki as a singer than as a poet. While Lehrman composed the cycle with Oschitzki in mind, the singer was concerned that his light voice might not be able to answer the demands of the cycle, particularly in regard to the high *tessitura* and dramatic evolution.\(^2\)

In addition to Oschitzki and Neumke, Lehrman had also been concertizing with German soprano, Marianne Dorsch. Lehrman had performed with each throughout Germany, and came to the conclusion that the premiere would be collaborative. Lehrman assigned songs from the cycle that would best fit each person’s voice. Harry sang, *White Sailed Boat Upon the Ocean*, *Reflection*, and *Legacy and Perpetual Reminder: Mauthausen*. Soprano, Marianne Dorsch sang *Ne plus ultra*, and *Bitter Complaint*. Klaus Neumcke sang, *A Brown Wolf: Arturo Ui*.\(^3\)

*A Light in the Darkness* has been heard in several versions in both Europe and the United States. The cycle was premiered in German by soprano Constance Cooper, and pianist Loretta Goldberg in 1985 at Hebrew Union College in New York City.\(^4\) Though all six movements have been orchestrated, only the first movement has been performed with orchestra. That performance of, *White-Sailed Boat Upon the Ocean*, was sung by Jenufa Gleich and conducted by Arthur

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\(^1\) Ibid.  
\(^2\) Ibid.  
\(^3\) Ibid.  
\(^4\) Ibid.
Fagen with the Queens Symphony Orchestra.\textsuperscript{15} \textit{A Brown Wolf: Arturo Ui}, has been performed by tenors, Greg Mercer and Ronald Edwards. The complete cycle is approximately twenty minutes long and has not yet been performed in its entirety in English.\textsuperscript{16}

\textsuperscript{15} Ibid.
\textsuperscript{16} Ibid.
CHAPTER TWO
THE COMPOSER AND THE POET

A Biography of Leonard Lehrman

Leonard Lehrman was born in Kansas, on August 20, 1949 and raised in Roslyn, New York. He currently resides in Valley Stream, New York with his wife, soprano Helene Williams. Since 1987, they have given over 500 concerts together, including numerous productions of his own stage works and concert tours of Europe, Canada, Hawaii, Australia, and Israel.\(^\text{17}\)

He was born into an educated family with accomplished parents who encouraged his musical pursuits. His family first came to the United States from Germany in 1886. His father, Dr. Nathaniel Saul Lehrman, is a retired psychoanalyst and served as a secretary to the “Young Communist League,” and the president of “Avukah,” a Jewish Club at Harvard.\(^\text{18}\) Leonard’s uncle, Dr. Philip Lehrman, was also a psychoanalyst and a pupil of Dr. Sigmund Freud.\(^\text{19}\)

Leonard’s mother, Emily Rosenstein, was born in South Eastern Russia near the Ural mountains in Europe. She came to America in 1935 and became a citizen on D-Day, June 6\(^\text{th}\), 1944. She met Nathaniel while attending Simmons College. They were married June 8\(^\text{th}\), 1944 and currently reside in New York.\(^\text{20}\)

Leonard’s exposure to music began at a very young age. “I remember at age two that I had a record of *Hansel und Gretel*. I would play it over and over again. One day the radio was playing the MET broadcast of *Hansel and Gretel*. I rushed in furious that someone was playing

\(^{18}\) Ibid.
\(^{20}\) Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
Leonard’s grandfather, Jacob Lehrman, was an avid collector of opera records. He would often host parties where he would give impromptu lectures about operas in his record collection. After going to see Caruso at the Metropolitan Opera in New York City, he was asked if he liked him. He said, “I would go without a pair of shoes to hear him!”

1960 would prove to be a very influential time in the life of Leonard Lehrman. At age eleven his parents took him to see the musical, *My Fair Lady*. Lehrman said, “I loved it. I petitioned my sixth grade teacher and classmates to do the musical!” They were initially resistant, but eventually gave in. The other sixth grade class was reading through *Pygmalion* and wanted to stage the play. The two classes came to a compromise. They collaborated and produced a school wide presentation of a musical adaptation to the play *Pygmalion*. “Essentially we performed the play and inserted the songs from *My Fair Lady* where we thought they would best fit. We even contacted Alan Lerner and was granted his permission so long as we didn’t charge for tickets.” The musical was such a success that they presented the work to the community. Lehrman sang the songs of Henry Higgins.

In addition to his love for the theatre, Lehrman began showing compositional promise. That same year his father took him to meet composer, Elie Siegmeister (1909-1991). Siegmeister immediately dismissed Leonard saying he would never work with someone so young. Leonard asked if he could at least play him some pieces he had written. Siegmeister
listened to Lehrman’s compositions and was so impressed that he immediately relented and accepted him as his youngest student, ever. In regards to Siegmeister Lehrman said, “I consider him my greatest musical influence.”

Elie Siegmeister would eventually call Lehrman, "my continuator." Siegmeister introduced Lehrman to piano teacher Olga Heifetz. Lehrman would have a piano lesson with Heifetz. He would then ride his bicycle over to his composition lesson with Siegmeister. He studied with both Siegmeister and Heifetz for seven years until he graduated, as salutatorian for the Roslyn High School Class of 1967. At graduation he performed Chopin’s Concerto no. 1 with the school orchestra.

Lehrman attend Harvard from 1967 to 1971 where he studied composition with Professors Earl Kim and Leon Kirchner. In the summer of 1969 Lehrman traveled to Fontainebleau, France, where he studied counterpoint with Nadia Boulanger. After graduating cum laude with a Bachelors of Arts Degree in Music from Harvard, Lehrman earned a Fulbright scholarship to return to France and again study with Boulanger. Lehrman speaks German, Italian, French, and Russian, which he learned from his mother.

Lehrman returned to the United States in 1972 to study with Robert Palmer and Thomas Sokol at Cornell University for three years. He earned the Master of Fine Arts degree with a concentration in Music Composition and subsequently studied for a year with Tibor Kozma at Indiana University. Lehrman’s first two operas: Idiots First and Karla were premiered during his

26 Ibid.
30 Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
time at Indiana University at the Monroe County Library. When Lehrman’s teacher, Kozma died in 1976, he returned to Cornell University where he earned the Doctor of Musical Arts degree in Musical Composition. Lehrman also holds a second Master’s degree in Library and Information Science from Long Island University, where he founded the Long Island Composers Archive. Lehrman has studied with other notable composers including; Donald Erb and John Eaton at Indiana University, Kyriena Siloti at the Longy School of Bard College in Massachusetts, and with Erik Werba, David Del Tredici, and Wolfgang Vacano.

As the leading expert on the works of Marc Blitzstein (1905-1964) Dr. Lehrman has adapted, reconstructed, and completed twenty of Mr. Blitzstein’s works. He was chosen by the Blitzstein Estate to edit The Marc Blitzstein Songbook, published in three volumes by Boosey & Hawkes (1999, 2001, and 2003) and was engaged by Greenwood Press to write the Blitzstein bio-bibliography (published by Praeger Sept. 30, 2005). In February 2001, under contract with the Blitzstein Estate, Dr. Lehrman completed the vocal score of Blitzstein's 3-act opera, Sacco and Vanzetti. This work is considered Blitzstein’s magnum opus. Lehrman led a symposium on Sacco and Vanzetti at the National Opera Association convention in Boston in December 1995, and completed the opera’s orchestral score in October 2003.

In one of our interviews Lehrman told me, “Music should say something that can’t be said any other way.” Throughout Lehrman’s, career he has viewed his compositional role as

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35 Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
one that gives a voice to the voiceless. He brings awareness to the issues that could affect future society.

If one ignores the politics inherent in any work, that itself is a political stance: one favoring the status quo. The net result is silence in the face of injustice, which can never be acceptable to anyone of conscience. Making others sensitive to the needs of the historical moment, rendering the political personal, and human, would seem to me to be an essential role of a socially conscious artist.\footnote{Leonard Lehrman, “Culture and the Arts, Reminiscences of by a Jewish Composer.” \textit{AUFBAU}, (December 8, 1995 p. 13): http://ljlehrman.artists-in-residence.com/articles/aufbau5.html (Accessed May 11, 2010).}

Many of his musical works are inspired by a political impetus: \textit{The Comic Tragedy of San Po Jo} (Lehrman’s first stage work), \textit{April Ninth} (The slow movement of his string trio inspired by the death of Dr. Martin Luther King), \textit{The Bourgeois Poet} (A song cycle based on the poetry of Karl Shapiro), \textit{My University} (A setting of the poem by Vladimir Mayakovsky in Russian, translated by Lehrman), \textit{The Bird of Paradise} (an orchestral tone poem inspired by the afore named play), \textit{We Wish You Peace}, and \textit{Little Alice from Amherst Ohio} (a feminist song set to the poetry of Polly Joan).

Dr. Lehrman's complete works number 197 to date, and have been heard throughout Europe, North America, Israel, Australia, and in concert at the United Nations. His opera, \textit{Mikischara und seine Kinder} (The Family Man), was presented at Kuenstlerhaus Bethanien in West Berlin in January 1985 with the renowned tenor, George Shirley, singing the central role.\footnote{Leonard Lehrman. “American Jewish Music in Europe.” \textit{AUFBAU}, (July 23, 1996): http://ljlehrman.artists-in-residence.com/articles/aufbau18.html (accessed February 20, 2012).}

Dr. Lehrman has worked professionally for over four decades as a conductor, coach, accompanist, translator, stage director, and producer. He was an Associate Editor and critic for \textit{Opera Monthly} from 1991-1994. He served as the assistant chorus master for the Metropolitan Opera from 1977-1978. Lehrman founded and currently directs the Metropolitan Philharmonic
Chorus. He has conducted the Jewish People's Philharmonic Chorus, and has served as director for the Workmen's Circle Chorus and the Oceanside Chorale. He has served as an adjudicator for the National Music Theatre Network and the Center for Contemporary Opera. Lehrman has served as president and board member of the Long Island Composers Alliance and is on the advisory board of Composers Concordance, Inc. Lehrman is the Artistic Administrator of the Professor Edgar H. Lehrman Memorial Foundation for Ethics, Religion, Science and the Arts, Inc., and critic at large and copy editor of the New Music Connoisseur.38

Dr. Leonard Lehrman’s works include; instrumental music, choral music, songs for solo voice, operas, operetta, revue, musicals, incidental music, translations, and adaptations.39

A Biography of Harry Oschitzki

Harry Oschitzki was born February 22, 1930. He currently resides in Berlin, Germany with long time friend, Nina Kern.40 Mr. Oschitzki declined any interviews. All information pertaining to Mr. Oschitzki is provided through interviews of his friend, Leonard Lehrman and his half brother, Brian Osborn.

Mr. Oschitzki was born during a tumultuous time of human history. His Father, Edwin Oschitzki was Jewish, and his mother, Margarete Gottwald was German.41 Harry was considered a Mischling. This term was used as a racial slur to denote someone of partial Aryan ancestry.42 In 1935 the Nuremberg Laws were put into affect. These laws were enacted in order to more clearly define a person of Jewish ethnicity. Persons who had three to four Grandparents who

39 Ibid.
40 Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
41 Ibid.
were Jewish were also considered Jewish, and would suffer significant persecution.\textsuperscript{43} Harry was forced to carry a card that signified his Jewish heritage.\textsuperscript{44} These anti-Semitic laws also banned any sexual intercourse between Germans and Jews. According to these laws, Harry’s mother, Margareta, was condemned to suffer the same fate as that of her husband, Edwin. To save his wife from persecution, Edwin divorced Margareta. He was captured by the Nazis and served in two different concentration camps from 1936–1939. He was imprisoned at the Dachau concentration camp from 1936-1937. He was then transferred to the Buchenwald concentration camp from 1937-1939.\textsuperscript{45} Buchenwald was established on the Ettersberg Mountain just outside the city of Weimar in July 1937 and was one of the largest concentration camps during the Nazi tyranny.\textsuperscript{46}

In the eight years of its existence from July 1937 to March 1945 a total of 238,980 prisoners from thirty countries passed through Buchenwald and its satellite camps. Of these, 43,045 were killed or perished in some other fashion there.\textsuperscript{47}

Along with Mauthausen and many other concentration camps, Buchenwald used the labor of its prisoners to support its armament factory. The slogan written above the camp’s main entrance gate is, \textit{Jedem das Seine}, (to each his own). This is figurative for, “Everyone gets what he deserves.”\textsuperscript{48}

During one occasion Edwin was accused of smuggling a letter out of the camp. As punishment, his arms were tied behind his back as he hung by his hands from a tree for 24 hours.

\begin{flushright}
\textsuperscript{43} Ibid.
\textsuperscript{44} Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
\textsuperscript{45} Brian Osborn, phone interview by author, Akron, OH, March 14, 2012.
\textsuperscript{48} Ibid.
\end{flushright}
Harry’s half brother, Brian Osborn recalled his father saying, “I couldn’t feel my arms after they let me down. I just laid there and someone put a cigarette in my mouth.” Edwin did not share many stories of his time in the camps with his children. “We just thought our father was referring to summer camp. That generation tried to shield us from the stories. They didn’t say much about it.”

The Nazi’s desire for a, “pure race” would be accomplished by either extraditing or killing those they deemed unworthy. Edwin’s sister resided in Great Britain and began to petition the British government for the extradition of her brother. At this time the fighting of World War II had not yet begun, and the Nazis were willing to release undesirables to other nations. Edwin was released from Buchenwald in 1939 and granted citizenship to Great Britain under the condition that he would serve in their army. Much is unknown after Edwin’s release. He remarried a woman named Ruth and eventually moved to the United States.

Harry lived with his mother Margareta while Edwin imprisoned at the concentration camps. Since Harry was only 6 years old and living with his mother Magareta, a German woman, his Jewish heritage was shielded from the Nazis. Margareta eventually married a man named Bamberg.

As Harry grew older he found writing to be a productive outlet for creative expression and emotional healing. He wrote over 50 poems none of which have been published. In light of the oppression that Harry and his family faced, he chose to write under the pseudonym, Andy Orieli. He never officially changed his name, but used this pen name as a way to protect his

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50 Ibid.
51 Ibid.
52 Ibid.
identity and the safety of both him and his family. 

Because Mr. Oschitzki chose to write under this pseudonym, I have listed the author of the poetry in the performance guide as Andy Orieli.

Harry worked in Berlin from 1975-1981 as chorister and soloist with many different opera houses. His voice was light and lyric and suited best for operetta. In 1986 he was elected to succeed Dr. Leonard Lehrman as President of the Juedischer Musiktheaterverein in Berlin. 

53 Ibid.  
CHAPTER THREE
A LIGHT IN THE DARKNESS PERFORMANCE GUIDE

White-Sailed Boat Upon the Ocean


White-sailed boat upon the ocean, watch out for strong winds that pull!
Straight and steady be your motion like birds undeterrable!

Little boat, why do you hurry? What you’re going to be you’ll be that.
Haste makes waste, naught comes from worry.
To be sure one day you’ll see that.

Little boat with sails so white, all good fortune celebrate!
Night turns day and day to night, forced to do so by their fate;
One might say that it’s innate.

Sunlight pierces fog’s commotion, quiet waves stroke rocks and sand.
White-sailed boat upon the ocean, straight ahead’s the distant land!

White-Sailed Boat Upon the Ocean sets the tone for the cycle both musically and
dramatically. The song exhibits a calm tranquil quality expressing a longing for simple beauty in
the context of a tumultuous world.

The round, clearly defined spot where we stand is still safe, but the clouds gather more
closely about us and the circle which separates us from the approaching danger closes
more and more tightly…..we search desperately for a means of escape. We all look down
below, where people are fighting each other, we look above, where it is quiet and
beautiful, and meanwhile we are cut off by the great dark mass…..it tries to crush us, but
cannot do so yet. I can only cry and ‘Oh, if only the black circle could recede and open
the way for us! - Anne Frank

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55 Esther Lombardi, “Anne Frank Quotes.” http://classiclit.about.com/od/frankanne/a/aa_afrankquotes.htm,
February 16, 2012.
White-Sailed Boat Upon the Ocean draws us into a world of contrast as the character’s inner tranquility is challenged by outside forces. As the cycle evolves, the forces beyond the control of the character break into his reality despite his resistance.

**The Poetry**

The poem was written in Osnabrück, Germany, in 1970. It consists of four stanzas each opening with an address to the White-Sailed Boat. In section one the character encourages himself to stay the course regardless of the winds that pull. He should remain steady and consistent, “like birds undeterable.” 56

In section two the character admonishes himself to cast off worry. “Little boat why do you worry, what you’re going to be you’ll be that.” 57 The character is saying that he has no control of what will happen in the future.

In the third section the sail is described as white, indicating that the world has not yet tarnished or embittered the soul. The character celebrates his good fortune. There are several iterations of the metaphor of night turning to day, and day to night. The overriding theme is that the character’s final destination is pre determined.

The fourth section of the poem describes sunlight piercing through the fog as the boat nears the shoreline of a distant land. The character is thoroughly unaware of what awaits him.

**Song Overview**

*White-Sailed Boat upon the Ocean* is the first song in the cycle, *A Light in the Darkness*. This song is two minutes and fifteen seconds in duration. There is no key signature for this or any of the other five songs in the cycle. The time signature indicates cut time with the tempo...
marking, *andantino poco agitato* (light walking, a little agitated/restless.) The tempo of the piece should be neither too fast nor too slow. I would suggest $\frac{\text{bpm}}{} = 63$ so that the accompaniment does not sound hectic and rushed. The overall mood of the piece portrays a struggle between the tranquil and the restless. Tranquility is represented in the vocal part through simple melodic and rhythmic structures. The restlessness and urgency is represented by syncopated rhythms and occasional dissonances in the piano score. This suggests an urgency that the character is trying to avoid.

The structure of the song consists of four primary musical phrases that are divided into sub phrases. Because the musical structure matches that of the poetry, the performer should ensure that musical and dramatic elements build throughout the song in a systematic way. The overarching melodic motion is a simple tonic to dominant alternation that avoids a clear harmonic resolution. Similarly, the character remains in a state of constant unrest without resolution.

The diagram below shows the overall melodic phrase structure and should be used as a tool for the performer in dramatic layering and song memorization.

(diagram continues)
The key center for this first song is C minor. There are three primary motives; the *White-Sailed Boat* motive, which is a melodic motive; the *Ocean* motive, and the *Struggle* motive, which are both rhythmic motives. The *White-Sailed Boat* motive is a melodic motive presented as a C minor arpeggio that is stated periodically throughout piece and occurs in both the vocal and piano parts (Examples 1 and 2).

**Example 1** White-sailed boat – *White-Sailed Boat Upon the Ocean* mm. 22-33

**Example 2** White-sailed boat and Ocean – *White-Sailed Boat Upon the Ocean* mm. 40-41

The motives in examples 1 and 2 should be sung as a legato line with a slight accent on beat one. Maintaining a legato line is crucial to the texture as it contrasts the rhythmic pulse of the *Ocean*
motive. In the example 3 the *White-Sailed Boat* motive is stated in the vocal line as well as the bass line of the piano accompaniment (Example 3).

Example 3 Ocean - *White-Sailed Boat Upon the Ocean* mm. 16-18

The *Ocean* motive paints the picture of restlessness and unrelenting motion. It recurs throughout the piano part and is the antithesis of the legato *White-Sailed Boat* motive. The vocal line never uses the *Ocean* motive. However, the piano part incorporates both motives as is seen in example 3 in measures 16-18 in the piano accompaniment.

The final motive is the *Struggle* motive. It is also a rhythmic motive and first appears in measure 19 in the second piano transition (Example 4).

Example 4 Struggle - *White-Sailed Boat Upon the Ocean* mm. 19-20

The *Struggle* motive is played in the left hand and represents the tension between the *White-Sailed Boat* motive and the *Ocean* motive. This unresolved tension between reality and hope for a better existence is a dramatic theme throughout the cycle. Tension is created with a triplet
figure and whole step melodic descent in the bass clef of the piano part. It is at this point that the Ocean motive and Struggle motive intersect. The Ocean motive is played in the right hand of the piano accompaniment, while the Struggle motive is played in the left hand. There is a motivic transfer in measure 36 between the piano and vocal part. The same triplet figure and descending whole step melodic motion in measure 19 in the piano part appears in the vocal line at measure 36 (Example 5).

![Example 5 Motivic transfer - White-Sailed Boat Upon the Ocean mm. 35-38](image)

This motive transfer is significant because it is the only time the composer uses a triplet figure in the vocal line. It also occurs with the text, “Sunlight pierces fog’s commotion.” This figure brings to full fruition the character’s struggle for optimism in a dark and gloomy world. The transfer of this musical motive is subtle. The singer and pianist should be aware of the transfer as it can be used to color and enrich the performance.

**Performance Guide**

A long legato line is the primary goal for the singer in this piece. The singer should support the consonants using them as a bridge between vowels. By maintaining a long legato line

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58 Ibid.
the singer will accomplish two things: establishment of good vocal production for the rest of the cycle, and an effective representation of the White-Sailed Boat motive.

The piano, though sometimes rhythmically contrasting, is harmonically supportive throughout the song. There is no piano introduction, thus the singer may enter the stage with the starting pitch in mind, or the pianist can give the pitch before the piece begins. The first note of the opening phrase in the vocal line starts on C₃ and is marked piano. This softer dynamic marking is appropriate since C₃ is low for a tenor. The singer should initiate the sound with a [u] vowel prior to the [w] consonant. This will help the vocalist initiate the tone.

The first musical phrase is a nine bar phrase with a breath after beat four of measure four. The singer should emphasize beat one of the first three measures. A poco ritardando is indicated in measure 9. This measure should be treated as a preparation by the piano for the second musical phrase. The final three measures of the first musical phrase are problematic for the singer in two ways: issues of syncopation that can break the legato line, and vowel modification. In measures 7-10 the text says, “Like birds undeterrable.”⁵⁹ The singer should treat the syncopation of measures 7-8 as vocal stops being sure not to accent the syncopation, or break the motion of the legato line (Example 6).

\[\text{Example 6 Like birds - White-Sailed Boat Upon the Ocean mm. 7-9}\]

⁵⁹ Ibid.
The word, “un-detrarrable” is a five-syllable word in which the composer has assigned a note for each syllable. The climax of this five note musical phrase occurs on F₄ on the antepenultimate syllable, “er.” The singer should be sure to choose a vowel that best facilitates the vocal color desired. I would encourage a more open [œ] vowel since this syllable occurs on a higher note approaching the tenor passaggio.

There are three piano transitions that connect the four musical phrases of the song. The first two transitions are marked poco ritardando, and the third piano transition is marked poco a poco crescendo. The third transition is different from the previous two not only in dynamic marking, but also because the rhythms are more complex. The right hand plays all minor third chords that ascend harmonically in groups of three. For the first time we have a transition from musical phrase to another without a ritardando. The poco a poco crescendo creates excitement as we approach the final musical phrase and climax of the piece. The pianist should be sure to emphasize this crescendo and initiate the climactic phrase (Example 7).

Example 7 Climactic phrase - White-Sailed Boat Upon the Ocean mm. 35-38

The composer uses tone painting at measure 36 in the climactic phrase in example 7. The singer sings the word “Sunlight” on G₄, the highest note of the piece. The singer should support the consonant [s] voicing it slightly before beat one. This will help initiate the breath while
giving greater emphasis to the text. The piano accompaniment is simple with two half note block chords that are harmonically tonal. This is the first time the composer has used this simple half note rhythm in the piano part. This is significant because the accompaniment is pausing to give attention to the sun bursting through the clouds. The chord in measure 36 is a C major 7th chord in first inversion. It supports the G₄ in vocal line. The major harmony paints the text while the Struggle motive is used in the descending vocal line on the text, “Fog’s Commotion.” While there is no dynamic marking at measure 38, the singer should sing the word, “quiet” at a softer dynamic level maintaining breath support.

The second half of the final musical phrase occurs during the last four bars of the vocal line in measures 40-45. The White-Sailed Boat motive is stated in the bass line of the piano part in measures 40-41 and in the postlude in measures 48-49 (Example 8).

![Example 8 Postlude - White-Sailed Boat Upon the Ocean mm. 39-51]

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60 Ibid.
The singer sings the text, “White sailed-boat upon the ocean, straight ahead’s the distant land.”

The composer uses rhythmic augmentation in measures 43-45 to emphasis the distant land awaiting the character. Once again the vocal line resolves on D4, acting as a dominant function that resists resolution. The final four bars of the piano postlude act as the intro for the next song.

Ne plus ultra

Ne plus ultra

A glowworm brightens up the night all decked out in black.
So tiny is its dot, and menaced too by foes invisible.
And yet, it struggles through and powerfully dispels the dark.
You are my light, my shining star, invincible!

The oboe sings a tone that is a sweet call of affection.
It penetrates through loud, chaotic and tumultuous roars of sound.
Angelically, in dance, it points to a divine connection

Your voice I hear it clearly, lifting my soul’s depression off the ground.

A lavish sea of buds is showered down by nature in the spring.
Soon all’s forgotten: winter, grief, and hoping evanescence.
How quickly time goes by. The summer leads to autumn, cyclically continuing.
You my diamond glistening bright. You, steadfast wonder of delight.
My refuge, cradling my life’s essence.

Performance Guide

Ne plus ultra is the second song in the cycle. Harry Oschitzki wrote the poetry in 1980 in Linz, Germany. It is three minutes and forty-five seconds long. It is significantly more challenging both musically and vocally than the first piece of the cycle. There are three primary challenges for this song: complex rhythms in mixed meters, half and fully diminished 7th chord

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61 Ibid.
harmonic structure, and multiple dramatic layers. As we address these challenges we will see that
the composer uses the difficult rhythms and nontraditional harmonies to help the performer and
audience navigate the dramatic layers of story in the text.

As was the case in the first song of the cycle, the character is thinking out loud, unaware
of the audience. His thoughts are introspective not declarative. His muse is a voice that lifts his
soul from the depression of his existence. In the first song the character was optimistic of the
future, he is now trying to escape the confines of the present. The character speaks of one modal
voice that takes on three different forms: a glowworm, an oboe, and nature itself. The poem is
divided into four sections. Sections one, two, and four represent the forms the voice has taken.
Between sections two and three is the thesis of the poem, “Your voice I hear it clearly, lifting my
soul’s depression off the ground.”62 The purpose of the voice is to lift the character away from
the outside forces that are pressing in. The voice draws the character’s attention from the grief
and pain he is experiencing.

In section one the voice takes the form of a glowworm that “dispels the dark of night.”63
In section two the voice takes the form of an oboe that “dispels the tumultuous sound.”64 The
purpose of nature in section four is to undo all the damage that has occurred. The character
desires a change in his circumstances in the same way that nature turns winter to spring.

The dramatic challenge for the performer is to stay connected with his audience. There
are interpretive demands on both the audience and the performer. The difficulty is in
understanding, and portraying diametric realities. The first reality is the painful existence the

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62 Ibid.
63 Ibid.
64 Ibid.
performer must help the audience feel. The second reality is the dream world that the character uses as his coping mechanism in his bleak existence. The pitfall the performer must avoid is trying to portray both at the same time. The performer should make clear choices as to when to portray each. Ambiguity will compromise the connection between the performer and the story of the song. The singer should not use a character voice to represent each voice in the different sections. The singer should allow the music to direct his dramatic choices. He should simply tell the story as if he is the character allowing the subtle nuances of the text and musical tone painting to color his performance.

There are three distinctive musical features that give *Ne plus ultra* its unique character. These features dramatically paint the world in which the character lives. They are the 5/8 time signature, the use of half and fully diminished seventh chords, and melodic tone painting. These are the primary elements the performer should use as a guide for his dramatic interpretation.

Lehrman has set the music in 5/8 time. The measures are divided as three plus two, or two plus three. The composer uses the natural accent of the text to determine if the metric division is three plus two, or two plus three. The metric division can therefore change every measure and lacks any consistent pattern. The composer uses this rhythmic element as a tool to stay true to the natural flow of the text. This maintains the sense of uneasy restlessness, and represents the struggle between the two realities of the character. Once again Lehrman is using the text as the impetus for his composition (Example 9).
The pattern of metric division of 5/8 time in measures 34-40 is as follows; m.34 = 2+3, m.35 = 3+2, m.36 = 3+2, m.38 = 2+3, m. 39 = 3+2, m.40 = 2+3. Throughout the piece the metric division is the same in the vocal and piano lines. When the piano part does not line up metrically with the vocal line it is because the piano is repeating a motive previously stated in the vocal line, or is in contrast in order to represent unrest via separate metric division, (See Example 9). Measure 39 in the vocal line is 3+2 while the piano line is 2+3. This is due to the fact that the piano is repeating previous measure 38 in the vocal line. Another occasion is the final measures of the piece where the composer uses a greater level of syncopation to create another level of unrest for the character (Example 10).
In example 10 the vocal and piano parts line up together in measure 110 until measure 111 on the word “essence.” The metric division in the piano part in measure 111 is 2+3 while the division of the vocal line is 3+2. Lehrman does this to create a disjunct sense which further reinforces the characters struggle to make sense of his life. These metrical nuances are important for the performers to know because it colors the performance and is the primary musical characteristic of the piece. In the beginning stages of learning the piece, the singer should first become very comfortable and familiar with the text. The singer should speak through the text noting where the natural stresses fall. After dividing the measures into divisions of two’s and three’s the singer should plug in the text without pitch. Since the melody of the piece falls within natural speech like patterns, pitch should be the last element added.

The second distinctive feature of *Ne plus ultra* is the harmonic context. The melody is primarily stepwise motion with some large interval leaps, many of which are tri-tones. This melodic interval matches the harmonic structure in the piano part that is built primarily around fully diminished, and half diminished seventh chords (Examples 11 and 12).

![Example 11 Melodic tri-tone - Ne plus ultra mm. 11-12](image-url)
The musical form of *Ne plus ultra* has four distinct sections that match the poetry. There are three piano interludes that connect each musical section. Each interlude is five measures long matching the 5/8 time of the piece.

The piano accompaniment throughout the piece is supportive of the vocal line, and is used to help represent the story of the text. The accompaniment is chromatic and frequently employs an added 7th. The chord qualities are generally major/minor 7th chords, but in most cases they are fully diminished, and half diminished 7th chords. The sounds of these harmonies are ambiguous and further reinforce the dramatic idea of the character’s struggle to cope with the real world and the desired refuge. There are five primary piano accompaniment features used for dramatic support throughout; block chords, broken chords, chromatic motion, repetition of the vocal line, and doubling of the vocal line. Below are examples of each (Examples 13, 14, 15, 16 and 17).
Example 14 Broken chords – d minor half diminished 7th chord - *Ne plus ultra* m. 31

Example 15 Chromatic motion - *Ne plus ultra* mm. 17-20

Example 16 Repetition of the vocal line - *Ne plus ultra* mm. 36-40

Example 17 Doubling of the vocal line - *Ne plus ultra* mm. 77-78
Section I – mm. 1-29. “The Glowworm”

In section I, the piano part reinforces the character of the glowworm. This is accomplished via chromatic motion, broken chord arpeggios, and syncopated rhythms. In the following example the singer has just sung the words, “A glowworm brightens up darkened night, all decked out in black.”^65 The piano represents the glowworm slithering along (Example 18).

Example 18 The glowworm - *Ne plus ultra* mm.7-8

In example 19 the piano is used to support the text via staccato eighth notes that represent “tiny dots”^66 (Example 19).

Example 19 Tiny dots - *Ne plus ultra* mm. 11-12

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^66 Ibid.
The use of tri-tones in the vocal line in example 19 represents the struggle of the glowworm. The composer also uses chromatic motion in the piano accompaniment to represent the moving of the glowworm (Example 20).

![Example 20 The glowworm - Ne plus ultra mm. 11-12](image)

The pianist should avoid any accent in the left-hand chromatic passages so that the steady, uninterrupted flow captures the movement of the glowworm. The singer should follow the *tenuto* accent at measure 17 on the word “struggles.” He should emphasize the [s], and voice it slightly before the down beat. This will create greater emphasis and intelligibility of the text.

**Section II – mm. 29-52. “The Oboe”**

Prior to section II there is a five bar piano transition where the piano introduces the new oboe theme. The beginning of section I was established harmonically with a D minor half diminished 7th chord. This same harmonic chord structure occurs in section II at measure 31. The
composer now uses a broken chord in the left hand of the piano followed by the right hand playing a single line that represents the oboe (Example 21).

Example 21 The oboe - *Ne plus ultra* mm. 31-40

The vocal line is marked *diminuendo* while the piano sustains a single tone that represents the oboe. The singer should sing measures 34-39 at a soft dynamic level, with a lighter vocal mix. This will represent the character as he takes time to reflect on the sweet sound of the oboe. The singer should then change the color of the voice at measure 40 on the text, “It penetrates through loud chaotic and tumultuous sound.”\(^6\) While there is no dynamic marking to signify any change, the dynamic level should suddenly change from *piano* to at least *mezzo forte*, or *forte* through the first half of measure 45. The piano accompaniment becomes dense at this point as it dramatically supports the struggle between the oboe and the warring sound. There is a dramatic shift in the second half of measure 45. The text of the vocal line is, “Angelically in dance it points to a

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\(^6\) Ibid.
divine connection.” The dynamic level should not change so as not to disrupt the momentum of the phrase. The articulation in both the piano and vocal parts should be lighter, with space between each note so as to denote the feeling of dance. The harmony in measure 46 supports this moment with a Db open fifth chord. The consonant harmony is surprising and the accompaniment is harmonically supporting (Example 22).

![Example 22 Harmonic support - Ne plus ultra mm. 44-52](image)

The singer should be sure to sing the F4 in measure 48 at a softer dynamic level and crescendo through that phrase. He should begin the note with a closed vowel and open the vowel as he crescendos. This note is doubled in the left hand of the piano accompaniment and tied over the bar line in order to reinforce the vocal line.

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68 Ibid.
Section III – mm. 53-65. “The Voice”

Section III begins with a five bar piano interlude. The top notes in measures 54-56 of the piano part act as suspensions as they tie over to the succeeding measures. These suspensions further reinforce the text previously sung at the end of section II that describes the character’s desire to be connected (Example 23).

Example 23 Melodic contour - Ne plus ultra mm. 53-66

The composer uses melodic contour to paint the text in example 23. The piano drops out at measure 59 after the vocal line states, “Your voice I hear it clearly.”69 This gives full attention to

69 Ibid.
the voice and represents the world stopping in order to hear the sound of the voice. The composer has written a rest in the middle of the word at measure 59. The rest is a misprint. The singer should instead breathe at the end of measure 58 and sing the next 6 measures with one breath. The melody of the vocal line at measure 61 leaps down a major 6th on the word, “Depression.” The piano dramatically supports the idea of depression via descending Ab minor motion in measures 60-63 (Example 24).

Example 24 Depression - Ne plus ultra mm. 60-63

The composer uses the same Ab minor descent in the vocal line in the final measures of the piece (Example 25).

Example 25 Depression - Ne plus ultra mm. 105-109

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70 Leonard Lehrman, Interview by author, Akron, OH, April 17, 2012.
Section IV – mm. 65-106. “The Voice”

Section IV begins with a 5 bar piano interlude. The piano introduces the melodic theme that occurs later in the vocal line. The melody of the vocal line is doubled by the right hand of the piano from measures 70-82. This doubling unifies both the piano and the voice for an extended period while at the same time dramatically unifying the separate worlds that the character lives in. While the right hand doubles the vocal line, the left hand of the piano part plays broken chords (Example 26).

Example 26 Unison - *Ne plus ultra* mm. 67-70

The composer uses augmentation in the final line of the piece. He prolongs the Ab minor melodic descent in measures 110-13 before it resolves on Bb4, scale degree two of Ab minor (Example 27).

Example 27 Augmentation - *Ne plus ultra* mm. 110-115
The half cadence leaves the audience with a lack of resolution. It further reinforces the idea that the character is restless and unable to reconcile the world he longs for with the world he must remain in.

Reflection


Every day leaves you life’s stigma: luck and joy, or pain and woe. Then comes death’s sweeping enigma: and it’s gone.

Therefore, forbear, my anxious heart; be patient struggling and let yourself be trusting now.

You know you can accomplish. Know you can accomplish. The only question left is “HOW!”

The Poetry

But as I looked through that little windowpane, I saw a reflection. A reflection of the most horrible thing that anyone can imagine. A skeleton covered with skin, with blue eyes. And as I turned around to look whose reflection I saw, I realized that was my reflection.72 – Nesse Galperin Godin

Upon liberation from her Nazi captivity, Nesse Galperin Godin caught a glimpse of her reflection in a window pain. Ms. Godin’s quote is a non-fictional parallel to the fictional character who also sees his reflection in a mirror. Much like Miss Godin, the character has taken pause in the midst of his captivity to peer into a mirror. He reflects on the enigma of how a day can bring both pain and joy, only to be swept away by death.73 The overriding sentiment of the text is how broken trust can again be restored. Lehrman described the scene as, “The character is

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looking into a mirror and seeing the reflection of his scarred face. Just when he begins to forget about the struggles he again catches a glimpse of himself in the mirror.”\textsuperscript{74}

Reflection is a moment of introspection and examination. The poetry is written in three sections with the music reflecting the form of the poetry. The first section of the poetry describes how each day leaves us with the marks of either, “luck and joy, or pain and woe.”\textsuperscript{75} Regardless of life’s impact, death will sweep away the mystery until all is gone.

In the second section of the poem the character encourages himself not to be anxious, but to remain patient through the struggling, and to allow himself to trust again. Just like the first poem of the cycle, the character has an unrelenting hope in the midst of a bleak outlook.

Section three presents the most universal situation and the desire for resolution. We know the circumstances that we find ourselves in, we know our desired outcome for those circumstances, but the question we all must answer is “How!”\textsuperscript{76} How do we resolve the tension of what is, and what we hope will be. This is the question the character asks in the final line of the poem, as once again, we are left in an ambiguous state of non-resolution.

Song Overview

Reflection is the third song in the cycle. It is 2’15 long with a key center of F minor. It is marked \textit{poco largo, con reflexione} with a dynamic marking of \textit{piano}. The highest note of the piece is Eb\textsubscript{4} and the lowest note is C\textsubscript{3}. It is musically restrained with little melodic or dynamic evolution. The overall mood of the piece should appear restlessly controlled. It should be sung legato with the dramatic sense of staying in control in spite of an underlying churning emotion.

\textsuperscript{74} Leonard Lehrman, Interview by author, Akron, OH, April 17, 2012.
\textsuperscript{75} Ibid.
\textsuperscript{76} Ibid.
One of the primary challenges in *Reflection*, and the 3 remaining songs of the cycle, is how the singer will find his starting pitch. The starting note of *Reflection* is Ab3. The final chord of the previous song, *Ne plus ultra*, is a Bb augmented 7th chord (Example 28).

Even though the Ab is sustained in the piano accompaniment in measure 115, it is very difficult for the singer to retain that pitch. The final note the pianist plays is Gb4 in the right hand. The singer should think up a major second from this final note to find the starting pitch for the proceeding song.

The musical structure of *Reflection* consists of three primary sections that match the poetry. Each section is connected by a two measure piano interlude.
There are two distinctive compositional features that give *Reflection* its individual character and dramatic tone painting; the use of the *Struggle* motive, (a triplet figure), and musical space in the form of rests and *fermati*.

The *Struggle* motive is a triplet figure used in both the vocal and piano parts. It appeared in the first song of the cycle, *White-Sailed Boat upon the Ocean*, and represents the unresolved tension between reality and hope for a better existence. It appears only twice in the vocal part in section I. Both times that the *Struggle* motive is used, it accompanies text that portrays mystery and the challenges of life (Example 29).

The singer must avoid turning the triplet in measure 2 into eighth notes. It is very easy to sing beat 2 of measure 2 as \( \frac{3}{8} \). This will compromise the mood of the piece. The singer should emphasize the triplet using the piano accompaniment as a guide. He should sing the word, “you” after B3, and the word “life’s” after C4 in the piano accompaniment. He should put a slight separation between the words “life’s stigma.” This will help emphasize the triplet and provide greater intelligibility of text. The singer should not elide the final ‘s’ of “life’s” to the initial ‘s’ of the word ‘stigma.’ He should instead voice both [s] sounds separately. This should all be done without breaking the legato line. The *Struggle* motive occurs again in the line, “then comes...”
death’s sweeping enigma.” The composer has once again set two [s] sounds together on the words “death’s sweeping” (Example 30).

Example 30 Struggle - Reflection mm. 1-2

The composer has written a rest between the words in example 30. The singer should be sure to observe the separation while putting a slight emphasis on the word “death’s.” There should be a change of color in the voice after this rest beginning on the word “sweeping.” The singer should sing a softer dynamic level and crescendo through the end of the phrase to measure 8. The Struggle motive is used in this phrase on the word “enigma” further enforcing its intent through dramatic tone painting. The Struggle motive is used throughout the piece in the piano accompaniment reinforcing character’s struggle of how to trust again in spite of a scarred reflection. This theme is emphasized at the climax of the song in measures 16-18 at the end of section II (Example 31).

Example 31 Learning to trust - Reflection mm. 16-17

The singer should initiate the Eb very softly and crescendo through the phrase. This crescendo is vitally important in mirroring the dramatic evolution of trust. Just as trust begins in small stages and grows, so should this musical phrase.

Regardless of what the character is doing, the piano always draws his attention back to reality. This reminder is most obvious in the final section of the song in measure 28 as the character questions how he can accomplish the task of trusting once again (Example 32).

Example 32 Struggle - Reflection mm. 25-28

The singer holds B3 as the piano plays half note triplets. The pianist should emphasize the triplet figure.

The second musical feature that provides distinction and character to Reflection is the use of rests and fermati. The composer uses pauses as a Thinking motive for the character. The rests titled Thinking motive provide opportunity for the singer to bring greater emphasis to the text and dramatic space within the musical phrases. The first line of the song states, “Ev’ry day leaves you life’s stigma: Luck and joy, or pain and woe. Then comes death’s sweeping enigma: and it’s gone.”\textsuperscript{78} The composer places eighth rests after the words; luck, joy, pain, and woe thus adding weightiness to each word (Example 33).

\textsuperscript{78} Ibid.
For the sake of clean, clear diction, the singer should use a shadow vowel for “and joy” as well as “and woe” in measures 3-4. The left hand of the piano accompaniment fills the space of the rests in the vocal line representing feelings of luck, joy, pain and woe. Each note descends by half step mirroring the slope of emotion in the text.

The composer uses space to emphasize the character’s anxiety. The composer could have very easily tied measure 11 to 12 in the example below making it one phrase. By inserting space our attention is drawn to the broken musical pattern on the text “my anxious heart.” The right hand eighth note motive in the piano part at measures 11 and 12 represent the anxiety that is nipping at the heels of the character (Example 34).
The final example of how the composer uses space for dramatic affect comes in the last measures of the song. "The only question left is ‘HOW!’" There is a half note rest for both the piano and the vocal parts in measure 30. This rest represents the pause taken by the character as he faces the question of how to trust again (Example 35).

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Example 34 Anxiety - Reflection mm. 8-13

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Example 35 Trusting again - Reflection mm. 8-13

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Ibid.
This dramatic silence is as important as any sound that has been played or sung. After the pause, 
the piano and voice return in unison on Ab₃, the same note the piece began on. The sustained 
tone in the vocal line lasts for seven and a half beats clashing harmonically with the piano. This 
harmonic dissonance represents the character’s struggle to hold on to the hope of renewed trust. 
This final postlude beginning at measure 30 is the same accompaniment as the first four 
measures of the piece. It includes the vocal motive in the right hand of the piano. It dramatically 
returns us to the initial idea of the piece in a quasi ABA form. The postlude bookends the song 
and brings the character’s attention back to the initial dramatic thought and musical motive. 
Except for the final chord, the postlude does not act as an intro for the proceeding song. It is the 
only song in the cycle in which the postlude comes to harmonic resolution.

**Bitter Complaint**

_Bitter Complaint_  

*Who was it that destroyed the dream so full of hope?*  
*I could just scream!*  
*Who broke my confidence in twain, bringing on doubts and guilt and pain?*

*And who, with laughter and with games, my longing heart threw to the fames?*  
*Who wouldn’t hear? Who wouldn’t see? This never could end happily?*  
*YOU are the creature who destroyed what we had built with love so carelessly!*

*I am a wreck completely spent, seek paths down which my feet once went.*  
*Can there, in this life’s paltry dance, before us yet another chance?*

**The Poetry**

The poetry for the fourth song of the cycle is in stark contrast to the previous three 
poems. Up until now the character has displayed hopeful optimism. In _Bitter Complaint_ he is
awakened from his dream like state, fully aware of his plight, and bitterly angry toward those who have destroyed his hope.

The overall theme of the poem is bitterness. The root of broken trust that occurred in the previous song has now fully matured to an embittered soul. The character experiences an array of emotions including; anger, self-doubt, guilt, and hopelessness.

The poetry is less structured than the three previous poems of the cycle, and can be separated into three sections. In section I the character is like a sleepwalker after having been traumatized. He is bewildered, doing his best to clear the cobwebs, railing around for someone to retaliate against before the next blow falls. He desires to unleash a scream that will free all his hurt and bitterness and scare away his assailants. In section II the character tries to discover who is responsible for the blows he has felt. Who would find joy in causing pain to another? Who would make a game out of terror? His accusation is to all those responsible. The responsible parties are those who perpetrated the crimes, as well as those who knowingly turned a deaf ear, and a blind eye. “Who wouldn’t hear? Who wouldn’t see? This never could end happily?”80 The personal conflict and avoidance of taking action is well summarized by a writer of this period.

In Germany they came first for the Communists, and I didn't speak up because I wasn't a Communist. Then they came for the Jews, and I didn't speak up because I wasn't a Jew. Then they came for the trade unionists, and I didn't speak up because I wasn't a trade unionist. Then they came for the Catholics, and I didn't speak up because I was a Protestant. Then they came for me, and by that time no one was left to speak up. 81 - Pastor Martin Niemöller, 1945

81 Anonymous. “When they came for me there was no one left to speak up. Exploring personal and collective responsibility in WWll.” A Lesson Plan from the Education Department of the National World War II Museum: http://www.nationalww2museum.org/learn/education/for-teachers/lesson-plans/pdfs/when-they-came-for-me.pdf, (accessed April 26, 2012).
The character has calmed down in section III. The flow of adrenaline has stopped and he now begins to feel the wounds. He wonders if life will ever return to normal again. “Seek paths down which my feet once went.” In spite of all that the character has faced, his final words are, “Can there in this life’s paltry dance, before us yet another chance?” He longs to hope again, desperately desiring for another chance at what used to be.

**Song Overview**

*Bitter Complaint* is two minutes and forty-five seconds long. It has a wide vocal range with C3 as the lowest note and B4 as the highest note. There are many tri-tone melodic leaps throughout the vocal line, as well as melodic lines that are vocally awkward and difficult to sing. At times the singer must fight against the music in order to maintain intelligibility of the text as well as musical line. I will address these challenging passages later in the performance guide.

Outside the context of the cycle, *Bitter Complaint* would not stand alone as a solo piece, nor would it be an appropriate piece for a young singer. It is extremely difficult in light of its wide vocal range, disjunct melodic lines, dissonant harmonies, and complex rhythms. The musical structure matches that of the poetry with three sections and a closing postlude.

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83 Ibid.
The piece is marked *Presto pesante e con fuoco*, (very quickly, ponderous, with fire). The music is angry and dissonant with no real tonal center. It fully embraces the bitter sentiment through three primary compositional elements: rhythmic intensity, harmonic dissonance, and melodic tone painting.

**Rhythmic Intensity.** Throughout the piece there is a sense of musical urgency. This is accomplished rhythmically via a fast tempo, rhythmic accents that match the text, and more consistent subdivision of the mix meter time signature. The tempo throughout the song never changes and should be fast with \( \text{\textit{\textbf{j}=264/\textit{\textbf{q}=122}}} \). Throughout the piece there is a sense of drive and perpetual motion brought about by the piano accompaniment that is playing mostly eight note rhythms. The piece is written in mixed meter with a 7/8 time signature. The musical rhythm follows the natural accent of the text in most cases with the rhythmic patterns subdivided in divisions of two’s and three’s (Example 36).

![Example 36 Agogic accent – Bitter Complaint mm. 1-3](image)

The vocal line in example 36 indicates the subdivision of 3+2+2. This same subdivision is mirrored in the piano accompaniment. In the case of the second song of the cycle, *Ne plus ultra*, the divisions of three’s and two’s had no consistent pattern. *Bitter Complaint* has more consistency in the metric division of two’s and three’s which further reinforces the sense of
urgency and perpetual motion. The metric divisions are primarily 3+2+2 in section I, with the exception of measure 8, which is 2+3+2 (Example 37).

Example 37  Agogic accent – *Bitter Complaint* mm. 7-9

The metric divisions in the first half of section 2, measures 10-20, are primarily 2+2+3, with measure 14 subdivided as 2+3+2, and measure 15 subdivided as 3+2+2 (Example 38).

Example 38  Agogic accent – *Bitter Complaint* mm. 10-15
The second half of section 2, measures 21-27 are subdivided as 3+2+2. Section 3 is different from sections one two since the metric subdivisions of 3’s and 2’s lack any consistent pattern. Lehrman uses this new sporadic subdivision in order to support the character’s intensified anxiety. The character is trying to regain his composure as he searches for the way life use to be. The rhythmic intensity has also slowed down as the accompaniment is sparser, and the vocal line is at a lower tessitura (Example 39).

Example 39 Agogic accent – Bitter Complaint mm. 32-38

It is important for both the pianist and the singer to understand these subdivisions, as they are critical for learning the song. It is also vital to the collaboration between the pianist and the singer because the subdivision of the piano accompaniment mirrors that of the vocal line. Understanding the metric subdivision also reinforces the overall natural accent of the text.
**Harmonic Dissonance.** The primary harmonic structure for *Bitter Complaint* is extremely dissonant with half and fully diminished 7th and 9th chords. The dissonant harmony dramatically supports the text and represents the anger and bitterness of the character. This is best represented in the climax of the piece in measure 21 with the tone cluster of pitches: B, C, D#, E and F# (Example 40).

![Example 40 Tone cluster – Bitter Complaint mm. 19-21](image)

The composer uses the changing of consonant harmonies to dissonant ones as a way of expressing the emotion of the character. This is seen in section I, measures 5-6 where the character asks, “Who broke my confidence in twain?” Measure 5 is a consonant harmony of a first inversion E major chord. When the confidence is broken at measure 6, the composer changes the harmony to a first inversion F# fully diminished chord. This change of harmony dramatically colors the brokenness of the character’s confidence (Example 41).

![Example 41 F# diminished chord – Bitter Complaint mm. 5-6](image)

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84 Ibid.
The composer uses contrary motion in the vocal line and the bass line of the piano part. The bass line ascends by half step, and the vocal line descends by half step/whole step until they meet to form a first inversion F# diminished chord. This represents the collision of reality in broken confidence.

**Melodic Tone Painting.** The second harmonic tool used by the composer to create the emotion of bitterness is the use of tri-tones. The tri-tones in both the piano and vocal parts relate independently as well as with one another. The tri-tone pattern is established in the first 4 measures of the song as the singer begins on C4. This pitch is the fifth scale degree of the final chord of previous song in an F major chord. The C4 now serves as the 9th scale degree of a B major 9th chord. This is a tri-tone away from the F#4 in the top note of the piano part. It is an example of the use of the tri-tone in harmonic relation between the piano and vocal part (Example 42).

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**Example 42 Tri-tone – Bitter Complaint mm. 1-6**
In measure 2 there is a D# half diminished 7th chord with the same tri-tone as the previous measure. In beat 4 of measure 4 there is an A minor half diminished 7th chord with the D#4 in the vocal line acting as the diminished 5th, a tri-tone away from the A4 in the piano part on the word, “scream.” The use of the tri-tone musically depicts the anger of the character. This is important for the singer to recognize because it reveals the larger melodic scheme at work. The melodic structure of the first three measures is centered around the pitch C4. In measure 4 the melody shifts to D#4 on the word “scream,” then to E4 on the word “who.” This half note melodic ascent represents the anxiety that is heightening as the character begins to feel the burden of guilt and shame.

In example 43 we see the use of tri-tones in the context of the independent vocal line (Example 43).

Example 43 Tri-tone – Bitter Complaint mm. 13-17
The G#3 in the vocal line of measure 13 is melodically leading to the D4, a tri-tone away. The composer accents this pitch by marking it with a *tenuto* as well as placing it on a syncopated beat. The leap in the melodic line from E3 to A#3 in measure 14 is another example of the use of a tri-tone in word painting as the character says, “My longing heart threw to the flames?” Measures 16 and 17 are harmonically centered around E minor with the melody of the vocal line outlining an E minor before landing on an A#3 on the words “hear” and “see” both a tri-tone away from E4. The character is calling for social responsibility for everyone who turned a deaf ear and blind eye to the atrocities of the holocaust. The use of the tri-tone in the melodic line once again reinforces the anxiety and mounting tension of personal responsibility.

The final example of the use of a tri-tone in the melodic line occurs in the climax of the song in measure 19 as the character makes his accusation (Example 44).

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Example 44 Accusation – Bitter Complaint mm. 19-21
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The vocal line leaps upward from E4 to A#4 a tri-tone away. The A# acts as a leading tone before it resolves to B4 on the word, “YOU.” Understanding how the melodic tri-tone is used is imperative for the singer for two reasons: it helps the singer learn and sing the correct pitches in the context of dissonant harmonies, and it dramatically supports the text. In each example above

85 Ibid.
the singer arrives on the tri-tone on a word that is dramatically important for the clarity of the story and is held for a longer rhythmic duration.

**Performance Guide**

The singer and pianist begin every song of the cycle together. The singer must use the final chord of the previous piece to locate his starting pitch. The final F major chord of the previous song, *Reflection* is a deceptive resolution. The composer uses such dissonant harmonies throughout the previous song so that when he ends the piece on an F major chord, a picardy third in F minor, it sounds out of context and surprising. This surprising F major chord acts as a clarion call arousing the character from his dreamy state to immediate reality and anger. The final F major chord is not only the final sound of *Reflection*, but also the alarm for the next song, *Bitter Complaint*. The singer should change his physical posture reacting to the alarm of the chord. The performers should go right into *Bitter Complaint* with little pause between the songs. The singer should find his starting pitch, C3 by thinking of it as the fifth scale degree of the final chord played of the previous song.

The opening phrase is crucial for setting the tone for the song. The singer should resist the temptation to compete with the percussive nature of the piano accompaniment. The accompaniment drives the musical energy of the song. The singer should concentrate on singing long *legato* lines with clear supported consonants. The use of clear diction and supported consonants will help to tell the story and keep the singer from over singing. In the example below on measure 4, the singer should emphasize the [s] in the word “scream.” He should pronounce the [s] ahead of the beat. This will dramatically express the text and keep the breath
flowing so that the singer will not push down on the larynx and become tense on the [k] sound of the word “scream” (Example 45).

Example 45 Transition - Bitter Complaint mm. 1-6

_Bitter Complaint_ is the dramatic connection between the performer and audience as the character awakens to reality. The character is no longer purely introspective, but declarative as he directly addresses the audience. The performer should feel free to engage the audience and direct certain lyrics to them. This interaction should begin at section 2, in measure 10 with the text, “And who, with laughter and with games, my longing heart threw to the flames?”86 This is the first opportunity in which the singer can engage the audience and treat them not as a spectator but as a part of the story (Example 46).

86 Ibid.
The musical/dramatic climax of the piece occurs in section two in measures 16-27. This section is vocally awkward and difficult to navigate due to the text setting. In the example below the composer has set the highest note (G4) of the melodic phrase, on an unaccented schwa sound (Example 47).

The singer should follow the crescendo marking directing the musical phrase to the A#3 on the words, “hear” and “see.” He should sing the G4 in the same vowel placement and resonance as he does the E4 on the first half of the word, “wouldn’t” and give slight accent to the E4 in both measures. This slight accent will help maintain the musical line and intelligibility of the text.
The second half of the climatic phrase in measures 19-21 is exceptionally difficult. The singer is asked to sing an [i] vowel on the pitch A#4 on the final, un-emphasized syllable of the word “happily.” Although the music is not marked as such, it is the desire of the composer for the A# to be sung quietly as it crescendos through measure 20 leading to the B4 in measure 21.\(^{87}\) (Example 48).

\[ \text{Example 48} \text{ Awkward vocal line - Bitter Complaint mm. 19-21} \]

The transition between the A#4 in measure 20 to the B4 in measure 21 is problematic. The singer should disregard intelligibility of text in this phrase allowing the [i] vowel to modify to a placement that is vocally comfortable and conducive for the high tessitura. He should get through the glide sound [j], and quickly modify the vowel to a more open [o] sound on the word “you.”

The music of the third and final section of the piece depicts a broken man who is longing for life as it once was. The vocal line throughout this section has a low tessitura. The piano accompaniment is no longer driving eighth notes, but sparse and at times a melodic repetition of the vocal line. The opening harmony is a cluster of pitches with a D#3 in the vocal line and a B4

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\(^{87}\) Leonard Lehrman, Interview by author, Akron, OH, April 17, 2012.
and a C4 in the piano accompaniment. This cluster represents the bewilderment of the character (Example 49).

![Example 49 Tone cluster/bewilderment - Bitter Complaint mm. 32-33](image)

The piano plays a wonderfully programmatic role in this final section echoing the emotions of the character expressed in the vocal line. In measure 35 the piano represents the feeling of exhaustion as it descends by single note half steps after the character has just said, “I am a wreck, completely spent”\(^{88}\) (Example 50).

![Example 50 Chromatic descent - Bitter Complaint mm. 32-35](image)

The piano then drops out completely in measures 36-37. The silence represents the vanished life the character once lived (Example 51).

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The final line of the song is, “Can there, in this life’s paltry dance, before us yet another chance?”  

The singer sings the word “chance” at measure 46 with no piano accompaniment. Regardless of the bitterness the character feels, he is still holding on to a glimmer of hope that anticipates a better life to come. This sentiment is represented musically as the composer has the

89 Ibid.
singer end on the same pitch he started on. There is no piano support as the singer sings the final note *a cappella*. This exposed vocal line is representative of the vulnerability the character is experiencing before the piano interrupts in measure 47 playing a recapitulation of the first 9 measures of the piece. The singer should sustain the C4 on the word “chance” until the piano interrupts. The piano’s interruption should jolt the singer back to reality destroying the hope for a better future as we are reminded of the plight of the present.

*Legacy and Perpetual Reminder: Mauthausen*

*Legacy and Perpetual Reminder: Mauthausen*

*Martyred thousands you feel the chill.*
*Stones are weeping, aloud, and still.*
*And nature so lovely on this hill?*

*No brimstone or fire of heaven destroyed it.*
*One can’t comprehend or avoid it: the grieving, the anguish, the hate, the powerless rage – that submit to fate…Is all over now – in time gone by?*

*I could have sworn I heard the wind yet cry: “Where were you, compassionate human men!?”*  
*Yet, reflecting on the world then and today: Have we become anymore human than they?*

*The Poetry*

The poetry for *Legacy and Perpetual Reminder: Mauthausen* was written in 1976 in Linz, Austria. It was written in honor of the passing of Harry Oschitzki’s long time friend, Hilde Gorges. It was also written as a memorial to the suffering that took place at the Mauthausen concentration camp. The poetry transports the listener to the abandoned Mauthausen concentration camp, a stony castle still preserved by the Austrian government. It is seated atop a

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90 Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
small mountain in the beautiful countryside just outside of Linz. The contrast of the beautiful country and chilling memory of death, grips the listener as the stones of the rock quarry describe the atrocities that occurred inside their walls. The listener hears the sound of the wind calling to them, “Where were you compassionate human men?” After feeling the chill of death, and seeing the pain, suffering, and destruction of mankind, the listener must answer the question, “Have we become anymore human than they?” Standing atop the stone castle of Mauthausen it is easy to view the past sins of many through self-righteous lenses. It is a greater task to change one’s self in order that those past sins never again recur.

Mauthausen was one of the most infamous and deadly camps during the Nazi regime. It was established on August 8, 1938 after the Nazis occupied Austria. Mauthausen was the mother camp for all of Austria comprising 49 sub camps with more then 195,000 prisoners between August 8, 1938 and May 5, 1945. The prisoners from the Dachau concentration camp just outside of Munich, were brought to the rock quarry known as the ‘Wiener Graben.’ There they would build their own fortress of destruction. The prisoners were required to use the most primitive tools possible, often working with only their bare hands and bare feet. “Primitive Bauweise” was the policy of death through work instituted by Reichsführer Heinrich Himmler. Those prisoners who were unable to work were executed in the gas chambers, shot, or thrown from the top of the quarry known as “the Parachute Jump.”

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91 Ibid.
92 Ibid.
95 Ibid.
96 Ibid.
Prisoners were forced to climb the 186 steps of the Wiener Graben with large blocks of granite on their backs. Often the blocks would fall, crushing limbs and bodies of those following, sometimes killing. The SS guards invented competitions betting on which prisoner would make it to the top first. Those surviving the ordeal would then be forced to jump from the edge of quarry to their death below. ⁹⁷

**Song Overview**

*Legacy and Perpetual Reminder: Mauthausen* is three minutes and thirty seconds long. The dramatic theme throughout is remembrance. It is marked *Solenno*, (solemn) as the music reflects a restrained quality through softer dynamic levels and limited melodic development. The 5/4 time signature lends to the dramatic nature of the text by providing metered rhythmic pauses. These pauses represent the character’s search for the right words to say, as well as time for the audience to contemplate what they have just heard.

The *tessitura* of the vocal line lies in the middle range of the voice with the lowest note C3 and the highest note G4. The vocal line is melodically and dramatically restrained until the climax of the piece in measures 24-28. The piano accompaniment is then dense and chromatic and the vocal line sits in a much higher *tessitura*.

The character in this fifth song of the cycle speaks directly to the audience. He describes utter chaos and destruction all within the musical context of a 12 tone row. It is a 21st century example of the late 18th century “Sturm und Drang” in that the song is a volatile scene describing extreme emotion all within the constraints of a rational 12 tone row.⁹⁸ The vocal line is extremely chromatic, although not a tone row. Lehrman said, “I wrote the melody first, then

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thought a 12 tone row would be a great accompaniment to this song. After constructing a matrix, I chose the rows that would best fit harmonically with the melody of the vocal line.\textsuperscript{99}

**Performance Guide**

There are two primary compositional elements that make this piece unique. They are the use of a 12 tone row in the accompaniment, and the dramatic pauses within musical phrases.

Lehrman built a matrix from a prime row that fits contextually with the half note melodic descent that we have seen throughout the cycle; D# C B D C# Bb A Ab G F# E F. Lehrman used this half note melodic descent in both the piano and vocal parts in the four previous songs (Example 53).

\begin{center}
\begin{tabular}{cccccccccccc}
I_0 & I_9 & I_8 & I_11 & I_10 & I_7 & I_6 & I_5 & I_4 & I_3 & I_1 & I_2 \\
P_0 & D# & C & B & D & C# & Bb & A & Ab & G & F# & E & F & R_0 \\
P_3 & F# & D# & D & F & E & C# & C & B & Bb & A & G & Ab & R_3 \\
P_4 & G & E & D# & F# & F & D & C# & C & B & Bb & Ab & A & R_4 \\
P_1 & E & C# & C & D# & D & B & Bb & A & Ab & G & F & F# & R_1 \\
P_2 & F & D & C# & E & D# & C & B & Bb & A & Ab & F# & G & R_2 \\
P_5 & Ab & F & E & G & F# & D# & D & C# & C & B & A & Bb & R_5 \\
P_6 & A & F# & F & Ab & G & E & D# & D & C# & C & Bb & B & R_6 \\
P_7 & Bb & G & F# & A & Ab & F & E & D# & D & C# & B & C & R_7 \\
P_8 & B & Ab & G & Bb & A & F# & F & E & D# & D & C & C# & R_8 \\
P_9 & C & A & Ab & B & Bb & G & F# & F & E & D# & C# & D & R_9 \\
P_{10} & D & B & Bb & C# & C & A & Ab & G & F# & F & D# & E & R_{10} \\
& RI_0 & RI_9 & RI_8 & RI_{11} & RI_{10} & RI_7 & RI_6 & RI_5 & RI_4 & RI_3 & RI_1 & RI_2 \\
\end{tabular}
\end{center}

**Example 53** Matrix – *Legacy and Perpetual Reminder: Mauthausen*

\textsuperscript{99} Leonard Lehrman, Telephone interview by author, Akron, OH, October 20, 2011.
Each time a tone row is used, it is repeated at least once before another row is introduced. The only exception is the last two tone rows, R-1 in measures 42-49 and P-0 in measures 49-54.

There are a total of 11 tone rows:

1. P-0, mm. 2-10
2. P-0, mm. 11-16
3. R-1, mm. 17-21
4. R-1, mm. 21-22
5. I-3, mm. 23-26
6. I-3, mm. 27-29
7. R-9, mm. 30-34
8. R-9, mm. 35-39
9. R-9, mm. 40-41
10. R-1, mm. 42-49
11. P-0, mm. 49-54

It is important for the performers to recognize the role of the tone rows in the accompaniment as they dramatically support the story. The tone row is indicative of the calculated and systematic role of the Nazis. The tone row follows its orders in the same way the SS troops followed theirs; devoid of conscience, they both follow a course of action that has been predetermined. Understanding this correlation will help color the performance for both the singer and the pianist. The pianist should play in a dry monotonous manner, devoid of feeling or supportive motion. The piano part plays an antithetical role to the vocal part and should be done so non-legato with very little pedal. There are moments in the piece when the composer gives the
singer harmonic check points. These occur when both the melody of the vocal line and piano part are in unison. The most noticeable is when tone row R-1 is repeated at measure 21 (Example 54).

Example 54 Unison – Legacy and Perpetual Reminder: Mauthausen mm. 20-21

The composer delays the final E in the tone row of the piano accompaniment of beat two measure 21. This is so that the vocal line and the piano part join in unison when one row ends and another begins. This uniting of the two parts dramatically paints a foreshadowing of the text that follows. “One can’t comprehend or avoid it.” By bringing these two parts together the composer is further reinforcing the idea that one cannot avoid the “grieving, the anguish, and the hate” after such a tragedy occurs. The second time this unison occurs is measures 40 and 45-47 (Examples 55 and 56).

Example 55 Unison – Legacy and Perpetual Reminder: Mauthausen mm. 40

100 Leonard Lehrman and Harry Oschitzki, A Light in The Darkness, score, 1984.
101 Ibid.
In examples 55 and 56 the piano part doubles the vocal line. The text says, “Where were you compassionate human men? Yet reflecting on the world then and today.”\textsuperscript{102} The unison of measure 40 represents the unity of humanity. Regardless of race, sex, age, or religion, we are all joined together by common humanity. The doubling of the piano and vocal parts in measures 45-47 represent the unity of generations reflecting on how our present generation may be no different than previous ones.

The second compositional technique that gives this piece its unique character is the use of dramatic pauses within musical phrases. The singer should set the tone for the piece by taking his time before beginning the song. Legacy and Perpetual Reminder: Mauthausen is a stark contrast to the previous song, Bitter Complaint. The singer has a dramatic choice to make regarding how he will portray the final two songs of the cycle. The performer can continue to play the character of the story as he addresses the audience in a narrative style, or simply assume the role of the narrator and tell the story.

To find his starting pitch, the singer should listen for the final D\# in the piano part of the previous song. The pianist should observe the fermata above this final note giving ample time for

\textsuperscript{102} Ibid.
the tone to sound. The singer should think up a major second to his starting pitch, F#3. The singer should then allow a quite pause before starting the next song.

The color of the voice should be very different for *Legacy and Perpetual Reminder: Mauthausen* than it was in the previous song, *Bitter Complaint*. The singer should begin the song at a soft dynamic level in a breathy tone. The accompaniment is very minimal and will not cover the softer sound. It is as if the character is whispering so as not to disturb the chill of death still lingering in the air. This dynamic level will support the solemn nature of the song and give the singer a chance to rest. The singer should be sure to continue to enunciate the consonants with support so that the text is clear.

The dramatic pauses in musical phrases begin at the beginning of the piece and continue throughout. These pauses create a sense of tension and anticipation (Example 57).

*Example 57* Dramatic pause – *Legacy and Perpetual Reminder: Mauthausen* mm. 1-8
The singer should sing the opening 8 measures as one phrase giving the illusion that only one breath was taken. The musical line should remain steely and quiet with little dynamic evolution. The mood can change at measure 9 when the character mentions the lovely nature (Example 58).

Example 58 Change of tone color – *Legacy and Perpetual Reminder: Mauthausen* mm. 9-12

The rest in beat 4 of measure 9 is a mistake. The singer should not breathe in the middle of the word “nature.” He should observe the *tenuto* marking on the word “lovely” and *crescendo* through the tie between the F# and E in measures 11-12. The singer must resist emphasizing the final syllable of the word “lovely” on the A4 of measure 12. This is an occasion where the performer must resist the melodic leading of the composer.

In measure 20 the piano accompaniment is minimal with one syncopated bass line. The G in the bass line of the piano part is played on the and of beat four and is tied over to measure 21 with no other accompaniment. This obscures the sense of timing (Example 59).

Example 59 Unison – *Legacy and Perpetual Reminder: Mauthausen* mm. 20-22

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103 Leonard Lehrman, Interview by author, Akron, OH, April 17, 2012.
It is important for the singer to give a strong breath prep on the downbeat of measure 21. This breath prep will ensure that the pianist and singer begin together as the piano part doubles the melody in the vocal line.

The climatic phrase of the piece comes in measures 21-28. The composer uses a triplet figure here previously identified as the *Struggle* motive. This motive was introduced in the first song of the cycle, *White Sailed-Boat Upon the Ocean*. It once again represents the character’s struggle to, “submit to fate”\(^{104}\) (Example 60).

![Example 60 Submit to fate - Legacy and Perpetual Reminder: Mauthausen mm. 20-28](image)

The composer uses rhythmic syncopation to support the unstable emotion of the character. He makes beat 3 of measure 26 a dotted quarter note on the word “powerless.” The singer should be sure to sing the B3 as a syncopated beat using the A3 on the and of beat 5 as a spring board to beat 1 of measure 27 on the word “rage.” The natural tendency of the singer is to sing the F#4 in measure 27 at a *forte* leaving no room for the note to grow. He should instead sing the vowel slightly closed at a softer dynamic level allowing the note to blossom as he opens the vowel and *crescendos* through the phrase. The singer should emphasize beat 1 of measure 28 and voice the ‘m’ on the final syllable of the word “submit.” This will further enforce the ironic and sarcastic tone of the text.

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The compositional rule for a 12 tone row is that each note must be stated in the row before a note is repeated. The composer breaks this rule in measures 33-34. The Cb, Ab, A, repeated pattern represents the passing of time that the singer has just sung about (Example 61).

Example 61 Tone row - *Legacy and Perpetual Reminder: Mauthausen* mm. 33-34

The pianist should observe the *marcato* on beat 1 of measure 33 and accent the Cb4 each time it is played. He should *crescendo* through this 3-note pattern being sure to observe the rest by muting the final C5 on beat 5 of measure 34. By doing so this will represent the abrupt stop that jolts the character back to reality.

In measures 37-41 the wind cries out in a sarcastic tone asking, “Where were you compassionate human men?” The singer should *crescendo* from the F4 on the word “cry” at measure 37 through to the word “where” on beat one of measure 38. He should take a breath after beat one of measure 39 and exaggerate the [k] and [p] consonants in the word “compassionate.” This exaggeration will lend to the sarcastic tone of the text (Example 62).

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At measure 40 the composer writes a half note, tied to an eighth note with a parenthetical marking written on the and of beat 5 on the word “men.” The composer does this to mark where the singer should voice the final ‘n’ consonant of the word “men.” This would be clearer had the composer written the ‘n’ under the eighth note as opposed to using the parenthetical marking. The singer should accent this final voiced consonant and sing a schwa after the word. This will emphasize the sarcastic tone of the text.

The Bb’s in measures 42-44 represent raindrops. This causes the to character look up into the sky before contemplating his response. The singer should look up, or gesture in a way that brings attention to this moment of reflection (Example 63).
While this is a beautiful moment dramatically, it is difficult for the singer to find his starting pitch amidst the raindrop motive. He must sing an E₄, a tri-tone away from the B♭ in the piano part. The pianist can play the singer’s first note if necessary.

The final musical section in measures 44-52 is another example of how the composer uses musical pause for dramatic effect. This occurs after the raindrop motif as the character reflects on whether we have become any more human than those who caused so much pain. “Yet… reflecting… on the world then and today… have we become… anymore… human than they?”¹⁰⁸ The musical rests represent the struggle the character has in verbalizing his thoughts and emotions (Example 64).

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The composer breaks the normal phrase of the musical line in measures 44-45. He inserts a rest after the word “yet” and “reflecting.” The singer should sing this phrase with an imagined legato line as if there were no breaks in the phrase. He should give a slight glottal accent on the word “and.” He should also insert a shadow vowel after that word “and” in measure 47. This will help propel the legato line and give greater intelligibility to the text.

The most obvious dramatic pause occurs in the final measures of the piece. The composer indicates a caesura symbol before beat 3 of measure 49 (Example 65).
The singer determines the amount of time taken before singing the next phrase. He should gesture as if trying to find the right words to say before finishing the phrase. In the previous song, *Bitter Complaint*, the composer used a tri-tone as prominent compositional element to represent bitterness. In this final phrase the melody leaps upward from A4 to D#4 a tri-tone away on the word “human.” This once again recalls the bitter sentiment the character feels for the human race. The singer should sing the D# softly and crescendo over the 6 beats. He should then sing a *portamento* from the D# to the F# emphasizing the voiced [m] of the word “human.” The piano resolves on an F6 on beat 3 of measure 56. This is a false resolution and represents the character once again looking up into the sky. Just like the raindrop motive in example 64, the character is looking to the skies for some answer. The singer should again look up to aid in creating this moment.

*A Brown Wolf: Arturo Ui*

**A Brown Wolf: Arturo Ui**  

*A brown wolf once rode into a tame herd, and many groans which had been stifled rent the air.  
No certainties remained in aught that’d seemed secured –  
And the poor earth drowned in streams of blood... somewhere...!**  
*But most of the sheep now just jumped for joy:  
They let themselves be led on...  
And blindly did... what everyone was doing,  
The heeded not the jackboots and the brutal constant marching  
that showed no mercy, flaming hatred a-spewing!  
With life becoming different... in time there reigned a... silence...  
a muffled unrest grew apace, expressed in long anticipation,  
wilder and wilder dancing round and round in frenzied violence,  
the herd of sheep exulting with intoxication!  
As uninhibited the brown pied piper showed them the way  
“To war, to gore, The Fatherland we must defend!”  
This they believed, and followed him day by day...  
Even as the bombs were falling to an ignominious end...*
Now a tempest tore the land apart with fires raging;
Oceans of blood without reserve stirred up the flame...
As many found a bitter death among the ashes,
their cries of pain were choked within...
Until a time of new beginnings came.
And, from the ruins human fragments, war-weary,
a better future sought – and solemnly swore:
‘Now the 'new age’ will begin!
Never again shall we be fooled by such a devil!
That wolf is dead for us – as though he’d never been!”
So swore they. It seems long ago... almost forgotten...
Can we forget? How can we dare?
The evil spirit, still alive, still lurks at large,...
Obsessed and still as cunning,
which brought about the pain and suffering
and the agonizing, open wound: despair...
DO NOT FORGET! Be careful, vigilant and watchful! Remember:
A brown wolf once rode into a tame herd...
O Lord God help... that never again such things recur!

The Poetry

The first time it was reported that our friends were being butchered there was a cry of horror. Then a hundred were butchered. But when a thousand were butchered and there was no end to the butchery, a blanket of silence spread. When evil-doing comes like falling rain, nobody calls out, stop!109 – Bertolt Brecht

Harry Oschitzki wrote *A Brown Wolf: Arturo Ui* in 1968 in Osnabrück, Germany.110 He was inspired to write the poem after seeing Bertolt Brecht’s play, *The Resistible Rise of Arturo Ui*. Many of Brecht’s plays warn against fascism and reflect his Marxist political views and hatred for war. The political impetus of his plays forced Brecht to flee Germany after Adolf Hitler assumed power in 1933.111 While exiled in Helsinki, Finland, Brecht wrote the afore

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110 Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
mentioned play in a matter of three weeks as he awaited a visa to the United States. The play did not reach the stage until 1958, and was not presented in English until 1961.\textsuperscript{112} Brecht referred to the work as his, “gangster play.” It is set in Chicago in 1930 and chronicles fictional character Arturo Ui’s ruthless monopoly of the cauliflower racket.\textsuperscript{113}

Ui is a parable play, written with the aim of destroying a dangerous respect commonly felt for great killers...The petty rogue whom the rulers permit to become a rogue on the grand scale can occupy a special position in roguery, but not in our attitude to history... If the collapse of Hitler's enterprises is no evidence that he was a half-wit, neither is their scope any guarantee that he was a great man.\textsuperscript{114} Bertolt Brecht

The play is a satirical allegory of Arturo Ui’s rise to power. It stands as a parallel to the rise of Adolf Hitler and his ruthless dictatorship. Each fictional character represents real life political figures:

Arturo Ui - Adolf Hitler\textsuperscript{115}

Ernesto Roma – Ernst Röhm\textsuperscript{116}

Dogsborough – Paul von Hindenburg\textsuperscript{117}

Emanuele Giri – Herman Göring\textsuperscript{118}

Giusemme Givola – Joseph Goebbels\textsuperscript{119}


\textsuperscript{113} Ibid.


Harry Oschitzki’s poem, *A Brown Wolf: Arturo Ui*, is a narrative of how one voice refused to be stifled by dictator, Adolf Hitler. The poem describes how a deceived nation brought about persecution, pain, war, and destruction. Oschitzki refers to the German people as sheep. He does so in order to reflect their naïve discernment and willingness to follow the wolf. He uses the titles, a brown wolf, the pied piper, and the devil to represent Hitler. These titles reflect how Hitler came into the flock as a wolf in sheep’s clothing in order to lead the sheep astray as a pied piper. Oschitzki places responsibility not only on Hitler, but also on the sheep that let themselves be led on. The final moral narrative is a plea for those who remember to be vigilant that such things never again recur. “Never again shall we be fooled by such a devil!”

**Song Overview**

*A Brown Wolf* is the sixth and final song of the cycle. It is the longest song of the cycle lasting six minutes and forty-five seconds. The vocal line is dramatic with large interval leaps and long passages of high *tessitura*. The piano accompaniment plays a programmatic role that provides the musical themes which represents dramatic characters and events in the story. The accompaniment is dense with harmony that is extremely dissonant and a meter that is in constant change.

The song is marked *poco allegretto ma poco a poco più serioso e passionate*. The song evolves dramatically throughout as the harmonies become ever increasingly more dissonant. The
time signatures change throughout as we encounter meter changes that occur sometimes virtually
every other measure. The song was originally written with an opening key center of D minor
with the lowest note C#3 in measure 131, and the highest note Bb4 in measure 107. Lehrman
transposed the song down a whole step for tenors Greg Mercer and Ronald Edwards, both of
which have performed the song with Lehrman at the piano.¹²⁴ My analysis and performance of
the song is in its original key.

**Performance Guide**

*A Brown Wolf* is the most musically difficult song of the cycle. The three primary
challenges that face the performers are: mixed meters, dissonant harmonies, and high *tessitura* in
the vocal line. When learning the song it is important that the performers identify the controlled
method of proceeding from one metronomic speed to another with the changing of time
signatures.¹²⁵ As we have seen throughout the cycle, Lehrman use complex rhythmic patterns to
serve the natural accent of the text. Like many twentieth-century pieces, rhythm plays a more
prominent role in the music of *A Light in the Darkness*. As is the case in this cycle, rhythmic
complexities often overshadow melodic and harmonic stability. This is evident in sections where
the melody of the vocal line serves the drama of the text even when it contradicts common
melodic structure (Example 66).

¹²⁴ Leonard Lehrman, phone interview by author, Akron, OH, October 20, 2011.
¹²⁵ George Peter Tingley, “Metric Modulation and Elliot Carter’s *First String Quartet*.” *Scholar Works I.U. EDU.*
https://scholarworks.iu.edu/dspace/bitstream/handle/2022/3451/TingleyMetricModulationV4.pdf?sequence=1
(accessed June 1, 2012).
The piece begins with a 6/8 time signature. The performers must first establish the rhythmic pulse of the dotted quarter note. This pulse will stay constant throughout the piece as it is assigned to different note values creating a metric modulation. Lehrman changes the tempi of the piece by re-assigning the pulse to different metric values. In example 67 the time signature changes from 6/8 to alle breve/cut time in measure 46. The pulse of the dotted quarter becomes the pulse of the half note so that $\frac{\text{d}}{\text{e}}=76$ is now $\frac{\text{d}}{\text{e}}=76$. The result is a sense of accelerando even though no tempo change has been indicated (Example 67).
In the next several examples the meter changes from cut time to a mixed meter of 3/4, 4/4, 5/4 and 7/4. The pulse of the half note remains constant throughout (Example 68).

When the performers begin to learn the piece it is best to think of the 3/4 and 4/4 in standard time with the pulse of the quarter note as $q=120$. When the piece can be performed at full speed the performers should feel the pulse of the half note as $\frac{1}{2}=76$. This will translate better as the meter changes to 5/4 and 7/4 as seen in measure 89 (Example 69).
When the meter changes from 5/4 to 7/4 in measure 90 in example 69, the pulse of the half note transfers to the pulse of the dotted half note. The result is $\frac{3}{16}$ becomes $\frac{3}{8}$ and the tempo slows down.

The second example of metric change occurs in example 69. The pulse of the half note remains constant as the meter changes from 6/8, to cut time, then to 3/2. The purpose of the mixed meter is to ensure that the rhythmic structure supports the natural accent of the text. When learning the piece it is important for the singer to speak through the text before adding rhythmic values, then pitch (Example 70).
There are occasions in the song where the meter changes virtually every measure. In example 71 the pulse of the dotted half note remains constant through measures 135-142. In measure 143 the pulse of the dotted half note become the pulse of the half note so that $\frac{3}{8}=76$ is now $\frac{3}{4}=76$. The purpose for understanding the metronomic pulse transfer in this song is so that; the performers can learn the music, remain true to the natural accent of the text, and navigate the transitions when meters change (Example 71).
Musical Form

There is no clear musical form to *A Brown Wolf*. The song is through composed with a brief return at the end of the song to the original musical theme. There are specific musical themes within each section that represent dramatic ideas. The song can be divided up into four musical/dramatic sections that mirror the poetry:
Section 1 – The Wolf Takes Power – Measures 1-103

Section 2 – War and Blood Shed – Measures 104-134

Section 3 – New Beginnings – Measures 134-163

Section 4 – The Warning – Measures 164-222

In the four subsequent sections, we will identify the musical themes that support text, and address performance issues.

Section I: The Wolf Takes Power

Section one begins with a relaxed 6/8 feel. The melody has a strong dominant to tonic structure as evident in measures 1-4 and 9-10 (Example 72).

Example 72 Dominant to tonic melodic structure – A Brown Wolf: Arturo Ui mm. 1-14

Once again the pianist and the singer begin together. The singer should give a breath prep gesture and set the tempo. The tone and nature of the vocal line should be very relaxed and nonchalant. The intensity of the musical phrase should start building at measure 11. The singer and pianist should crescendo through measure 12 and accent beat 4 of that measure on the word, “stifled.”

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There are five primary musical motives in section I:

*The Galloping Horse* - measures 1-11

*Stifled* – measure 13

*Bloodshed* – measures 28-31

*Marching* – measures 46-58

*Ready for War* – measures 96-103

*The Galloping Horse* theme appears in the piano accompaniment in Measures 1-11. The example below shows how the piano represents the brown wolf riding into a tame heard\(^\text{127}\) (Example 73).

![Example 73 The galloping horse – *A Brown Wolf: Arturo Ui* mm. 1-4](image)

*Stifled* is the second musical theme used in section I. The composer uses silence as a way to support the text dramatically. The use of silence was one of the primary programmatic motives used in the previous song, *Legacy and Perpetual Reminder: Mauthausen* (Example 74).

![Example 74 Stifled – *A Brown Wolf: Arturo Ui* mm. 10-14](image)

\(^{127}\) Ibid.
The use of sudden silence in measures 12 and 13 represents the stifling of the groans of those being persecuted. The singer should abruptly clip the eighth note of beat 4 in measure 12. He should then break the silence in measure 13 giving accent on both eighth notes of that measure. This will give further emphasis to the text and reinforce the use of silence.

The third musical theme of section 1 is Bloodshed. The piano accompaniment in measures 28-31 represents the streams of blood via major and minor descending 3rds (Example). 75).

Example 75 Bloodshed – A Brown Wolf: Arturo Ui mm. 24-31

The singer should sing measures 27-28 in the same nonchalant tone color that he did at the beginning of the piece. After coaching the piece with the composer, he expressed his desire that measures 27 and 28 be sung in a flippant manner.128

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128 Leonard Lehrman, Interview by author, Akron, OH, April 17, 2012.
The fourth musical theme in section I is *Marching*. In measure 46 the composer changes meter from 6/8 to cut time (Example 76).

![Example 76 Marching – A Brown Wolf: Arturo Ui mm. 45-48](image)

The piano accompaniment in measures 46-58 is march-like. It represents the prisoners marching as they are led away by the brutal jackboots. The singer should exaggerate the pronunciation of the text in a quasi-militaristic manner in this section. He should sing measures 46-49 non-legato and give equal emphasis to each note. This will reinforce the militaristic nature of the music.

In measures 60-103 the composer uses mixed meters that change between 3/4, 5/4, 4/4, and 7/4. The purpose is to match the musical rhythm with the natural accent of text. The lack of rhythmic continuity creates a feeling of chaos as the text describes a wild dance of frenzied violence (Example 77). The singer should be sure to observe the *tenuto* markings in measures 60 and 63. He should sing measure 63 at a softer dynamic level than 60 in order to color the text. The pianist should also accent beat one of measures 61, 62, and 64. This will help the singer feel the rhythmic pulse and will support the syncopation between the two parts.

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129 Ibid.
The piano is very supportive throughout section I. The top line of the piano accompaniment often doubles the melody in the vocal line. Example 78 shows this doubling in measures 65-73. It is important for the singer and pianist to recognize these doublings in light of the dissonant tonality of the piece. These moments are harmonic checkpoints in order for the singer and pianist to remain together musically (Example 78).
In example 78 the vocal line is becoming more and more difficult from a technical standpoint. It is important for the singer to pace himself and not over-sing in this section. The music and text are dramatic and demand intensity. The singer should trust that the high tessitura of the vocal line creates the intensity without his having to add anything to the sound. The accompaniment is minimal and will not compete with the vocal line. The singer should not breathe at measure 66, but crescendo through the word “rest”, before the octave leap to G⁴ on the word “grew.” The tendency for the singer will be to accent the final syllable of measure 73 on the word “anticipation.” He should instead, allow the Ab⁴ in measures 71-72 to crescendo before singing the Bb³ in measure 73. He should sing “-tion” in measure 73 in a higher registration, and at a softer dynamic level in order to refrain from accenting the final syllable of the word “anticipation.”

The fifth and final musical motive of section I is Ready for War. The composer uses a series of 12 tone rows in the accompaniment. He used this compositional technique in the previous song, Legacy and Perpetual Reminder: Mauthausen. The 12 tone rows represent the emotionless calculation of the Nazis as they go to war. Both the singer and the pianist should present this section devoid of emotion (Example 79).

Example 79 Ready for War – A Brown Wolf: Arturo Ui mm. 65-103

Within the context of the tone row the composer aligns the rows so that the right hand of the piano part doubles the vocal line each time the singer sings Ab⁴. These harmonic checkpoints
further reinforce the performers’ unified roll as they represent Nazi army. The most vocally challenging portion of this piece occurs in measures 97-107 at the transition between section I and section II. When looking at examples 78 and 79, intelligibility of text is always the desire of the performer. However, in this section the singer must choose a placement and vowel that is most conducive to a comfortable, free, and vibrant vocal production. He must sing Ab4 four times consecutively with four different vowels. The singer should create the desired space and placement in the voice while inviting the pronunciation of the text to fit freely into that consistent placement.

**Section II: War and Bloodshed**

There are five primary musical motives in section II:

*Morse Code* – Measures 104-107

*Bombs Falling* – Measures 108-111

*The Tempest* – Measures 115-118

*Fires Raging* – Measures 119-120

*Death and Ashes* – Measures 130-132

The first motive of section II is *Morse Code*. This musical motive is a five-note pattern in free rhythm that represents Morse code (Example 80).

![Example 80 Morse code – A Brown Wolf: Arturo Ui mm. 104](image)
The pianist should play the free rhythmic pattern as if relaying a message in Morse code. The length of the held notes should be varied. The pianist should alternate the accents of different beats on of the fast note patterns. The singer should take more time during this free rhythm section in order to recover from the high tessitura previously sung. This will give the singer a chance to prepare for the climax of the piece in measure 107 on the Bb4 (Example 81).

Example 81 Climax of the song—*A Brown Wolf: Arturo Ui* mm. 105-110

The composer’s desire is for the singer to sing the Bb4 of measure 107 at a *mezzo forte*, *decrescendo*, then *crescendo* through a *portamento* to the G♯3 in the same measure. The *portamento* represents the bombs falling. To achieve the *portamento*, the singer should give continued breath support from the Bb to the Ab through a vocal sigh that descends through the

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131 Leonardo Lehrman, Interview by author, Akron, OH, April 17, 2012.
vocal register. He should voice the [m] on the word “bombs” as he sings a portamento to the G#. The piano accompaniment in measures 109-111, represent the bombs falling.

The Tempest is the next musical motive in section II. It is heard in the piano accompaniment and represents the tempest that tore the land apart\textsuperscript{132} (Example 82).

\begin{center}
\begin{music}
\begin{measures}111-132\end{measures}
\end{music}
\end{center}

\textbf{Example 82} The tempest – *A Brown Wolf: Arturo Ui* mm. 111-117

The swirling sixteenth note figures in measures 114-118 represent the tempest. This figure is not harmonically supportive to the vocal line. There is a harmonic dissonance on the down beats of measures 114 and 116 as the singer sings an Eb4 and the pianist plays a D4. This occurs so quickly that it should not create a problem harmonically for the singer. The challenge for the singer is to sing several tri-tones between Eb4 and A4 in measures 114-117.

Raging Fires is the next musical motive of section II. In measures 118-119 the pianist must play a melodic accent by half steps from B₃ to A₆. This leads to a hemiola in measure 120 where the vocal part is in 3/4 time, and the piano accompaniment remains in 6/8 (Example 83).

Example 83 Raging fires – A Brown Wolf: Arturo Ui mm. 118-128

The vocal line shifts between 3/4 and 6/8 in measures 120-125. The vocal line is in 3/4 in measures 120, 122 and 123. It is in 6/8 in measures 121, 124, and 125. The singer must maintain the hemiola counter rhythm of 3/4 against 6/8 as it represents the struggle against death.

The final musical motive of section II is Death and Ashes. This motive is a descending eighth note pattern that appears as tone rows P-2, RI-4 and R-11 in measures 126-130. It
supports the text and represents the descending ashes as they fall from the sky. The singer should look up during these two measures as if watching the fallen ashes from the rage of fires (Example 84).

Example 84 Death and ashes – *A Brown Wolf: Arturo Ui* mm. 126-131

Measure 131 in example 84 is musically difficult for the singer. He must find his starting pitch C♯, after a two measure dissonant piano montage. Not only must he find the note, he must also sing a tri-tone leap. The singer’s final pitch in measure 128 is the same note as his starting pitch in measure 131. The singer should endeavor to retain the final note he sang in measure 128 humming it throughout measures 129-130 if need be.
The last line of text in section II ends with, “…their cries of pain were choked within.”

Oschitzki was inspired to write this final poem after he saw Brecht’s play, *The Resistible Rise of Arturo Ui*; I believe the following quote depicts Brecht’s feelings on the overwhelming bloodshed.

When crimes begin to pile up they become invisible. When sufferings become unendurable the cries are no longer heard. The cries too, fall like rain. – Bertolt Brecht

The musical example below represents the cries of the people being choked out. The singer should accent the word “choked” in measure 132. He should put extra emphasis on the unvoiced ‘ch’ consonant momentarily stopping vocal production. This will reinforce the text and represent the muted cries (Example 85).

Example 85 Muted cries – *A Brown Wolf: Arturo Ui* mm. 132-134

**Section III: New Beginnings**

There are 3 primary musical motives in section III:

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133 Ibid.
New Beginnings – Measures 134-145

The Vow – Measures 149-161

Present Day – Measure 163

The New Beginnings motive is represented by the piano accompaniment that is sparse and loosely connected to the vocal line. This section represents the character’s desire to pick up the pieces of his life that remain and start over again. The simple accompaniment represents the fresh start void of the complexities once faced. Because the accompaniment is very minimal, the singer can sing at a soft dynamic level. He should sing measures 134-145 in a breathy tone as if winded and recovering from the trauma. He should maintain breath support throughout even though the tone is breathy. He should take care that the consonants are clear and the pronunciation of the text is still crisp (Example 86).

![Example 86 New beginnings – A Brown Wolf: Arturo Ui mm. 135-147](image)

The repeated G3 notes in measures 145-147 in the piano part represent a sounding bell. This bell calls the people together to declare their solemn vow. The singer should respond to hearing this sound and gesture to the audience as if they are now part of the communal agreement. This begins the second musical motive of section III, The Vow. In this section the people declare,
“Never again shall we be fooled by such a devil!” This vow of unity and new beginnings is represented musically by the doubling of the melody in the piano and vocal line (Example 87).

Example 87 The vow – *A Brown Wolf: Arturo Ui* mm. 148-156

The singer should now sing with a rich, fully supported tone that portrays strength and resolve. He should give a slight glottal attack in measure 150 on the word, “age.” This will make the text clear and support the syncopated rhythm (Example 88).

Example 88 Present day – *A Brown Wolf: Arturo Ui* mm. 157-164

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Present Day is the final motive of section III. It occurs between measures 163 and 164 and is represented by the caesura in example 88. This is a musical pause that completely stops the drama and musical motion of the piece. This is the moment when we pause and return from World War II to the present day. The singer should allow ample pause for the moment to marinate. If he begins too soon the audience will miss this subtle nuance. The singer should give a clear breath prep so that he and the pianist can begin together.

Section IV: The Warning

A Light in the Darkness has been building to this final section. It is a moral call to the audience. The only thing keeping the atrocities of genocide and persecution from happening again is for good men and women to do nothing. Thus the three remaining musical motives all endeavor to support inspiration for change.

Remember – Measures 170-187

The Vow – Measures 193-196

The Galloping Horse – Measures 201-206

Each of the motives is reminiscent of previous musical themes used in this song, or in other songs of the cycle. They are used to bring continuity and closure to the cycle.

“Can we forget, how can we dare.”136 The composer uses two musical motives in the Remembrance theme that were primary characteristics of the previous song, Legacy and Perpetual Reminder: Mauthausen. He uses tri-tones, and a 5/4 time signature to represent anxiety and apathy. The piano accompaniment plays consecutive tri-tone figures in a lulling 5/4 meter in measures 171-175 (Example 89).

Example 89 Remember – *A Brown Wolf: Arturo Ui* mm. 166-174

The rocking 5/4 metered accompaniment represents how we can be lulled to sleep by apathy. The tri-tone is a melodic motive that the composer has used throughout the cycle to represent anxiety and uncertainty. The singer should sing measures 172 and 174 in a soft dynamic level matching the motion of the accompaniment. He should change his vocal color and dynamic level on the next entrance in measure 176. The color should be darker, conveying the sinister quality of the text that is supported by the use of melodic tri-tones (Example 90).

Example 90 Change of vocal color – *A Brown Wolf: Arturo Ui* mm. 176-183
The Vow is the second musical theme of section IV. It is the same theme used in section III and represents unity and new beginnings. Once again the piano doubles the melody of the vocal line (Example 91).

Example 91 The vow – A Brown Wolf: Arturo Ui mm. 193-196

The singer should sing measures 193-196 at a louder dynamic level even though it is marked solenno. The marking has more to do with the color of the voice than the dynamic level in this occasion.

The Galloping Horse is a quasi recapitulation of the opening theme of the song. It is similar to the first theme with slight harmonic and melodic variations. Once again it represents the wolf riding into a tame heard, not in 1933, but in the present day. It is a cry that evil still lurks, and can again deceive, unless vigilant watchmen take heed. The singer should take time before singing the pick up to the 6/8 bar in measure 111. The ritardando and rests between the words “remember” and “a brown wolf” represent the character pausing to reiterate his initial point in the song. The singer should sing this recapitulation with the same tone color as he did in the original theme (Example 92).
The final line of the song is, “O Lord God help that never again such things recur!”\textsuperscript{137}

The composer uses syncopation in the 6/8 meter of this final section to create the sense of restlessness. The tendency of the singer is to sing measures 207 and 208 as eighth notes as oppose to the quarter notes that are written (Example 93).

\textsuperscript{137} Ibid.
The singer should give slight accent to the syncopated rhythms on beat 5 of measures 207 and 209 preserving the written syncopation.

*Arturo Ui* does not bring dramatic or musical resolution to the cycle. The dramatic conclusion is dependent on the audience as they are asked to take action and responsibility for their fellow man. Musically the composer ends the song on the single note E4 in the piano accompaniment. This does not provide harmonic resolution and embodies the sentiment that a single voice can make a difference.
CONCLUSION

*A Light in the Darkness* is a piece that challenges both the performer and the audience. It is a noteworthy work of detailed musical complexities that supports a story everyone should hear and remember. It is a story of relentless hope in the face of oppression and violence; A single voice that refuses to be silenced in an effort to preserve and ignite the moral compass of future generations.

Dr. Lehrman’s personal convictions regarding the equality of all peoples, is clearly seen in *A Light in the Darkness*. He takes great care in ensuring that the music serves the text. The rhythm, melodic contour, and harmonic structure of the music acts as the canvas for the story. The rhythms in the vocal line match the natural accent of the text. The melodic contour of the vocal line represents and magnifies the inflection of the text as if one were to read it as a monologue. The harmonic structure of the piece is a programmatic backdrop for the text. The tonality and use of harmonies often represent emotions, dramatic themes, and scenes for the characters. These musical elements mirror the raw emotion of the text and serve to tell the story.

My hope is that the analysis of the score, the performance suggestions, and the lecture recital will introduce more people to Dr. Lehrman’s music. This work has inspired me as a musician, as an artist, and as person. My desire is to present music with a message that will challenge and change those who have an ear to hear.
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APPENDIX A: TEXT FOR A LIGHT IN THE DARKNESS

White-Sailed Boat Upon the Ocean

White-Sailed Boat Upon the Ocean

White-sailed boat upon the ocean, watch out for strong winds that pull!
Straight and steady be your motion like birds undeterrable!

Little boat, why do you hurry? What you’re going to be you’ll be that.
Haste makes waste, naught comes from worry.
To be sure one day you’ll see that.

Little boat with sails so white, all good fortune celebrate!
Night turns day and day to night, forced to do so by their fate;
One my say that it’s innate.

Sunlight pierces fog’s commotion, quiet waves stroke rocks and sand.
White-sailed boat upon the ocean, straight ahead’s the distant land!

Ne plus ultra

Ne plus ultra

A glowworm brightens up the darkened night all decked out in black.
So tiny is its dot, and menaced too by foes invisible.
And yet, it struggles through and powerfully dispels the dark.
You are my light, my shining star, invincible!

The oboe sings a tone that is a sweet call of affection.
It penetrates through loud, chaotic and tumultuous roars of sound.
Angelically, in dance, it points to a divine connection

Your voice I hear it clearly, lifting my soul’s depression off the ground.

A lavish sea of buds is showered down by nature in the spring.
Soon all’s forgotten: winter, grief, and hoping evanescence.
How quickly time goes by. The summer leads to autumn, cyclically continuing.
You my diamond glistening bright. You, steadfast wonder of delight.
My refuge, cradling my life’s essence.
Reflection

Every day leaves you life’s stigma: luck and joy, or pain and woe.
Then comes death’s sweeping enigma: and it’s gone.

Therefore, forbear, my anxious heart; be patient struggling and let yourself be trusting now.

You know you can accomplish. Know you can accomplish.
The only question left is “HOW!”

Bitter Complaint

Who was it that destroyed the dream so full of hope?
I could just scream!
Who broke my confidence in twain, bringing on doubts and guilt and pain?

And who, with laughter and with games, my longing heart threw to the flames?
Who wouldn’t hear? Who wouldn’t see? This never could end happily?
YOU are the creature who destroyed what we had built with love so carelessly!

I am a wreck completely spent, seek paths down which my feet once went.
Can there, in this life’s paltry dance, before us yet another chance?

Legacy and Perpetual Reminder: Mauthausen

Martyred thousands you feel the chill.
Stones are weeping, aloud, and still.
And nature so lovely on this hill?

No brimstone or fire of heaven destroyed it.
One can’t comprehend or avoid it: the grieving, the anguish, the hate, the powerless rage –
that submit to fate…Is all over now – in time gone by?

I could have sworn I heard the wind yet cry: “Where were you, compassionate human men!?”
Yet, reflecting on the world then and today: Have we become anymore human than they?
A Brown Wolf: Arturo Ui

A Brown Wolf: Arturo Ui

A brown wolf once rode into a tame herd,  
and many groans which had been stifled rent the air.  
No certainties remained in aught that’d seemed secured –  
And the poor earth drowned in streams of blood... somewhere...!  
But most of the sheep now just jumped for joy:  
They let themselves be led on...  
And blindly did... what everyone was doing.  
They heeded not the jackboots and the brutal constant marching  
that showed no mercy, flaming hatred a-spewing!  
With life becoming different... in time there reigned a... silence...  
a muffled unrest grew apace, expressed in long anticipation,  
the herd of sheep exulting with intoxication!  
As uninhibited the brown pied piper showed them the way  
“To war, to gore, The Fatherland we must defend!”  
This they believed, and followed him day by day...  
Even as the bombs were falling to an ignominious end...

Now a tempest tore the land apart with fires raging;  
Oceans of blood without reserve stirred up the flame...  
As many found a bitter death among the ashes,  
their cries of pain were choked within...  
Until a time of new beginnings came.  
And, from the ruins human fragments, war-weary,  
a better future sought – and solemnly swore:  
“Now the ‘new age’ will begin!  
Never again shall we be fooled by such a devil!  
That wolf is dead for us – as though he’d never been!”  
So swore they. It seems long ago... almost forgotten...  
Can we forget? How can we dare?  
The evil spirit, still alive, still lurks at large,...  
Obsessed and still as cunning,  
which brought about the pain and suffering  
and the agonizing, open wound: despair...  
DO NOT FORGET! Be careful, vigilant and watchful! Remember:  
A brown wolf once rode into a tame herd...  
O Lord God help... that never again such things recur!
APPENDIX B
TRANSCRIPTS OF PHONE AND EMAIL INTERVIEWS WITH LEONARD LEHRMAN

Telephone Interviews


L: Hello

A: Hi Dr. Lehrman. My name is Adam Holcomb. I am calling in regards to your song cycle, “A Light in the Darkness.”

L: Really? Where are you calling from?

A: Baton Rouge, LA. I am a Doctoral student at LSU and I am researching music for my lecture recital. I was researching music of the holocaust and found your website, so I thought I would contact you.

L: Wonderful. I have a friend in Louisiana. Ken Boulton, who teaches at one of the universities in Hammond, LA.

A: What small world. Sorry, I don’t know him. Would it be possible to get a copy of the song cycle?

L: I will have to find it. Would you like the English or the German translation?

A: That depends. Is there anything lost in the translation? Do you have a preference?

L: No. I wrote the music with the English in mind. If your audience speaks English then you should do it in English. Give me your email and I will contact you.

A: Great thank you so much. It is adamholcomb@yahoo.com. I really appreciate you taking the time to speak with me.

L: Would you mind making a $25 donation to my father’s foundation to cover the cost of shipping?

A: No problem. I look forward to hearing from you.

L: Talk to you soon. Bye
Primary phone interview Akron, OH, October 20, 2011.

A: Hello Dr. Lehrman

L: Hi Adam.

A: It’s good to talk with you. Do I have your permission to record our conversation?

L: Yes.

A: Well great. Do you want to go through the questions in order or….

L: I think um.. having… ya… I’ll go through the list of questions along with my bio and add anything in.

A: Ok.

L: The first question is about my parents, siblings, and schools. My father is a retired psychiatrist. He was an extremely good student. He placed first in a statewide exam given in the state of New York….regarded by schools as a boy genius…he skipped three grades and was the first in the family to go to college. He went to Harvard on a full scholarship and finished second in his graduating class graduating Cum Laude in the class of 1942. He majored in chemistry and was president of Avukah, Jewish club at Harvard as well as Secretary of the organization, “Young Communist League.” He spent a lot of time on the picot lines. After graduating there where no jobs in chemistry available so he joined the army and the army paid for him to go to medical school in Albany New York where my grandfather lived and worked as a lawyer. The last year of his service in the army he was stationed at Fort Reilly in Junction City, Kansas where I was born, August 20th, 1949. He, (Leonard’s father) went on to become a psychoanalyst, but was anti Freudian despite the fact that his first cousin, Phillip Lehrman was a famous student of Freud.

A: Were any of your family members musical?

L: My grandfather was a vast collector of records. He was a lawyer who had a great love for music. He was asked what he thought of Caruso after he had gone to see him at the MET. He said, “I would go without a pair of shoes to hear him.” He never learned to read music, but would often have friends over to the house where he would have them listen to the operas he had on records and would give his own interpretive lectures to his guests. My mother had guests over to
the house. I remember at age two that I had a record of *Hansel und Gretel*. I would play it over and over again. One day the radio was playing the MET broadcast of *Hansel und Gretel*. I rushed in furious that someone was playing my record! Around a year and a half. My parents gave me a toy piano with eight keys that were colored. They also gave me songbooks. By ear I would try and play the piano. I would then color in the songbooks trying to remember the notes using crayons that corresponded with the colors on the piano.

A: So you were trying to transcribe your music?

L: Yes, in so many ways. Um.. Ok so back to my family... My mother was born in the southeastern part of Russia near the Urals in Europe. Her father died at age 40. I was named after him. She grew up in Quibisheth, then lived in Leningrad. In 1935 she came to America with her mother and six brothers. Her mother had eight brothers, two who had already moved to America to find jobs during the great depression. My mother’s mother re-married and they lived in Boston. She became a citizen on D-Day, June 6th 1944 and then married my father 2 days later. They are still living and happily married. Mother had one brother, who went missing during the siege of Leningrad and was never found.

A: Wow, that’s quite a history.

L: I have a brother who is on faculty at Tufts University in Bedford Massachusetts. He has written music primarily for movie sound tracks. My sister Betty does a lot of teaching and school drama, and head of Framingham camp for the arts.

A: Can you tell me how music has shaped your life?

L: I was born in Kansas in 1949 and came back to New York in 1950 where I lived in Queens until 1954 where I attended North Roslyn Elementary School. In 6th grade I went to Roslyn heights school. I had a teacher named Joseph Ciciello. He was my favorite teacher. He helped ignite a love for the arts in me as well as taking time to teach our class ethical lessons on the difference between humility and humiliation. It was that year that my parents took me to see *My Fair Lady*. I loved it. I petitioned my sixth grade teacher and classmates to do the musical. The other 6th grade class was reading through Pygmalion and wanted to stage the drama. So the two 6th grade classes collaborated and presented a musical drama as an adaptation with Pygmalion as the play and *My Fair Lady* as the music. I actually helped write the adaptation and played the part of Henry Higgins. Essentially we performed the play and inserted the songs from *My Fair Lady* where we thought they would best fit. We even contacted Alan Lerner and were granted his permission so long as we didn’t charge tickets. We built the sets and costumes and presented the work to the school as a five act play. It was so popular that the school had them do it again as a fundraiser. We still talk about it and look at pictures at our high school reunions. After elementary school I went to Roslyn Junior High School, then Roslyn High School where I graduated 2nd in my class with a creative arts award. I studied French in junior high and high school along with some German. My mother was the one who taught me Russian.
A: When did you begin studying music, and who influenced you most?

L: First and foremost - Ellie Siegmeister. I consider him my greatest musical influence. A friend of our family, Rose Cabot, introduced my father and I to Ellie when I was eleven. He met with us, but told us that he didn’t teach children. I asked him if I could play him some of things I had written. I played them and he changed his mind and accepted me as a student. I started studying composition with him at age eleven and studied with him for seven years.

A: And you studied piano with Olga Heifetz?

L: Yes. Ellie introduced me to Olga. I studied with her for 7 years. She was a close friend of Paul Hindemith.

A: So you studied with them both at the same time?

L: After finishing one lesson at 9:30 with Olga, I would ride my bike to Ellie’s for an 11:00 lesson. Olga was the one who introduced me to Leon Kirchner and Earl Kim who I studied with at Harvard. During my junior year at Harvard I was encouraged to take German by my classmate, Paul Biscowich, who wrote the definitive biography of Peter the Great. We were discussing German literature when Paul said, “Lenny, if you were to learn German, you’d be dangerous.” So began studying German again, and during my senior year at Harvard I translated the last full-length play of Bertolt Brecht, “The Days of the Commune.” I actually directed the play on the hundredth year anniversary, April 1971.

A: When did you study with Nadia Boulanger?

L: I was introduced to Nadia by Ellie, and studied with her in Fontainebleau, France the summer of 1969. I studied 4 & 5 part counterpoint. After graduating from Harvard I applied for and earned a Fulbright scholarship to study fugue with Nadia Boulanger.

A: When did you do that?

L: From 1971 to 1972. Boulanger would say, “Do you write your counter point at the piano?” no “O it is all correct, but I want you to make it beautiful, Stravinsky writes at the piano.” At this point she had gone almost completely deaf. She would make me play my compositions over and over listening intently.

A: How did you become so interested in the music of Marc Blitzstein?

L: I studied briefly with Robert Palmer in Salzburg in 1972. He was one of my favorite teachers and a friend of Ellie Siegmeister. His music was sober and stayed. It was very demanding for both the performer and listener. He had known Blitzstein and had played with him. He encouraged me to work on Blitzstein’s music. Palmer was very influential in my completion of Blitzstein’s Saco opera.
A: When did you begin your studies at Cornell?

L: I studied at Cornell from 1972-1975, then from 1976-1977. I was given an assistantship and earned a Master’s and Doctorate without having to pay any tuition. During my time at Cornell I decided I really wanted to learn to conduct opera. So I went out to Indiana University to audition with conductor Tibor Kozma. I was accepted into the opera conducting doctoral program, but without any funding. I studied there a year. Kozma died that year.

A: So you moved out to Indiana to study with Kozma who died a year into your program?

L: Yes. I told the school I would only stay if they gave me a scholarship and performed two of my operas. They allowed two of my operas to be performed but offered no financial support. So… I finished at Cornell. After finishing at Cornell I was offered a job at the State University of New York at Geneseo. It really was an ideal job where I could do all the things I wanted to; directing musicals, leading the opera workshop, teaching a chorus in music theatre, teaching piano, teaching theory as well as concertizing. The summer before I was supposed to begin at the university I received an invitation from the MET to audition for them.

A: How did they get your name?

L: Their invitation came due to my affiliation with Leonard Bernstein. He gave them my name. While at Harvard I was invited, along other students, to have dinner with Leonard Bernstein. This was December 1969. Bernstein was conducting a Beethoven 9th with the Boston Symphony. He was scheduled to go to a choral rehearsal that evening, but stayed after dinner and talked to us for hours forgoing the rehearsal. We talked about Marc Blitzstein. A year later on December 5th 1970, I conducted and produced a triple bill in Boston of two works by Blitzstein and a work written by Bernstein that had been dedicated to Blitzstein. Bernstein came to the concert and we talked afterwards about Blitzstein’s unfinished opera “Idiots First.” He (Bernstein) had conducted the opera and expressed interest in finishing the work. I also expressed my interest in finishing the opera upon which he (Bernstein) took me in his arms and said, “God bless you.” I completed the opera on January 17, 1974. I then played it for him (Bernstein) and he gave his blessing and it has since had four performances. I auditioned for the MET and they gave offered me a job as an assistant director. I tried to work it out with the university so that I could do both but they refused to give me any leave. So, I took the plunge. What I didn’t realize was that it was a revolving door position. My predecessor had been there three years and missed one performance, so they demoted him. So James Levine decided that the assistant conducting position would be a year appointment so they could keep who they wanted and get rid of whom they didn’t. So after a year they didn’t renew my contract. Uh, that was a bit traumatic. So, I applied for 25 positions across the country in academia and was overqualified for the positions. I never got hired in academia again. There was job as assistant stage director at the MET. The stage director promised me an audition, but never gave me one. I asked, “What do I have to do to get an audition?” He said, “European experience. So, in January of 1979 I moved
to Cologne, Germany where I stayed with a friend and began auditioning. I traveled throughout Germany taking many different jobs. This time in my life I refer to as my, ‘economic exile.’

A: Was it during this time that you met Harry (Oschitzki)?

L: Yes. Harry was a singer and worked from 1975-1981 at the Opera House in Linz, Austria. I had actually auditioned there in 1979, but I met him while I was working as the chorus master at the Theatre des Westens. We did a production of Fiddler on the Roof. I was the first Jew to conduct fiddler on the roof in Berlin. It was out of this experience that the Juedischer Musiktheaterverein Berlin (Jewish music theatre of Berlin) was born.

I had a cast party after the last performance of Fiddler. It was there that Klaus Neumke introduced me to Harry. We (Klaus and Leonard) were disgusted with the operatic repertoire that the theatre was choosing and wanted to do our own.

A: What is your connection with Harry in regards Bertolt Brecht’s, “The Resistible Rise of Arturo Ui?”

L: I saw the play in Germany. Harry (Oschitzki) also saw the play and we were very inspired by it. He actually wrote the poem, “Ein Braun Wolf” after seeing the play.

A: Can you tell me about Harry?

L: Harry was born Feb 22, 1930. He is very reclusive and doesn’t speak English very well. He is 81 years old and lives in Berlin, Germany with his girl friend, Nina Kern. Harry does not have email, but his postal address is Steinrueckweg #2 14197 Berlin, Germany. His phone number is 011-49-30-821-7810. He is often at Nina’s house and may be contacted at 011-49-30 – 821 – 8135… Harry is a mischling (a person of mixed Jewish descent). His father was Edwin Oschitzki who was a Jew, and his mother was Margarete Gottwald and was not. Harry lived in constant danger and had to carry a special passport that said signified he was a Jew. I am not for certain, but I believe he and his mother were hidden and protected by a Christian family. Edwin (Harry’s Father) divorced Margarete before he was taken to a concentration camp.

A: What happened to Margarete?

L: She eventually remarried and ended up in the US. She had a son who lives in Connecticut. His name is Brian Osborn. He is Harry’s half brother. Brian is a retired school psychologist married to Dale with a son and daughter. They live at 626 Patriot Lane Newington, Conn 06011. Their phone number is 860-666-3514. His email is ruthgosborn@sbcglobal.net. Brian knows a great deal about the family.

A: Can you tell me about your collaboration with Harry?
L: The only collaboration we had was Harry gave me the six poems I asked for, then approved the order. None of his poems were ever published to my knowledge. He wrote under the pen name Andy Orieli.

A: Have you spoke to him since?

L: No. Helene and I have toured throughout Germany seven times from 1989 to 2000, but we never saw Harry. We have reached out to him but he hasn’t responded.

A: Did you write A Light in the Darkness with a specific voice type in mind?

L: Soprano or tenor. I initially wanted Harry to sing the entire cycle. But, he worried that his light voice wouldn’t be suited for the dramatic evolution of the cycle. We had done other things together before. Harry was asked to sing the German national anthem on television March of 1984. I accompanied him and we also did the performed Yiddish by Lazar Weinar and Im der Fremde, which I had written. I wrote the song for Harry and in honor of Weinar, the father of Yiddish art song.

A: Did you have any collaboration on the cycle with any other singers?

L: The three singers that I worked with that eventually premiered the cycle were, Harry Oschitzki, an operetta tenor, Soprano-Marianne Dorsch… She is not Jewish, but had a home in Israel and a strong identification with the Jewish nation. Um, and Dramatic Tenor-Klaus Neumcke. He was the contact that introduced me to the two other singers. Harry sang, White Sailed Boat Upon the Ocean, Reflection, and Legacy and Perpetual Reminder: Mauthausen. Marianne sang Ne plus ultra, and Bitter Complaint. Klaus sang, A Brown Wolf: Arturo Ui

A: When did you start writing A Light in the Darkness?

L: After hearing Harry read his poetry I was inspired to write. I started writing it the fall of 1984 and it was completed by year’s end. It was premiered in West Berlin’s Urania and Amerikahaus in February of 1985.

A: How would you define or categorize the genre or musical style of A Light in the Darkness?

L: I would categorize it as art song verging on oratorio or cantata.

A: The first song of the cycle is quite simple. There seems to been an evolution to the cycle, as each song becomes more intricate and difficult.

L: The first four songs are introspective. The last two are directed. Music should say something that can’t be said any other way.

A: When writing, what is your impetus? Do you start with the text first?
L: Seldom do I start with the music and expect the words to be put to it. Usually the text comes first, but sometimes just the title. Usually I start with the text and adapt the music to it.

A: Is that the case for this cycle?
L: Yes. It was initially conceived as a cycle in German. The English translation was one that would match the music since I chose a translation that best served the music. I translated it in a way that would also fit the music. Nothing is lost in the English translation.

A: What sort of musical elements of the cycle lend to the dramatic nature of the text? Are there recurring musical elements throughout?
L: There is a progression from simple to complex.

A: What other types of music do you like to listen to other than classical and do they have any compositional influence?
L: Folk Music, Broadway.. I have written some things in folk style, a song called - “Republicans.”

A: How do your personal musical strengths influence your compositions?
L: I assume a solid piano technique. Sometimes the songs are purposefully written in a simple manner. But, if I am letting my emotional vein go, I am assuming that the pianist can play difficult music.

A: Dr. Lehrman, you’ll have to forgive me, but I have to get to a rehearsal. It was great talking with you. Thank you so much for taking the time today.

L: When would you like to talk again? We can go through my list of works.

A: I am going to work through the information I have now and contact you later if that is ok?
L: That’s fine.
A: Have a great night.
L: Thanks
A: Bye.
Email Correspondence with Lehrman

April 29, 2010.
L: Dear Adam,

There is some difficulty regarding sending you the score you had requested, and I wanted to discuss it with you. I have the first and last movements printed out on the computer in English, but the other movements are only in manuscript, in German, except for the orchestra score, which is bilingual. I could copy the English into a piano score in German, or you could. Or I could send you the orchestra score. Or I could put the other 4 movements onto the computer, which will take a few days. Please let me know what you think, and please let me have a phone number for you.

Thanks – Leonard J. Lehrman

April 29, 2010.
L: Slightly false alarm. I do have a copy of the piano score with the English written in below the German. I thought I did. Just couldn't find it, as it was tucked away with the programs and orchestra parts of the first movement, the only one performed with orchestra, a couple of years ago. So I can make a copy of it and send it to you. The first and last movements are also printed out in a computer program, but the four middle movements are quite readable, even in manuscript. Do call when you can, though, won't you?

Thanks – Leonard J. Lehrman

May 4, 2010.
A: I received the packet yesterday afternoon.... I am looking forward to looking at the music here in the next several days...I will send you a check. Forgive me, but please tell me the name of your father's foundation again?

Thanks, Adam

May 4, 2010.
L: The Professor Edgar H. Lehrman Memorial Foundation (named after my father's brother) The full name is The Professor Edgar H. Lehrman Memorial Foundation for Ethics, Religion, Science & the Arts, Inc. but just The Prof. Edgar H. Lehrman Memorial Foundation is plenty as a check addressee. Thanks! - L JL

January 26, 2011.
A: Hello Dr. Lehrman,

Please forgive my lack of communication. Life has been crazy and we have recently moved northeast to Ohio to take a new job. I have been working with my committee for approval for my topic.

I have attached my prospectus for your approval. I would like to interview you in the future and was wondering if email correspondence or phone would be best for you. If finances permit, and you are willing, I would like to come to New York and interview you there and maybe sing through the work with you.

Sincerely, Adam Holcomb
January 27, 2011.

Dear Adam,

How nice to hear from you. It has been quite a while, but you've obviously been working hard. Reading your prospectus, I find a few things that should be corrected for accuracy: All 6 movements of the work have been orchestrated, not just the first and last. Only the first movement has been performed with orchestra, and parts exist, at present, for only that movement. Constance Cooper is both a singer and a pianist, but when she performed my piece she did so as singer. Loretta Goldberg is not a singer, but a pianist, in which capacity she performed the work, accompanying Constance.

My wife's name is Helene, not Helen, Williams. On June 27, 2010 we gave our 500th concert together. You can see the list of venues at http://www.courtstreetmusic.org/HWLL_PerfsChronological.html

I didn't "complete" the Blitzstein bio-bibliography. I wrote it. A certain Dee Bailey had been asked to write it in 1985, and I had hoped to complete her work after the project was reassigned to me in 1995. But she never sent me anything, so I wrote it from scratch, publishing it in 2005. I am still finding errors in it, and periodically update the list of corrections at http://ljlehrman.artists-in-residence.com/MBbio-bibCorrections.html

The term "magnum opus," meaning greatest or most important work, was what Blitzstein called the 3-act opera SACCO AND VANZETTI on which he was working at his death. It is not a separate work.

My Harvard degree is Bachelor of Arts cum laude [i.e. with Honors] in Music. My Masters degree from Cornell is actually a Master of Fine Arts degree with a concentration in Music Composition. You have my doctorate correct, though I wouldn't capitalize the word "degree."

My works number 197 to date. I was Assistant Chorus Master and Assistant Conductor, not chorus master, at the Met. I did not found the Jewish People's Philharmonic Chorus; I conducted it, only once. I did found and still direct the Metropolitan Philharmonic Chorus. I have never directed or directed for the Bronx Opera Company. That was founded by and is still directed by my wife's first husband, Michael Spierman, the father of my stepson, Ben Spierman.

I was an adjudicator for the National Music Theatre Network and the Center for Contemporary Opera. I also serve on the membership committee of the Long Island Composers Alliance, of which I was President, 1991-98, and on the advisory board of Composers Concordance, Inc. I'm also the Artistic Administrator of The Professor Edgar H. Lehrman Memorial Foundation for Ethics, Religion, Science & the Arts, Inc. Last month I announced the formation of a new organization, the International Committee on the Arts for Social Justice (ICASJ).

Until last year I was Critic-at-Large and Copy Editor of The New Music Connoisseur. I am still a contributing critic to that magazine. I have never worked for the National Opera, but have lectured and performed at numerous conventions of the Guild of Temple Musicians, the National Opera Association, the Society for New Music, and the Music Library Association (in which I founded the Composer-Performer Roundtable, now unfortunately defunct). Blitzstein's first name was Marc, not Mark. Since you are italicizing "Aufbau," I think you don't need to write it in all caps.

I gather that you accessed a number of articles of mine from my website on May 11,
2010. There are quite a few more on my website now, and more will be added, eventually. You probably needn't look at them all, but do access the most recent version of the biographical essay. And please take a look at not only the works on Blitzstein I authored & edited, but my latest book, Ellie Siegmeister, American Composer: A Bio-bibliography, published by Scarecrow Press last March. Kenneth O. Boulton, on the faculty in Hammond, LA, was my co-author on it, but actually wrote about 1% of it.

I'd be happy to speak with you over the phone or in person at any mutually convenient time. When did you have in mind? And where are you working & living in Ohio at the moment? With all best wishes, and appreciation for your interest & attention – Sincerely, Leonard J. Lehrman

January 28, 2011.
A: Dr. Lehrman,
Thank you for looking at the information in the prospectus. I am going to spend time learning/working through the music in the cycle. After that I would like to schedule our interview. Due to the new demands of my job I may not be able to devote my full attention until after summer. Do you think Harry would talk with me?
Sincerely, Adam

February 22, 2011.
L: Adam, I spoke to Harry Oschitzki on the phone today – it was his 81st birthday.

February 23, 2011.
A: Can you tell me when the poems were written?

February 24, 2011.
L: The last poem in the cycle was the first one written, in Osnabrück, in 1968, after seeing a performance of Bertolt Brecht's play, The Resistible Rise of Arturo Ui. The first poem in the cycle was also written in Osnabrück, around 1970. The others were all written in Linz around 1980, except for the penultimate one, which Harry told me this week was written in 1976, after the death of his companion, the soprano Hilde Gorges, also in Linz, where he worked from 1975 to 1981.
Best wishes – Leonard J. Lehrman

October 8, 2011.
A: Hi Dr. Lehrman,
As I am working through the document I have come up with some questions. Some will probably be more easily answered when we have our phone interview, but I thought I would go ahead and send you some question that you can either respond via email, or we can talk about in the coming weeks. I am working off a mac/apple and don’t know what program may be compatible with your computer so I attached the below question as a pdf. Thank you again for being willing to travel this journey with me.

In Regards to your biographical background I have read your website and see your professional background. I wanted to see if you were willing to share about your personal
background i.e.,
1. How you grew up; parents, siblings, schools.
2. Did you have a musical family?
3. I know you did My Fair Lady at age 11, but have you always sung?
4. How & where were you first introduced to music?
5. When did you first start writing and what were your first compositions like and about.
6. What are your musical and relational inspirations? I see the people with whom you studied and see Ellie Siegmeister had a significant influence on you, any specifics you would like mentioned?
7. What would you consider your first big break?
8. I can see from your website people you have worked with, but who would you consider your most influential colleague?
9. What other types of music do you like to listen to other than classical and do they have any compositional influence?
10. How would you define or categorize the genre or musical style of A Light in the Darkness?
11. When writing what is your impetus.
   (A) Are you tune driven, what comes first the, harmony, text, melody? Your compositional process?
   (B) How do your personal musical strengths influence your compositions?
   (C) What makes your songs from Light in the Darkness unique? Are there compositional elements that occur throughout. Did you do this consciously?
   (D) What sort of musical elements of the cycle lend to the dramatic nature of the text?
   (E) Did you have a specific voice type in mind while writing the cycle?
   (F) While writing did you collaborate with or ask the advice of any singers?
   (G) When did you start writing Light in the Darkness?
   (H) What made you choose Harry Oschitzki and these poems or subject matter? How did you meet?
   (I) How much did Harry collaborate on the cycle? Did he have any input?
   (J) Did you write the music with both the German and English text in mind or did you write the music with German text first and translate it to English to match it with the music?

October 8, 2011.
L: Hi, Adam.
   These are all good questions which I'll be happy to discuss with you in the phone interview. I've unfortunately had to make a doctor's appointment at 1pm on Oct. 20, but could be available after I get home from it. Would you like me to call you when I do, and if so at what number?
   All best wishes – LJL

October 9, 2011.
A: The number here at the office is 330-645-2681. I look forward to talking with you on October 20th. Adam.
February 16, 2012.
A: Hi Dr. Lehrman,
   Hope all is well. I have some questions;

1. What is the name of your Grandfather on your Father’s side?
2. What are your father’s name and your mother’s name?
3. What is your grandmother’s name on your mom’s side?
4. What two operas did Indiana University do of yours?
5. I have in my notes that you and Harry did an opera with George Shirley. If so what opera and where?

Would it be possible for my wife and I to come up and spend some time with you and Helene the 2nd or 3rd week of April?
Also found this website that I thought was a really cool network structure http://en.inforapid.org/index.php?search=Tibor%20Kozma

God Bless, Adam.

February 16, 2012.
L: Hi, Adam.
My grandfather’s name was Jacob Lehrman
My father's name is Nathaniel Saul Lehrman.
My mother's name is Emily Rosenstein Lehrman
My mother's name was Sima Glukhovskaya Rozenshteyn Peterson Yaffe.
My first two operas, IDIOTS FIRST and KARLA were premiered at Monroe County Library in Bloomington, Indiana. Indiana University's Jewish Studies Program co-sponsored the production, which was however not presented by the University per se.
The opera of mine which George Shirley sang at Kuenstlerhaus Bethanien in West Berlin in Jan. 1985 is called THE FAMILY MAN. The German title was MIKISCHARA UND SEINE KINDER.
April should be fine.
Do you have or need a place to stay? All best – LIL
APPENDIX C
TRANSCRIPTS OF PHONE INTERVIEWS WITH BRIAN OSBORN

Initial phone contact, Akron, OH, February 14, 2012.

A: Hi Dr. Osborn. I am sorry to bother you. My name is Adam Holcomb. I am a doctoral student at Louisiana State University; a man named Leonard Lehrman gave me your contact information. He is a composer who worked with your half brother Harry Oschitzki. I am writing my dissertation on a song cycle that Harry wrote the poetry for.

B: What did you say this was for?

A: I am presenting a lecture recital on a song cycle that your brother wrote the poetry for. I am trying to acquire some information about Harry and was wondering if you would be willing to talk with me?

B: Have you spoken with Harry?

A: I have tried to contact Harry, but to no avail.

B: Having served in academia I understand how important the research. Harry’s birthday is coming up, and we usually talk on his birthday. I will ask him what he thinks then. I am reluctant to share any information if Harry doesn’t want to share.

A: I understand. Thank you for your consideration. Can I leave you my contact information?

B: Sure.

A: It’s Adam Holcomb. 225-445-4285 or 330-645-2681. My email is adamholcomb@yahoo.com.

B: All right.

A: Thank you.

B: Ok.

A: Bye.

Interview, Akron, Ohio, March 14, 2012.

B: Hello

A: Hello Mr. Osborn. It’s Adam Holcomb. How are you today?
B: I am fine.

A: I was wondering if you had a chance to speak to Harry.

B: I did. He does not want to talk about the past.

A: I understand.

B: I am sorry…. He is reclusive and just, um.

A: That’s fine. Would you be willing to answer some of my questions?

B: I want to respect Harry… but I understand you may need some information

A: Thank you Mr. Osborn I appreciate it. Can you tell me about yours and Harry’s father Edwin?

B: Edwin divorced Margarete and later remarried my mother Ruth. He served in two different concentration camps from 1936–1939. He was retained at the Dachau concentration camp from 1936-1937. He was then transferred to the Buchenwald concentration camp from 1937-1939. He didn’t share many stories of his time in the camps with his children. We just thought our father was referring to summer camp. That generation tried to shield us from the stories. They didn’t say much about it. I do remember him sharing one story of how he was accused of smuggling a letter out of the camp. As punishment, his arms were tied behind his back as he hung by his hands from a tree for 24 hours. He said, “I couldn’t feel my arms after they let me down. I just laid there and someone put a cigarette in my mouth.”

A: How was he finally released?

B: His sister was living in Great Britain at the time. She petitioned the British government to request his release intern for service in the British Army. Because it was prior to when the fighting began, he released from Buchenwald in 1939 and granted citizenship to Great Britain under the condition that he would serve in their army.

A: That is amazing.

B: That is all I would like to share. Good luck with your project.

A: Thank you sir. I appreciate your time.

B: Bye now.

A: Goodbye.
APPENDIX D
LETTER OF PERMISSION

I give my permission to Adam Holcomb
to reprint in his dissertation excerpts from
my song cycle, "Alight In The Darkness."

The requested permission extends to any future
revisions or editions of the dissertation.

April 18, 2012
Z.G. [Signature]
APPENDIX E
DISCOGRAPHY

* All information is available on Dr. Leonard Lehrman’s website http://ljlehrman.artists-in-residence.com/

**Title:** “Conscience”  
*Abel Meeropol Centennial Concert CD*  
**Performers:** Helen Williams, soprano; Tara Venditti, mezzo soprano; Gregory Mercer, tenor; Gregory Rahming, baritone; Metropolitan Philharmonic Chorus, Leonard Lehrman, piano and conductor  
**Label:** Original Cast

**Title:** “Eve”  
*Abel Meeropol Centennial Concert CD*  
**Performers:** Helen Williams, soprano; Tara Venditti, mezzo soprano; Gregory Mercer, tenor; Gregory Rahming, baritone; Metropolitan Philharmonic Chorus, Leonard Lehrman, piano and conductor  
**Label:** Original Cast

**Title:** “Ex-patriate” from *No for an Answer*  
*A Mark Blitzstein Songbook*  
**Performers:** Helen Williams, soprano; Gregory Mercer, tenor; James Sergi, baritone; Leonard Lehrman, piano  
**Label:** Original Cast

**Title:** “Few Little English”  
*A Mark Blitzstein Songbook*  
**Performers:** Helen Williams, soprano; Gregory Mercer, tenor; James Sergi, baritone; Leonard Lehrman, piano  
**Label:** Original Cast

**Title:** “Four Excerpts” from *Sacco and Vanzetti*  
*A Mark Blitzstein Songbook*  
**Performers:** Helen Williams, soprano; Gregory Mercer, tenor; James Sergi, baritone; Leonard Lehrman, piano  
**Label:** Original Cast

**Title:** “How I Met My New Grandfather” from *Idiots First*  
*A Blitzstein Cabaret*  
**Performers:** Helen Williams, soprano; Ronald Edwards, tenor; Leonard Lehrman, piano  
**Label:** Premier CD
Title: “How I Met My New Grandfather” from *Idiots First*
*The Marc Blitzstein Centennial Concert CD*
**Performers:** Helen Williams, Bill Castleman, Lars Woodul, Cameron Smith, Robert Osborne, Victoria Tralongo, Joshua Minkin, Katya Brous, Metropolitan Philharmonic Chorus, Solidarity Singers, Workmen’s Circle Chorus, Leonard Lehrman, Conductor
**Label:** Original Cast

Title: “If All of the Papers”
*Abel Meeropol Centennial Concert CD*
**Performers:** Helen Williams, soprano; Tara Venditti, mezzo soprano; Gregory Mercer, tenor; Gregory Rahming, baritone; Metropolitan Philharmonic Chorus, Leonard Lehrman, piano and conductor
**Label:** Original Cast

Title: “In Der Fremd, op. 62”
*Helene Williams Sings Songs of Love*
**Performers:** Helen Williams, soprano; Leonard Lehrman, piano
**Label:** Capstone Records

Title: “Journey of Life”
*William Cullen Bryant Bicentennial Concert at Bryant Library (13 composers)*
**Performers:** Helen Williams, soprano; Leonard Lehrman, piano
**Label:** Capstone Records

Title: “Lovely Song”
*A Blitzstein Cabaret*
**Performers:** Helen Williams, soprano; Ronald Edwards, tenor; Leonard Lehrman, piano
**Label:** Premier CD

Title: “Lovely to Get Back to Love”
*The Marc Blitzstein Centennial Concert CD*
**Performers:** Helen Williams, Bill Castleman, Lars Woodul, Cameron Smith, Robert Osborne, Victoria Tralongo, Joshua Minkin, Katya Brous, Metropolitan Philharmonic Chorus, Solidarity Singers, Workmen’s Circle Chorus, Leonard Lehrman, Conductor
**Label:** Original Cast

Title: “Memorial Day Parade” from *Sacco and Vanzetti*
*The Marc Blitzstein Centennial Concert CD*
**Performers:** Helen Williams, Bill Castleman, Lars Woodul, Cameron Smith, Robert Osborne, Victoria Tralongo, Joshua Minkin, Katya Brous, Metropolitan Philharmonic Chorus, Solidarity Singers, Workmen’s Circle Chorus, Leonard Lehrman, Conductor
**Label:** Original Cast
Title: “Reineke Fuchs Suite, op. 64”  
*Leonard Lehrman Plays Works for Piano Solo Piano Works by Members of The Long Island Composer’s Society*  
**Performers:** Leonard Lehrman, piano  
**Label:** Capstone Records

Title: “Smoking Glasses”  
*A Mark Blitzstein Songbook*  
**Performers:** Helen Williams, soprano; Gregory Mercer, tenor; James Sergi, baritone; Leonard Lehrman, piano  
**Label:** Original Cast

Title: “Sonnet to Anne”  
*Abel Meeropol Centennial Concert CD*  
**Performers:** Helen Williams, soprano; Tara Venditti, mezzo soprano; Gregory Mercer, tenor; Gregory Rahming, baritone; Metropolitan Philharmonic Chorus, Leonard Lehrman, piano and conductor  
**Label:** Original Cast

Title: “Song”  
*The Marc Blitzstein Centennial Concert CD*  
**Performers:** Helen Williams, Bill Castleman, Lars Woodul, Cameron Smith, Robert Osborne, Victoria Tralongo, Joshua Minkin, Katya Brous, Metropolitan Philharmonic Chorus, Solidarity Singers, Workmen’s Circle Chorus, Leonard Lehrman, Conductor  
**Label:** Original Cast

Title: “The Freud of Sex”  
*Helene Williams Sings MORE Songs of Love*  
**Performers:** Helen Williams, soprano; Leonard Lehrman, piano  
**Label:** Capstone Records

Title: “The Purple Couch”  
*Abel Meeropol Centennial Concert CD*  
**Performers:** Helen Williams, soprano; Tara Venditti, mezzo soprano; Gregory Mercer, tenor; Gregory Rahming, baritone; Metropolitan Philharmonic Chorus, Leonard Lehrman, piano and conductor  
**Label:** Original Cast

Title: “The Wooing” Opera by Leonard Lehrman  
*Abel Meeropol Centennial Concert CD*  
**Performers:** Helen Williams, soprano; Tara Venditti, mezzo soprano; Gregory Mercer, tenor; Gregory Rahming, baritone; Metropolitan Philharmonic Chorus, Leonard Lehrman, piano and conductor  
**Label:** Original Cast
Title: “Torremaggiore-Villafalletto Trio” from Sacco and Vanzetti  
The Marc Blitzstein Centennial Concert CD  
Performers: Helen Williams, Bill Castleman, Lars Woodul, Cameron Smith, Robert Osborne, Victoria Tralongo, Joshua Minkin, Katya Brous, Metropolitan Philharmonic Chorus, Solidarity Singers, Workmen’s Circle Chorus, Leonard Lehrman, Conductor  
Label: Original Cast

Title: “Under the Sky” from Idiots First  
A Mark Blitzstein Songbook  
Performers: Helen Williams, soprano; Gregory Mercer, tenor; James Sergi, baritone; Leonard Lehrman, piano  
Label: Original Cast

Title: “Under the Sky” from Idiots First  
The Marc Blitzstein Centennial Concert CD  
Performers: Helen Williams, Bill Castleman, Lars Woodul, Cameron Smith, Robert Osborne, Victoria Tralongo, Joshua Minkin, Katya Brous, Metropolitan Philharmonic Chorus, Solidarity Singers, Workmen’s Circle Chorus, Leonard Lehrman, Conductor  
Label: Original Cast

Title: “War Song (Dorothy Parker)”  
The Marc Blitzstein Centennial Concert CD  
Performers: Helen Williams, Bill Castleman, Lars Woodul, Cameron Smith, Robert Osborne, Victoria Tralongo, Joshua Minkin, Katya Brous, Metropolitan Philharmonic Chorus, Solidarity Singers, Workmen’s Circle Chorus, Leonard Lehrman, Conductor  
Label: Original Cast

Title: “We Are Innocent” Cantata by Leonard Lehrman  
Performers: Peter Schlosser, baritone; Helene Williams, soprano; Metropolitan Philharmonic Chorus and Orchestra; Leonard Lehrman, conductor  
Label: Court Street Music

Title: “Who Will Close the Door on a Neighbor’s Misfortune”  
A Blitzstein Cabaret  
Performers: Helen William, soprano; Ronald Edwards, tenor; Leonard Lehrman, piano  
Label: Premier CD

Title: “Who Will Close the Door” from Idiots First  
The Marc Blitzstein Centennial Concert CD  
Performers: Helen Williams, Bill Castleman, Lars Woodul, Cameron Smith, Robert Osborne, Victoria Tralongo, Joshua Minkin, Katya Brous, Metropolitan Philharmonic Chorus, Solidarity Singers, Workmen’s Circle Chorus, Leonard Lehrman, Conductor  
Label: Original Cast
Title: “With a Women To Be” from Sacco and Vanzetti
The Marc Blitzstein Centennial Concert CD
Performers: Helen Williams, Bill Castleman, Lars Woodul, Cameron Smith, Robert Osborne, Victoria Tralongo, Joshua Minkin, Katya Brous, Metropolitan Philharmonic Chorus, Solidarity Singers, Workmen’s Circle Chorus, Leonard Lehrman, Conductor
Label: Original Cast
APPENDIX F
LIST OF VOCAL WORKS

* All information is available on Dr. Leonard Lehrman’s website http://ljlehrman.artists-in-residence.com/

**Vocal Works with Orchestra**

A LIGHT IN THE DARKNESS – tenor/soprano, orchestra/piano; German text: Andy Orieli or in English by composer; 22 min; 1984
1. White-Sailed Boat Upon the Ocean
2. Ne plus ultra
3. Reflection
4. Bitter Complaint
5. Legacy and Perpetual Reminder: Mauthausen
6. A Brown Wolf: Arturo Ui

A WANDERER THROUGH DEUTSCHLAND BASED ON HEINE’S WINTERMAERCHENA – tenor, piano/orchestra; Heinrich Heine, text; 34 min; 1984
1. At the Border
2. Cologne
3. Eastward
4. The Wolves
5. The Sun
6. The Mighty Fort
7. At the Inn
8. At Mother's
9. We Jews
10. The Goddess
11. The Promise
12. What She Revealed

CANTATA: Jewish Voices in Germany – baritone/tenor and soprano, piano/orchestra; text in English or German by composer; 30 min; 1986

CONSCIENCE – soprano, orchestra/piano/organ; Lewis Allan, text; 3 min; 1987

WE ARE INNOCENT, cantata on letters of Julius & Ethel Rosenberg – soprano/baritone/tenor, opt chorus; composer, orchestra; Julius and Ethel Rosenberg, text; 48 min.; 1988

**Vocal Works with Guitar**

A MARCH FOR BEN & MARY BETH – voice, guitar; Mary Beth Armes, text; 1 min; 1984

SONNETINA #1 – mezzo-soprano/soprano/tenor, flute, guitar and cello obbligato [op.12A]; also arranged for bass and piano; Marilyn Siegel Smith, text; 4 min; 1969
SONNENTINA #6 – male voice, guitar/piano; E.E. Cummings, text; 5 min; 1982

SONNETINA #7 – voice, piano, flute, guitar, cello; Christina Rossetti, text; 4 min; 1982

SPIELE – soprano/tenor, guitar/piano/clarinet/marimba; 2 min; 1980

THREE GIRLS' LOVE SONGS – mezzo-soprano, two guitars/piano; 9:30 min; 1965
1. Love's Secret (William Blake, text)
2. When I am Dead, My Dearest (Christina Rossetti, text)
3. Sweet and Low (Alfred, Lord Tennyson, text)

**Vocal Works for Soprano**

A LETTER TO LOUISA (BRYANT) – soprano, piano; John Reed, text; 2 min; 1987

A SONGLET ON AN ENGLISH LOVE NOTE - soprano & piano/vibraphone; Percy Bysshe Shelley, text from To Night; 1-2 min; 1977

ADORATION: May the Time Not Be Distant – soprano, piano/organ; composer, text; 4 min; 1979

AMERICA: A Prophecy – soprano, piano; William Blake, text; 6 min; 2007

ANSWER TO A CHILD’S QUESTION - coloratura soprano, woodwind quintet or piano; Samuel Coleridge, text; 2 min; 1978

I AM IN THE MIDDLE of THE WORLD – soprano, piano, Grace Herman, text; 3 min; 2004

INSTEAD OF MELLONESS (I MISS YOU) – soprano, piano; Helene Williams, text; 2 min; 1987

LOVE SONG CYCLE ON SEVEN POEMS by ELIZABETH GURLET FLYNN (1939) – soprano, piano Elizabeth Gurlet Flynn, text; 10 min; 1993
1. If I Can Step Within
2. To My Jewish Friend in Pittsburgh
3. The Beauty of Love
4. I Lock My Heart Against You
5. Won't You Unlock
6. To Carlo
7. On "Equality"

MIDNIGHT MUSE – soprano, piano; Estela Eaton, text; 3:30 min; 2006

THE CAUTIOUS STRUGGLE – soprano, piano; Anon, text; 2 min; 1980
TWO JEWISH FOLK PIECES – soprano, piano; Ladino folk, English translation by composer, text; 8:30 min; 1994/1995;
1. Kererte A Ti
2. Yedid Nefesh

TWO SHELLEY SONGS – soprano/tenor, piano; text from Percy Bysshe Shelley's sonnet On Political Greatness
1. Sonnetina #4; 1971
2. Love's Philosophy; 1979

SONNET TO ANNE – soprano, piano; Abel Meeropol, text; 3 min; 2003

SONGS – high soprano, violin and piano; text from Kahlil Gibran's The Prophet; 7 min; 1967

Vocal Works for Mezzo-soprano
BENEDICTION FOR ALTO A CAPELLA – mezzo-soprano; Alexander Block, Russian text, English translation by composer; 2 min; 1977

DAWN IN NEW YORK – mezzo-soprano, piano; Spanish text by Federico Garcia Lorca, English translation by composer, text; 4 min; 1981

THE NIGHT IS DARKENING ROUND ME – mezzo-soprano/baritone, piano, suspended cymbal; Emily Bronte, text; 2 min; 1983

Vocal Works for Tenor
MA ADAM (What Is Man?) – tenor/cantor; Hebrew text taken from various Psalms from the Bible, English translation by composer; 1989

MAY THE WORDS – tenor/soprano, a cappella or oboe/English horn/clarinet/violin/marimba; Anon, text; 2 min; 1979

SEVEN WEDDING BLESSINGS – tenor, organ; Betty Lehrman, text; 3 min; 2002

THE BOURGEOIS POET – tenor/soprano, piano/strings; Karl Shapiro, text; 30 min; 1970
1. Introductory
2. The Bourgeois Poet
3. Deep-Thinking Machine
4. When Suffering is Everywhere
5. How Do I Love You?
6. The First Time
7. The World is My Dream
8. A'men
SONNETINA #5 – tenor/soprano, viola/clarinet/harp/guitar/marimba; Shakespeare’s Sonnet #18, text; 4 min; 1978

**Vocal Works for Baritone/Bass**

DEUTSCHLAND – baritone, piano Bertolt Brecht, text; 6 min; 1980

MY UNIVERSITY – bass, piano; Russian text by Vladimir Mayakovsky, English translation by composer; 5 min; 1970

SONNETINA #2 - bass, piano & page-turner (inside piano); text from Percy Bysshe Shelley’s sonnet Lift Not the Painted Veil; 5 min; 1968

TWO LEIGH HUNT SONGS – baritone/bass/mezzo-soprano, string trio/piano/guitar/cello and flute obbligato; Leigh Hunt, text; 4 min
1. Jenny Kissed Me (1977)
2. Abou Ben Adhem (1979)

**Vocal Works for Duets**

ECHO – 2 voices, a cappella; Christina Rossetti, text; 3 min; 1996

EVE – soprano and tenor, piano; Abel Meeropol, text; 1 min; 2003

GESANGLOS WAR ICH – soprano and bass, marimba; Heinrich Heine, text; 2 min; 1981

I WENT LOOKING FOR MY SOUL - tenor and soprano, piano; text from Charles Bernstein’s poem Castor Oil; 2:30 min; 2004

IN DER FREMD – soprano and tenor, harp/piano; Yiddish text by Leyb Naydu, English translation by composer; 2 min; 1981

MAY I FEEL – female voice and male voice, piano; E.E. Cummings, text; 3 min; 1998

THE PASSIONATE SHEPHERD TO HIS LOVE – soprano and tenor, piano; Christopher Marlowe, text; 4 min; 1986

WHAT IS GOD? An End to War - Ode from Euripides’ Helen – soprano and tenor, piano; Greek text, or English translation by composer; 2007

**Vocal Works for Unspecified Voice Type**

A COAT – voice, piano; William Butler Yeats, text; 1:30 min; 2004

A DREAM DEFERRED – voice, piano; Langston Hughes, text; 1:30 min; 2002

A RED, RED ROSE – voice, a cappella; Robert Burns, text; 2:00 min; 1978
AN AUSTRALIAN ODYSSEY – voice, piano, various, text; 42:30 min; 2001
1. Love Sonnet #9 (Edith Speers, text)
2. I Remember (Jacob Rosenberg, text)
3. No More Boomerang (Oodgeroo Noonuccal, text)
4. The Golem (Alex Skovron, text)
5. Fugue (Alison Croggon, text)
6. Credo (Alex Skovron, text)
7. Missing Him (Jordie Albiston, text)
8. After Babel (Peter Goldsworthy, text)
9. Our Love Is So Natural (Judith Wright, text)
10. A Strange Bird (Michael Dransfield, text)
11. Antipodean Heads (John Forbes, text)
12. Europe, Endless (John Forbes, text)
13. Crosstalk (John Tranter, text)
14. Erstwhile (Chris Wallace Crabbe, text)
15. Fairytale (Ania Walwicz, text)
16. Portrait (Judith Wright, text)
17. Woman's Song (Judith Wright, text)
18. Equatorial (Ian McBryde, text)

AN EDITH SEGAL LOVE CYCLE – voice, piano; text from Edith Segal’s 7 Poems for Dreamers Who Dream; 6:30 min; 1992
1. Remembrance
2. Severance
3. The Two
4. Loneliness
5. Scars
6. Your Hand
7. Waiting

A HARVARD HERO FOR OUR TIME – voice, piano; composer, text; 3 min; 1996

A SECULAR KADDESH – voice, a cappella/clarinet/viola/cello/marimba, text in English adapted from Union Prayer Book, composer; 3 min; 1982

ALPHABETICAL SONG – voice, piano; composer, text; 1 min

BE GENTLE – voice/SATB, piano/organ; Rev. Richard S. Gilbert, text; 3 min; 1993

BRANDO CREDO – voice, piano; Marlon Brando, text; 3 min; 2004

CRIMES – voice, piano; Edith Segal, text; 2:30 min; 1989
EMILY DICKENSON SONG CYCLETTE – voice, piano; Emily Dickenson, text; 1999
1. I Felt a Cleaving (#937)
2. I'm Nobody (#288)
3. Wild Nights (#249)

EROTIC SONG – voice, piano/organ; Anon, text; 3 min; 1984

EVERY BOY SHOULD HAVE A JEWISH MOTHER – voice, piano; Joshua Vogel & composer, text; 3 min; 1986

FAITH – voice/chorus, piano; James Baldwin, text; 3 min; 1998

FOUR COMPLETIONS OF SONGS BEGUN BY MARC BLITZSTEIN – voice, piano; various, text;
1. Expatriate (Mark Blitzstein, text) 1995
2. War Song (Dorothy Parker, text) 1995
3. Smoking Glasses (Marc Blitzstein, text) 1995
4. Lovely To Get Back To Love (Marc Blitzstein, text) 2002

FOUR-POWER CITY – voice, piano; composer, text; 2 min; 1984

HEART, DEAR HEART voice, piano; Heinrich Heine, text, English translation by composer; 2 min; 1986

HILL IN OYSTER BAY – voice, piano; Fay Slavin Greenspan, text; 2:40 min; 2004

I'D LIKE TO GO AWAY ALONE – voice, piano/organ; Alena Synkova, text, translation by Jeanne Nemcova; 1 min; 1991

KALININ BRIDGE - voice, piano; Joel Shatzky, text, in memory of Ilya Krichevsky; 4 min; 1992

LITTLE ALICE FROM AMHERST, OHIO – female voice, piano; Polly Joan, text; 1978

LOVE SONG – voice, piano; Mascha Kaleko, text; 2 min; 1985

MY MARRIAGE – voice, piano; Karen Ruoff Kramer & composer, text; 12 min; 1986
1. Russia - America - ?
2. Where Do I Belong?
3. If I Can't Dance
4. Emma

MY THOUGHTS WILL NOT REST – voice, a cappella; Karlheinz Schulze-Michels, text, in memory of Franz Pindorfer, English text by the composer; 3 min.
NAKED VERESES – voice, piano; various, text; 25 min; 2001
1. Why (Lois Ann Horowitz, text)
2. Fascion (Stephen Van Eck, text)
3. In the Nude (Gene Peacock, Jr., text)
4. What Is A Leer? (Melissa Pinol, text)
5. Try (Lois Ann Horowitz, text)

NOT IN A SILVER CASKET – voice, piano; Edna St. Vincent Millay, text; 3 min; 2004

ME & RUSSIA – voice, piano; Russian text, Velemir Khlebnikov, English translation by composer; 3 min; 1985

ODE TO THE CITY OF COLOGNE – voice, piano; Samuel Coleridge, text; 3 min; 1982

SIMPLE SONGS – voice, harpsichord/piano/mandolin/continuo; various, text; 5 min;
1. Why So Pale and Wan, Fond Lover? (John Suckling, text) 1973
2. Advice to Virgins (Gather Ye Rosebuds) (Robert Herrick, text) 1978

SISTERS, 3 monologues based on first-person stories of Biblical women - female voice, piano, 18 min; 1989
1. Lot's Wife
2. Miriam
3. Zelophehad's Daughters

SO LOW – voice, piano; Barbara Tumarkin Dunham, text; 2 min; 1979

SONNETINA #9 – voice, piano; Bill Kunstler, text; 3 min; 1995

SONGS OF BIRDS – voice, piano/English horn/clarinet/marimba/oboe/horn/flute; various Russian texts, English translation by composer; 4 min; 1977
1. Greeting (Afanasy Fet, text) with English Horn or A Clarinet or Marimba
2. Quartet (Ivan Krylov, text) with Piano or Clarinet and Piano or Oboe, Horn, Viola and Harpsichord + optional Flute
3. Nightingale in a Dream (Gavril Derzhavin, text) a cappella

THE ANCHOR OF MY HEART – voice, piano; composer, text; 2 min; 1985

THE CIRCUS SIDESHOW – voice, piano; based on Elie Siegmeister's & Edward Mabley's The Mermaid in Lock #7, text; 3 min; 1970

THE DEFINITION OF LOVE – voice, piano; Andrew Marvell, text; 2 min; 1993

THE DOUBLE IMAGE – voice, piano; George Cornwell, text; 3 min; 1995
THE GIRL WITH SEA IN HER HAIR – voice, piano; George Wallace, text; 3 min; 2004

THE GOLEM – voice, piano; Alex Skovron, text; 3 min; 2000

THE JOURNEY OF LIFE – voice, piano; William Cullen Bryant, text; 4 min; 1994

THE LONGEST STAIRS (81”) – voice, piano; poem from Rosten's Songs for Patricia, text; 1995

THE PROGRESSIVE – voice, piano; poem by Julia Cooney in honor of Theodore Roosevelt, text; 3 min.

THE RABBI & THE RICH MAN (a.k.a. The Parable of the Mirror) – voice, piano; based on Hassidic legend, used by Ansky in The Dybbuk and Malamud in Suppose A Wedding incorporated into opera, text; 2 min; 1995

THE SDI WALTZ – voice, piano; composer, text; 4 min; 1986

THE SUBWAY BEGGAR – voice, piano; adaptation of text from Eve Merriam's Upper West Side Story, I Love New York; 2 min; 1981

THE VISION OF CHIEF SEATHL – voice, piano; composer, text; 7 min; 1996

THREE MINUTE SONGS – voice, piano; various, text; 3 min; 1986
1. Titian (Anon, text)
2. The Freud of Sex (composer, text)
3. Love (Anon, text)

THREESCORE YEARS AGO – voice, piano; composer, text; 3 min; 2005

THREE NORMAN ROSTEN SONGS – voice, piano; Norman Rosten, text; 4 min; 1996
1. The First Smile
2. Kiss
3. Swing

TWO SONGS OF A MADMAN – voice, piano/vibraphone/winds; texts from Hebrew Melodies by George Gordon, Lord Byron; 5 min; 1973
1. My Soul is Dark
2. They Say That Hope Is Happiness

WHEN MOSHIACH COMES – voice, piano; Lawrence Bush, text; 2006

WHERE IS THE SONG OF THE ARTIST ON LONG ISLAND? – voice, piano; George Wallace & composer, text; 3:07 min; 2003
WINTER MORNING – voice, piano; Russian text, Alexander Pushkin, English translation by composer; 3 min; 1986

YELLOW CABS (poem by Rosalie Calabrese) – voice, piano; Rosalie Calabrese, text; 2 min; 2004

OPERAS
TALES OF MALAMUD - two one-acts based on stories by Bernard Malamud (1914-1986): libretto adapted by composer

IDIOTS FIRST – Work began by Marc Blitzstein, 1963. Completion of work by composer; libretto by Marc Blitzstein and Leonard Lehrman; 55 min; 1973

KARLA – libretto by composer; 40 min; 1974

SIMA – 2-act opera; libretto by composer; 1 hr. 30 min; 1976

HANNAH - 3-act opera; libretto by composer and Orel Odinoy; 2 hrs. 30 min; 1980

THE FAMILY MAN – monodrama based on composer's translation of 1925 story by Nobel Prize winner Mikhail Sholokhov (1905-84); 44 min; 1984

THE BIRTHDAY OF THE BANK – 1-act opera based on composer's translation of Chekhov's 1891 farce Jubilee; 50 min; 1988

NEW WORLD: AN OPERA ABOUT WHAT COLUMBUS DID TO THE INDIANS - 55 numbers in one or two acts; libretto by composer & Joel Shatzky; 1 hr. 30 min; 1991

SUPPOSE A WEDDING - 1-act opera after eponymous scene from a play by Bernard Malamud; libretto translation by composer; 53 min; 1996

SACCO AND VANZETTI - 3-act opera begun but left unfinished by Marc Blitzstein, completed by composer; libretto by Marc Blitzstein and composer; 2 hrs. 45 min; 1978

THE WOOING – 1-act opera; libretto by Lewis Allan (Abel Meeropol) after Chekhov's Medved'; 20 min; 2002

MUSICALS
THE COMIC TRAGEDY OF SAN PO JO – lyrics by Mark Kingdon; 45 min; 1963

GROWING UP WOMAN - lyrics by Barbara Tumarkin Dunham; 45 min; 1979

LET’S CHANGE THE WORLD - German lyrics by Guenter Loscher, English translation by composer; 2 hrs. 30 min; 1981

SURSPY! THE SECRET MUSICAL – lyrics by Joel Shatsky and composer; 2 hrs.; 1988
VITA

Tenor Adam Holcomb completed the Bachelor of Music Education degree at Wright State University in Dayton, Ohio. He completed the Master of Music degree at Louisiana State University. He is currently completing the degree of Doctor of Musical Arts in vocal performance, along with a minor in vocal pedagogy.

Mr. Holcomb’s opera performance credits include: Tamino in Mozart’s *The Magic Flute*, Nanki Poo in Gilbert and Sullivan’s *The Mikado*, Jack Burden in the DVD Publication of Carlisle Floyd’s *Willie Stark*, Ferrando in Mozart’s *Cosi Fan Tutte*, Rodolfo in Puccini’s *La Bohème*, the title role in Massenet’s *Werther*, Theodor Lawrence (Laurie) in Mark Adamo’s *Little Women*, Alfredo in Verdi’s *La Traviata*, The Defendant in Gilbert and Sullivan’s *Trial by Jury*, Dr. Greg in Douglas Moore’s *Gallantry*. His musical performance credits include: Tony in Bernstein’s *West Side Story*, and Freddy in Lerner and Loewe’s *My Fair Lady*.

Mr. Holcomb’s oratorio and concert performances include: Handel’s *Messiah*, Haydn’s *Creation*, Mozart’s *Solemn Vespers*, and Bloch’s *Sacred Service*. He has appeared as a featured soloist with: Opéra Louisiané’s *All that Jazz* and *Mozartiano*, The Hattiesburg Symphony *La Moore*, and Baton Rouge Art Melt *Arias and Art*.

Mr. Holcomb is a recipient of a Baton Rouge Opera Guild Scholarship along with a teaching assistantship from Louisiana State University. His primary professor and voice teacher is Robert Grayson. Mr. Holcomb currently resides in Akron, Ohio with his wife and two children, and serves as music director at Maranatha Bible Church.