2010

A conductor's analysis of Theodore Morrison's War and Reconciliation

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A CONDUCTOR’S ANALYSIS OF THEODORE MORRISON’S
WAR AND RECONCILIATION

A Monograph

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

in

The School of Music

by
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May 2010
ACKNOWLEDGEMENTS

I would first like to acknowledge the love, guidance, and continued support of my husband, Adam, and my family and friends whose constant presence has made this journey possible. Kenneth Fulton was a source of continued inspiration both on and off the podium and a supportive mentor throughout the writing process. Theodore Morrison’s invaluable teaching, friendship, and musical creation gave me the courage and strength to begin and complete the project. Charles Effler has been incredibly helpful in the creation of musical examples and editing. Jerry Blackstone, Kenneth Kiesler, Sara Lynn Baird, and Sandra Snow whose teaching has been essential to my development as a musician.
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ABSTRACT

Theodore Morrison (b. 1938) was involved with music at a very young age as singer, organist, and choirmaster. As his musical career prospered he grew as a teacher, conductor, and composer. His compositional output includes several large works for chorus, soloists and orchestra, and a substantial body of shorter works. The smaller works encompass an overture for wind ensemble, chamber pieces for woodwinds and strings, a sonata and a set of variations for organ, several works for chorus and organ, an a cappella mass, three song cycles, and numerous choral pieces and songs.

His most recent and popular song cycle, Chamber Music, on poems by James Joyce, was commissioned by the countertenor David Daniels. Chamber Music was premiered on an eleven-city American tour in 2002 with Mr. Daniels and pianist Martin Katz performing. The tour ended with an acclaimed performance in Carnegie Hall, and was followed in 2004 by a European tour and fourteen other performances. His choral pieces have had frequent performances by choirs throughout North America, Europe and Japan, and on international tours.

This document presents a brief biographical introduction of Theodore Morrison, relevant biographical information about the poet Walt Whitman, history behind the poems from “Drum Taps” used within War and Reconciliation: An American Symphony, and a conductor’s analysis of the symphony. War and Reconciliation is Morrison’s most intricate composition to date, although he is currently writing a two-act opera on the trial and imprisonment of Oscar Wilde for David Daniels. War and Reconciliation is scored for tenor and baritone soloists, mixed chorus and orchestra. The fifty minute symphony sets seven of Walt Whitman’s American Civil War poems from the “Drum Taps” collection and demonstrates Morrison’s ability to combine the text and music into a meaningful artistic creation worthy of performance.
CHAPTER 1
THEODORE MORRISON: AN INTRODUCTION

Maria T. Lynch Quiggley, Theodore Morrison’s first piano teacher, mistakenly announced to Theodore Morrison’s mother, “Teddy has unpianistic fingers and should probably do something other than music!”

Theodore Morrison’s musical training began around age eight when his parents bought him an upright piano so that he could receive class piano lessons at the Montebello Elementary School in Baltimore, Maryland. He describes the class piano lessons as “a disaster.” They were taught by Mrs. Quiggley who organized her lessons with one student at the front of the classroom on the piano while the rest of the students “clawed on cardboard keyboards at their desks.” Mrs. Quiggley pushed students to achieve the “correct” hand posture, with knuckles raised high, which she called “snow on the mountain.” Morrison must have had difficulty with this unnatural position in order to warrant Mrs. Quiggley’s terse admonition.

Morrison, the son of a legal secretary and railroad engineer, was born in Baltimore, Maryland on July 11, 1938 at Bon Secours Hospital. His first specific childhood memory of singing in his home occurred during World War II. The entire neighborhood stood on their back porches gazing at a massive new military aircraft built by Howard Hughes as it flew over their homes. Morrison remembers his father suddenly bursting into an “emotional rendition of a

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2 Ibid.

3 Ibid.

4 Ibid.

5 Ibid.
patriotic song, maybe *America the Beautiful*.”\(^6\) Besides that moment the only other memorable music in the household included children’s songs, hymns from St. Mary’s Episcopal Church, and Christmas carols during the holidays. Morrison also remembers attending a Baltimore Symphony children’s concert with his mother to hear *Peter and the Wolf*. It was after that performance that Morrison played in his back alley thrashing a stick, pretending to lead an orchestra, when the neighborhood kids began to make fun of him. His own response was that he was “going to become a conductor.”\(^7\)

Morrison’s mother pulled him from Mrs. Quiggley’s class to eventually enroll him in piano lessons with the family’s church organist, James Bratten. Their work was slow and Morrison remembers himself during lessons and practice time as “unfocused.”\(^8\) He recalls preferring improvisation over disciplined routine, and his parents renaming his practicing, “banging.”\(^9\) Despite the “banging,” lessons continued throughout middle school as he progressed through the John Thompson series, Clementi sonatinas, and easier compositions by Schumann and Chopin.

Morrison’s attitude towards music remained rather mild until 1952 when a new organist-choirmaster, Garth Pitsker, arrived at St. Mary’s. Morrison, age fourteen, had participated in the children’s choir until his voice began to change and then was asked to join the adult choir where he began “croaking out the bass notes.”\(^10\) Pitsker, noticing both artistic and vocal potential in Morrison, moved him to tenor and suggested that he study organ. They began lessons together on

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\(^6\) Theodore Morrison, Interview by the author, 19 February 2008, Ann Arbor, MI/ Mandeville, LA. E-mail transcript in possession of the author, Mandeville, Louisiana.

\(^7\) Ibid.

\(^8\) Ibid.

\(^9\) Ibid.

\(^10\) Ibid.
a large three-manual 1901 Adam Stein tracker-action instrument. “The keys were so difficult to press down, especially when the manuals were coupled together, that I had to achieve significant finger strength to be able to play at all.” Pitsker was a demanding teacher pushing Morrison to play Hanon exercises on the piano and works of Bach on the organ. He also introduced Morrison to his first choral-instrumental works including Schütz’s *Seven Last Words of Christ on the Cross*, and Fauré’s *Requiem*. Soon Morrison grew to “enjoy the physicality of making music, feeling my body working hard along with my mind and heart,” and he realized that “music was where I had to be, where I lived and loved.”

After just two years, Pitsker moved to New York City and arranged for Morrison to study and assist Rodney Hansen who was organist-choirmaster at the Cathedral of the Incarnation in Baltimore. Morrison sang both tenor and alto in the professional choir of men and boys and was also named assistant organist. In 1957, Hansen was drafted into the Army, and Norman Scribner, now Morrison’s best friend, became head organist-choirmaster. Morrison took the organist post at the Church of the Advent in South Baltimore. Scribner was drafted a year later in 1958, and Morrison, age nineteen, moved back to the cathedral as organist-choirmaster. He held this title for only a year, at the end of which, about to be drafted himself, he enlisted in the Army and received a place as first tenor in the United States Army Chorus in Washington. In 1962, after three years of service, Morrison returned to the cathedral where he remained for nine years. During that time he also sang as tenor soloist in a professional octet at the Baltimore Hebrew Congregation and began appearing as a vocal soloist in regional concerts.

In 1967 Morrison founded the Baltimore Choral Arts Society. There was very little professional choral music in Baltimore at the time, and he had recently been inspired by the Munich Bach Choir and Orchestra’s performance of the Bach *B Minor Mass* under the direction

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11 Ibid.
of Karl Richter at the Lyric Theater. The performance was attended by a sparse two hundred people due to a newspaper strike, however, Morrison remembers the sound being “magnified and glorious in the open hall” and said of the performance, “I burst into tears when I heard the first chord, and what at the time seemed like perfect music-making, changed my life as an artist.”

Morrison planned Bach’s *St. John Passion* for the Baltimore Choral Arts Society’s first performance. Chorus members were accepted through a rigorous audition procedure and rehearsed fifty hours for that opening concert. The considerable finances of the venture were managed by a board of directors consisting mostly of non-singing, philanthropic business men and women who loved music and were committed to raising money and supporting the arts in Baltimore. Morrison hired members of the Baltimore Symphony Orchestra and a quartet of soloists drawn from New York’s finest artists of the time: soprano, Helen Boatwright; mezzo-soprano, Elaine Bonazzi; tenor, Charles Bressler; and bass, Thomas Paul. Morrison remembers moments of exquisite beauty during that first performance and having to fight to keep his composure. “How lucky I’ve been to inherit the ability to be moved by beautiful things.”

In the late Sixties, Morrison served as chorus master for the Washington Opera for two seasons and discovered his love for the stage. This led to his being offered the chorus master position with the San Francisco Opera around 1969, but he opted to stay with his newly established and successful Baltimore Choral Arts Society.

Under Morrison’s direction, the Society became one of the most successful choral ensembles in the United States. Each season typically included four subscription concerts with the full chorus usually numbering about ninety singers, but Morrison used from 60 to 160

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12 Ibid.
13 Ibid.
14 Ibid.
depending on the repertoire. He later started a chamber choir of twenty-four who performed a separate series of concerts. The Society performed works such as Bach’s *Christmas Oratorio*, Brahms’s *Ein Deutsches Requiem*, Kodaly’s *Missa Brevis*, Schütz’s *Musikalische Exequien*, Britten’s *Canata Misericordium*, and Mendelssohn’s *Elijah*. By the end of Morrison’s tenure, the Society gave about a dozen performances each year including symphony concerts under his direction and repeats. They frequently collaborated with the Baltimore Symphony Orchestra, the Concerto Soloists Chamber Orchestra of Philadelphia (now the Chamber Orchestra of Philadelphia), and Baltimore’s Pro Musica Rara.\textsuperscript{15} Morrison was often invited to guest conduct the Baltimore Symphony Orchestra, gaining valuable experience and lifelong friendships.

In 1975, Morrison became Director of Choral Music and conductor of the chamber orchestra at Peabody Conservatory of Music of the Johns Hopkins University in addition to his post as Music Director of the Baltimore Choral Arts Society. Morrison succeeded Gregg Smith at Peabody, and worked for three years to redirect the choral program to a choral-instrumental based repertoire for both large and small choral groups. During this time he also conducted the Peabody Chamber Orchestra and graduated Master of Music conducting students. One of the graduate students, Edward Polochick, succeeded Morrison (one year removed) as director of choral music at Peabody, and as of this writing is still holding that position.

Morrison left Peabody Conservatory in 1978 to begin his compositional career. He continued as Music Director of the Baltimore Choral Arts Society and was commissioned by them to write his first major composition, *Shir Shalom Rav (Song of Great Peace)*. The work is scored for a mixed chorus with a chamber orchestra of winds and brass. This was a pivotal project in Morrison’s career, considerably widening his vocation. *Shir Shalom Rav* featured his

\textsuperscript{15} Theodore Morrison, *Organ and Choral Music* (CD Liner Notes), University of Michigan, Chamber Choir and Detroit Chamber Winds and Strings conducted by Theodore Morrison, Compact Disc (Equilibrium, 2001, EQ 54): 1.
wife Annie as mezzo-soprano soloist and was dedicated to the memory of Richard Franko Goldman, former president of the Peabody Institute and Morrison’s friend, who had recently died.

In 1981, after forty-three years of living in Baltimore and nearby Washington, Morrison was ready for a new musical and intellectual experience. He wanted to extend his experience and relationships to include people outside a primarily musical environment. He hoped to discuss more deeply “the universe, poetry, philosophy, other arts, and books.”

As a result, Morrison accepted the Director of Choral Music position at Smith College, a post he held until 1987, and moved with Annie to Northampton, Massachusetts.

While at Smith College, Morrison received commissions for a number of works for choir and instrumental ensembles including *Miracles*, a twenty-five minute piece on children’s poetry from the Children’s Choir Chorus of Maryland. He also wrote a twenty minute Christmas Cantata, *Unto Us A Child Is Born*, which was commissioned by the Choral Arts Society of Washington in 1983. The work exists in two versions: the first is for chorus and orchestra, while the second is scored for chorus, organ, brass, percussion, and harp. This composition also celebrated the birth of Annie and Theodore’s first son, Abraham. *Unto Us A Child Is Born* has had about twenty-five performances throughout the United States.

The Massachusetts Chapter of the American Guild of Organists commissioned a five movement organ sonata which was premiered by Frederick Swann at the AGO’s 1987 Regional

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16 Morrison, Interview by the author, 19 February 2008.

Convention in Springfield. The organ sonata has been performed approximately fifty times in North America primarily by Swann and Karl Schrock, who also recorded the work.18

In 1987, following his post at Smith College, Morrison began his tenure on the faculty of the University of Michigan School of Music, where he served as both Director of University Choirs and Director of Graduate Studies in Conducting.19 His second child, Rosie, was born soon after his arrival in Ann Arbor. Morrison’s musical life during his eighteen years at the University of Michigan included performing, teaching, and composing. Leslie Guinn, a faculty member at the University of Michigan, commissioned a cycle of Theodore Roethke songs, *Serenade: On the Nature of Love* for baritone, twelve solo instruments and conductor for the 1989 Aspen Music Festival.

Morrison took a sabbatical from the University of Michigan in the winter and spring of 1991 and traveled to Northampton, Massachusetts to begin composing *War and Reconciliation: An American Symphony*. Fifty minutes long, it contains his most intricate compositional work to date. The symphony sets to music seven poems from Walt Whitman’s “Drum Taps,” a collection of American Civil War poems. Morrison’s sabbatical coincided with the events of the Persian Gulf War, and that winter, the American public began learning of the casualties. Morrison remembers watching the death and destruction of the Gulf War on the television and was troubled by his own reactions to violence brought on by the war.

“Something deep inside was excited by the sanitized but still gory battle reports. This brings me little pride. On the other hand, something was repulsed, and I set again to reading an old friend, Walt Whitman…who in the military hospitals in and around Washington, had given comfort to between eighty and one-hundred thousand soldiers. The thing I love about the author of the *Drum-Taps* poems is his willingness to stride in, gaze at, and touch with his own hands the open wounds of the sick and the dying. This is what we are prevented from seeing by the reporting of modern warfare. I think this distance is what desensitizes us to war’s horror, what could make us able more easily to

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18 Ibid.

19 Ibid.
repeat the horror on succeeding generations. We need to personalize the experience in order to develop a truly compassionate attitude.”

Following the sabbatical, Morrison continued working on the symphony in tandem with his full-time teaching responsibilities at the University of Michigan. He finished the entire composition, orchestration included, on New Year’s Eve, December 31, 1991.

About ten years later, world renowned countertenor, David Daniels, who had sung as a graduate student under Morrison’s direction in the University of Michigan Chamber Choir, commissioned a song cycle on poems by James Joyce titled *Chamber Music*. Daniels and Martin Katz have performed the work at least twenty-five times throughout North America and Europe. It was the enthusiastic response by press and public to Daniels and Katz’s performances of *Chamber Music* that gave Morrison the courage to retire from the University of Michigan in 2005 and begin composing as a full-time profession. Morrison said of composing, “I had long postponed taking the risk of becoming a fully committed composer. Annie and I both felt that I could make the career change, indeed, the life change, that was necessary to fulfill my desire to write without the encumbrance of the other professional activity.” When asked about his inspiration for composition Morrison discussed becoming a father and the mysteries of life.

“There is nothing quite as mysterious as the birth of a child and the growing and maturing of a child. This puts everything else into perspective, helps you to penetrate other mysteries. In a way, who cares about the origin of the universe on a cosmic or quantum level when you can observe it in your child’s eyes? Who cares then about where beauty comes from or what it is? I haven’t the slightest idea where my own music comes from or what it is… I don’t think the music is actually mine. I’ve always been drawn to the famous statement of Michelangelo’s: that he didn’t make the sculpture; he just released it from the marble. It feels that way to write music. You have a mechanical understanding of what is necessary, and you study hard to figure out how to carry it out. Then you go through the pain of writing it down. Mark Van Doren said that ‘poems are

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21 Theodore Morrison, Interview by the author, 2 January 2008, Ann Arbor, MI, Tape recording, Mandeville, Louisiana.

22 Morrison, Interview by the author, 19 February 2008.
written in cold blood.’ Inspiration isn’t yours. It belongs to everyone, everything. If you’re lucky, maybe something you make contains it.”

Morrison’s performing career, beginning at age 19, left no time for a college degree. “I didn’t go to college and, except for the early piano and organ lessons, am pretty much self-taught.” His musical career was made possible because of his intense desire to learn. “I learned by asking questions and by carefully observing other people do music. I’ve also read voraciously all my life. I love to read literature and philosophy, even some science.” When asked what he would change if he could do it all over again Morrison said,

“I would still go into music, but I might want to get an undergraduate degree in a great university – but not in music! I would like to have read world literature, poetry, history, math, and science, philosophy, theology, and studied the arts and theater under the rigorous tutelage of great teachers…None of that makes me unhappy, though, because I have lived well, learned a lot, and perhaps have contributed my share, perhaps adding a little light to the sum of light as the sage implored us to do.”

When asked about any experiences that have deeply affected his beliefs as a composer, conductor and/or teacher, he described listening to the 1958 recording of the Brahms’s Violin Concerto by Nathan Milstein and the Philharmonia Orchestra conducted by Anatole Fistoulari.

“When it first came out I started listening to it over and over…Soloist and conductor have a perfect collaborative understanding of the subtle mathematics of rubato, with the stretch and push always coming at exactly the right place, illuminating the character and structure of the music in every imaginable way…Milstein’s violin sounds as if it began vibrating in the farthest reaches of the universe, perfectly tuned and voiced, then arrived here from that distance again and again each time I listened, reaching my ears just at the right moment to explain to me the meaning of beauty, ephemeral, but real and alive…I must have listened to that recording five hundred times over the course of the past half century. Each time I hear it I learn something new. I become something new.”

23 Ibid.


25 Ibid.

26 Morrison, Interview by the author, 19 February 2008.

27 Ibid.
Morrison’s compositional output has demonstrated high levels of artistic achievement in almost every musical genre from music for solo instrument or voice to both large and small ensemble pieces. His choral music receives the largest amount of performance owing probably to his career as a conductor and teacher of choral works. He continues, however, to attract commissions in all genres and is currently writing a full-scale opera. He is recognized as a notable contributor to the literature of music, and his work deserves further exploration and recognition.
CHAPTER 2

WALT WHITMAN: A HISTORY OF “DRUM TAPS”

Walt Whitman’s “Drum Taps” is a poetic chronicle of the Civil War, painting its often ignored psychological reality through vivid descriptions of war’s destructive forces. The seven poems chosen by Morrison for War and Reconciliation come from the “Drum Taps” section of Whitman’s 1891-92 edition Leaves of Grass, the so called “deathbed” edition. The poems include: “Look Down Fair Moon,” “Beat! Beat! Drums!,” “A Sight in Camp in the Daybreak Gray and Dim,” “Vigil Strange I Kept on the Field One Night,” “Give Me the Splendid Silent Sun,” “Dirge for Two Veterans,” and “Reconciliation” (The complete text may be found in Appendix A). Whitman wrote of Leaves of Grass, “My poems when complete should be a unity, in the same sense that…a perfect musical composition is.”28 Morrison felt an affinity to these poems while watching the media’s coverage of the Gulf War, realizing that Whitman’s depiction of war is timeless.29

On the evening of April 12, 1861, following the performance of Verdi’s opera Un ballo in Maschera (A Masked Ball) at the New York Academy of Music, Walt Whitman heard the cries of newsboys urging him to buy a newspaper. News alerted the public that Fort Sumter in South Carolina had been fired upon by rebel forces, marking the beginning of the Civil War.30 Whitman’s younger brother George immediately enlisted in the 13th New York State Militia. Whitman himself wrote of a personal call for change: “I have this hour, this day, resolved to inaugurate for myself a pure, perfect, sweet, cleanblooded robust body by ignoring all drinks but


water and pure milk – and all fat meats, late suppers – a great body, a purged, cleansed, spiritualized, invigorated body.”\textsuperscript{31}

Whitman’s desperate need for change was a result of his deep state of depression and anxiety mirroring the American sentiment toward the country’s future. Whitman’s depression also sprang from his father’s death on July 11, 1855, the loss of his job as editor of the \textit{Brooklyn Daily Times}, a post he held from 1857-1859, and mixed reviews from the publication of the third edition of \textit{Leaves of Grass}, published in 1860 by Thayer and Eldridge. Interestingly enough, 1861 marked the beginning of the Civil War and a positive turn for Whitman’s mental condition.

Walt Whitman was born on May 31, 1819 in West Hills, Long Island and moved to Brooklyn in 1823. Beginning in 1831 and for the twenty years which followed, Whitman worked as apprentice, compositor, and editor in printing offices in the New York area. Interspersed with these printing positions he also held several teaching positions. Amongst all of his vocations, Whitman never held a single post for longer than two years. The short period from 1851 to 1854 marked a very creative time for Whitman; he built houses in Brooklyn to pay his bills, but spent the majority of his time writing and compiling material for the first edition of \textit{Leaves of Grass}.

In 1855, following a burst of creativity, Whitman published the first edition of \textit{Leaves of Grass}. “Walt Whitman began his first edition with the attempt to ‘incarnate’ in his own person the whole range of life, geography, and national consciousness of nineteenth-century America.”\textsuperscript{32} The second edition was published in 1856. Whitman returned to \textit{Leaves of Grass} nine times throughout the course of his life, revising, deleting, and expanding the collection of poems.

\textsuperscript{31} Ibid.

Leaves of Grass came to represent the entire body of Walt Whitman’s verse published between 1855 and 1892.

In 1857 Whitman lived with his family and helped support them with his work. Pressed for money after losing his job, the family moved into the basement of their Brooklyn home enabling them to rent out the top floor. Whitman’s mother, five brothers, and three of the brothers’ immediate families lived together in the family’s basement. These included his physically and mentally handicapped brother Eddy; Andrew, an alcoholic, his wife Nancy, and their two sons; his favorite brother Jeff with his wife and baby girl; and two other brothers, Jesse and George. His sister Hannah was married to landscape artist Charles Heyde and lived in Vermont. The tight quarters and the ever present pressure to provide for his family possibly added to Whitman’s depression.

Perhaps to escape life’s stresses Whitman found solace in a Bohemian tavern, Pfaff’s Restaurant. He spent nights in the tavern and days riding alongside New York’s stagecoach drivers, becoming good friends with them. Stagecoach drivers in the nineteenth century, however, faced many dangers, and Whitman found himself visiting his friends at Broadway Hospital. He kept a chronicle of their injuries or illnesses, mostly due to collisions, violent altercations with gangs and other drivers, and exposure to the elements including manure, rotten garbage, and human waste running in the sewers. Soon after the beginning of the Civil War,

33 Morris, 25.
34 Ibid., 11.
36 Ibid.
Whitman noticed the hospital filling up with ill, war-torn soldiers.\textsuperscript{37} Finding purpose in visiting the sick, his visits to the hospital increased, while those to Pfaff’s Restaurant declined.

On December 16, 1862 Whitman’s Civil War sojourn began. The \textit{New York Tribune} arrived at the Whitmans’ home citing a list of regimental casualties from the Battle of Fredericksburg, fought three days earlier on December 13, 1862. Among the list was his brother, “First Lieutenant G.W. Whitmore [sic], Company D.” He packed and left the same day for Washington City (D.C.) to find his brother George, unsure if he was alive or dead.\textsuperscript{38}

It took Whitman three days to travel to Falmouth, Virginia. While changing trains in Washington City he had his pocket picked and lost all his money. As a result, he borrowed money from Charles Eldridge, former publisher who had gone bankrupt after publishing Whitman’s third edition of \textit{Leaves of Grass}. Whitman left his belongings at the home of friend and novelist, William D. O’Conner, who was later to become one of Whitman’s most cherished friends. Whitman finally located George with only a scratch on his cheek from a shell fragment.\textsuperscript{39}

He spent nine days with his brother taking notes of the sights in camp and collecting enough material to write numerous poems, letters, and newspaper articles. He ate with the soldiers, watched them work during the day, and saw them gather around the campfires singing songs in the evening. He also observed life in the hospital tents and the constant suffering which they contained. Whitman’s informal outline and notes for “A Sight in Camp in the Daybreak Grey and Dim” portray life in the camp. He was struck by the emotionless burial details in the camp, writing,

\footnotesize
\begin{itemize}
\item \textsuperscript{37} Ibid., 44.
\item \textsuperscript{38} Ibid., 47.
\item \textsuperscript{39} Ibid., 48-50.
\end{itemize}
“Death is nothing here. As you step out in the morning from your tent to wash your face you see before you on a stretcher a shapeless extended object, and over it is thrown a dark grey blanket – it is the corpse of some wounded or sick soldier of the reg’t who died in the hospital tent during the night – perhaps there is a row of three of four of these corpses lying covered over. No one makes an ado. There is a detail of men made to bury them; all useless ceremony is omitted.”40

He wrote to his mother, “O you may imagine how trifling all my little cares and difficulties seemed – they vanished into nothing.”41 It was these observations that began defining Whitman’s feelings towards the Civil War.

It could have been the dehumanization of the mass burials with the dead covered in gray blankets or the sounds from the hospital tents, but whatever the cause, Whitman felt it important to do his part in giving a name to every face in the war. During his return trip on December 28 from Falmouth, Virginia, to Washington City, at a stop in Aquia Landing, he went from wounded soldier to wounded soldier collecting names and addresses in order to write to their families of their condition.42 He only planned on staying in Washington City for a week to visit the soldiers in the hospitals. Whitman returned to the O’Conner’s home to pick up his belongings and find a place to stay. Mr. O’Conner helped Whitman search for a suitable room, but when none was found O’Conner offered Whitman a room in his home. Whitman’s intention of staying for a week evolved into many months.

Whitman moved into an upstairs bedroom with Mr. and Mrs. O’Conner and began his daily vigil of hospital visits in January of 1863. These visits became a way of life for Whitman, restoring both the soldiers’ and his own mind and spirit. He wrote to friend Horace Traubel, “There were years in my life – years there in New York – when I wondered if all was not going to the bad with America – the tendency downwards – but the war saved me: what I saw in the

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40 Ibid., 59.
41 Ibid., 52.
42 Ibid., 70.
war set me up for all time – the days in the hospitals.”\textsuperscript{43} Whitman always dressed in a suit and brought a shoulder sack with treats which included, fruit, tobacco, candy, jelly, pickles, preserves, cookies, wine, brandy, shirts, socks, handkerchiefs, and underwear.\textsuperscript{44} His notebook kept daily records of the patients he visited, their name, rank, company, regiment, bed number, ward, hospital, type of wound or illness, and the name and address of their families. He also aided the soldiers in writing letters and recorded what they would like when he returned: “Bed 53 wants some licorice; Bed 6 (erisypelas), bring some raspberry vinegar to make a cooling drink of water; Bed 18 wants a good book – a romance; Bed 25 (a manly, friendly young fellow, independent young soul) refuses money and eatables, so I will bring him a pipe and tobacco, for I see how much he enjoys a smoke…”\textsuperscript{45}

In order to pay for all the gifts, Whitman worked mornings in the office of Major Hapgood, paymaster of the U.S. Army. He headed to the various hospitals in the afternoons following his work. He also wrote to friends and family imploring them to help raise money and published small articles about the hospitals and war. Two well-paying articles appeared in New York papers. The first article, “The Great Army of the Sick” appeared on February 26, 1862 in the \textit{New York Times}.\textsuperscript{46} The second, “Life Among Fifty Thousand Soldiers” was written three weeks later and appeared in the \textit{Brooklyn Daily Eagle}.\textsuperscript{47}

What began for Whitman as an act of kindness and generosity became a personal obsession as he continued visiting the wounded daily between January 1 and November 1, 1863. He spent even more time at the hospitals when the O’Conners decided to sell their house in June

\textsuperscript{43} Ibid., 100.
\textsuperscript{44} Ibid., 104.
\textsuperscript{45} Ibid., 105.
\textsuperscript{46} Ibid., 106.
\textsuperscript{47} Ibid., 111.
1863. Previously he had always looked forward to evenings with the O’Conners and friends after a day’s work. Whitman was able to remain in his room an extra three months while the house was for sale, but spent most afternoons and evenings at the hospitals.

By the fall of 1863, the long hospital visits emotionally began to wear on Whitman. He tried to keep busy and wrote to his mother in September, “…when I am present at the most appalling things – deaths, operations, sickening wounds (perhaps full of maggots) – I do not fail, although my sympathies are very much excited, but keep singularly cool; but often hours afterward, perhaps when I am home or out walking alone, I feel sick and actually tremble when I recall the thing and have it in my mind again before me.”48 It was during this time, August to October 1863, that Whitman began compiling a series of poems titled “Drum Taps.” He told his friend Horace Trauble years later that “Drum Taps” was “put together by fits and starts, on the field, in the hospitals, as I worked with the soldier boys.”49

In October 1863 he moved into a room in a home owned by an elderly widow, Mrs. E.S. Baker, and met a devoted follower John Burroughs.50 Twenty-six year old Burroughs was a former school teacher from upstate New York. Burroughs had long followed Whitman’s career and even tried to meet him at Pfaff’s Restaurant a year earlier with no luck. Burroughs took the place of William O’Conner as his closest friend and began visiting the hospitals with Whitman. They also spent afternoons walking through the woods, picnicking by the brook and talking about nature.51 Burroughs later became Whitman’s first biographer with the publication of _Walt Whitman as Poet and Person_ in 1867.

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48 Ibid., 144.
49 Ibid.
50 Ibid., 148.
51 Ibid., 152.
Within weeks of Burroughs and Whitman’s meeting, Whitman returned home to New York on November 2, 1863 to visit his family. He spent a month drinking and eating with friends and family. During this time, he wrote letters to many of the soldiers in Washington City. He spoke of the partying and friendship he was experiencing at home, but admitted that since visiting the hospitals, his old life in New York could never be the same. “I have now been home about a week in the midst of relations, & many friends…[O]ften in the midst of the profusion, the palatable dishes to eat, & the laughing & talking, & liquors &c, my thoughts silently turn to Washington, to all who lie there sick & wounded, with bread & molasses for supper.” He returned to Washington on December 1, 1863 and resumed his daily hospital visits.

The visits continued in the winter of 1864, but the influx of patients and emotional strain on Whitman caused him to grow weary again. His brother George reenlisted in the 51st New York and was back on the front lines by February 25, 1864. At the same time, Whitman witnessed a newly battered army of the sick. With General Grant in charge and the war entering its fourth spring, the Union offensive began on May 4, 1864. The Battle of the Wilderness lasted two days and cost the Army of the Potomac 17,500 casualties. Grant was on a mission bound to move forward rather than retreat. Wounded soldiers were brought into Washington at a staggering rate. Grant lost 7,000 men at Cold Harbor on June 3, but insisted on continuing his assault. Within a month, a total of at least 65,000 soldiers had been killed or wounded. Nevertheless, Grant’s persistence is possibly what ultimately won the war for the Union.

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52 Ibid., 156.
53 Ibid., 171.
54 Ibid., 178.
55 Ibid., 181.
Whitman was greatly affected emotionally by the numbers of injured and dying soldiers and reported to his mother that “My head begins to trouble me a little with a sort of fullness.”\textsuperscript{56} He reported a “sore throat, congestion of the head, and occasional fainting spells.”\textsuperscript{57} Doctors in the hospitals recommended that Whitman discontinue his hospital visits and on June 23, 1864 he left Washington for his mother’s Brooklyn home. He was homebound for a full two weeks, and doctors were unsure of the nature of the illness. Some doctors described it as “hospital fever,” “hospital malaria,” “hospital poison,” or “virus.”\textsuperscript{58} As the days lingered on and his illness subsided, he ventured back into the streets of Brooklyn, socializing with stagecoach drivers and visiting the sick.

While recuperating Whitman wrote to his friend O’Conner about his desire to publish “Drum Taps.” Whitman, however, became obsessed writing articles for the \textit{Times} and letters to friends because his brother George was taken as a prisoner of war by the Confederates at the Battle of Poplar Springs Church on September 30, 1864.\textsuperscript{59} The Union ceased all prison exchanges fearing that any man released would again become the enemy.\textsuperscript{60} Whitman wrote about the need to make prisoner exchanges with the Confederates and claimed that thousands of men were dying in the prison camps. The actual figures display that “13,000 Union prisoners died at Andersonville alone (out of a total of 45,000), and more than 30,000 Northerners in all – some

\textsuperscript{56} Ibid., 182.
\textsuperscript{57} Ibid., 183.
\textsuperscript{58} Ibid.
\textsuperscript{59} Ibid., 189.
\textsuperscript{60} Ibid., 193.
15.5 percent – perished in Rebel prisons during the war.”\textsuperscript{61} Intentions for the publication of “Drum Taps” were delayed.

In late January 1865, the government resumed prisoner exchanges and George was released during the last week of February or first week of March.\textsuperscript{62} Whitman had returned to Washington City in early January and taken a position as a clerk in the Bureau of Indian Affairs. Almost immediately after hearing about George’s release, however, he returned home to visit his recuperating brother.

While at home in Brooklyn on April 1, he signed a contract with Peter Eckler, New York printer, to print 500 copies of “Drum Taps.”\textsuperscript{63} He wrote to O’Conner the news of the publication and described the collection as “in my opinion superior to Leaves of Grass – certainly more perfect as a work of art.” Whitman felt that he was able

“to express in a poem (& in the way I like, which is not at all by directly stating it) the pending action of this Time & Land we swim in, with all their large conflicting fluctuations of despair & hope, the shiftings, masses, & whirl & deafening din…the unprecedented anguish of wounded & suffering, the beautiful young men, in wholesale death & agony, everything sometimes as if in blood color, & dripping blood. The book is therefore unprecedentedly sad, (as these days are, are they not?) – but it also has the blast of trumpet, & the drum pounds & whirrs in it, & then an undertone of sweetest comradeship & human love, threading its steady thread inside the chaos, & heard at every lull & interstice thereof…clear notes of faith & triumph.”\textsuperscript{64}

The war ended on April 6, 1865 when Lee surrendered to Grant at Appomattox. President Abraham Lincoln’s subsequent assassination nine days later contributed to another postponement of the publication of “Drum Taps.” Whitman returned to Washington on April 20 and began writing a tribute to the past president. He worked on the poem throughout the summer and planned to include it as a sequel to “Drum Taps.” Finally, in October 1865, “Drum Taps” was

\textsuperscript{61} Ibid., 198.
\textsuperscript{62} Ibid., 203-205.
\textsuperscript{63} Ibid., 217.
\textsuperscript{64} Ibid., 217-218.
published. The seventy-two pages contained fifty-three poems portraying Whitman’s personal chronicle of the war including the soldier’s camps, the great army of the sick, and terrifying realities that war brings.

Whitman continued to visit Harewood hospital until it was closed in April of 1866. He was also fired from the Bureau of Indian Affairs, but soon began working in the attorney general’s office. “Drum Taps” and its twenty-four page sequel “When Lilacs Last in the Dooryard Bloom’d” were added to the 1867 edition of Leaves of Grass as annexes and then incorporated into the main body between 1871 and 1872. Whitman suffered a stroke on January 23, 1873, leaving him partially paralyzed. He moved in with his brother George and continued writing until his death in 1892.

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65 Ibid., 233.
66 Ibid.
67 Allen Wilson, 112.
68 Ibid., 240.
CHAPTER 3

A CONDUCTOR’S ANALYSIS OF WAR AND RECONCILIATION

Overview

War and Reconciliation is a fifty minute symphony scored for tenor and baritone soloists, mixed chorus, and orchestra. The orchestration includes 3 flutes (third doubling piccolo); 2 oboes; English horn; 3 bassoons (third doubling contra-bassoon); 3 trumpets in C; 4 horns; 2 tenor trombones; bass trombone; tuba; piano; harp; optional organ; timpani; a minimum of 4 percussionists (playing bass drum, triangle, snare drum, field drum, bell plate, anvil, 2 pairs of crash cymbals, glass wind chimes or mark tree, glockenspiel, large tam-tam, tambourine, tubular chimes); and full strings. The work is arranged in a five movement symphonic form; (1) Prologue and Scherzo, (2) Lullaby, (3) Passacaglia and Rondo, (4) Dirge, and (5) Elegy.

Morrison’s first strategic musical decision was to base the symphony’s fourth movement, “Dirge,” on Whitman’s poem “Dirge for Two Veterans” to music he began in 1988 but had never completed.69 Secondly, he chose six additional Whitman poems to set to music in other movements. Morrison essentially worked backwards, setting portions of the musical material from the fourth movement “Dirge” in the opening measures of the first movement Prologue. All of the other movements are strongly influenced by this thematic material serving as a unifying device for the composition.

After the composition of the first movement Prologue, Morrison struggled with the compositional process and described being “terrified of the piece…I got there (on his 1991 sabbatical in Massachusetts) and I could not get started on the Scherzo. I went for long walks and worked very hard mentally.”70 He knew he wanted to follow the Prologue with a Scherzo,

69 Theodore Morrison, Interview by the author, 2 January 2008.

70 Ibid.
“something wild and terrifying, but I couldn’t find the right musical material for the scherzo.”

A month passed with no progress and Morrison recalls having pictures of his family and best friend (the commissioner) Norman Scribner, staring at him from the piano. “I was terrified that I would let them down.” Finally Morrison realized the answer to the scherzo question was in the Smith College Library. He checked out every Mendelssohn Scherzo the library carried, but the answer came to him in the first page he opened: “a Scherzo is built on fast repetition of small bits of material.”

Following that discovery, the compositional progress was steady. His sabbatical ended in the spring of 1991 and Morrison returned to Michigan to be with his family. He continued working on the symphony in the fall, along with his teaching duties, and finished the entire composition on New Year’s Eve, December 31, 1991.

War and Reconciliation premiered on February 19, 1992, performed by the Choral Arts Society of Washington under the director of Norman Scribner. Its premiere celebrated the centennial of the poet’s death. The performance brought the Kennedy Center’s audience to its feet for a five minute standing ovation. Music critic James Burns described the composition, “A musical panegyric, War and Reconciliation, served both as a sermon of the wretched human condition brought on by the forces of war as well as an essay on the human condition being fragmented by the death of thousands for whom the marches of death were their only reward.” Burns also described the harmony as “…based on a sinewy alignment of bi-tonal language.”

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71 Ibid.
72 Ibid.
73 Ibid.
75 Ibid.


**Overall Structure**

*War and Reconciliation* is in five large movements and scored for orchestra, baritone and tenor soloists, and mixed chorus. The tenor soloist’s only appearance is during Movement 2, while the baritone appears in both Movements 1 and 4. The large mixed chorus is featured in Movement’s 1, 3, and 5, with optional women’s chorus at the end of Movement 2 (Figure 3.1).

One of the most notable features in the work is the presence of thematic material which develops and recurs throughout the symphony providing structural cohesion. Morrison’s melodic writing is lyrical and at times chromatic, but often harmonically complex, making use of modes and dissonance. Morrison also makes use of sequential modulation, rhythmic ostinati, and orchestral color for text painting and balance. All of these musical devices provide unity, although among unstable tonal centers.

The work begins and closes in a D tonality, while inner sections and movements incorporate distant tonal regions, reference various modes, and include passages of dissonance with bi-chords and split thirds creating musical interest and text painting. Figure 3.1 depicts the structure of the symphony, tonal centers, and orchestrations.

Another dominant feature of the overall musical structure lies in the clarity of its form as well as the presentation of the text. The musical sections and phrases are clearly discerned making the transitions are smooth. The listener knows exactly when one poem ends and another begins. Symmetry within sections and phrases often occurs, but above all Morrison’s commitment to the union of text and music is always apparent.
<table>
<thead>
<tr>
<th>Title</th>
<th>Movement 1</th>
<th>Movement 2</th>
<th>Movement 3</th>
<th>Movement 4</th>
<th>Movement 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prologue</td>
<td>“Look Down Fair Moon”</td>
<td>“Vigil Strange I Kept on the Field One Night”</td>
<td>“Give Me the Splendid Silent Sun”</td>
<td>“Dirge for Two Veterans”</td>
<td>“Reconciliation”</td>
</tr>
<tr>
<td>Scherzo</td>
<td>“Beat! Beat! At Camp in the Daybreak Gray and Dim”</td>
<td>“Beat! Beat! Drums” Verse 3</td>
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<td>None</td>
<td>None</td>
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<tr>
<td>Trio</td>
<td>“A Sight at Camp in the Daybreak Gray and Dim”</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scherzo</td>
<td>Verse 1,2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Measures</td>
<td>1---------82--------303---------598------780</td>
<td>1---------134</td>
<td>1---------58---------228</td>
<td>1---------74</td>
<td>1---------44</td>
</tr>
<tr>
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<td>D/d</td>
<td>F/f</td>
<td>A</td>
<td>F/f</td>
<td>fm</td>
</tr>
<tr>
<td>Chorus / Soli</td>
<td>SATB</td>
<td>SMA/TTB</td>
<td>Baritone Solo SMA/TTB</td>
<td>Tenor Solo / SA</td>
<td>SMATB</td>
</tr>
<tr>
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<td>3 Fl.</td>
<td>Picc.</td>
<td>Picc.</td>
<td>2 Fl.</td>
<td>3 Fl.</td>
</tr>
<tr>
<td></td>
<td>2 Ob.</td>
<td>2 Fl.</td>
<td>3 Fl.</td>
<td>2 Ob.</td>
<td>3 Fl.</td>
</tr>
<tr>
<td></td>
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<td>2 Bn.</td>
<td>2 Bn.</td>
<td>2 Bn.</td>
<td>2 Bn.</td>
</tr>
<tr>
<td></td>
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<td>3 Trbn.</td>
<td>3 Trbn.</td>
<td>3 Trbn.</td>
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</tr>
<tr>
<td></td>
<td>Organ</td>
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<td>3 Trpt.</td>
<td>3 Trpt.</td>
<td>3 Trpt.</td>
</tr>
<tr>
<td></td>
<td>Timpani</td>
<td>Strings</td>
<td>Strings</td>
<td>Strings</td>
<td>Strings</td>
</tr>
<tr>
<td></td>
<td>4 Perc.</td>
<td>3 Trbn.</td>
<td>3 Trbn.</td>
<td>3 Trbn.</td>
<td>3 Trbn.</td>
</tr>
<tr>
<td></td>
<td>Strings</td>
<td>Tuba</td>
<td>Tuba</td>
<td>Tuba</td>
<td>Tuba</td>
</tr>
<tr>
<td></td>
<td>Piano</td>
<td>Piano</td>
<td>Piano</td>
<td>Piano</td>
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</tr>
<tr>
<td></td>
<td>Organ</td>
<td>Organ</td>
<td>Organ</td>
<td>Organ</td>
<td>Organ</td>
</tr>
<tr>
<td></td>
<td>Timpani</td>
<td>Timpani</td>
<td>Timpani</td>
<td>Timpani</td>
<td>Timpani</td>
</tr>
<tr>
<td></td>
<td>5 Perc.</td>
<td>5 Perc.</td>
<td>5 Perc.</td>
<td>5 Perc.</td>
<td>5 Perc.</td>
</tr>
<tr>
<td></td>
<td>Strings</td>
<td>Strings</td>
<td>Strings</td>
<td>Strings</td>
<td>Strings</td>
</tr>
</tbody>
</table>

Figure 3.1, War and Reconciliation Flowchart

War and Reconciliation by Theodore Morrison
Analysis: Movement 1, *Prologue and Scherzo*

Prologue and Scherzo, *War and Reconciliation*’s first movement, is scored for full orchestra. It is the longest movement of the work, consisting of four parts: Prologue – Scherzo – Trio – Scherzo; each part highlights the poetry of Walt Whitman which describes various moments of warfare (Figure 3.2).

The musical construction of the Prologue is [A-B-Closing] (Figure 3.3). Written for a cappella chorus, “B” includes a setting of Walt Whitman’s poem “Look Down Fair Moon” (Figure 3.4). The entire Prologue is built upon themes found in the first few bars of music.
Prologue, Overall Construction

“A” of the Prologue contains five phrases (Figure 3.5). Theme 1, initially introduced by unison trombones, opens with an ascending major sixth (A-F#) followed by fourteen consecutive pitches (Figure 3.6).

The pitches following the opening ascending major sixth contain two motives that share important similarities in their construction. Motive 1 suggests an octatonic scale with alternating
intervals of whole and half steps while Motive 2 alternates in major and minor melodic thirds. Thus, through the parallel alternating intervals (i.e. m2, M2 vs. m3, M3) the two motives are unified by their mode of construction rather than any direct musical relationship.

Theme 2, in the woodwinds and strings (mm. 3-4), is a series of parallel 6/4 chords (Figure 3.7). These chords return throughout the work creating what Morrison terms “three-part melody.” All themes appear above a pedal tone on the pitch D.

Figure 3.7, Theme 2

War and Reconciliation by Theodore Morrison

Tonality in “A” is ambiguous, however, the D pedal throughout the Prologue combined with the F#’s and C#’s in Morrison’s “three-part melodies” do suggest D as a tonal center although the quality of the scale is never codified. Any tonicization of D is accomplished through the constancy of the D pedal and the brief illusion of D in the parallel 6/4 chords (Figure 3.8).

Themes 1 and 2 are either repeated or developed in the following four phrases of “A,” thus unifying “A.” For example, in mm. 4-11, portions of Themes 1 and 2 appear rhythmically altered, developed, and in imitation (Figure 3.9). The cymbal crash and forte dynamic in m. 12 signifies the final phrase of “A” (Figure 3.10).

76 Morrison, Interview by the author, 18 July 2008, Ann Arbor, MI/ Mandeville, LA. E-mail transcript in possession of the author, Mandeville, Louisiana.
Figure 3.8, mm. 1-4, Movement 1
*War and Reconciliation* by Theodore Morrison, Manuscript.
Figure 3.9, mm. 7-8, Movement 1
*War and Reconciliation* by Theodore Morrison, Manuscript.

Figure 3.10, mm. 11-12, Movement 1
*War and Reconciliation* by Theodore Morrison, Manuscript.
Using the Whitman poem “Look Down Fair Moon,” Morrison’s “B” of the Prologue is a setting for SATB chorus (Refer to Figure 3.4). The twenty-two measures of “B” are marked *L’istesso tempo ma poco meno mosso* and indicate a new meter, tempo, and texture (Figure 3.11). The mostly *a cappella* chorus sets the poem’s scene with one pair of low voices imitated canonically by a pair of high voices and a dynamic marking of *piano* to match the text reference to “softly” (Figure 3.12).

![Figure 3.11, mm. 14-35, Movement 1, Prologue “B” Flowchart](image)

When considering alone the musical setting of the pairs of voices (SA or TB), a variety of modes are suggested. However, the repetition of D at structurally important points, the use of the leading tone C#, and D pedal tone continue to imply D tonality. The vertical result of the imitation creates dissonance and split thirds underscoring words such as “ghastly” and “swollen” (Figure 3.12). The final phrase contains parallel ascending sixths, alluding to the opening of Theme 1 and includes the pitch C# thus supporting D as a tonal center (Figure 3.12).
Figure 3.12, mm. 13-34, Movement 1

*War and Reconciliation* by Theodore Morrison, Manuscript.
The Prologue’s “Closing” begins in m. 36 with a D major chord, preceded by a return of the D pedal and double bar in m. 35 (Figures 3.13 and 3.14). Theme 1 slightly alters its final interval here in the Closing (Figure 3.14).

Figure 3.13, Movement 1, mm. 36-38, Prologue “Closing” Flowchart

War and Reconciliation by Theodore Morrison

Figure 3.14, mm. 35-37, Movement 1

War and Reconciliation by Theodore Morrison, Manuscript.

Rehearsal and Performance Observations

Challenges for the chorus, orchestra, and conductor are significant in the opening Prologue. Morrison chooses 12/8 for the Prologue’s meter and marks the tempo as eighth note...
equals 63-69 (Refer to Figure 3.8). As a result, the conductor must conduct eighth notes. “I could have arranged it as a 3/8 or 3/4 piece: it might have been easier to read that way. I don’t know. It looks slower as a 12/8 bar. I wanted some kind of mood, serenity mixed with fear or horror in what might be coming.”  

The twelve pattern must be clearly articulated in order for the orchestra to follow with precision. The conductor must also insure that the eighth note becomes the quarter note when he/she transitions from “A” to “B” of the Prologue, resulting in a three pattern for “B” of the Prologue.

In the Prologue, the conductor must pay close attention to intonation for both the orchestra and chorus. The number of doublings between families of instruments and the chromaticism of Theme 1 requires that the intonation be flawless. Also, the number of split thirds and dissonances in the chorus’ opening statement of the poem “Look Down Fair Moon” may pose a challenge for precise intonation (Refer to Figure 3.12). Here, the conductor may wish to isolate chords containing dissonances, thus allowing the singers to hear the structural and harmonic nuances of the imitation between paired voices. In addition, it is advisable to teach the opening chorus statement using solfege to further highlight the harmonic structure and variety of modes. Although, the chorus begins and ends “B” of the Prologue over a D pedal, the inner portion of the poem is sung a cappella, requiring close attention to intonation.

Another challenge is to correctly accentuate syllabic stress of the poetry found in “B” of the Prologue. Morrison sets the text with appropriate syllabic stress; therefore, with the conductor’s awareness of textual emphasis combined with phrase lengths he/she will achieve clarity of the poetry. Morrison said of the Prologue,

“I purposely set the text in double canon in order to cover up the clarity of the words to some extent. The scene the poem portrays seemed almost too ghastly to hear

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77 Theodore Morrison, Interview by the author, 2 January 2008.
about directly, although it certainly confirms Whitman’s open-eyed and honest approach to the war. Of course the audience would have the text printed in the program.”

Scherzo, Overall Construction

The frenzied Scherzo, a three part form [Verse 1 – Verse 2 - Closing], follows and sets verses 1 and 2 of Whitman’s poem “Beat! Beat! Drums!” for orchestra and chorus (Figure 3.15). An orchestral introduction precedes each chorus setting of verse 1 and 2 (Figure 3.16). In the “Closing,” music originally heard in the Prologue returns with a new meter and the combination of Themes 1 and 2 in both their original form and in augmentation. The pitch F, heard at the end of the Prologue, begins each of the Scherzo’s three sections suggesting an F tonality although often surrounded by chromaticism, split thirds, and bi-chords (Figure 3.16).

<table>
<thead>
<tr>
<th>Beat! Beat! Drums!</th>
<th>Line 1 Verse 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beat! beat! drums! – blow! bugles! blow!</td>
<td>2</td>
</tr>
<tr>
<td>Through the windows – through the doors – burst like a ruthless force,</td>
<td>3</td>
</tr>
<tr>
<td>Into the solemn church, and scatter the congregation,</td>
<td>4</td>
</tr>
<tr>
<td>Into the school where the scholar is studying,</td>
<td>5</td>
</tr>
<tr>
<td>Leave not the bridegroom quiet – no happiness must he have now with his bride,</td>
<td>6</td>
</tr>
<tr>
<td>Nor the peaceful farmer any peace, ploughing his field or gathering his grain,</td>
<td>7</td>
</tr>
<tr>
<td>So fierce you whirr and pound you drums – so shrill you bugles blow.</td>
<td>8</td>
</tr>
<tr>
<td>Beat! beat! drums! – blow! bugles! blow!</td>
<td>9</td>
</tr>
<tr>
<td>Over the traffic of cities – over the rumble of wheels in the streets;</td>
<td>10</td>
</tr>
<tr>
<td>Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,</td>
<td>11</td>
</tr>
<tr>
<td>No bargainers’ bargain by day – no brokers or speculators – would they continue?</td>
<td>12</td>
</tr>
<tr>
<td>Would the talkers by talking? would the singer attempt to sing?</td>
<td>13</td>
</tr>
<tr>
<td>Would the lawyer rise in the court to state his case before the judge?</td>
<td>14</td>
</tr>
<tr>
<td>Then rattle quicker, heavier drums – you bugles wilder blow.</td>
<td>15</td>
</tr>
<tr>
<td>Beat! beat! drums! – blow! bugles! blow!</td>
<td>16</td>
</tr>
<tr>
<td>Make no parley – stop for no expropulation,</td>
<td>17</td>
</tr>
<tr>
<td>Mind not the timid – mind not the weeper or prayer,</td>
<td>18</td>
</tr>
<tr>
<td>Mind not the old man beseeching the young man,</td>
<td>19</td>
</tr>
<tr>
<td>Let not the child’s voice be heard, nor the mother’s entreaties,</td>
<td>20</td>
</tr>
<tr>
<td>Make even the trestles to shake the dead where they lie awaiting the hearse.</td>
<td>21</td>
</tr>
<tr>
<td>So strong you thump O terrible drums – so loud you bugles blow.</td>
<td>22</td>
</tr>
</tbody>
</table>

Figure 3.15, Walt Whitman poem “Beat! Beat! Drums!”

78 Ibid.
The Scherzo’s unifying musical element is simple repetition. Morrison discovered the idea of repetition after a month of struggling to write the Scherzo. He described the breakthrough in an interview saying,

“I went in knowing the first movement had to be an introduction and Scherzo, something wild and terrifying. I was able to write the opening melody very easily…then I had to start the Scherzo…I couldn’t figure out how to write a massive Scherzo. I had written a short one before in my organ sonata, but I couldn’t figure it out. This one was too big…It finally dawned on me…look up Mendelssohn. I went to the library and took out all of the Scherzos written by Mendelssohn that I could find. I took them home and opened the first page of the first one and instantly I had the idea…a Scherzo is based on repeated notes.”

Morrison marks the Scherzo *L’istesso tempo ma più mosso* (The same tempo eighth note=dotted quarter but a little more motion) with a meter change to 3/8 and a temporal connection between the Prologue and Scherzo (Figure 3.17).

---

79 Ibid.
The orchestra precedes the chorus and introduces three rhythmic ostinati, two of which return within this introduction, although augmented and syncopated (Figure 3.18).

**Ostinato 1**

<table>
<thead>
<tr>
<th>Cb</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

**Ostinato 2**

<table>
<thead>
<tr>
<th>vln 1</th>
<th>vln 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Ostinato 2a Augmented and Syncopated**

<table>
<thead>
<tr>
<th>vln 1</th>
<th>vln 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Ostinato 3**

<table>
<thead>
<tr>
<th>vln 1</th>
<th>vln 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Ostinato 3a Syncopated**

<table>
<thead>
<tr>
<th>Hn 1, 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

Figure 3.18, Movement 1, Scherzo, Orchestral Introduction Ostinati

*War and Reconciliation* by Theodore Morrison
The layering of these ostinati, rhythmic compression and thickening texture continues throughout “Verse 1” (Figures 3.19 and 3.20).

Figure 3.19, mm. 38-81, Movement 1, Scherzo, Orchestral Introduction to Verse 1 Flowchart

*War and Reconciliation* by Theodore Morrison

Figure 3.20, mm. 38-81, Movement 1, Scherzo, Orchestral Introduction to Verse 1 Orchestration

*War and Reconciliation* by Theodore Morrison
In addition, split thirds appear in all but the first phrase of the introduction although ostinato 1 remains diatonic to the key of F throughout the orchestral introduction (Figure 3.21).

Marked *Savage* and set for chorus and orchestra, “Verse 1” of Whitman’s “Beat! Beat! Drums!” is initiated by the snare and field drum in m. 82 (Figure 3.22). Percussion plays an important role throughout the verses, marking the opening and closing of each phrase and perhaps painting the battlefield’s unyielding presence. At the same time, the snare drum plays its own descriptive roll with trills and triplet figures throughout “Verse 1” (Figure 3.24). In the seven musical phrases that follow, the orchestra contains either accompanying rhythmic ostinati or doubles the chorus (Figure 3.23).
Figure 3.22, m. 82, Movement 1

*War and Reconciliation* by Theodore Morrison, Manuscript.

![Figure 3.22, m. 82, Movement 1](Image)

---

**VERE 1**

<table>
<thead>
<tr>
<th>Phrase</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>82</td>
<td>92</td>
<td>100</td>
<td>113</td>
<td>128</td>
<td>141</td>
<td>149</td>
<td>160</td>
</tr>
<tr>
<td>“Beat! Beat! Drums!” Verse 1</td>
<td>Lines 2-4</td>
<td>Lines 5-7</td>
<td>Lines 8-10</td>
<td>None</td>
<td>None</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>Text Line 1</td>
<td>Line 1</td>
<td>Lines 2-4</td>
<td>Lines 5-7</td>
<td>Lines 8-10</td>
<td>None</td>
<td>None</td>
<td>None</td>
</tr>
<tr>
<td>1) Beat! beat! drums!</td>
<td>blow! bugles!</td>
<td>blow!</td>
<td>Through the windows through school where the doors burst the scholar is like a ruthless studying; or gathering</td>
<td>Leave not the 9) his grain,</td>
<td>So fierce you whirl and pound you drums,</td>
<td>So shrill you bugles blow.</td>
<td>he have</td>
</tr>
<tr>
<td>10)</td>
<td>7) now with his bride,</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*ff* – B-chords, split thirds

(D)Planing, Chromaticism, Split Thirds, Bi chords

3/8 Meter

<table>
<thead>
<tr>
<th>C</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>p &lt; ff</td>
<td>&gt;mp&lt; mp f mp&lt; ff</td>
</tr>
</tbody>
</table>

Sixteenth notes

Ostinato 3a | Ostinato 4 | Ostinato 5 | Ostinato 3b | Planing |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ostinato 3a</td>
<td>Ostinato 4</td>
<td>Ostinato 5</td>
<td>Ostinato 3b</td>
<td>Planing</td>
</tr>
<tr>
<td>Planing</td>
<td>Planing</td>
<td>Planing</td>
<td>Planing</td>
<td>Planing</td>
</tr>
</tbody>
</table>

---

Figure 3.23, mm. 82-160, Movement 1, Scherzo, “Verse 1” Flowchart

*War and Reconciliation* by Theodore Morrison

---

40
Figure 3.24, mm. 82-87, Movement 1

*War and Reconciliation* by Theodore Morrison, Manuscript.
In mm. 82-99 women’s and men’s voices contain both bi-chords and split third chords. They appear in either first or second inversion, alluding to Theme 2, Morrison’s “three-part” (Figure 3.25). They are doubled in the horns and trumpets and later in woodwinds and horns.

![Figure 3.25, mm. 82-87, Movement 1](War and Reconciliation by Theodore Morrison, Manuscript.)

The voices are surrounded by ostinato 4 and sixteenth notes in upper strings, piano (RH), and upper woodwinds giving the rhythmic impression of ostinato 3 (Refer to Figure 3.24). The true function of the sixteenth notes, however, is a melodic presentation of the harmony in the women’s voices (C minor and D minor). Horns respond with ostinato 3a in mm. 89-91 accompanied by three downbeat bass drum strikes (Figure 3.26).

![Figure 3.26, mm. 88-92, Movement 1](War and Reconciliation by Theodore Morrison, Manuscript.)
Trumpets are added to the texture in m. 95 with ostinato 5, at the textual reference to “bugles” (Figure 3.27).

Themes 1 and 2, as well as ostinati 3, 4, and 5, reappear in the third, fourth and fifth musical phrases (Refer to Figure 3.24, Figure 3.28 and Figure 3.29).

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Instrument</th>
<th>Ostinati</th>
<th>Piece</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verse 1</td>
<td>Fl</td>
<td>Sixteenth notes</td>
<td>Chorus</td>
</tr>
<tr>
<td></td>
<td>Ob</td>
<td>Sixteenth notes -- Chorus</td>
<td>2a, 2b</td>
</tr>
<tr>
<td></td>
<td>Eng. Hn</td>
<td>Sixteenth notes -- Chorus</td>
<td>2, 2</td>
</tr>
<tr>
<td></td>
<td>Bn</td>
<td>4, 4 Planing/4</td>
<td>1a, 1</td>
</tr>
<tr>
<td></td>
<td>Contra Bn</td>
<td>4, 4</td>
<td>1, 1</td>
</tr>
<tr>
<td></td>
<td>Hn</td>
<td>Chorus, 3a Chorus</td>
<td>2a</td>
</tr>
<tr>
<td></td>
<td>Trp</td>
<td>Chorus 5</td>
<td>2a, 2b</td>
</tr>
<tr>
<td></td>
<td>Trb/Tuba</td>
<td>4, 4/5</td>
<td>2, 1</td>
</tr>
<tr>
<td></td>
<td>Piano</td>
<td>4 (LH) 4 (LH)</td>
<td>1a, 1</td>
</tr>
<tr>
<td></td>
<td>Timpani</td>
<td>4, 4 Sixteenth notes (RH)</td>
<td>1a, 1</td>
</tr>
<tr>
<td></td>
<td>Snare</td>
<td>32nd notes</td>
<td>2, 2a, 3</td>
</tr>
<tr>
<td></td>
<td>Violins</td>
<td>Sixteenth notes</td>
<td>2, 2</td>
</tr>
<tr>
<td></td>
<td>Viola</td>
<td>Sixteenth notes 4 Sixteenth notes</td>
<td>2, 2a</td>
</tr>
<tr>
<td></td>
<td>Low Strings</td>
<td>4, 4 Planing/4</td>
<td>1a, 1</td>
</tr>
</tbody>
</table>

Figure 3.28, mm. 82-160, Movement 1, Scherzo, “Verse 1” Orchestration of Ostinati *War and Reconciliation* by Theodore Morrison
Figure 3.29, mm. 100-105, Movement 1

*War and Reconciliation* by Theodore Morrison, Manuscript.
In mm. 100-107 chord planing of major tonalities is suggested in the arpeggios of the low strings, bassoons, and contra bassoon (Figure 3.30).

![Figure 3.30, mm. 100-105, Movement 1: War and Reconciliation by Theodore Morrison, Manuscript](image)

Ostinato 3 appears simultaneously in the violins, violas, flutes and piccolo to provide harmonic support for the voices (Figure 3.31).

![Figure 3.31, mm. 100-105, Movement 1: War and Reconciliation by Theodore Morrison, Manuscript](image)

Ostinato 4, at a new pitch level, and ostinato 5 return in mm. 108-112 with the snare, field, and bass drum (Figure 3.32). The remainder of the orchestra and voices sustain a D-flat major chord matching the harmony in the voices (Figure 3.32).

The vocal lines resemble Theme 2 in mm. 113-127 through root position and second inversion chords, bi-chords, and split third chords (Figure 3.33). The voices are surrounded by three types of orchestral accompaniment: ostinato 4 at a new pitch level, sixteenth note arpeggios, and further planing of major chords in the bass line (Figures 3.33).
Figure 3.32, mm. 106-111, Movement 1

*War and Reconciliation* by Theodore Morrison, Manuscript.
Figure 3.33, mm. 112-117, Movement 1

*War and Reconciliation* by Theodore Morrison, Manuscript.
The presence of split thirds in the F triad in m. 141 confuses the quality of the F tonality. Morrison hints at a traditional dominant to tonic cadence with the C major arpeggio in the bass of m. 140 before resolving to F major/minor in m. 141 (Figure 3.34). The minor third of the F triad appears in the highest sounding instruments while the major third appears in the lower sounding instruments. Morrison feels this arrangement makes the presence of both F minor and F major “softer.”

Figure 3.34, mm. 136-141, Movement 1
War and Reconciliation by Theodore Morrison, Manuscript.

The sixth and seventh phrases, mm. 141-160, repeat the orchestral introduction to “Verse 1,” mm. 64-81, with altered ostinato 1 and 2 patterns and two measures of silence. The texture lightens every four measures resulting in a collective diminuendo, opposite the construction of the previous introduction (Figure 3.35).

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80 Ibid.
Figure 3.35, mm. 142-147, Movement 1
War and Reconciliation by Theodore Morrison, Manuscript.
“Verse 2,” mm. 161-267, is a repetition of “Verse 1” with continued ostinati developments, orchestration changes, rhythmic alterations to match the syntax of the second verse, and the truncation of musical phrases (Figures 3.36-3.38). The orchestral introduction of “Verse 2,” mm. 161-190, is compressed into four phrases producing a more intensified introduction than the introduction of “Verse 1” (Refer to Figure 3.38).

Figure 3.36, mm. 161-190, Movement 1, Scherzo, Orchestral Introduction to Verse 2 Flowchart

War and Reconciliation by Theodore Morrison
<table>
<thead>
<tr>
<th>Instrument</th>
<th>161 Ostinati</th>
<th>169</th>
<th>177</th>
<th>187</th>
<th>190</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fl</td>
<td>2</td>
<td>2, 2a</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ob</td>
<td>2</td>
<td>2, 2a</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bn</td>
<td>1a</td>
<td>1a</td>
<td>1a</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Contra Bn</td>
<td>1a</td>
<td>1a</td>
<td>1a</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Hn</td>
<td>2</td>
<td>2, 2a</td>
<td>3a</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trpt</td>
<td></td>
<td>2b</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano (LH)</td>
<td>1a</td>
<td>1a</td>
<td>1a</td>
<td>1a</td>
<td></td>
</tr>
<tr>
<td>Timpani</td>
<td>1a</td>
<td>1a</td>
<td>1a</td>
<td>1a</td>
<td></td>
</tr>
<tr>
<td>Violins</td>
<td>2</td>
<td>2, 2a, 3</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Viola</td>
<td>2</td>
<td>2, 2a</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Celli</td>
<td>1a</td>
<td>1a</td>
<td>1a</td>
<td>1a</td>
<td></td>
</tr>
<tr>
<td>Contra Bass</td>
<td>1a</td>
<td>1a</td>
<td>1a</td>
<td>1a</td>
<td></td>
</tr>
</tbody>
</table>

Figure 3.37, mm. 161-190, Movement 1, Scherzo, Orchestral Introduction to Verse 2 Orchestration

*War and Reconciliation* by Theodore Morrison
**Figure 3.38, mm. 191-268, Movement 1, Scherzo, “Verse 2” Flowchart**

*War and Reconciliation* by Theodore Morrison

<table>
<thead>
<tr>
<th>Phrase</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>191</td>
<td>201</td>
<td>209</td>
<td>222</td>
<td>237</td>
<td>250</td>
<td>None</td>
<td>258</td>
</tr>
<tr>
<td>“Beat! Beat! Drums!” Verse 2</td>
<td>Lines 12-15</td>
<td>Lines 16-18</td>
<td>Lines 19-21</td>
<td>None</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Line 11</td>
<td>Line 11</td>
<td>Line 11</td>
<td>Line 11</td>
<td>Line 11</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11) Beat! beat! drums!</td>
<td>12) Over the traffic of cities</td>
<td>16) No bargainers!</td>
<td>19) Would the lawyer rise in the court</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>blow! bugles! blow!</td>
<td>over the rumble of wheels in the streets;</td>
<td>bargain by day, no brokers or speculators</td>
<td>to state his case before the</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>f/F –B-chords, split thirds</td>
<td>13) streets;</td>
<td>17) would they continue?</td>
<td>20) judge?</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromaticism, Split Thirds, Bi-chords</td>
<td>14) Are beds prepared for sleepers at night in the houses?</td>
<td>18) Would the talkers be talking? Would the singer attempt to sing?</td>
<td>21) Then rattle quicker, heavier you drums you bugles wilder blow!</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3/8 Meter</td>
<td>p &lt; ff</td>
<td>&gt;mp&lt;&gt; mp &lt; f &gt; mp &lt; ff</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sixteenth notes</td>
<td>Ostinato 3a</td>
<td>Ostinato 4</td>
<td>Ostinato 4</td>
<td>Ostinato 4</td>
<td>Ostinato 4</td>
<td>Ostinato 2, 2b</td>
<td>Ostinato 1</td>
</tr>
<tr>
<td>Ostinato 4</td>
<td>Ostinato 4</td>
<td>Ostinato 5</td>
<td>Ostinato 5</td>
<td>Planing</td>
<td>Ostinato 2, 2a</td>
<td>Ostinato 2, 3a</td>
<td></td>
</tr>
<tr>
<td>Planing</td>
<td>Planing</td>
<td>Planing</td>
<td>Planing</td>
<td>Planing</td>
<td>Planing</td>
<td>Planing</td>
<td>Planing</td>
</tr>
</tbody>
</table>

**Polyphonic**

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Beginning in m. 269, the Scherzo’s “Closing” consists of three phrases constructed entirely from mm. 4-6 of the Prologue (Themes 1 and 2) and ostinati 1 and 2b of the Scherzo. Here, the tonality relates to F rather than D, and now occurs over an F pedal tone (Figure 3.39).

The augmentation of Theme 1 in the upper strings, woodwinds and brass creates an F major $\frac{6}{4}$ chord in mm. 287-290 followed by an F minor $\frac{6}{4}$ chord in the next twelve measures, leaving the quality of F in the Scherzo ambiguous (Figure 3.40).
Rehearsal and Performance Observations

For the chorus, numerous melodic leaps into dissonance and split thirds occur throughout the Scherzo that require isolation in the chorus rehearsals (Refer to Figure 3.25). It is recommended that the chorus use “fixed do” solfege while learning the Scherzo because of the chromaticism. Morrison suggests using sectionals for men and women separately because their individual parts are often consonant. The combination of the tutti chorus should happen after the initial notes have been learned.\(^81\)

The conductor should allow the various orchestral ostinati of the Scherzo to rise to the surface of the often dense orchestral texture. The importance of the percussion instruments to the phrase structure of the Scherzo should also be highlighted to improve overall orchestral balance, phrasing, and articulation.

Ultimately, the entire Scherzo may be conducted in a one pattern for performance, but a slower tempo and three pattern is recommended for learning pitches. The fast pace of the Scherzo will further complicate the enunciation of the text and dissonant vocal leaps for the choir. The pace of the Scherzo will also make the articulation of the ostinati challenging.

Morrison took great care to lighten the orchestral texture when the chorus is articulating text, however, balance between the orchestra and chorus may still be an issue (Refer to Figure 3.32). The conductor must pay close attention to instruments doubling the chorus, so they do not cover the voices, ostinati, or thematic material.

\(^{81}\) Ibid.
**Trio, Overall Construction**

The Trio sets Whitman’s poem “A Sight in Camp in the Daybreak Gray and Dim” (Figure 3.41). It contains three sections of music which are organized as a palindrome [C-D-E-D1-C1] (Figure 3.42).

<table>
<thead>
<tr>
<th>A Sight in Camp in the Daybreak Gray and Dim</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 1</td>
</tr>
<tr>
<td>1. A sight in camp in the daybreak gray and dim.</td>
</tr>
<tr>
<td>2. As from my tent I emerge so early sleepless.</td>
</tr>
<tr>
<td>3. As slow I walk in the cool fresh air the path near by the hospital tent.</td>
</tr>
<tr>
<td>4. Three forms I see on stretchers lying, brought out there intended lying.</td>
</tr>
<tr>
<td>5. Over each the blanket spread, ample brownish woolen blanket,</td>
</tr>
<tr>
<td>6. Gray and heavy blanket, folding, covering all.</td>
</tr>
<tr>
<td>7. Curious I halt and silent stand,</td>
</tr>
<tr>
<td>8. Then with light fingers I from the face of the nearest the first just lift the blanket;</td>
</tr>
<tr>
<td>9. Who are you elderly man so gaunt and grim, with well-gray’d hair, and flash all sunken about the eyes?</td>
</tr>
<tr>
<td>10. Who are you my dear comrade?</td>
</tr>
<tr>
<td>11. Then to the second I step – and who are you my child and darling?</td>
</tr>
<tr>
<td>12. Who are you sweet boy with cheeks yet blooming?</td>
</tr>
<tr>
<td>13. Then to the third – a face nor child nor old, very calm, as of beautiful yellow-white ivory;</td>
</tr>
<tr>
<td>14. Young man I think I know you – I think this face is the face of the Christ himself.</td>
</tr>
<tr>
<td>15. Dead and divine and brother of all, and here again he lies.</td>
</tr>
</tbody>
</table>

Figure 3.41, Walt Whitman poem “A Sight in Camp in the Daybreak Gray and Dim”

<table>
<thead>
<tr>
<th>Trio</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sections</strong></td>
</tr>
<tr>
<td>C</td>
</tr>
<tr>
<td>D</td>
</tr>
<tr>
<td>E</td>
</tr>
<tr>
<td>D1</td>
</tr>
<tr>
<td>C1</td>
</tr>
<tr>
<td><strong>(Men’s Chorus) (Baritone solo)</strong></td>
</tr>
<tr>
<td><strong>(Lullaby/Baritone) (Baritone) (Men’s Chorus)</strong></td>
</tr>
<tr>
<td><strong>Text</strong></td>
</tr>
<tr>
<td>“A Sight at Camp in the Daybreak Gray and Dim”</td>
</tr>
<tr>
<td><strong>Lines 1-8</strong></td>
</tr>
<tr>
<td><strong>Lines 9-14</strong></td>
</tr>
<tr>
<td><strong>Lines 15-17</strong></td>
</tr>
<tr>
<td><strong>Lines 18-20</strong></td>
</tr>
<tr>
<td><strong>Lines 20-22</strong></td>
</tr>
<tr>
<td><strong>Meter</strong></td>
</tr>
<tr>
<td><strong>3/8</strong></td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
</tr>
<tr>
<td><strong>Poco meno mosso</strong></td>
</tr>
<tr>
<td><strong>Rocking Softly (496)</strong></td>
</tr>
<tr>
<td><strong>Melancholy (536)</strong></td>
</tr>
<tr>
<td><strong>Texture</strong></td>
</tr>
<tr>
<td>Homophonic</td>
</tr>
<tr>
<td>Solo+acc.</td>
</tr>
<tr>
<td>Recitative</td>
</tr>
<tr>
<td>Polyphonic</td>
</tr>
<tr>
<td>Solo+ acc.</td>
</tr>
<tr>
<td>Recitative</td>
</tr>
<tr>
<td>Homophonic</td>
</tr>
<tr>
<td>Recitative</td>
</tr>
<tr>
<td><strong>Orchestra</strong></td>
</tr>
<tr>
<td>Trbn (3) double men, Picc, Fl (3), Ob (2), En hn, Bn (3), V1, V2, Va, Vc, Cb</td>
</tr>
</tbody>
</table>

Figure 3.42, mm. 303-597, Movement 1, Trio Flowchart

*War and Reconciliation* by Theodore Morrison
Each musical section, with the exception of “C1” corresponds with a new stanza of text. As in the Prologue and Scherzo, musical unity is achieved through pedal tones, split thirds and chord planing, along with the recycling and development of Themes 1 and 2. However, new musical material is introduced giving the Trio distinctive qualities separate from the Prologue and Scherzo.

Even with the musical links, a stark contrast exists between the Trio and the musical material of the Prologue and Scherzo as men’s voices and baritone soloist portray a soldier emerging from sleep at dawn and approaching three lifeless bodies near the hospital tent. Also, the Trio’s orchestral texture is lighter than the preceding Scherzo. The meter remains in 3/8, but the overall harmonic rhythm is slower and marked *poco meno mosso* (a little less motion) in “C,” *Rocking softly* in “D,” and *Melancholy* in “D1” (Refer to Figure 3.42).

All tonal centers in the Prologue, Scherzo and Trio are harmonically interrelated, which unifies the first movement. Pedal tones and pitch repetition remain a means of tonicization throughout the Trio. In the opening and closing, and at important structural points within “C” and “C1,” A major chords appear but are surrounded by E major chords highlighting a dominant to tonic relationship (Refer to Figure 3.42). The B minor tonality of the Trio’s inner sections, however, suggest v/V (B minor – E major) (Refer to Figure 3.42). A major is also the relative major key of F minor, harmonically connecting the Trio and Scherzo.

“C” sets textual lines 1-8 of the poem into three phrases, each repeating material with alterations (Figure 3.43). The entire harmonic texture of “C” is built upon the tertian harmony of Theme 2 in the men’s chorus and doubled by either trombones or woodwinds.

Tonality is confused in the first phrase of “C” due to the parallel motion of Theme 2. It creates an ascending melody in mm. 303-313 (G#/A-flat – B-flat – B-natural) and an ascending bass line in mm. 320-325 (A-B-C) (Figure 3.44).
Figure, 3.43, mm. 303-409, Movement 1, Trio “C” Flowchart

"War and Reconciliation" by Theodore Morrison

Figure, 3.44, mm. 303-326, Movement 1, Trio “C” Flowchart

"Ascending Melody"

Figure, 3.44, mm. 303-326, Movement 1, Trio “C” Flowchart

"War and Reconciliation" by Theodore Morrison

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Further tonal instability follows in mm. 328-334 as the harmony alternates in each measure between qualities of E major and diminished chords (Figure 3.45).

The second phrase of “C” begins as a repetition of the first phrase of “C” followed by a compression of the phrase structure in mm. 350-356 (Refer to Figure 3.43). Mm. 357-368 continue the tertian harmony with a series of parallel minor $6/4$ chords whose roots descend in whole steps (b-a-g-f), which opposes the ascending melody and bass line of the first phrase (Figure 3.46).
The parallel descent continues before ending on an E pedal in mm. 369-372, at which point the same alternating E major/diminished chords reappear above men’s chorus and doubling instruments sustaining an E major harmony (Figure 3.47).

Figure 3.47, mm. 367-374, Movement 1
*War and Reconciliation* by Theodore Morrison, Manuscript.

The harmonic ambiguity continues through two additional sequences in mm. 373-383 (Refer to Figure 3.47 and 3.48).

Figure 3.48, mm. 375-382, Movement 1
*War and Reconciliation* by Theodore Morrison, Manuscript.
The final phrase of “C” begins in m. 384 and contains four additional appearances of alternating major and diminished harmonies above pedal tones. Mm. 409-422 are the compressed opening measures of “C,” mm. 303-334, without harmonic or tonal resolution.

Figure 3.49, mm. 407-422, Movement 1

_War and Reconciliation_ by Theodore Morrison, Manuscript.

The baritone soloist sings textual lines 9-21 in the Trio’s inner sections “D,” “E,” and “D1.” The text refers to a soldier who approaches three stretchers and speaks to the bodies. Each begins with an unaccompanied recitative that describes the approach to the stretcher, followed by an aria-like melody reflecting on the identity of each lifeless man.

The recitative of “D,” mm. 424-426, begins with the pitches of motive 2 heard three measures earlier in the piccolo and violas (Figures 3.50 and 3.51).
The melody that follows, mm. 423-449, wanders tonally through a variety of modes including E Ionian, C Ionian, and D Phrygian (Refer to Figure 3.51). The final four measures, mm. 446-449, outline a whole tone scale (F – G – A – B), which leaves the tonal center undetermined (Refer to Figure 3.51).
The closing pitch of the recitative in m. 449 is also the root of the B major $6/4$ chord that begins the aria in m. 451, harmonically connecting the recitative and aria (Refer to Figure 3.51 and Figure 3.52).

Figure 3.52, mm. 450-467, Movement 1

*War and Reconciliation* by Theodore Morrison, Manuscript.

The melody in mm. 451-486 is set to three different appearances of Theme 1 and accompanied by woodwinds harmonizing the melody with Theme 2 (Refer to Figure 3.52 and 3.53). The final
line of text at m. 481 refers to Theme 1 with its series of an ascending sixth, followed by a descending half step and descending minor third (Figure 3.53).

"E," mm. 487-518, is the center of the Trio and heart of the first movement. Beginning with two measures of silence in mm. 487-489 it contains two parts: an unaccompanied recitative
and an accompanied baritone solo (Figure 3.54). The recitative is a transposition (up one whole step) of the earlier recitative from “D,” mm. 433-437 (Figure 3.55).

![Figure 3.54, mm. 487-518, Movement 1, Trio “E” Flowchart](image)

*War and Reconciliation* by Theodore Morrison

The baritone aria is set to newly composed music except for a reference to Theme 1 in mm. 506-507 where it ascends a major sixth. The aria is accompanied by Theme 3, a rhythmic ostinato in the strings, mm. 495-499 (Figure 3.56). Theme 3 creates a rocking motion which supports Morrison’s descriptive tempo marking, *Rocking Softly*, and a textual reference to “my child.”
Figure 3.56, mm. 494-518, Movement 1

*War and Reconciliation* by Theodore Morrison, Manuscript.
During the central section of the Trio, “E,” mm. 496-511, the harmony of the low strings alternates between G major and E major every four measures. Harmonic uncertainty continues until it is resolved in m. 512-518 as the pitches of Theme 3 change, supporting a B pedal and B minor harmony (Refer to Figure 3.56).

“D1” begins in m. 519, and the recitative opens and closes on the pitch B, continuing the same prevailing tonal center of “D” and “E” (Figure 3.57)

![Flowchart of Movement 1, Trio “D1”](image)

Twice, a dominant to tonic relationship occurs in the recitative. Even without the presence of the leading tone, A#, mm. 519-526 support B Dorian while mm. 527-535 support B Phrygian through the repetition of the pitch B at important structural points (Figure 3.58).
The baritone’s melody in mm. 536-542 again refers to a compressed and fragmented Theme 1 harmonized by Theme 2 in the woodwinds and transposed to E major/minor (Figure 3.59).
“C1” compresses and re-orchestrates “C” (Figure 3.60). The baritone replaces the original men’s chorus of “C” in the first two phrases of “C1,” doubled and harmonized with woodwinds, and later, combined woodwinds and strings.

Figure 3.60, mm. 544-598, Movement 1, Trio “C1” Flowchart

War and Reconciliation
by Theodore Morrison

In the third phrase of “C1,” the baritone and men’s chorus return to the style of the Trio’s open music but here with some re-orchestration (Figure 3.61 and 3.62).

Elements of Theme 1 and 2 appear throughout the trio, creating thematic unity between the Prologue, Scherzo and Trio itself. Harmonically, the Trio closes on an A major chord, the relative major of the F minor/major harmony of the Scherzo Return (Figure 3.62).
Figure 3.61, mm. 571-588, Movement 1

*War and Reconciliation* by Theodore Morrison, Manuscript.
Rehearsal and Performance Observations

In the Trio, the *divisi* must be planned for both the three and two-part men’s chorus. The first two phrases of “C” require three-part *divisi*, while the third phrase of “C” contains both two and three-part *divisi*. The difficulty of the men’s chorus music, however, is eased because of doubling by trombones, woodwinds, and/or strings throughout the Trio.

It is important for the conductor to point out the use of both Themes 1 and 2 to the orchestra, men’s chorus, and baritone soloist. This awareness will ultimately make the rehearsal pace and solidification of pitches faster.

The meter remains in 3/8 for the Trio, and the tempo slows only slightly from the Scherzo into the Trio. As a result, the conductor should continue conducting one to the bar throughout the Trio. Challenges for the conductor arise during duple rhythmic passages within the 3/8 meter. In rehearsal, the conductor should devise rhythmic exercises for the choir that uses duple and triple rhythms simultaneously. Also, at “E,” marked *Slow*, the conductor should remain in a one pattern, but slow the eighth note slightly from “C” and “D.” During the
baritone’s recitatives of “D,” “E,” and “D1,” the conductor should only mark the downbeats for the orchestra, allowing the baritone to freely perform the text.

The baritone soloist has his own challenges, particularly in the recitatives. All three recitatives are *a cappella* followed by the entrance of the orchestra, which requires that he remain clearly on pitch (Refer to Figures 3.51, 3.55 and 3.58). Furthermore, the recitatives of “D” and “D1” explore a variety of modes and include difficult melodic leaps, thus raising the difficulty level for the soloist.

**Scherzo Return, Overall Construction**

The third verse of Whitman’s “Beat! Beat! Drums!” appears during the Scherzo’s Return, beginning in m. 598 [Verse 3 – Closing], yet set to the same musical material as “Verse 1” and “Verse 2” (Figure 3.63).

---

![Scherzo Return Flowchart](image)

**Scherzo Return Flowchart**

- **Verses:** Verse 3
- **Closing:** None
- **Text:** None, “Beat! Beat! Drums!” None Verse 3
- **Tonalities:** f/F, f/F, f/F, f
- **Meter:** 3/8
- **Tempo:** *Scherzo Tempo (ma piu mosso)*
- **Texture:** Polyphonic / Voices homophonic
- **Orchestra:** Piccolo, Fl (2), Ob (2), Eng hn, Bn (2), Contra Bn, Hn (4), Trpt (3), Trbn (3), Tuba, Piano, Organ, Perc (5), V1, V2, Va, Vc, Cb

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Figure 3.63, mm. 598-780, Movement 1, Scherzo Return Flowchart

*War and Reconciliation* by Theodore Morrison

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Slightly altered musical material occurs during the orchestral introduction of “Verse 3.” Here, Morrison includes ostinato 1b in mm. 624-649 instead of ostinato 1 and the augments the final phrase. The augmentation results in a twelve measure C pedal tone (Figure 3.64).

![Orchestral Introduction to Verse 3 Flowchart](image)

Although the orchestration remains the same as before, ostinato 3 appears in mm. 638-641 down an octave and a triangle trill is added in mm. 645-649 (Figure 3.65).

![Figure 3.65, mm. 637-642, Movement 1](image)
“Verse 3” begins in m. 650 and is almost an exact repetition of the musical setting of “Verse 1” (Figure 3.66).

![Flowchart](image)

**Figure 3.66, mm. 650-727, Movement 1, Scherzo Return, “Verse 3” Flowchart**  
*War and Reconciliation* by Theodore Morrison

Slight rhythmic changes occur to match the syntax of the text and the repetition and re-voicing of the F major/minor split third chord of the final word “Blow!” in mm. 712-715. Morrison described the reason for the alteration of voicing as “This voicing produces a hard, brutal effect, and serves to emphasize the unrelenting horror of war as expressed in Whitman’s great poem”\(^{82}\) (Figure 3.67).

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\(^{82}\) Ibid.
The “Closing” contains the same orchestration and musical material as the “Closing” of “Verse 1” and “Verse 2,” however, it is extended here by twenty bars (Figure 3.68). In this final “Closing,” musical material from mm.1-6 of the Prologue appear, contrary to the use of only mm. 4-6 of the Prologue heard in the previous “Closing.” Motive 2 is also augmented, resulting in an F minor chord to close the movement (Figure 3.69).
Rehearsal and Performance Observations

The same rehearsal and performance issues of the Scherzo occur in the Scherzo’s Return. Due to the orchestration changes within the first movement’s Prologue, Scherzo, and Trio, and each of the following movements, the overall rehearsal order should be considered for all orchestra rehearsals. The largest number of players are needed for the Scherzo and, therefore, should be rehearsed first. After the Scherzo and Scherzo’s Return are rehearsed, the movements
should be rehearsed in the following order: Movement 3 *Passacaglia and Rondo*, Movement 4 *Dirge*, Movement 5 *Reconciliation*, Movement 2 *Lullaby*, Movement 1 Prologue (release horns, trumpets, tuba, harp, and piano), Movement 1 Trio (release percussion and organ). The suggested rehearsal order moves from large to small instrumentation, which allows for optimal time management resulting in an efficient rehearsal.

Further aspects regarding efficient time management for the first rehearsal with orchestra, chorus, and soloists, includes the following: begin with orchestra only rehearsing Movement 3 *Rondo*. Add the baritone soloist for Movement 4 *Dirge*, followed by the addition of the tenor soloist and women’s chorus for Movement 2 *Lullaby*. Once Movement 2 is rehearsed, release the tenor soloist and add the men’s chorus to rehearse Movement 5 *Reconciliation*. Release the harpist after Movement 5 is completed, followed by the rehearsal of Movement 1 Prologue, Scherzo and Scherzo’s Return. Release the women’s chorus, horns, trumpets, tuba, and piano and rehearse Movement 1 Trio. The conductor should rehearse in concert order during the second rehearsal to insure smooth transitions, cohesion, and flow of the symphony.

**Analysis: Movement 2, Lullaby**

*Lullaby*, the second movement of *War and Reconciliation* contains two musical ideas, a fanfare and four statements of “E,” each setting Theme 3 from the first movement Trio [Fanfare – E1 – E2 – E3 – Fanfare – E4] (Figure 3.70). The movement is scored for tenor soloist, women’s chorus, and orchestra (Refer to Figures 3.1 and 3.72).

The tenor sings Whitman’s poem “Vigil Strange I Kept on the Field One Night;” however, Morrison deletes lines 24-39 (Figure 3.71). The poem is continuous, without stanza markings, and examines the details of the soldier’s vigil, “a watch kept during the normal sleeping hours, eve of a religious festival as observed by devotional watching.”

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### Figure 3.70, mm. 1-134, Movement 2 Flowchart

**War and Reconciliation** by Theodore Morrison

<table>
<thead>
<tr>
<th>Large Form</th>
<th>Fanfare</th>
<th>E1</th>
<th>E2</th>
<th>E3</th>
<th>Fanfare</th>
<th>E4</th>
</tr>
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<tbody>
<tr>
<td>Tonality</td>
<td>am</td>
<td>G</td>
<td>Planing</td>
<td>D</td>
<td>am</td>
<td>G</td>
</tr>
<tr>
<td>Text</td>
<td>None</td>
<td>&quot;Vigil&quot; Lines 10-16</td>
<td>Lines 17-23, None lines 1-9</td>
<td>and 40-44</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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**Vigil Strange I Kept on the Field One Night**

Vigil strange I kept on the field one night;  
When you my son and my comrade dropt at my side that day,  
One look I but gave which your dear eyes return'd with a look I  
shall never forget,  
One touch of your hand to mine O boy, reach'd up as you lay on  
the ground,  
Then onward I sped in the battle, the even-contested battle,  
Till late in the night reliev'd to the place at last again I made my  
way,  
Found you in death so cold dear comrade, found your body son  
of responding kisses, (never again on earth responding,)  
Bared your face in the starlight, curious the scene, cool blew the  
moderate night-wind,  
Long there and then in vigil I stood, dimly around me the battlefield spreading,  
Vigil wondrous and vigil sweet there in the fragrant silent night,  
But not a tear fell, not even a long-drawn sigh, long, long I gazed,  
Then on the earth partially reclining sat by your side leaning my  
chin in my hands,  
Passing sweet hours, immortal and mystic hours with you dearest  
comrade – not a tear, not a word,  
Vigil of silence, love and death, vigil for you my son and my  
soldier,  

[LINES 24-39 OF THE POEM WERE NOT SET TO MUSIC]

Vigil for comrade swiftly slain, vigil I never forget, how as day  
brighten'd,  
I rose from the chill ground and folded my soldier well in his  
blanket,  
And buried him where he fell.  

1865

---

Figure 3.71, Walt Whitman poem “Vigil Strange I Kept on the Field One Night”
The “vigil” may be represented in the repetition of the two large musical structures of the movement, Fanfare and “E,” and the repetition of Theme 3 within each appearance of “E” (Refer to Figure 3.70).

A “Fanfare” marked Majestic begins the movement, followed by “E1” which is marked Rocking Softly (Figure 3.72).

Figure 3.72, mm. 1-41, Movement 2, “Fanfare” and “E1” Flowchart

War and Reconciliation by Theodore Morrison

The “Fanfare” is heard three times in the first six measures, first appearing in the horns, then imitated by strings, and followed then by the horns again (Figures 3.73). A minor pervades as the tonal center and is further strengthened through the repetition of the minor third on each downbeat.
Figure 3.73, mm. 1-4, Movement 2

*War and Reconciliation* by Theodore Morrison, Manuscript.
“E1” and its repetitions (“E2,” “E3,” and “E4”) all contain Theme 3, and all but “E4” are divided into two sections; the first with the tenor melody accompanied by Theme 3, and the second with the tenor melody accompanied by pedal tones (Refer to Figure 3.70). Transitions between sections are delineated by a ritardando and orchestration changes. “E4” is simply the first section of “E1” but shortened, with orchestration changes and the women’s chorus humming the melody.

In each section, the repetition of Theme 3 is important because it melodically and harmonically unifies the movement. Although Theme 3 is altered in length and orchestration to accommodate the continuous stanza-free text, all repetitions of “E” are harmonically unstable. Each appearance of the tenor melody above Theme 3 repeats the original baritone melody from “E,” but is then developed with new melodic material to coincide with the text.

The beginning of “E1,” mm. 7-36, is sung by the tenor and accompanied by Theme 3 in the violins, celli and contrabasses, doubled by harp and bassoons (Figures 3.74 and 3.75).

---

<table>
<thead>
<tr>
<th>Vigil Strange I kept on the field one night;</th>
<th>War and Reconciliation by Theodore Morrison</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line 1</td>
<td>Line 13</td>
</tr>
<tr>
<td>1) Vigil strange I kept on the field one night;</td>
<td>E1</td>
</tr>
<tr>
<td>2) When my son and my comrade dropt at my side that day,</td>
<td>22</td>
</tr>
<tr>
<td>3) One look I but gave which your dear eyes return’d with a look I</td>
<td>27</td>
</tr>
<tr>
<td>4) I shall never forget,</td>
<td>37</td>
</tr>
<tr>
<td>G Major/E major</td>
<td>41</td>
</tr>
<tr>
<td>6/8 Meter</td>
<td></td>
</tr>
<tr>
<td>p</td>
<td></td>
</tr>
<tr>
<td>Theme 3</td>
<td></td>
</tr>
<tr>
<td>Polyphonic</td>
<td></td>
</tr>
<tr>
<td>Trumpet Canon</td>
<td></td>
</tr>
</tbody>
</table>

Figure 3.74, mm. 7-41, Movement 2, “E1” Flowchart

War and Reconciliation by Theodore Morrison

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Piano, woodwinds, and horns also double Theme 3 in mm. 27-36 (Figure 3.76). In mm. 29-32 a three-part trumpet canon imitates the tenor melody above Theme 3, painting the “battle” reference in the text (Figure 3.77). This trumpet figure returns later in this movement following
the textual reference to the “battlefield spreading,” and later in Movement 4, after all textual references to “bugles.”

Figure 3.76, mm. 25-28, Movement 2

*War and Reconciliation* by Theodore Morrison, Manuscript.
The first section of “E1” fades to *pianissimo*, slows and closes with a fermata on a D major chord in mm. 36 (Figure 3.78).
In the second section of “E1,” mm. 37-40, the baritone’s simple stepwise melody is set over a D pedal (Figure 3.79). The presence of F-natural, F#, G-natural, G#, and C-natural in the melody obscures the quality of D, suggesting both D Lydian and D Dorian (Figure 3.79).

The D pedal tone creates a dominant-tonic relationship to the G major chord which began “E1” in m. 7 (Refer to Figure 3.75) and the G major chord beginning “E2” in m. 41 (Figures 3.80-3.82).

The remainder of the Lullaby is the repetition of the same passage, “E1,” although the music is slightly altered to accommodate the text (Figure 3.80). Orchestration is also varied throughout, but the tonal center of each repetition always begins in G (Figure 3.80). The Fanfare also returns in mm. 104-109 (Figure 3.80).
The first section of “E2,” mm. 41-49, adds a sixteenth note piano figure and Theme 3 is orchestrated in violas and low strings rather than violins and low strings, while flutes and oboes double the violas with a sustained B minor chord (Figures 3.81 and 3.82).
Figure 3.82, mm. 41-44, Movement 2

*War and Reconciliation* by Theodore Morrison, Manuscript.
The second section of “E2” is extended with a sequence of five pedal tones, each descending stepwise through a minor sixth (F-A) (F-E-flat-D-C-B-flat-A). The orchestral material surrounding the pedal tones includes harp and piano figures, percussion, and a trumpet canon (Figures 3.83-3.87).
Morrison’s use of the glockenspiel glissando and glass wind chimes appear mm. 54-55, paints the text reference to the “night-wind” (Figure 3.84). Soon after in mm. 61-63, the three-part trumpet canon from “E1” returns (Figures 3.85 and 3.86).
Figure 3.85, mm. 57-60, Movement 2
*War and Reconciliation* by Theodore Morrison, Manuscript.
Figure 3.86, mm. 61-64, Movement 2

*War and Reconciliation* by Theodore Morrison, Manuscript.
No three-part trumpet canon is found in “E3” due to the fact there is no textual reference to the battlefield (Figure 3.88). The second part of “E3” resembles the end of “E1,” with the tenor melody again over a D pedal tone, but now accompanied by the harp figure from mm. 50 (Figures 3.89-3.90). Text painting occurs again when low strings are marked $\frac{1}{2}$ *pizzicato* and $\frac{1}{2}$ *arco* and harp is marked *chiaro* (clear), creating a lighter texture change to perhaps highlight the change in scenery in the text, “how as day brightened” (Figure 3.89).
Figure 3.88, mm. 68-104, Movement 2, Part II “E3” Flowchart
*War and Reconciliation* by Theodore Morrison

Figure 3.89, mm. 97-100, Movement 1
*War and Reconciliation* by Theodore Morrison, Manuscript.

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Figure 3.90, mm. 101-104, Movement 1

*War and Reconciliation* by Theodore Morrison, Manuscript.
“E4,” appears at m. 110, but repeats and shortens the first section of “E1” (Figure 3.91). Also *staccato* flutes are added to “E4” on the off-beats which touch the outline of the sustained violin figures. The piano figure from “E2,” with some developments in mm. 123-133, is incorporated into “E4” as well (Figure 3.92). The melody previously sung by the tenor in “E1” is now hummed by a chorus of women (which can be dispensed with at the discretion of the conductor) and is doubled by English horn and violas (Figure 3.92). Morrison marks the performance style for women’s chorus as “lips slightly parted, singing a neutral vowel.”

Movement 2 closes on a G major chord. The structural repetition of G major chords at the opening of “E1,” “E2,” “E3,” and “E4,” combined with the D pedal tones in the second section of “E1” and “E3,” create a dominant-tonic relationship, thus tonicizing G major even though Theme 3 is harmonically unstable.

![Figure 3.91, mm. 110-134, Movement 2, “E4” Flowchart](image)

*War and Reconciliation* by Theodore Morrison
Figure 3.92, mm. 121-124, Movement 2

War and Reconciliation by Theodore Morrison, Manuscript.
Rehearsal and Performance Observations

Conducting considerations for the second movement, *Lullaby*, are few. The movement should be conducted with a two pattern, however, there are a few instances where the eighth note needs to be conducted. For example, mm. 50-67 and mm. 98-103 contain a tempo marked slower than before and orchestration with *pizzicato* articulation that must be clearly played (Refer to Figures 3.83, 3.84 and 3.89). The measures where the tenor performs *a cappella* are moments when the conductor may mark only the downbeat, allowing the tenor to freely sing without adhering to a specific beat pattern (Refer to Figures 3.85, 3.87 and 3.90).

It is also important for the conductor to keep a steady tempo, thus allowing the syncopation within Theme 3 which creates the “rocking” feeling of a lullaby and, therefore, highlights Morrison’s title for the movement. Keen tuning and astute attention to the intonation of the split thirds within the orchestra, as well as balance of the dissonance between the orchestra and tenor melody is also vital. Here, the dissonance suggests the irony within the text.

**Analysis: Movement 3, Passacaglia and Rondo**

*Passacaglia and Rondo* is in two parts. Scored for five-part chorus (soprano, mezzo-soprano, alto, tenor, and bass) and orchestra, the “Passacaglia” sets Whitman’s poem “Give Me the Splendid Silent Sun” (Figure 3.93). Each textual line begins with the same two words, “give me,” asking for nature and life’s most primal attributes, and implies the poet’s need for relief from the constant horrors of war. Morrison pairs this repetitive literary technique with a passacaglia (Figure 3.94) defined by Grove as “a continuous set of variations on a ground bass,”84 thus supporting the textual plea with musical structure. The last nine measures of the Passacaglia serve as a transition into the Rondo, which is scored for tutti orchestra (Figure 3.94).

---

Give Me the Splendid Silent Sun
Give me the splendid silent sun with all his beams full-dazzling, Line 1
Give me juicy autumnal fruit ripe and red from the orchard, 2
Give me a field where the unmow’d grass grows, 3
Give me an arbor, give me the trellis’d grape, 4
Give me fresh corn and wheat, give me serene-moving animals 5
teaching content, 6
Give me nights perfectly quiet as on high plateaus west of the 7
Mississippi, and I looking up at the stars, 8
Give me odorous at sunrise a garden of beautiful flowers where I 9
can walk undisturb’d, 10
Give me for marriage a sweet-breath’d woman of whom I should never tire, 11
Give me a perfect child, give me away aside from the noise of the 12
world a rural domestic life, 13
Give me to warble spontaneous songs recluse by myself, for my own ears only, 14
Give me solitude, give me Nature, give me again O Nature your primal sanities! 16

Figure 3.93, Walt Whitman poem “Give Me the Silent Splendid Sun”

Movement 3

<table>
<thead>
<tr>
<th>Large Form</th>
<th>Passacaglia</th>
<th>Rondo</th>
</tr>
</thead>
<tbody>
<tr>
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<th>H</th>
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<th>G2</th>
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<th>D/d</th>
<th>D</th>
<th>B</th>
<th>D</th>
<th>C</th>
<th>D</th>
<th>B</th>
<th>D</th>
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</table>

| Text      | “Give Me the Silent Splendid Sun” | None |

| Orchestration | Chorus + Orchestra | Orchestra |

Figure 3.94, mm. 1-228, Movement 3, Flowchart
War and Reconciliation by Theodore Morrison
Passacaglia, Overall Construction

“F” introduces the eight measure Passacaglia Theme, which is then repeated five times, each time with altered orchestration (Figures 3.95).

**Figure 3.95, mm. 1-58, Movement 3, Passacaglia Flowchart**

War and Reconciliation by Theodore Morrison

In “F,” mm. 1-8, the Passacaglia Theme is scored for unison tenors and basses, bassoons, contra bassoon, horns, and low strings. Set in 3/2 meter, it begins with the pitches (B-flat-E-flat), followed by an ascending sequence that is repeated three times. The fourth sequence is interrupted, ending with the pitches A-flat, F, and D (Figure 3.96). The final two pitches (F-D) contain an ascending major 6th (scale degrees 2 and 7) perhaps relating to the opening ascending sixth in Theme 1 and creating a thematic union between Movement 1 and 3 (Figure 3.96).

**Figure 3.96, mm. 1-8, Movement 3, Passacaglia Theme “F”**

War and Reconciliation by Theodore Morrison

The chorus’ lines are set to either the Passacaglia Theme or one of three musical patterns (A, B, or C) (Figure 3.97).

98
Figure 3.97, mm. 1-58, Movement 3, Passacaglia Flowchart with Text and Patterns

War and Reconciliation by Theodore Morrison
Pattern A consists of a series of root position major chords above the Passacaglia Theme (Figure 3.98).

Pattern B is built upon descending “three-part melodies” (major and minor parallel $6/4$ chords) almost exclusively diatonic to E-flat major, and relating to Theme 2’s parallel chord construction (Figure 3.99).

Pattern C is comprised of melodies performed mostly in unison and diatonic to E-flat major (Figure 3.100).
All three patterns have altered orchestrations throughout the five repetitions (Figure 3.101).

<table>
<thead>
<tr>
<th></th>
<th>F</th>
<th>F1</th>
<th>F2</th>
<th>F3</th>
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<td>25</td>
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<td>41</td>
<td>49 58</td>
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<td></td>
<td></td>
<td>B</td>
</tr>
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<td>None</td>
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<td>B</td>
<td>B</td>
<td>C</td>
<td>B</td>
<td>C</td>
<td>None</td>
<td>B  C</td>
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<td>Pass. Theme/A</td>
<td>C</td>
<td>Pass. Theme/A</td>
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<td>B</td>
<td>C</td>
<td>B</td>
<td>C</td>
<td>None</td>
<td>P.Theme/A</td>
</tr>
<tr>
<td>Viola</td>
<td>B</td>
<td>B</td>
<td>A</td>
<td>Pass. Theme/A</td>
<td>C</td>
<td>B  C</td>
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<td>Pass. Theme</td>
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Figure 3.101, mm. 1-58, Movement 3, Passacaglia Orchestration of Musical Patterns

War and Reconciliation by Theodore Morrison

Each line of text in Whitman’s poem varies in length, thus altering the setting of the three patterns above the Passacaglia Theme (Refer to Figure 3.97). In addition, textual line 1, always sung by men’s chorus, is set simultaneously against other lines of text in “F1,” “F2,” and “F5” (Refer to Figure 3.97). Perhaps this orchestration reflects the reference to “sun beams” being “his” (Refer to Figure 3.101). In each appearance of textual line 1, basses perform the Passacaglia Theme while Pattern A appears in the tenors (Refer to Figure 3.101).

These varied patterns above the Passacaglia result in chromaticism, split thirds, and bi-chords (Figures 3.102 and 3.103). The harmonic stability and repetition of the Passacaglia Theme generates some pull to E-flat major within the dissonance.
Figure 3.102, mm. 8-12, Movement 3
*War and Reconciliation* by Theodore Morrison, Manuscript.
Figure 3.103, mm. 25-28, Movement 3

*War and Reconciliation* by Theodore Morrison, Manuscript.
In m. 49, the final pitch of the Passacaglia theme in “F5” begins the transition with a meter change to 3/8 and a new tempo marked Vigorous, driving (Figure 3.104).
The musical material in mm. 49-57 derives from mm. 85-88 of Movement 1, although the original four measures are extended to eight plus a measure of silence. In addition, the chorus re-voices the D major/minor split chord and the organ doubles them (Figure 3.104). Chimes, triangle, bass drum and tam-tam are also added, but only the celli portion of the original ostinato 4 appears (Refer to Figure 3.104).

**Rehearsal and Performance Observations**

It is essential that the Passacaglia Theme and Pattern A be heard as the primary musical material throughout the passacaglia, with Patterns B and C being secondary. This is difficult when the Passacaglia Theme and Pattern A are present in instruments other than the bass. As a result, the orchestra and chorus must be aware of the three Patterns and their functions.

The split thirds, chromaticism, and dense texture of combined Patterns A, B, C of the third movement passacaglia require the conductor to begin rehearsing the men and women of the chorus separately (Refer to Figure 3.102). As a result, the conductor will be able to rehearse rhythmic precision, intonation, clarity of text, syllabic stress, phrasing, and dynamics that are contained in each of the patterns before combining them. Rehearsing each of the Patterns *a cappella* will also help clarify their structure and function. The three-part *divisi* in the women’s voices also needs to be balanced in order to accurately tune the chords and isolate dissonances. The parallel major thirds of Pattern A may also need to be isolated for intonation and balance. Pointing out which instruments double each voice part is also helpful, as it allows singers to listen for their line within the orchestra.

Another challenge for the chorus is the clarity and articulation of the text. The combination of Patterns A and B, which layer more than one line of text simultaneously, demand attention to syllabic stress and phrasing (Refer to Figure 3.102). Each of the patterns requires
general shape and rhythmic integrity. It is important for the conductor to know how to shape each of the patterns so that the contour of the patterns matches the overall phrase structure.

Dynamics should also be carefully observed. They highlight the peaks of phrases, help define the phrase structure, and aid in the balance between the orchestra and chorus. They are also a means of painting the text, as in m. 28 when the text describes the “odorous sunrise” (Refer to Figure 3.103).

Rondo, Overall Construction

The Rondo, organized as a palindrome [G-H-G1-I-G2-H1-G3], follows the Passacaglia and serves as an orchestral response to the Passacaglia’s poem. While parts of the Rondo contain ostinati, pedal tones, chord planing, and ascending and descending bass lines, each of the parts contrasts the other in harmony, melody, dynamics, meter, and orchestration (Figure 3.105).

<table>
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<tr>
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<tbody>
<tr>
<td>G</td>
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<tr>
<td>58</td>
<td>103</td>
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<tr>
<td>H</td>
<td>G1</td>
</tr>
<tr>
<td>122</td>
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<tr>
<td>G1</td>
<td>I</td>
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<td>153</td>
<td>165</td>
</tr>
<tr>
<td>I</td>
<td>G2</td>
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<td>190</td>
</tr>
<tr>
<td>G2</td>
<td>H1</td>
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</tr>
<tr>
<td>H1</td>
<td>G3</td>
</tr>
<tr>
<td>209</td>
<td>228</td>
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<table>
<thead>
<tr>
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<th>D</th>
<th>C</th>
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<tr>
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<td>Boistrous, Lusty</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Texture</td>
<td>Polyphonic</td>
<td></td>
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<tr>
<td>Orchestra</td>
<td>Flutes (3), Oboes (2), English horn, Bassoons (2), Contra Bassoon, Horns (4), Trumpets (3), Trombones (3), Tuba, Piano, Harp, Organ, Timpani, Percussion, (4) V1, V2, Va, Vc, Cb</td>
<td></td>
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Figure 3.105, mm. 1-228, Movement 3, Rondo Flowchart

War and Reconciliation by Theodore Morrison
Also, while new ostinati are introduced in the Rondo, musical material does return from previous movements. Harmonically the Rondo begins and ends in D major, but it also contains dissonance, whole-tone scales, distant tonal regions and few traditional cadences (Refer to Figure 3.105).

“G” begins fortissimo in m. 58 and is the same tempo as the transition, but marked Boistrous, Lusty and is in 3/8 meter with occasional moments of 2/8 (Figure 3.106).

The first four of five phrases in “G” are structured in some way on ostinato 6, a new ostinato presented in mm. 58-59 of this movement. It is a two measure pattern, with the second measure being a rhythmic compression of the first (Figure 3.107). The pitch construction of ostinato 6 in mm. 58-62 contains a descending whole tone scale (D-C-B-flat-A-flat-F#-E-D) and parallel major $5/3$ chords over a D pedal tone in the timpani (Figures 3.107 and 3.108). The third repetition of ostinato 6 is interrupted by a meter change and further rhythmic compression of the ostinato into a hemiola pattern (Figure 3.108). In the hemiola pattern, mm. 64-67, the parallel $5/3$
chords are all minor except for the downbeat of m. 64 where glockenspiel is also added to brighten the orchestral timbre (Figure 3.108).
Ostinato 6 repeated and interrupted with 2/8 meter change

D pedal tone

Downbeats continue to descend

D pedal tone

Ostinato 6 compressed into hemiola
Minor parallel 3/4 chords except for
downbeat of m. 64

Figure 3.108, mm. 62-67, Movement 3

_**War and Reconciliation**_ by Theodore Morrison, Manuscript.
Each bar in mm. 68-77, contains a repetition of the second measure of the original ostinato 6 at new pitch levels (Figures 3.109 and 3.110).

Later, in mm. 75-77, the ostinato is interrupted by meter changes (Figure 3.110). Throughout this second phrase, low strings contain open fifths, while violas doubled by horns sequence through descending major and minor parallel $6/4$ chords (Refer to Figures 3.109 and 3.110). The same descending sequence is heard on the off-beats in the violins with added dissonance in all but the open fifth (G-D) in mm. 74-77 (Refer to Figure 3.110).
The third and fourth phrases of “G,” mm. 78-97, repeat the first and second phrases of “G,” but contain tonality changes in the parallel $5/3$ and $6/4$ chords, mm. 84-88 (Figures 3.111 and 3.112).

Figure 3.110, mm. 74-79, Movement 3
*War and Reconciliation* by Theodore Morrison, Manuscript.

Figure 3.111, Movement 3, Rondo “G” Piano Chord Quality Comparison
*War and Reconciliation* by Theodore Morrison

Figure 3.112, Movement 3, Rondo “G” Piano Chord Quality Comparison
*War and Reconciliation* by Theodore Morrison
Figure 3.112, Movement 3, Rondo “G” Violin and Viola Harmony Comparison

War and Reconciliation by Theodore Morrison

The G major/major 7th chord in mm. 94-97 is a dominant preparation for the tonality of the fifth phrase, C major/minor (Figures 3.113 and 3.114).

C major arpeggios appear in three soli celli and harp in mm. 98-100 (Figure 3.114). The arpeggios resemble the harp figure from Movement Two with the third of the chord included. At the same time, the quality of C is confused by the woodwinds C Dorian descending scale patterns (Figure 3.114).
Figure 3.114, mm. 98-102, Movement 3

*War and Reconciliation* by Theodore Morrison, Manuscript.

- C Dorian descending scalar pattern
- Solo horn
- Harp Figure – Ascending C major arpeggios
- C pedal tone and C major arpeggio in three solo celli
A solo horn melody with three pitches (G-A-C) follows in mm. 101-102, which brings “G” to an end (Figure 3.114).

Three phrases, beginning in m. 103, make up “H.” It contrasts the tutti texture of “G” with a soli orchestration including woodwinds, horn, harp, low strings, triangle and tambourine, and piano. The entire statement is piano except for the fortissimo marking in mm. 188-121. The meter begins in 5/8 and later includes mixed 3/8, 2/8 and 5/8 meters (Figure 3.115).

In the opening measures of “H,” mm. 103-106, a melodic figure introduced in the oboes and English horn sequences down each measure above ostinato 7, a driving eighth note rhythm in 5/8 meter in the harp and bassoons doubled partially by percussion and a solo contra bass (Figure 3.116). Mm. 107-110 are essentially mm. 103-106 up the octave, which results in some changes of orchestration (Figure 3.117). The combined pitches of the ostinati and melody suggest B Phrygian as the tonal center of the first phrase of “H.”
Figure 3.116, mm. 103-106, Movement 3
*War and Reconciliation* by Theodore Morrison, Manuscript.

- Oboe Melodic Figure
- Oboe Figure sequenced down
- B pedal tone
- Ostinato 7: Driving eighth notes in 5/8 meter in harp and bassoon
- *Pizz.* Downbeat and percussion rhythm doubles portions of ostinato 7
- Rhythmic Texture repeated
Figure 3.117, mm. 107-110, Movement 3

*War and Reconciliation* by Theodore Morrison, Manuscript.
The second phrase of “H,” mm. 111-117, again contains ostinato 7 although altered by 3/8 meter and a new melodic figure with sixteenth note scale patterns (Figure 3.118).

Figure 3.118, mm. 111-116, Movement 3
*War and Reconciliation* by Theodore Morrison, Manuscript.
The ostinato returns in its original form in m. 117 and closes the second phrase. Harmonically, the ostinati in the second phrase suggest an alteration between C Lydian and B Phrygian (Refer to Figures 3.115 and 3.118).

Mm. 118-121, the third phrase of “H,” are for solo piano, marked Brillante!, and return later in the Rondo, thus becoming as a harmonic and thematic unifying device (Figure 3.119).
The piano’s right hand resembles ostinato 6, although set to mixed 3/8 and 2/8 meters, while the left hand continues the eighth note rhythm of ostinato 7 (Figure 3.119). The left hand descends stepwise (A-G-F-E) in each measure, ultimately returning the harmonic texture to D major in m. 122 at the return of “G1” (Figure 3.119). The appearance of D major at “G1” rather than D minor, however, is shocking due to the presence of F-natural in m. 120, the final phrase of “H” (Refer to Figure 3.119).

“G1” completes the descending bass line of “H” beginning on a D major chord in m. 122 and is comprised of three phrases instead of the original five (Figure 3.120).

All three phrases repeat musical material from “G” with altered orchestration. The second phrase, mm. 132-142, also transposes mm. 118-121 up a third, which harmonically creates a different descending bass line (C#-B-A-G#) (Figures 3.121).
Figure 3.121, mm. 128-133, Movement 3

*War and Reconciliation* by Theodore Morrison, Manuscript.
The second phrase is also accompanied by a sixteenth note fanfare in the horns and trumpets (Figure 3.122).

Figure 3.122, mm. 134-139, Movement 3
*War and Reconciliation* by Theodore Morrison, Manuscript.
“I,” the center of the palindrome, begins in m. 153 and resembles earlier musical structural material from the work with its use of ostinati, pedal tones, repetition, and ascending and descending bass lines. It contains two phrases and a light texture resembling the soli orchestration of “H” combining strings, harp and English horn (Figure 3.123).

![Flowchart](image)

The primary melodic material of the first phrase, mm. 153-160, is the upper strings offbeat sixteenth note scale patterns which are developed every two measures over ascending pedal tones (C-D-E-F-G) (Figure 3.124). As a result, many modes, including C Lydian, C Ionian, D Dorian, E Phrygian, G Mixolydian, and A Aeolian, are suggested throughout the phrase (Figure 3.124 and 3.125). In m. 158, the melodic figure becomes an arpeggio followed by a descending sixteenth note sequence, mm. 159-160 (Figures 3.124 and 3.125).
Figure 3.124, mm. 153-155, Movement 3
*War and Reconciliation* by Theodore Morrison, Manuscript.
Figure 3.125, mm. 159-162, Movement 3

*War and Reconciliation* by Theodore Morrison, Manuscript.
The second phrase, mm. 161-164, is mm. 118-121 from “H” again, orchestrated here with horns and low strings (Refer to Figure 3.126).

“I” contrasts “H” and “G” in its dynamics, meter and tempo. It begins forte, fades to piano, and ends fortissimo, unlike “H” marked entirely piano except for the final phrase. Also, “I” contains more meter changes than any another section in the Rondo and the tempo is uniquely marked “Becoming gradually more and more relaxed, rhapsodic, free,” which results in flexibility and a sense of improvisation, though the eighth note remains constant throughout. In m. 159, however, the tempo is marked In Time and generates the feeling of an accelerando (Refer to Figure 3.125).

“G2” and “H1” follow “I,” repeating and altering earlier material from the movement (Figure 3.126). The sections provide a true dominant preparation for the final return of D major.

Figure 3.126, mm. 165-208, Movement 3, Rondo, “G2” and “H1” Flowchart

War and Reconciliation by Theodore Morrison

Figure 3.126, cont’d
The alternation of tonality in the piano’s left hand, mm. 205-208, descending A-G#-F#-E rather than A-G-F-E, leads to the D pedal tone sustained during the final section of the Rondo (Figure 3.127).

The concluding section of the rondo, “G3,” mm. 209-228, is two phrases over a D pedal tone (Figure 3.128). The new descending scale in the bass line (D-C#-B-A-G-F-E-flat-D), mm. 209-216, is altered from the earlier whole tone scale, while the off-beats are mostly major parallel 5/3 chords (Figures 3.129 and Figure 3.130).
D pedal  

(D) Descending Scale  

(D-C#-B-A-G-F-E-flat-D)  

Descending whole tone scale (D-C-B-flat-A-flat-F#-E-D)  

3/8, 2/8 mixed meter  

"ff"  

Ostinato 6  

Polyphonic  

---

Figure 3.128, mm. 209-228, Movement 3, Rondo, “G3” Flowchart  

*War and Reconciliation* by Theodore Morrison
Figure 3.129, mm. 209-215, Movement 3
*War and Reconciliation* by Theodore Morrison, Manuscript.
Finally in mm. 220-228, a D major chord is sustained above a descending whole tone scale (C-B-flat-A-flat-F#-E-D) spanning two octaves (Figures 3.130 and 3.131).

Figure 3.130, mm. 216-221, Movement 3
*War and Reconciliation* by Theodore Morrison, Manuscript.
Figure 3.131, mm. 222-228, Movement 3

*War and Reconciliation* by Theodore Morrison, Manuscript.
The Rondo is unified thematically and harmonically through its repetition of musical material, recognizing D major as a tonal center even among the whole tone scales, chord planing, sequences and dissonance. The texture, meter, dynamic, and melodic changes in “H” and “I” contrast “G,” while their ascending and descending bass lines harmonically lead to D major in “G,” “G1,” “G2,” and “G3.”

Rehearsal and Performance Observations

The Rondo’s inherent rhythmic buoyancy seems to be a response to Whitman’s poem “Give Me the Silent Splendid Sun” and especially its final line of text, “give me again, O Nature your primal sanities.” Each of the three sections, “G,” “H,” “I,” and their repetitions respond to the poem with their own articulation, timbre, dynamic, tonality, and overall character. As a result, the most important performance issue is for the conductor to maintain the eighth note throughout the Rondo while also creating different affects coinciding with Morrison’s marks of “Boistrous, Lusty,” and “becoming gradually more and more relaxed, rhapsodic, free.” In order to do so, the conductor must allow the ostinati to be the primary musical material. The accents within the various rhythmic patterns, however, give “G,” “G1,” and “G2” a vertical quality, while the melodic motion in “H” and “I” create a more horizontal motion. Therefore, even though the eighth note remains constant, the implications of the rhythmic and melodic patterns will affect the conductor’s overall gesture.

The sequences, with their alternating modalities and tonalities also require the conductor to respond with a variety of gestures. They often correspond with dynamic changes, both gradual and subito, which give the conductor an opportunity to add a subtext for the Rondo and to emotionally respond to the music.

It is also essential that the conductor clearly execute the mixed meters while showing variety within the gesture. The transition from “G1” into “I” requires precision, with the
conductor moving from a one to a four pattern. After the opening measures of “I” begin, the conductor may add *rubato* and other important expressive inflections. A six pattern followed by a three pattern where the quarter note is shown may be used in m. 159 and m. 160 to allow for an easy transition back into m. 162 (Figure 3.126). The final measures of the Rondo, mm. 224-228, contain a *ritardando* and require the conductor to subdivide first in two and then in three (Figure 3.132).

**Analysis: Movement 4, Dirge**

The fourth movement of *War and Reconciliation* sets Whitman’s lament, “Dirge for Two Veterans” for baritone solo and orchestra (flutes (3), oboes (2), English horn, bassoons (2), contra bassoon, horns (4), trumpets (2), trombones (3), tuba, harp, piano, organ, strings, and percussion (5) (Figure 3.132). Percussion includes snare, field, bass drum, crash cymbals, and tubular chimes. The slow tempo, marked *Solemn*, exhibits the inherent meaning of the word dirge: “a. A funeral hymn or lament. b. A slow mournful musical composition.”85 It contains four parts [A1-J-A2-Closing] which repeat entire phrases and sections of the first movement Prologue transposed to B-flat major/minor (Figure 3.133).

All four parts contain appearances of a new ostinato. This repetition rhythmically and thematically unifies the movement in the style of a musical dirge. Morrison’s music fits that overall definition of a dirge in spirit if not always in absolutes. While the larger sections are repetitive, variety is achieved through subtleties within phrase shapes, imaginative orchestration, articulation, and changing size and density of the orchestral ensemble.

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Figure 3.132, Walt Whitman poem “Dirge for Two Veterans”

“Dirge for Two Veterans”

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Dirge for Two Veterans

The last sunbeam
Lightly falls from the finish’d Sabbath,
On the pavement here, and three beyond it is looking,
Down a new-made double grave.

Lo, the moon ascending,
Up from the east the silvery round moon,
Beautiful over the house tops, ghostly, phantom moon,
Immensely and silent moon.

I see a sad procession,
And I hear the sound of coming full-key’d bugles,
All the channels of the city streets they’re flowing,
As with voices and with tears.

I hear the great drums pounding,
And the small drums steadily whirring,
And every blow of the great convulsive drums,
Strikes me through and through.

For the song is brought with the father,
(In the foremost ranks of the fierce assault they fell),
Two veterans son and father dropped together,
And the double grave awaits them.

Now nearer blow the bugles,
Now nearer blow the bugles,
And the drums strike more convulsive,
And the daylight or the pavement quite has faded,
And the strong dead-march enwraps me.

In the eastern sky up-bowering,
The sorrowful vast phantom moves illumined,
(‘Tis some mother’s large transparent face,
In heaven brighter growing.)

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers swear! O my veterans passing to burial!
What I have I also give you.

The moon gives you light,
And the bugs and the drums give you music,
And my heart, O my soldiers, my veterans,
My heart gives you love.
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Figure 3.133, mm. 1-74, Movement 4 Flowchart

“War and Reconciliation” by Theodore Morrison

“A1” includes four phrases, the first and fourth phrase setting the same musical material as “A” of the Prologue (Figure 3.134). Both also contain ostinato 8, a new ostinato found in the snare, field and bass drum (Figure 3.135). Also, Theme 1 is harmonized by Theme 2 of the Prologue in each appearance (Figure 3.136).
Figure 3.134, mm. 1-32, Movement 4, “A1” Flowchart

*War and Reconciliation* by Theodore Morrison
Figure 3.135, m. 1, Movement 4
*War and Reconciliation* by Theodore Morrison, Manuscript.

Figure 3.136, mm. 3-4, Movement 4
*War and Reconciliation* by Theodore Morrison, Manuscript.
The original pedal tone from the Prologue arrives in “A1” in m. 7 on B-flat and is sustained through m. 14 along with a timpani roll (Figure 3.137).

Figure 3.137, mm. 7-9, Movement 4

*War and Reconciliation* by Theodore Morrison, Manuscript.

The baritone’s line in m. 12 becomes a melodic unifying device of the movement, appearing rhythmically and melodically altered in all four phrases of “A1,” once in “A2,” and once in the “Closing” (Figure 3.138).
Tutti orchestra also appears at the *forte* mark in mm. 13-14 in similar fashion to the texture change at the end of “A” from the Prologue (Figure 3.139).
Figure 3.139, mm. 13-14, Movement 4

*War and Reconciliation* by Theodore Morrison, Manuscript.
A new melody begins the musical material in the second phrase of “A1,” mm. 15-19, accompanied by a lighter orchestration. Doubled by first trombone, it imitates the melodic motion of the woodwinds and harp, which contain descending root position minor chords and a C major chord (a-g-f-e-d-C) (Figures 3.140 and 3.141). At the same time, two trumpets in imitation paint the reference to bugles in the text with B-flat major arpeggios over a C major chord, producing a bi-chord (Figure 3.141). The resulting parallel chords resemble the parallel motion from Theme 2 in “A” of the Prologue, while the trumpet figure is reminiscent of similar imitation from Movement 2.

Figure 3.140, mm. 15-16, Movement 4
*War and Reconciliation* by Theodore Morrison, Manuscript.
The third phrase of “A1” is musically identical to the second phrase with the addition of scales and arpeggios in the violins marked *delicamente, con calore* and *delicato*, and changes to the baritone melody to accommodate the text (Figure 3.142).
Its final bar, m. 24, does not sustain the C major chord as before, but instead contains descending melodic thirds in the horns that close on D (Figure 3.143). This becomes the major third of the B-flat pedal tone which follows, smoothing out its return.
Ostinato 8 returns along with the B-flat pedal tone in m. 25 marking the fourth and final phrase of “A1” with thicker orchestration, *forte* dynamics, and rhythmic changes to match the text (Figure 3.144). Above m. 30, imitation of the baritone melody between two trumpets recalls the trumpet imitation from the second and third phrase of “A1” (Figure 3.144).
The bi-chord and trumpet imitation from the second and third phrase also appears here in m. 31 (Figure 3.145). In m. 32 the meter changes to 6/8 and the tempo is marked Gradually Slowing as horns and trumpets close “A1” in minor thirds (Refer to Figure 3.145).
Figure 3.145, mm. 31-32, Movement 4

"J," beginning in m. 33, is in 12/8 and divided into two phrases, each containing two parts (Figure 3.146).
“Dirge for Two Veterans”
Lines 18-20
18) (In the foremost ranks of the fierce assault they fell,
19) Two veterans son and father dropt together,
20) and the double grave awaits them.)

Lines 21-24
21) Now nearer blow the bugles,
22) and the drums strike more convulsive,
23) and the daylight over the pavement quite has faded.
24) And the strong dead march enwraps me.

Lines 25-27
25) In the eastern sky upboying,
26) the sorrowful vast phantom moves illumin’d,
27) (tis some mother’s large transparent face,

Line 28
28) In heaven brighter growing.)

D/d Pedal
E Lydian B-flat
Bass line (E-B-flat-E-D-C-B-A-G-F-C)

12/8
In Time
p
pp
f
> p
pp
pp
> niente

Ostinato 8
Theme 1 Resemblance

Open Fifth – Melody Polyphonic
Open Fifth – Melody Polyphonic

Figure 3.146, mm. 33-51, Movement 4, “J” Flowchart

War and Reconciliation by Theodore Morrison
The initial part of the first phrase, marked *piano*, includes three baritone statements, each preceded by a sustained fifth (D-A) (Figure 3.147).

All three of the baritone’s statements begin on the pitch A, are mostly stepwise and chromatic, end unaccompanied, and confuse the quality of the D pedal (Refer to Figure 3.147).

The second part of the first phrase, marked *forte* and fading to *pianissimo*, follows in mm. 38-45, accompanied by ostinato 8 and a variety of pedal tones (Figures 3.148-3.151). Above an
E pedal in mm. 38-39, two horns in imitation introduce an E Lydian melody resembling the contour of Theme 1 (Figures 3.148 and 3.149).
Figure 3.149, mm. 39-40, Movement 4

*War and Reconciliation* by Theodore Morrison, Manuscript.
Imitation and development of the melody in the woodwinds, trumpets, baritone and strings occurs above a B-flat pedal in mm. 40-41 and creates a harmonic conflict between B-natural in the melody and B-flat pedal tone (Figure 3.150).

Figure 3.150, mm. 41-42, Movement 4
War and Reconciliation by Theodore Morrison, Manuscript.
New melodic material appears in mm. 42-46 over sixteenth note scale and arpeggio passages and a descending bass line (E-D-C-B-A-G-F-C) (Refer to Figure 3.150). As a result, the first phrase of “J” is harmonically unstable, closing on a pianissimo C major/major seventh chord (Figure 3.151) (There is a mistake in the manuscript; Morrison writes “The last note in the manuscript, second violins, m. 45, should be a B, not C.”86

86 Theodore Morrison, Interview by the author, 5-8 November 2009, Ann Arbor, MI/ Mandeville, LA. E-mail transcript in possession of the author, Mandeville, Louisiana.
Figure 3.151, mm. 45-46, Movement 4

*War and Reconciliation* by Theodore Morrison, Manuscript.
The second phrase of “I” contains orchestration changes, a transposition of the first part to B Major/minor, and a shortening of the second part to match the rhythm of the text (Refer to Figure 3.146). The second part is compressed into two measures, mm. 50-51, and also contains imitation of the E Lydian melody in the baritone and strings over an E pedal tone (Figures 3.152 and 3.153).

Figure 3.152, mm. 49-50, Movement 4
*War and Reconciliation* by Theodore Morrison, Manuscript.
According to Morrison, the motion to E Lydian is a result of the reference to the mother in Whitman’s text, “This is the emotional climax of the middle section of the Dirge. The mother has lost both her husband and son. Her pain can only be hinted at, so I set the text in a sweet and loving framework of sound to describe her fragile innocence compounded with her loss.”

Consequently, the second phrase stabilizes the harmony with dominant to tonic motion (B/bm-E Lydian) in its two parts. The B-flat pedal that follows in “A2” makes the tritone motion from E to B-flat especially poignant after the mother’s E Lydian.

“A2” repeats musical material from “A1,” now divided into three phrases rather than four original phrases (Figure 3.154).

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87 Ibid.
Figure 3.154, mm. 52-68, Movement 4, “A2” Flowchart

War and Reconciliation by Theodore Morrison
The second phrase of “A2,” mm. 58-62, adds six solo strings doubling the woodwinds and compresses the trumpet imitation from two measures to one (Figures 3.155 and 3.156).

Figure 3.155, mm. 57-58, Movement 4
*War and Reconciliation* by Theodore Morrison, Manuscript.
Figure 3.156, mm. 61-62, Movement 4

*War and Reconciliation* by Theodore Morrison, Manuscript.
The third phrase of “A2,” mm. 64-68, repeats and extends the original orchestration of the accompaniment between strings and horns. Morrison also repeats the text “My heart gives you love” orchestrating it first in the strings, m. 66, and then followed by horns in m. 67 (Figure 3.157 and 3.158). Morrison felt this was possibly the:

“strongest statement in all of the poems and climax of the *Dirge*. It identifies the heart of the tragedy. It tells of the depth of Whitman’s understanding and his grateful affection for those who fought and died for the Union he loved so well and his affection for the Confederate soldiers. He made no distinctions between the political views of those suffering souls whom he comforted.”

The last three measures of “A2” result in the same bi-chord from “A1” (Figure 3.157 and 3.158).

Figure 3.157, mm. 65-66, Movement 4

*War and Reconciliation* by Theodore Morrison, Manuscript.

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88 Ibid.
Figure 3.158, mm. 67-68, Movement 4
*War and Reconciliation* by Theodore Morrison, Manuscript.
The instrumental “Closing,” mm. 68-74, repeats mm. 2-7 after a pause once again accompanied by the instrumentation of mm. 25-32 (Figure 3.159). Morrison’s omission of the voice during the closing allows the final measures of the Dirge to act as an orchestral postlude to the lament.

![Flowchart](image)

**Figure 3.159, mm. 69-74, Movement 4, “Closing” Flowchart**

*War and Reconciliation* by Theodore Morrison

During the final bar, mm. 74, ostinato 8 is omitted and only the ascending parallel motion (B-flat $\frac{6}{4} - d \frac{6}{4}$) from mm. 73 is repeated and augmented over the B-flat pedal tone (Figure 3.160). The omission of ostinato 8 allows the listener to feel as if they have finally moved away from the death and destruction of the battlefield. The repetition of only the ascending parallel motion of motive 2 is unique to the entire symphony, allowing Theme 1 and thus the entire movement to end differently from any other appearances. It also poignantly harmonically closes the Dirge on a B-flat major/major $7^{th}$ chord.
End of Theme 1/Motive 2
(B-flat $6/4$ - d $6/4$ - b-flat $6/4$)

Repeat and augment
(B-flat $6/4$ - d $6/4$)

B-flat pedal tone

Figure 3.160, mm. 73-74, Movement 4
War and Reconciliation by Theodore Morrison, Manuscript.
Rehearsal and Performance Observations

The combination of ostinato 8 beginning *ppp* and marked *da lontano* (from a distance) along with Themes 1 and 2 give movement four the inherent meaning of its title *Dirge*. Therefore, the conductor must insure ostinato 8 be played with precision throughout the movement following all of Morrison’s dynamic markings. It is a constant reminder of the battlefield, always appearing during references to drums. The use of Themes 1 and 2 and repetition of other musical material from the Prologue help to unify the symphony, but also contain new meaning as they now appear with text. The falling octatonic scale, motive 1, paints the text “The last sunbeam lightly falls” (Figure 3.136) while the harmonic instability of Theme 1 seems to paint the “double grave.” Also, the imitation in m. 8 paints the text “Lo, the moon ascending” (Figure 3.137). As a result, the conductor may shape the Themes and phrases within the context of the text.

The issue of balance between the baritone and orchestra will need to be addressed in rehearsal. Morrison carefully and appropriately marks all dynamics to allow for a balanced performance, however, it is essential that the baritone’s melody always rise to the top of the texture as he is carrying the text. There are some instances, for example mm. 25-31, where the full texture is marked *forte* and the orchestra may need to play softer (Figure 3.144).

The orchestration changes, as well as dynamic alterations within phrase repetitions, should also be brought to the forefront of the texture. For example, the addition of the violin figure in mm. 20-23 paints the text “All the channels of the city streets they’re flooding” (Figure 3.142) and the change to six *soli* violins in mm. 58-60 (Figure 3.155) should give the conductor clues about the overall articulation, phrasing, and emotional affect of the phrase.

Finally, the descending sequences in mm. 15-24 and 58-62 naturally paint the mournful character of the *Dirge* (Figures 3.140, 3.141, 3.142 and 3.143). Therefore, the conductor should
use the descending motion as a means of phrasing and rhythmic stress within the measures. Also, the tritone motion from E Lydian to B-flat in mm. 38-40 and mm. 50-52 (Figures 3.149, 3.152 and 3.153) should be brought out as it paints in the text the reality of the mother’s pain.

**Analysis: Movement 5, Elegy**

*War and Reconciliation’s* fifth movement *Elegy*, also known as a “song of lament,” is a hymn-like setting of Whitman’s poem “Reconciliation” for SATB chorus *divisi* and orchestra (flutes (3), oboes (2), English horn, bassoons (2), contra bassoon, horns (4), trumpet (1), trombones (3), tuba, harp, piano, organ, timpani (2 players), percussion, and strings) (Figure 3.161). It is simply seven phrases, “K,” with a mournful, but peaceful character reinforced by *piano* dynamics and a slow tempo (Figure 3.162). Also, Morrison asks that “the choir must remain seated throughout this movement” creating a visual change for the audience (Refer Figure 3.162). Having them remain seated also continues the “softer” connection from movement four to five.

The chorus is set homophonically in all but the fifth phrase of the “hymn,” which is set in unison, and either *a cappella* or doubled by instruments (Refer Figure 3.162). Important harmonic features of the movement include descending bass lines, parallel motion, dissonance created by suspensions, and 7th and 9th chords which align four-part women’s chorus with first or second inversion chords above four-part men’s chorus performing completely different root position chords (Figure 3.163).

Among the dissonance, the consistent appearance of F# and C-natural, as well as D major chords at structurally important points suggests D as the tonal center. Also, the repeated resolution of C major/major 4/3 to D/d (open fifth) over a timpani roll, in mm. 21-22, mm. 22-23, mm. 25-26, and at the end of the movement, supports D Mixolydian as the tonal center (Figures 3.164 and 3.165).
**Reconciliation**

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Word over all, beautiful as the sky,</td>
</tr>
<tr>
<td>2</td>
<td>Beautiful that war and all its deeds of carnage must in time be</td>
</tr>
<tr>
<td>3</td>
<td>utterly lost,</td>
</tr>
<tr>
<td>4</td>
<td>That the hands of the sisters Death and Night incessantly softly</td>
</tr>
<tr>
<td>5</td>
<td>wash again, and ever again, this soil’d world;</td>
</tr>
<tr>
<td>6</td>
<td>For my enemy is dead, a man divine as myself is dead,</td>
</tr>
<tr>
<td>7</td>
<td>I look where he lies white-faced in and still in the coffin – I draw</td>
</tr>
<tr>
<td>8</td>
<td>near,</td>
</tr>
<tr>
<td>9</td>
<td>Bend down and touch lightly with my lips the white face in the</td>
</tr>
<tr>
<td>10</td>
<td>coffin.</td>
</tr>
</tbody>
</table>

*Figure 3.161, Walt Whitman poem “Reconciliation”*

**Large Form**

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<tr>
<td></td>
<td>13</td>
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<td>30</td>
</tr>
<tr>
<td></td>
<td>37</td>
</tr>
<tr>
<td></td>
<td>44</td>
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</table>

**Tonality**

- D major
- Bichords
- D
- G major
- D/d
- G
- C major
- D major

**Text**

- “Reconciliation”
- Repeats the word “Beautiful”

**Orchestration**

- SATB Chorus + Orchestra (Flutes (3), Oboes (2), English horn, Bassoons (2), Contra bassoon, Horns (4), Trumpet (1), Trombones (3), Tuba, Harp, Piano, Organ, Percussion including Timpani (2), Bass Drum, Tam-tam, Chimes, and Strings (V1, V2, Va, Vc, Cb)

*Figure 3.162, mm. 1-13, Movement 5

_War and Reconciliation_ by Theodore Morrison, Manuscript.*

**K**

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
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<td>1</td>
<td>“Reconciliation”</td>
</tr>
<tr>
<td>2-3</td>
<td>4-5</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>6</td>
<td>7-10</td>
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<td>7</td>
<td>8</td>
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<td>8</td>
<td>9</td>
</tr>
<tr>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

**Homophonic**

- Chorus
- Strings
- Horns + Strings
- Strings + Harp
- Horn
- Timpani

*Figure 3.162, cont’d*
Figure 3.163, mm. 14-21, Movement 5

*War and Reconciliation* by Theodore Morrison, Manuscript.
Figure 3.164, mm. 22-30, Movement 5
*War and Reconciliation* by Theodore Morrison, Manuscript.
Figure 3.165, mm. 31-38, Movement 5

*War and Reconciliation* by Theodore Morrison, Manuscript.
Morrison uses this cadence formula, subtonic-tonic, several times in the fifth movement *Elegy*. The usual arrangement of the subtonic with the fourth in the bass throughout the movement creates the strongest possible cadence with the bass moving down a fourth to D. Morrison stated “here in the final statement, having often avoided easily defined harmony for over 45 minutes, I decided it was time to put a final exclamation point on the D, so therefore I wrote repetitive cadences.”

The long chromatic unison melody begins on the pitch D and ends with the interval (C-E) in mm. 27-29 (Refer to Figure 3.165). It repeats at the pick-up into m. 30, again beginning on a unison D and is followed by a slightly altered harmonic version of mm. 5-12 (Figure 3.166). This time the duality of the phrase is resolved in m. 35 as the voices fade to *pianissimo* on a C major/major 7th chord doubled by the ascending harp arpeggio (Figure 3.166).

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Figure 3.166, mm. 31-38, Movement 5  
*War and Reconciliation* by Theodore Morrison, Manuscript.

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89 Ibid.
The movements final eight measures are marked *piano* and begin with the horns transposition of mm. 1-4 down a whole step followed by the alternation of chorus, doubled by orchestra, on a D major chord and horns on a C major/major $4/3$ chord (Figures 3.166 and 3.167). The chorus repeats the word “Beautiful” twice and is answered the second time with an ascending major sixth (A-F#) in the first flute, oboe, and horn. This is the same ascending sixth that began Theme 1 in the symphonies opening measures, resulting in a harmonically and thematically unified symphony (Figure 3.167).
Figure 3.167, mm. 39-44, Movement 5

*War and Reconciliation* by Theodore Morrison, Manuscript.
Rehearsal and Performance Observations

The most challenging aspect of movement 5 is accurately executing and balancing the dissonance created by the suspensions, 7th and 9th chords, and bi-chords (Refer to Figure 3.164). As in movements 1 and 3, it may be easier to rehearse the men and women separately isolating the consonant chord progressions before working with the entire texture. Also, Morrison believes the dissonance and its resolution in movement 5 is an indication of how healing occurs over time.\(^90\) The title of the movement itself, “Reconciliation,” which is also joyous and “beautiful” possibly displays how the articulation of the dissonance should be sung and played. As a result, the conductor must analyze dissonance throughout the symphony in relationship to the mood of the text and music.

The fifth movement must create balance among movements 1, 2, 3, and 4. Morrison said, “My intent as I present it in my symphonic title, *War and Reconciliation*, is to give Reconciliation equal balance to the horrors of mass violence, even though it is the briefest and simplest music in the symphony.”\(^91\) Therefore, the conductor must insure the dynamics, tempo, and articulations are carefully observed and that the text is understood. The slow metronome marking, quarter note = 40, and articulation marking (very slow, always soft, without accent) requires that the conductor possibly subdivide in mm. 35-36, but that it not inhibit the simple hymn-like setting of the text.

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\(^90\) Ibid.

\(^91\) Ibid.
CHAPTER 4

CONCLUSION

Theodore Morrison brings Walt Whitman’s descriptive text of the Civil War to life building a timeless story laced with sadness, suffering, comradeship, love, faith and triumph. “I think composers and conductors need to search their hearts and their libraries for something profound, something that moves people rather than simply entertains them.”92 He goes on quoting Yeuhudi Menuhin:

“Menuhin also said that for a thing to be art, it must have two important characteristics: it must remind us of human excellence, and it must have properties of healing. My hopes and dreams for music are centered around that...Our children need a better world, one that values the life of the spirit and gives thanks for the beautiful, the true, and the good.”93

Morrison captures the meaning of Whitman’s texts through musical creativity that both enhances the words and intensifies the listener’s understanding of the poetry.

Morrison’s manipulation of melody, harmony, rhythm (including meter and tempo), texture, dynamics and orchestration brings the text to life in an expressive manner. It aurally connects the music from one movement to the next allowing organization of a large amount of musical material. There exists a clear formal structure for each movement, as well as a variety of performing forces to further dramatize and affect the meaning of the text. The instrumentation is always colorful, painting specific words and entire scenes described in the text. Morrison describes his own thoughts about orchestration and structure: “The really difficult choices that create musical structure have been made, although the skillful composer thinks about orchestration and structure simultaneously.”94

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93 Ibid.

94 Ibid., 25.
The prominent themes throughout the composition are varied yet provide melodic and harmonic unity through their mode of construction. They also change their structure, texture, and harmony throughout the symphony in order to better illustrate the meaning of each poem within the large story. Morrison describes thematic material as the “DNA” of the work:

“From my compositional activity I have learned that the smallest component of a good piece of music contains in a certain way all the elements of the entire artistic work. In much of great literature, for example, the first musical statement in a given movement often contains all the echelons of rhythm as well as suggestions as to the harmony and structure one can expect to find in the piece.”

Much of Morrison’s melodic writing in *War and Reconciliation* is stepwise, usually avoiding awkward leaps, however, there are numerous examples of chromaticism and melodic writing that might be considered disjunct. Morrison, being a singer from an early age, always provides melodic lines within a comfortable range, as well as an accompaniment to enhance and support the melody.

The harmony in *War and Reconciliation*, although tonal, matches the dualities suggested in the text including life and death, love and hate, reality and idealism, and conflict and resolution, with split thirds, bi-chords, tertian chords, and modes. Morrison varies the harmonic color with added dissonances such as major and minor sevenths and ninths, diminished chords, and non-diatonic passing tones and suspensions. It is the opening themes Morrison mentions, both leaving the quality of the tonal center undetermined, that serve as the harmonic pallet for the entire composition. It is not until the final movement that the conflict of tonal quality is resolved.

Rhythm also plays an important role in the composition and story creating expressivity with mixed meters, tempo changes, syncopation, and hemiola. Rhythmic ostinati generate both variety and unity. Many of these metric devices seem to relate to the meaning and emotion of the

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95 Ibid., 27.
texts as well as aid in clear text stress. The lilting 6/8 meter of the second movement *Lullaby*, conducted in a two pattern, is an example portraying the rocking motion of the movement’s title. The syncopation of Theme 3 within the meter further paints the delicate quality of the music. No matter how complex the meter or tempo, text accents are always placed on the appropriate syllable providing, above all musical elements, clarity of the poetry.

Texture also gives the symphony a sense of variety and enhances specific words or entire poems. The majority of the texture is homophonic, but also includes brief monophonic and polyphonic passages. Morrison uses a great deal of tertian harmony often layering the tertian harmony of one instrumental/vocal family with another, as in the men’s voices from the Trio of Movement 1 and patterns A and B from the Passacaglia in Movement 3 and Movement 5. Although it is not a strict double canon, the pair of voices canonically imitating another pair of voices in the Prologue of Movement 1 seem to paint the text’s description of the moon “looking down” and “bathing the scene.” Morrison also uses single voice imitation, such as the trumpet canons in movement 4, throughout the symphony again painting the text.

The separate use of men’s chorus, women’s chorus, tenor, and baritone soloists add yet another layer to the drama and text painting. Morrison’s choice to set the poem “A Sight in Camp in the Daybreak Gray and Dim” in the first movement Trio for men’s chorus and baritone as well as women’s chorus humming the melody at the end of the second movement *Lullaby* paints a specific scene and fosters a deeper meaning of the poetry. The same is true in Movement 3 as men always sing the opening line of text “Give me the splendid silent sun with all his beams full-dazzling” and women perform all texts referring to nature.

Throughout the symphony the accompaniment and orchestration supports the voices and is never too thick, but both also have their own role in the story. The orchestral opening of the Prologue not only provides the harmonic and melodic foundation for the symphony, it also
seems to set the stage for the upcoming war. The trombones give Theme 1 a dark foreboding quality in the opening of the symphony, while its reappearance in woodwinds, horns, and trumpets in the final measures of the symphony is brightened, enhancing the poetries development from conflict to resolution. Percussion paints the sounds of the battlefield in the Scherzo, a funeral march in the fourth movement “Dirge,” and elements of nature in the second movement and third movement Rondo. In Movements 1, 2, and 3 trumpets enter after references to “bugles” in the text. In this manner, the many musical elements of the accompaniment and orchestration work to enhance the images and meaning associated in the poetry.

War and Reconciliation considers issues about war in today’s society by providing music and text which is universal and meaningful to the human race. Morrison describes the composition as “music that attempts to bring us a little closer to the soiled and bloody reality of calculated mass violence and the always present potential of healing.”96 He has achieved the highest quality of expression through his textual and musical unification. As the search for music of profound quality continues, conductors should include War and Reconciliation in their catalog of modern choral music.

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REFERENCES


Morrison, Theodore. Interview by the author, 11 December 2007, Ann Arbor, MI/Mandeville, LA. E-mail transcript in possession of the author, Mandeville, Louisiana.

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_______. Interview by the author, 5-8 November 2009, Ann Arbor, MI/Mandeville, LA. E-mail transcript in possession of the author, Mandeville, Louisiana.


DISCOGRAPHY


APPENDIX A: WAR AND RECONCILIATION BY THEODORE MORRISON
TEXT FROM WALT WHITMAN’S LEAVES OF GRASS “DRUM TAPS” 97

Look Down Fair Moon
Look down fair moon and bathe this scene,  Line 1
Pour softly down night’s nimbus floods on faces ghastly, swollen,  2
purple,  3
On the dead on their backs with arms toss’d wide,  4
Pour down your unstinted nimbus sacred moon.  5

Beat! Beat! Drums!
Beat! beat! drums! – blow! bugles! blow!  Line 1 Verse 1
Through the windows – through the doors – burst like a ruthless  2
force,  3
Into the solemn church, and scatter the congregation,  4
Into the school where the scholar is studying;  5
Leave not the bridegroom quiet – no happiness must he have  6
now with his bride,  7
Nor the peaceful farmer any peace, ploughing his field or gathering  8
his grain,  9
So fierce you whirr and pound you drums – so shrill you bugles blow.  10
Beat! beat! drums! – blow! bugles! blow!  11 Verse 2
Over the traffic of cities – over the rumble of wheels in the  12
streets;  13
Are beds prepared for sleepers at night in the houses? no sleepers  14
must sleep in those beds,  15
No bargainers’ bargain by day – no brokers or speculators –  16
would they continue?  17
Would the talkers by talking? would the singer attempt to sing?  18
Would the lawyer rise in the court to state his case before the  19
judge?  20
Then rattle quicker, heavier drums – you bugles wilder blow.  21
Beat! beat! drums! – blow! bugles! blow!  22 Verse 3
Make no parley – stop for no expostulation,  23
Mind not the timid – mind not the weeper or prayer,  24
Mind not the old man beseeching the young man,  25
Let not the child’s voice be heard, nor the mother’s entreaties,  26
Make even the trestles to shake the dead where they lie awaiting  27
the hearse,  28
So strong you thump O terrible drums – so loud you bugles blow.  29

A Sight in Camp in the Daybreak Gray and Dim
A sight in camp in the daybreak gray and dim,       Line 1
As from my tent I emerge so early sleepless,       2
As slow I walk in the cool fresh air the path near by the hospital tent,       3
Three forms I see on stretchers lying, brought out there untended lying,       4
Over each the blanket spread, ample brownish woolen blanket,       5
Gray and heavy blanket, folding, covering all.       6
Curious I halt and silent stand,       9
Then with light fingers I from the face of the nearest the first just lift the blanket;       10
Who are you elderly man so gaunt and grim, with well-gray’d hair, and flesh all sunken about the eyes?       12
Who are you my dear comrade?       14
Then to the second I step – and who are you my child and darling?       15
Who are you sweet boy with cheeks yet blooming?       17
Then to the third – a face nor child nor old, very calm, as of beautiful yellow-white ivory;       18
Young man I think I know you – I think this face is the face of the Christ himself,       20
Dead and divine and brother of all, and here again he lies.       22

Vigil Strange I Kept on the Field One Night
Vigil strange I kept on the field one night;       Line 1
When you my son and my comrade dropt at my side that day,       2
One look I but gave which your dear eyes return’d with a look I shall never forget,       3
One touch of your hand to mine O boy, reach’d up as you lay on the ground,       5
Then onward I sped in the battle, the even-contested battle,       7
Till late in the night reliev’d to the place at last again I made my way,       8
Found you in death so cold dear comrade, found your body son of responding kisses, (never again on earth responding,)       10
Bared your face in the starlight, curious the scene, cool blew the moderate night-wind,       12
Long there and then in vigil I stood, dimly around me the battle-field spreading,       14
Vigil wondrous and vigil sweet there in the fragrant silent night,       16
But not a tear fell, not even a long-drawn sigh, long, long I gazed,       17
Then on the earth partially reclining sat by your side leaning my chin in my hands,       18
Passing sweet hours, immortal and mystic hours with you dearest comrade – not a tear, not a word,       20
Vigil of silence, love and death, vigil for you my son and my soldier,       22
[Lines 24-39 of the poem were not set to music]
Vigil for comrade swiftly slain, vigil I never forget, how as day brighten’d,
I rose from the chill ground and folded my soldier well in his blanket,
And buried him where he fell.
1865

### Give Me the Splendid Silent Sun

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Give me the splendid silent sun with all his beams full-dazzling,</td>
</tr>
<tr>
<td>2</td>
<td>Give me juicy autumnal fruit ripe and red from the orchard,</td>
</tr>
<tr>
<td>3</td>
<td>Give me a field where the unmow’d grass grows,</td>
</tr>
<tr>
<td>4</td>
<td>Give me an arbor, give me the trellis’d grape,</td>
</tr>
<tr>
<td>5</td>
<td>Give me fresh corn and wheat, give me serene-moving animals teaching content,</td>
</tr>
<tr>
<td>6</td>
<td>Give me nights perfectly quiet as on high plateaus west of the Mississippi, and I looking up at the stars,</td>
</tr>
<tr>
<td>7</td>
<td>Give me odorous at sunrise a garden of beautiful flowers where I can walk undisturb’d,</td>
</tr>
<tr>
<td>8</td>
<td>Give me for marriage a sweet-breath’d woman of whom I should never tire,</td>
</tr>
<tr>
<td>9</td>
<td>Give me a perfect child, give me away aside from the noise of the world a rural domestic life,</td>
</tr>
<tr>
<td>10</td>
<td>Give me to warble spontaneous songs recluse by myself, for my own ears only,</td>
</tr>
<tr>
<td>11</td>
<td>Give me solitude, give me Nature, give me again O Nature your primal sanities!</td>
</tr>
</tbody>
</table>

### Dirge for Two Veterans

<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The last sunbeam</td>
</tr>
<tr>
<td>2</td>
<td>Lightly falls from the finish’d Sabbath,</td>
</tr>
<tr>
<td>3</td>
<td>On the pavement here, and there beyond it is looking, Down a new-made double grave.</td>
</tr>
<tr>
<td>4</td>
<td>Lo, the moon ascending,</td>
</tr>
<tr>
<td>5</td>
<td>Up from the east the silvery round moon,</td>
</tr>
<tr>
<td>6</td>
<td>Beautiful over the housetops, ghastly, phantom moon, Immense and silent moon.</td>
</tr>
<tr>
<td>7</td>
<td>I see a sad procession,</td>
</tr>
<tr>
<td>8</td>
<td>And I hear the sound of coming full-key’d bugles,</td>
</tr>
<tr>
<td>9</td>
<td>All the channels of the city streets they’re flooding, As with voices and with tears.</td>
</tr>
<tr>
<td>10</td>
<td>I hear the great drums pounding, And the small drums steady whirring,</td>
</tr>
<tr>
<td>11</td>
<td>And every blow of the great convulsive drums, Strikes me through and through.</td>
</tr>
<tr>
<td>12</td>
<td>For the son is brought with the father, (In the foremost ranks of the fierce assault they fell, Two veterans son and father dropt together, And the double grave awaits them.)</td>
</tr>
<tr>
<td>13</td>
<td>Now nearer blow the bugles, And the drums strike more convulsive,</td>
</tr>
<tr>
<td>14</td>
<td>And the daylight o’er the pavement quite has faded, And the strong dead-march enwraps me.</td>
</tr>
</tbody>
</table>
In the eastern sky up-buoying,
The sorrowful vast phantom moves illumin’d,
(‘Tis some mother’s large transparent face,
    In heaven brighter growing.)

O strong dead-march you please me!
O moon immense with your silvery face you soothe me!
O my soldiers twain! O my veterans passing to burial!
    What I have I also give you.

The moon gives you light,
And the bugles and the drums give you music,
And my heart, O my soldiers, my veterans,
    My heart gives you love.

Reconciliation
Word over all, beautiful as the sky,
Beautiful that war and all its deeds of carnage must in time be utterly lost,
That the hands of the sisters Death and Night incessantly softly wash again, and ever again, this soil’d world;
For my enemy is dead, a man divine as myself is dead,
I look where he lies white-faced in and still in the coffin – I draw near,
Bend down and touch lightly with my lips the white face in the coffin.
APPENDIX B: CHORAL WORKS OF THEODORE MORRISON

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Large Choral Works

**War and Reconciliation (1991)**  ca. 50 minutes  ARA
A symphony in five movements for full orchestra and chorus, with tenor and baritone
soloists; on American Civil War poems by Walt Whitman; commissioned for the
100th Anniversary of the poet’s death
English text
Commissioned by The Choral Arts Society of Washington

**Shir Shalom Rav (Song of Great Peace) (1980)**  ca. 35 minutes  ARA
A cantata in seven movements for mezzo soprano solo, chorus and chamber orchestra
Liturgical Hebrew texts
Commissioned by Baltimore Choral Arts Society

**Miracles (1981)**  ca. 25 minutes  ARA
A work in seven movements for children’s chorus and eight solo instruments; on poems
by children, ages 4 to 13
English texts
Commissioned by The Children’s Chorus of Maryland for the National Conference of
Kodály Educators

**Unto Us a Child is Born (1983)**  ca. 20 minutes  ARA
A Christmas cantata; on a poem (*Rorate Celi Desuper*) by William Dunbar
  **Version A:** for chorus, tenor solo, and orchestra. (1983)
  **Version B:** for chorus, tenor solo, organ, brass, harp, & percussion. (1984)
Old Scottish text
Commissioned by The Choral Arts Society of Washington
**Magnificat (1991)** ca. 12 minutes ARA
A work for SATBB chorus, organ, two trumpets and three trombones, with soprano and tenor soloists
Liturgical Latin text
Commissioned by The Holland Chorale for the March Festival of the Arts

**Nocturne (Songs of Farewell) (1981)** ca. 20 minutes ARA
A work in four movements for baritone and English horn soloists, chorus and orchestra
English texts by various poets
Commissioned by Baltimore Choral Arts Society

**Rhapsody (1983)** ca. 15 minutes ARA
An antiphonal work for women’s chorus, eight-part trombone choir and two organs;
on verses from *The Song of Songs*
English text
Commissioned by The Baltimore Trombone Choir

**Softly Dancing (Songs of a Young Poet) (1982)** ca. 22 minutes ARA
A work in four movements for treble chorus, soprano solo and five solo instrumentalists;
on poems by Kathryn Wilson
English texts
Commissioned by St. Timothy’s School, Baltimore County, Maryland

**On A Volunteer Singer (2006)** ca. 5 minutes ARA
A festive overture (fanfare and fugue) for chorus and orchestra (or piano); on a poem by Samuel Taylor Coleridge
English text
Commissioned by Baltimore Choral Arts Society for their 40th Anniversary

### SATB Choral Works A Cappella

**Missa Brevis (Missa Canonica) (1985)** ca. 12 minutes ES
A Latin mass for unaccompanied SATB chorus (with optional organ)
Liturgical Greek and Latin texts
Commissioned by The Pioneer Valley Cappella, Northampton, MA

**Byron and Shelley (1994)** ca. 4 minutes ES
Two songs for SATB unaccompanied chorus or vocal quartet; on poems by Byron:
*She Walks in Beauty*, and Shelley: *Music, When Soft Voices Die*
English texts
For the University of Michigan Chamber Choir
Summer Sonnet (1998)  
cia. 3 minutes  
An SATB setting of Shakespeare’s sonnet, Shall I compare thee to a summer’s day?  
English text  
For the Michigan Youth Chamber Singers at Interlochen and the High School Music Festival Choir at Northwestern University

Winter Madrigals (1992)  
cia. 3 minutes  
Two songs by Shakespeare for SATB unaccompanied mixed chorus or vocal quartet  
1. When Icicles Hang 2. Blow, Blow Thou Winter Wind  
English text  
For the Michigan Youth Chamber Singers at Interlochen

A Chant For Peace In Our Time (2001)  
cia. 3 minutes  
A single movement for mixed chorus in six parts; on a Latin text by Benedict de Spinoza  
English text (translation by Edwin M. Curley)  
For the University of Michigan Choirs after the events of September 11, 2001

SATB Choral Works with Accompaniment

Sing for Joy! (1987)  
cia. 4 minutes  
A festive anthem for choir and organ (or piano, 4 hands); on verses from Psalm 84  
English text  
Commissioned by Old First Church, Court Square, Springfield, Massachusetts, for the 350th Anniversary of the church

Give Thanks to the Lord (1987)  
cia. 4 minutes  
A festive anthem for choir and organ (or piano, 4 hands); on verses from Psalm 136  
English text  
Commissioned by the Choir of St. Alban's Parish, Washington, DC

Shirei Shabbat (1989)  
cia. 8 minutes  
Four movements for unison or two-part choir with piano or organ, with optional vocal soloists (may be performed with women’s choir or men’s choir)  
Liturgical Hebrew texts  
Commissioned by the Smith College Choir

cia. 9 minutes  
Two pieces for SSATB chorus with two horns and piano; on sonnets by Michelangelo  
1. O Noble Soul 2. For A Wound  
English text (translations by John Frederick Nims)  
Commissioned by Southeastern Louisiana University
Easter Joy (1996)  ca. 9 minutes  ARA
   A rhapsody for SATB chorus and organ with soprano solo; on poems by George Herbert
   English texts
   Commissioned by St. Alban’s Parish, Washington, DC

Choral Works for Treble Voices

French Songs (1971; revised 1979)  ca. 5 minutes  ES
   Three songs for unaccompanied chorus of treble voices; on poems by Rainer Maria Rilke
   1. La Biche 2. Puisque Tout Passe 3. Un Cygne
   French texts
   For the choir of The Garrison Forest School

A Silent Love (2000)  ca. 9 minutes  ES
   Three songs for women’s chorus (SSA, unison, SA) and piano; on poems by an
   anonymous Elizabethan poet, Edward Dyer, and Christina Rossetti
   1. The Silver Swan 2. A Silent Love 3. Echo
   English texts
   Commissioned by the University of Michigan Women's Glee Club

Choral Works for Male Voices

Shakespeare Songs (1984)  ca. 5 minutes  ES
   Three movements for male chorus (TTBB) and piano (four hands) with optional
   percussion (two players); on songs from the plays of Shakespeare
   1. When Daises Pied 2. Take, O Take Those Lips Away 3. Full Fathom Five
   English text
   Commissioned by the Amherst College Glee Club

Sicilian Muses (1996)  ca. 5 minutes  ES
   A single movement originally for male chorus (TTBB); can also be performed by
   women’s voices, or men and women together); on verses from Virgil's Eclogue IV
   Version A: for piano (four hands) with optional xylophone (two players).
   Version B: for brass, piano (four hands) and xylophone (two players).
   Latin text
   For the University of Michigan Men’s Glee Club
APPENDIX C: LETTER OF PERMISSION

Date 8/25/2009 8:27 PM
Sent: 
From: moretheo@umich.edu
To: arowe@selu.edu
Subject: permission to print excerpts

To Whom it May Concern at Louisiana State University:

This is to confirm that Alissa Mercurio Rowe has my permission as composer to print excerpts from my symphony "War and Reconciliation" in the analytical portion of the monograph that is required for her dissertation for the degree Doctor of Musical Arts at Louisiana State University.

Sincerely yours,

Theodore Morrison
VITA

Alissa Mercurio Rowe is an active choral conductor and voice teacher. She is currently the Director of Choral Activities and Vocal Area Coordinator at Southeastern Louisiana University. Ms. Rowe conducts the Southeastern Concert Choir, Women’s Chorale, University Chorus and Northshore Chorale. She is active as an adjudicator, has given choral and vocal workshops in the Midwest and Southeastern states and has conducted numerous Honor Choirs and the Louisiana Music Educator’s Association All-State Women’s Chorus in Baton Rouge, Louisiana.

Ms. Rowe also regularly performs as a soprano soloist and has appeared with the Louisiana Philharmonic Orchestra, Baton Rouge Symphony Orchestra and New Hampshire Symphony Orchestra. She also performed and recorded three roles in David Schiff’s opera Gimpel the Fool, conducted by Kenneth Kiesler, with Third Angle, Portland, Oregon, the renowned new music ensemble. The recording was released in May 2007 on Naxos.

Ms. Rowe holds a Master of Music in conducting, a Master of Music in vocal performance, a Bachelor of Music in vocal performance and teacher certification K-12 from the University of Michigan. Conducting teachers have included Dr. Sara Lynn Baird, Dr. Jerry Blackstone, Dr. Kenneth Fulton, Theodore Morrison, and Dr. Sandra Snow. Ms. Rowe will be awarded the Doctor of Musical Arts degree at the May 2010 commencement.