

2011

The choral works of Augusta Read Thomas: an examination of Ring out, wild bells, to the wild sky and an annotated survey of her complete works

Melinda Sue Doyle

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_dissertations



Part of the [Music Commons](#)

Recommended Citation

Doyle, Melinda Sue, "The choral works of Augusta Read Thomas: an examination of Ring out, wild bells, to the wild sky and an annotated survey of her complete works" (2011). *LSU Doctoral Dissertations*. 3996.
https://digitalcommons.lsu.edu/gradschool_dissertations/3996

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

**THE CHORAL WORKS OF AUGUSTA READ THOMAS: AN EXAMINATION OF
RING OUT, WILD BELLS, TO THE WILD SKY AND AN ANNOTATED SURVEY OF
HER COMPLETE WORKS**

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
Melinda Sue Doyle
B.M., University of South Florida
M.M., University of South Florida
May 2011

ACKNOWLEDGEMENTS

I would first like to thank my family for their continuous love, support, and encouragement throughout this endeavor. During my time at Louisiana State University, I have been so blessed to have the support of my close friends and wonderful colleagues...you have been a great source inspiration. I would also like to express my gratitude to Dr. Kenneth Fulton for his guidance and leadership throughout my doctoral studies. Thank you for your willingness to give of your knowledge, talent, and patience to enable me to grow as a conductor and musician. In addition, I have been extremely fortunate to study with such wonderful teachers such as Dr. Sara Lynn Baird, Dr. Loraine Sims, and Dr. Robert Summer. Thank you for your mentorship, encouragement, and support through my educational career.

Special thanks to Rebecca Ostermann for her help in the editing of musical examples...your assistance has been invaluable to the completion of this project. I would like to express my gratitude to my committee for your expertise, including Dr. Loraine Sims, Dr. William Grimes, Dr. Bradley Olesen, and Dr. Carl Freedman. Finally, I would like to thank Augusta Read Thomas for her generosity throughout this process. It has been a pleasure to work with such a wonderful and passionate composer.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
ABSTRACT.....	iv
CHAPTER	
1 AUGUSTA READ THOMAS: BIOGRAPHICAL AND PROFESSIONAL INFORMATION.....	1
2 AUGUSTA READ THOMAS: AN EXAMINATION OF <i>RING OUT, WILD BELLS, TO THE WILD SKY</i>	14
3 AUGUSTA READ THOMAS: AN ANNOTATED SURVEY OF CHORAL WORKS.....	88
REFERENCES.....	127
APPENDIX A: <i>RING OUT, WILD BELLS, TO THE WILD SKY</i> TEXT SETTINGS OF ALFRED LORD TENNYSON.....	129
APPENDIX B: <i>RING OUT, WILD BELLS, TO THE WILD SKY</i> ANALYSES.....	132
APPENDIX C: CHORAL WORKS OF AUGUSTA READ THOMAS.....	136
APPENDIX D: DICSOGRAPHY.....	138
APPENDIX E: LETTER OF PERMISSION.....	139
VITA.....	145

ABSTRACT

This document presents a brief biographical sketch of Augusta Read Thomas, an examination of *Ring Out, Wild Bells, To The Wild Sky*, an extended work for chorus and orchestra, and an annotated survey of her choral works. By examining the choral works, exploring her life and the context from which the music originated, and interacting with the composer, one can gain an understanding of the practical and musical issues of performing *Ring Out, Wild Bells, To The Wild Sky*.

Despite Augusta Read Thomas's significant standing in American music, there has been surprisingly little written about her choral compositions. Thomas (b. 24 April 1964) has become one of America's most prolific female composers. She began her music study at a very early age and her career as a composer and performer prospered as she received many awards and honors throughout her life.

Thomas' *Ring Out, Wild Bells, To The Wild Sky*, commissioned in 1999 by Norman Schriber and the Choral Arts Society of Washington DC, was one of her initial efforts as a choral orchestral composer, and has been performed within the United States and abroad. This work has attracted critical acclaim within recent years.

CHAPTER 1

AUGUSTA READ THOMAS: BIOGRAPHICAL AND PROFESSIONAL INFORMATION

Augusta Read Thomas (b. 24 April 1964, Glen Cove, New York) has been composing for over thirty years. She is a twin in a family of 10 children.¹ Her father, James Augustus Thomas, was unemployed all his life but held a high regard for things intellectual – literature, poetry, architecture, and fine arts.² Her mother, Susan Norton Thomas, a kindergarten teacher, was the primary caregiver and supporter of the household. Thomas’ mother sacrificed to provide musical opportunities for all of her children.

Thomas’ siblings, as she describes, are “dynamic... smart, funny, well-educated people.”³ Almost all of her siblings played instruments and several still play professionally. Her family consists not only of these musicians, but also a poet, a dancer, and an artist.⁴ The children that played instruments performed in after-dinner recitals at their father’s request.

Thomas explains, “music was a huge part of our household from morning ‘til night.”⁵ She recalls, “many times, for example, when her older brothers and sisters were upstairs listening to the Beatles, her parents were downstairs listening to the Goldberg Variations.”⁶ Her father contributed to his children’s musical education by gathering the entire family downstairs to listen to the masterworks. It was from these gatherings, which provided the exposure to a diversity of musical styles, that Thomas “developed an appreciation for any music that is authentic.”⁷ As she continued to explain, the appreciation for the authentic has not only been a trait of all the music

¹ Augusta Read Thomas, interview by author, 18 December 2008, Baton Rouge, LA. Computer audio recording in possession of the author, Baton Rouge, Louisiana.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Shelley Marie Axelson, *Vivace by Augusta Read Thomas: Analytical Study, Survey of Compositional Style, and Biography*, D.M.A diss., Northwestern University, 2000, 9.

⁶ Ibid.

⁷ Ibid.

that she has enjoyed listening to and learning from, but it has also developed into an unwavering commitment to composing music that is true to her own voice regardless of public reaction.⁸

She developed an early interest in composing. She recalls “being fascinated with music from a very early age, lying underneath the piano and listening to the timbres of the vibrating strings, and being constantly enthralled by sound.”⁹ She would sit at the piano and make-up “ditties”¹⁰ and her piano teacher encouraged her to begin writing her ideas down on paper. These “ditties,” as she recalls, consisted of short two measure pieces at the age of six, resulting from a “naive desire to communicate.”¹¹

As she entered the third grade at Green Vale Day School, she was required to learn an instrument of her choice. Since the instructor proceeded alphabetically for each student’s choice, Thomas had only the euphonium, trumpet, and snare drum from which to choose, and chose the trumpet. She became devoted to this instrument, so much that her continued practice and dedication furthered her high school musical career as she participated in All-State Band, All-State Orchestra, as well as various summer study programs.¹² Upon reflection, Thomas describes her compositional output from her adolescent years as a result of the music to which she was exposed to at home as well as the encouragement she received from several of her childhood teachers who allowed her to experiment with her talent and grow into a budding young musician.¹³

Thomas began with piano lessons at the age of five with Mrs. Rodgers, her piano teacher. Thomas studied with her for only a short time, but she recalls “Mrs. Rodgers was both

⁸ Axelson, 10.

⁹ Ibid., 8.

¹⁰ Thomas, interview by the author, 18 December 2008.

¹¹ Axelson, 11.

¹² Thomas, interview by the author, 18 December 2008.

¹³ Axelson, 11.

intimidating, yet inspiring.”¹⁴ She demanded technical perfection, but yet gave Thomas the space to explore through self-expression. Rodgers, who encouraged the study of composition through short compositional exercises, ultimately excited Thomas. Through these exercises, Thomas started to see “patterns and rhythms... and just started composing. It was totally natural. Then I got very much into writing it down then suddenly I was a composer. But I didn’t ever sit there and say, what should I be? It just sort of happened. Suddenly, there was this big stack of music I had written.”¹⁵

In addition to Mrs. Rodgers, Thomas’ private school band director, Michael Mattia, was supportive and performed some of the pieces that she had written. She was committed to mastering the trumpet, practicing at least ten hours during the week and eight hours on most weekends. “Thomas’ commitment to her music was matched by the commitment of Mattia to his prize student.”¹⁶ She recalls, “Mr. Mattia was really good to me and always encouraged me to continue my interest in composition as a form of self-expression.”¹⁷ Thomas was composing in eighth grade and excited to have Mr. Mattia and the band perform her music. “It was Mattia’s belief in Thomas’ talents that provided a crucial sense of validation and confidence that would propel her toward her future as a composer.”¹⁸

Throughout her secondary school years, her teachers encouraged her by hiring a private composition teacher for Thomas. In 1979, Thomas attended the St. Paul’s School, a private co-educational school for grades nine through twelve, located in Concord, New Hampshire. The guidance of Marilyn Ziffrin, her composition teacher, continued to inspire the young composer. Ziffrin, trained by composer Alexander Tcherepnin, taught Thomas composition lessons during

¹⁴ Thomas, interview by the author, 18 December 2008.

¹⁵ Axelson, 11.

¹⁶ Ibid., 13.

¹⁷ Thomas, interview by the author, 18 December 2008.

¹⁸ Axelson, 13.

her lunch hour once a week throughout her secondary education. Ziffirin explains: “she was a lovely talented young lady and highly dedicated to the art of composing...extremely advanced for her age.”¹⁹ Ziffirin adds:

Her music was different right from the start...other students would bring their work in and they would be nice pieces, but that’s what they would be, nice pieces. Gusty’s [nickname for Augusta Read Thomas] piece would be more than nice; in fact, it might not even be nice. It might [have] even seemed to be disorganized, but there was always this thing, this kernel of newness about it...She always beat to a different drummer. Her music still does.²⁰

Thomas recalls her relationship with Ziffirin as having great influence over her compositional studies in such a way that “she taught me how to write a phrase, how to write rhythm, how to write points of arrival and harmonic function.”²¹

Throughout high school, Thomas was becoming not only a serious musician, but also a scholar and an athlete. Involved in sports, she was the captain of the varsity soccer and basketball teams. Thomas was also awarded “Best Academic and Best Athlete.”²² She engaged in a broad education in which she worked very hard.²³ She received full a scholarship to attend high school, but was unsure of what to do concerning the financial requirement for college. Her family lacked the resources to send her to college, and so upon graduation, she decided to take a year off from her studies. To earn money to attend college, Thomas became a waitress in New York, all the while continuing to compose in efforts to build her portfolio. By the time Thomas was ready to audition for Northwestern University, she had several years of in-depth compositional study.²⁴ In 1982 she auditioned for Northwestern University on trumpet. In

¹⁹ Marilyn Ziffirin, interview by the author, 6 December 2009, Baton Rouge, LA. Computer audio recording in possession of the author, Baton Rouge, Louisiana.

²⁰ Axelson, 15.

²¹ Thomas, interview by the author, 18 December 2008.

²² Ibid.

²³ Ibid.

²⁴ Ibid.

addition, she also submitted a composition portfolio containing 10 of her best compositions (out of nearly 40 pieces she composed throughout her high school career).

Following her acceptance to Northwestern in the fall of 1982, Thomas declared a major in composition and received full tuition. She was also assigned a composition teacher, an unusual practice for entering freshmen. Thomas' major professors were William Karlins and Alan Stout, both highly regarded in their field.

Thomas recalls:

Karlins and Stout had very different teaching philosophies, but having been exposed to many styles allowed me to definitely grow as a composer. It was Karlins that taught me the formal aspect of music and Stout who taught me the inner workings of how music was constructed. They always know [knew] what to say, but always said it in very different ways.²⁵

At Northwestern, she was also involved in the instrumental/orchestral department. Not only was she a member of several ensembles, Thomas was also the librarian for the orchestra. She provided bowings for string parts, sat in on rehearsals, and helped the conductor in any way that she could.²⁶ She became interested in score reading and score study, and reveals that “reading scores is like reading a book... and she hears sound immediately.”²⁷ She became much more interested in composing rather than pursuing a career as a trumpet player throughout these four years at Northwestern University.²⁸ Thomas' need for self-expression through her compositions was continuously at the forefront of her own primal existence.

During this time, she began accepting smaller, unpaid local commissioning projects from the Music Institute of Chicago, primarily consisting of works composed for young musicians.²⁹

²⁵ Ibid.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Ibid.

²⁹ Ibid.

At the end of her tenure of Northwestern University, she was encouraged by both Karlins and Stout to pursue compositional study at the graduate level.

In 1987, Thomas graduated from Northwestern University with a Bachelor of Music degree in composition and trumpet performance. Having taken the advice of her teachers to apply to graduate school, to which she again was awarded a full tuition scholarship, Thomas reflected on this decision: “I had to thank him specifically because he [Stout] was the one who kicked me in the pants to do it...”³⁰

Thomas continued her studies with Jacob Druckman at Yale University. Although she did not graduate from Yale, she has many fond memories of the “amazing experience” she had there.³¹ Thomas credits Druckman for her remarkable growth as an artist and composer. She won a Guggenheim Grant and decided not to return to Yale University, but rather transferred to The Royal Academy of Music in 1988. In 1989, Thomas graduated from the Royal Academy of Music with an Advanced Degree in Composition. After graduating from The Royal Academy of Music with highest honors, Thomas was again recognized with fellowships and her first of many commissions including: First Music 7 Commission (New York City Youth Symphony Orchestra); the Naumburg Foundation Award, and the appointment as the International Cultural Exchange Associate at the Atlantic Center for the Arts.

During her time at Harvard, Thomas met Bernard Rands, a composer that Thomas admired, and whom she would later marry in 1993. Thomas describes him as patient and very supportive, and states that he ultimately helped her enhance her repertoire.

Professionally, Thomas experienced great success. At the age of thirty, Thomas accepted the appointment of Professor of Composition at the highly regarded Eastman School of

³⁰ Axelson, 22.

³¹ Thomas, interview by the author, 18 December 2008.

Music, as the only female composition faculty member, a position that she held from 1992-2001. Having been awarded tenure after only three years at the university, she states: “her persistence and creative ferocity for composition in addition to her strong experience with strong, supportive teachers strongly carries her throughout her own teaching.”³² Students from the Eastman School of Music have described her as “immersing herself in her students’ music and often finds herself learning more from the act of teaching more than anything else...to serve her students any less would be a contradiction to her responsibility toward music and its evolution.”³³

Although she had composed primarily for orchestral/instrumental settings, writing for voice “is [her] first and last love.”³⁴ Thomas elaborates:

Composing for voice is my first passion in life and as a result the largest part of my catalogue is music for voice: solo voice, small groups of voices, small or large choirs, with and without orchestral or other kinds of accompaniments. For me, the human voice, possibly the most subtle, complex, fragile yet forceful, flexible, seductive, and persuasive carrier of musical ideas and meanings has always been an inspiration for and influence upon my entire musical thinking. I sing when I compose. I adore reading poems, and cherish the opportunity to set them to music...³⁵

From 1993-2008, Thomas produced a growing repertoire of choral works. Premiering in May of 1993, *Alleluia* (Midsummer Blaze), dedicated to Bernard Rands, was commissioned and performed by *Chanticleer*, a twelve-part male vocal ensemble. This choral setting, majestic in style, would establish a long lasting collaborative relationship with Thomas and the Grammy award-winning ensemble.³⁶ Another vocal work premiered in July 1994. *Ligeia*, a short chamber-opera based on a short story by Edgar Allen Poe was commissioned by Mstislav Rostropovich. Soon after its premiere at the Evian Festival in France, *Ligeia* appeared at the Aspen Music Festival in the summer of 1995. The influence of other artistic mediums such as

³² Axelson, 34.

³³ Augusta Read Thomas, “AugustaReadThomas.com: The Website of the Composer Augusta Read Thomas,” <http://augustareadthomas.com> (accessed 31 May 2008).

³⁴ Thomas, interview by the author, 18 December 2008.

³⁵ Augusta Read Thomas, “AugustaReadThomas.com: The Website of the Composer Augusta Read Thomas,” <http://augustareadthomas.com> (accessed 31 May 2008).

³⁶ Axelson, 35.

literature, and visual art, *Ligeia* is described as “atmospheric, trancelike, and magical...the opera moves from fact to fantasy, from light to darkness.”³⁷ Most recently, *Ligeia* was awarded the international Orpheus Prize and performed in Spoleto, Italy.

Thomas witnessed numerous premieres of her vocal/ choral compositions. In 1996, Thomas once again collaborated with *Chanticleer* composing *Amen*, a twelve-part choral setting. Since that initial work, she has composed several works for them: *Love Songs*, *The Rub of Love*, and *Purple Syllables*. Thomas states: “I have always been in love with Chanticleer. The first time I heard them sing I was screaming bravo at the top of my lungs...”³⁸

Thomas did not limit her choral compositions to only *a cappella* settings for men’s choir, but also included settings for mixed, women’s choir, and children’s choir. She completed a setting of *Psalm 91: Verse II*. Composed for the fortieth wedding anniversary of Dr. and Mrs. R. W. Paul Mellish, its world premiere took place in Wells Cathedral, performed by the Wells Cathedral Men’s and Boy’s Chorus, conducted by Malcolm Archer.

Some of her other choral commissions include: Nebraska Choral Arts Society, Chamber Orchestra of Paris and Soli Deo Gloria, Brigham Young University, Community Presbyterian Church (Clarendon Hills, Illinois), Cornell University Glee Club, Choral Arts Society of Washington, Cleveland Orchestra and Kent State University, Indianapolis Children’s Choir, Eastman Chorale, Dale Warland Singers, Wells Cathedral Men’s and Boy’s Chorus, North German Radio Orchestra and Chorus, Chicago Children’s Choir, Farnham Youth Choir, Youth

³⁷ Elanor Keats, “Exotic ‘Ligeia’ a Ringing Success,” review of concert performance of *Ligeia*, by Augusta Read Thomas, Aspen Music Festival Ensembles, Denver Post, Section F, 31 July 1995, 3.

³⁸ Thomas, interview by the author, 18 December 2008.

Pro Musica, The Greater Boston Youth Chorus, the San Francisco Girls Chorus, and the American Boychoir.³⁹

In the fall of 1999, another commission materialized through Norman Scribner, Artistic Director of the Washington Choral Arts Society. Scribner became aware of Augusta Read Thomas through her collaborative works with *Chanticleer*. After talking with her concerning a possible collaboration for the Choral Arts Society, Scribner felt “she was very knowledgeable about composing for large symphonic choruses and in turn, she yearned to write something for that particular medium and felt she could be very effective in it.”⁴⁰ *Ring Out, Wild Bells, To The Wild Sky*, is a large through-composed work for soprano soloist, eight vocal soloists, large SATB Chorus, and orchestra. Renowned poet Alfred Lord Tennyson is the author of the text. Suggested by her sister Cammy, the text consists of sections from various Tennyson writings “woven into a Tennyson event.”⁴¹ Thomas recalls that the piece was commissioned out of the generosity, support, spirit, and personal beliefs of Norman Scribner. He describes her music as “so life affirming, so bold, and so beautiful.”⁴² Critically deemed a success in Scribner’s opinion, Thomas’ work “is destined for a busy future with choruses [to which one can] depend on virtuoso technique and strong emotional expression.”⁴³

The following years saw many more choral premieres for Thomas. *Song in Sorrow* would be Thomas’s second undertaking in 2000 to employ choral and orchestral forces (her first being *Ring Out, Wild Bells, To The Wild Sky*). In her only choral setting taking a political stance, Thomas makes the “cantata genre thoroughly her own, and uses it to express her deep-seated

³⁹ Augusta Read Thomas, “AugustaReadThomas.com: The Website of the Composer Augusta Read Thomas.” <http://augustareadthomas.com> (accessed 31 May 2008).

⁴⁰ Norman Scribner, interview by the author, 30 October 2009, Baton Rouge, LA. Computer audio recording in possession of the author, Baton Rouge, Louisiana.

⁴¹ Thomas, interview by the author, 18 December 2008.

⁴² Ibid.

⁴³ Joseph McLellan, “Scribner’s Ringing Endorsement,” review of concert performance of *Ring Out, Wild Bells, To The Wild Sky*, by Augusta Read Thomas, Washington Choral Arts Society, *Washington Post*, 2 February 2000.

anti-war feelings and her empathy with human suffering everywhere.”⁴⁴ The Chamber Orchestra of Paris and Soli Deo Gloria premiered *Daylight Divine* in June 2001. This is a poignant setting of the poetry of Gerard Manley Hopkins.

In the spring of 2002, Thomas witnessed the premiere of *Sunlight Echoes*, an additional selection from her repertoire for orchestra and children’s choir. Thomas describes the work as:

...dramatic, colorful, spirited and highly intense...Emily Dickinson's texts are sublime; this one describes a sunrise and sunset. Likewise, the music paints the scene of the sun rising, ablaze with gold and purple. Then the music ebbs and flows in multicolored waves and finally fades away in a playful gesture, mimicking the energy of the sun at the very split second that it rolls behind the horizon. Celebrates nature.⁴⁵

Also incorporating the text of Emily Dickenson, *Chanting to Paradise*, for Soprano Solo, SATB Chorus, and orchestra, was commissioned by the North German Radio Orchestra (NDR) and premiered in Hamburg, Germany. Critics continued to bestow high praise upon Thomas, describing *Chanting to Paradise* as “rich in percussion as well as harp [for it] merits a hearing, [and will] leave an equivocal impression...Thomas is highly skilled in matters of shaping orchestral texture...Thomas was hailed as ‘one of the best composers not only in the country, but in the whole world.’”⁴⁶

In addition to composing for larger forces, Thomas was actively writing for youth choirs, male choirs, and church choirs throughout the years of 2002-2008. *Four Basho Settings* (SSAA), commissioned by the Friends of the Farnham Youth Choir, is dedicated “with love to my mother...who supported our family for thirty years.”⁴⁷ Other compositions of this time include: *To the Rain*, for SSA youth choirs, commissioned, premiered and recorded by Youth Pro Musica, The Greater Boston Chorus; *Fruit of My Spirit*, for SATB Chorus, text inspired by John 15:5 and

⁴⁴ Augusta Read Thomas, “AugustaReadThomas.com: The Website of the Composer Augusta Read Thomas,” <http://augustareadthomas.com> (accessed 31 May 2008).

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Augusta Read Thomas, *Four Basho Settings for SA Choir* (New York, NY: G. Schirmer, Inc., 2003).

Galatians 5:22-23, commissioned and premiered by Community Presbyterian Church, commemorating the seventy-fifth Anniversary of its establishment; *The Rewaking*, for male chorus, text by William Carlos Williams, commissioned and premiered by the Cornell University Glee Club, conducted by Scott Tucker, in honor of Conductor Emeritus, Thomas Sokol; and *Berkshire Songs*, for Children's Chorus and Adult Chorus, text by Emily Dickinson, commissioned, premiered and recorded by the Nebraska Choral Arts Society; *Juggler of Day*, for SSAA Choir, text by Emily Dickinson, premiere performance by the Cornell Women's Glee Club, Scott Tucker conducting; and *Roses*, for SSAA Choir, text by George Eliot, written for John Corigliano to commemorate his 70th birthday.

Thomas composed her first work using the texts of E. E. Cummings in October 2008. The San Francisco Girls Chorus, in celebration of its thirtieth anniversary season, commissioned two E. E. Cummings Songs for SSAA girl's chorus.⁴⁸ Thomas chose *Sky Candy Sprouting Violets* and *Kiss Me* to highlight her sense of lyricism. Thomas' choice of text also lends itself to great rhythmic integrity for the speed of the music is combined with different layers of rhythmic activity. "Ms. Thomas' music 'explodes with an extroverted boldness of utterance [that] audiences and musicians alike find challenging..."⁴⁹

Recent posts during this time include the Mead Composer-in-Residence with the Chicago Symphony Orchestra from 1997 through 2006. Thomas was also the Wyatt Professor of Music at Northwestern University from 2001 through 2006. In 2006, she resigned from her teaching post at Northwestern, but continues to serve on the Dean's Music Advisory Board.⁵⁰ Additional positions include: the Board of Directors of the American

⁴⁸ Augusta Read Thomas, preface to *Two E. E. Cummings Songs for SSAA Choir* (New York: G. Schirmer, Inc., 2003).

⁴⁹ Augusta Read Thomas, "AugustaReadThomas.com: The Website of the Composer Augusta Read Thomas." <http://augustareadthomas.com> (accessed 31 May 2008).

⁵⁰ Thomas, interview by the author, 18 December 2008.

Music Center, a position held since 2000; and Chair of the Board of the American Music Center, a volunteer position, which she held from 2005-2008. Thomas has been recently appointed as University Professor of Composition for the University of Chicago (July 2011).

Throughout the years, Thomas's work has been recognized through other numerous awards, prizes, endowments, and fellowships.⁵¹ Some of these recognitions include: The Aaron Copland Fund, American Academy and Institute of Arts and Letters (including the American Academy of Arts and Letters Lifetime Achievement Award, its highest honor for music composition), ASCAP, the Barlow Foundation, BMI, Chamber Music America Award, the Fromm Foundation, the Siemens Foundation (Munich), National Endowment for the Arts, John Simon Guggenheim Memorial Foundation, the Koussevitzky Foundation, Howard Hanson Institute, New York State Foundation of the Arts, John W. Hechinger Foundation, Columbia University Beams Prize, New York State Council of the Arts, Rockefeller Foundation, International Rotary Foundation, L'Ecole Normal in Fontainebleau (France), Tanglewood Music Center, and many others.⁵² Furthermore, Thomas received the distinguished Alumni Association Award from St. Paul's School in Concord (New Hampshire), as well as the Award of Merit from the President of Northwestern University.⁵³

In 2004, Thomas was elected Fellow of the Royal Academy of Music, considered to be its highest honor. Recent projects of critical acclaim include *Astral Canticle*, a double concerto for the Chicago Symphony Orchestra (Daniel Barenboim conducted), which premiered in 2006, and was one of two finalists for the 2007 Pulitzer Prize in Music.

Internationally, Thomas's more recent orchestral projects include the *Helios Choros*, a

⁵¹ For a comprehensive listing, please refer to the website of the composer (augustareadthomas.com).

⁵² Augusta Read Thomas, "AugustaReadThomas.com: The Website of the Composer Augusta Read Thomas," <http://augustareadthomas.com> (accessed 31 May 2008).

⁵³ Thomas, interview by the author, 18 December 2008.

trptych for orchestra: *Helios Choros I*, dedicated to Sir Andrew Davis and Victor Johnson, commissioned and premiered by the Dallas Symphony; *Helios Choros II*, dedicated to LSO, BSO, and Martin Mellish, co-commissioned by the London Symphony Orchestra and Boston Symphony Orchestra, premiered by the London Symphony Orchestra; and *Helios Choros III*, dedicated to Christoph Eschenbach, commissioned and premiered by the Orchestra of Paris. New works include *Festival Présences* with the Orchestre Philharmonique de Radio France and the BBC Proms, and a new work for orchestra (*Violin Concerto No. 3*), commissioned by the Juilliard School, to be premiered in April 2011 at the Kennedy Center, Washington DC.

Thomas is considered a master of orchestral composition and her orchestral works have been widely examined and recognized. Her choral works, which too exhibit her great passion and confidence, also warrant further examination and recognition. Thomas' choral works are exciting and illustrate the embodiment of text through music.

CHAPTER 2

AUGUSTA READ THOMAS: AN EXAMINATION OF *RING OUT, WILD BELLS, TO THE WILD SKY*

Ring Out, Wild Bells, To The Wild Sky has received national and international acclaim and is unique in style generating interest through its accessibility and textual content. Thomas' craftsmanship is compelling, creative, and imaginative allowing the performing forces to fully express the text. Thomas effectively captures the essence of "wild bells" and sparks an interest in her other choral works and thus serves as a departure for further examination of the complete works.

In 2000, Norman Scribner and the Washington Choral Arts Society commissioned Thomas to write an extended work for chorus and orchestra. The result of this commission was *Ring Out, Wild Bells, To The Wild Sky* for soprano solo, eight vocal soloists, large mixed chorus, and orchestra. It was commissioned and premiered by Norman Scribner and the Choral Arts Society of Washington on February 25, 2000 at the John F. Kennedy Center for the Performing Arts.⁵⁴ This piece was written with special thanks to Wayne D. Shirley for his guidance as well as for his recommendation of the Tennyson texts. In addition, special thanks are given to Thomas' sister, Cammy Thomas, a Tennyson scholar in her own right, for her generous support of this project.⁵⁵ Scribner reflects on the origin of the commission:

In 1999-2000, The Washington Choral Arts Society decided to do nothing but 20th C. music to make a strong statement that as we left the century that it was not a flop...Every concert was dedicated to 20th century music with exception to the Christmas concert. When it came to text...it seemed to embody my attitude, my motto...for the Choral Arts Society, it is the following phrase: "Celebrating the Past and Embracing the Future"

⁵⁴ Augusta Read Thomas, preface to *Ring Out, Wild Bells, To The Wild Sky*, Study Score (New York: G. Schirmer, Inc., 2000).

⁵⁵ Ibid.

showing the continuum of music, and even though we have been through rough times, the music has not stopped flowing. So I wanted to emphasize the idea of “new song!”⁵⁶

The *Washington Post* hailed the work as “brilliantly imaginative and rich in texture...[with] virtuoso technique and strong emotional expression.”⁵⁷

While Thomas was Composer-In-Residence at the Chicago Symphony, the University of Surrey Symphony Orchestra and Chorus performed the work for a second time on November 18, 2006 at the Surrey University Performance Hall (Guildford, Surrey, UK). Russell Keable, the Director of Conducting at Surrey University conducted *Ring Out, Wild Bells, To The Wild Sky* for its European premiere. It’s most recent performance was on February 27, 2010 for the American Choral Director’s Association Central Division Conference (Cincinnati, Ohio). Conducted by Earl Rivers, Director of Choral Studies at the Cincinnati Conservatory of Music, with the Cincinnati Conservatory Choir and Chorale, and the Cincinnati Conservatory Philharmonia Orchestra in the performance.

I became familiar with Augusta Read Thomas’ music through the recordings of Chanticleer, and knew of her position in the world, especially of her work with the Chicago Symphony...so she had been on my radar for sometime now. I have been waiting for an opportunity to program Augusta’s music and felt that it would be a great pairing for the American Choral Director’s Association performance with the Penderecki’s Credo. I was searching for a work under twenty minutes in length by a living American composer and found *Ring Out, Wild Bells, To The Wild Sky*...I got the score, listened to it, and said this is it!! Ironically, this ACDA performance will be given exactly 10 yrs to the day of its original performance.”⁵⁸

Ring Out, Wild Bells, To The Wild Sky is a single movement work for large mixed chorus, eight vocal soloists (SSAATTBB), soprano solo, and full orchestra, approximately 17 minutes in duration. The piece is 198 measures in length and is scored for flute 1 and 2, oboe 1 and 2,

⁵⁶ Scribner, interview by the author, 30 October 2009, computer audio recording.

⁵⁷ Joseph McLellan, “Scribner’s Ringing Endorsement.” *The Washington Post*, 26 February 2000.

⁵⁸ Earl Rivers, interview by the author, 12 November 2009, Baton Rouge, LA. Computer audio recording in possession of the author, Baton Rouge, Louisiana.

clarinet in Bb 1, 2, and 3, bassoon, horn in F 1, 2, 3, and 4, piccolo trumpet in Bb, trumpet in C 1 and 2, trombone, percussion, requiring three players, (chimes, crotales, glockenspiel, large tam-tam, medium triangle, small triangle, vibraphone), harp, and strings (approximately 14 violins, 12 second violins, 10 violas, 9 cellos, and 7 basses). G. Schirmer, Incorporated publishes the work. The full score and choral score as well as orchestral parts are rental only. Thomas states the following: “In *Ring Out, Wild Bells, To The Wild Sky*, I wanted to dig into the text to find the words that would “envision a universal theme of peace.”⁵⁹

The dramatic musical presentation of text is a vital element of *Ring Out, Wild Bells, To The Wild Sky*. Thomas presents the text through both speaking and singing. Each delivery is “enhanced for there is always something continuous happening in the background and vice versa and because you are dealing with human voices, no matter what is going on, there is a depthness to it.”⁶⁰

It [the text] is a very pleasing kind of quasi-scholarly dimension of this piece. There is no question that the theme of peace, personal peace, at the point of when the whole thing is over and you have passed on and you are released from the tribulations of life and there is an ecstatic quality of peals of bells that reflect that very beautifully somehow. For me, that is the overwhelming thing about it, the triumph over all and the spirit, even in death that it is all right! I find that setting very moving.⁶¹

“In Memoriam A. H. H.,” the textual cornerstone of Thomas’ work, was written in the early stages of Tennyson’s career as a tribute to his friend Arthur Henry Hallam who died of a brain aneurysm in 1833 at the age of 23. It was composed over the span of seventeen years and mourns Hallam’s death, praises his virtues, and consoles his loss. Also included are expressions

⁵⁹ Thomas, interview by the author, 18 December 2008.

⁶⁰ Augusta Read Thomas, interview by the author, 15 July 2009, Baton Rouge, LA. Computer audio recording in possession of the author, Baton Rouge, Louisiana.

⁶¹ Scribner, interview by the author, 30 October 2009.

of sorrow, grief, and reflections of happier times spent with the one who has passed on, leading to universal reflections of the meaning of life, as well as the promise of mortality.⁶²

“In Memoriam A. H. H.” is a compellation of 133 smaller writings varying in length.

Thomas’ chosen selections comprise of isometric stanzas. These stanzas are iambic tetrameter quatrains set to a rhyming scheme of *abba*. Thomas’ texts were “selected because of their beauty and elegance and...their meaning illuminates the themes and images of “In Memoriam A. H. H.,”⁶³ symbolizing Tennyson’s emotional difficulty with the loss of his dear friend Arthur Henry Hallam. Thomas also includes three additional poems from different period in Tennyson’s life, “The Idealist,” “This Nature Full of Mysteries,” and “Crossing the Bar,” reflecting Tennyson’s concerns on his own impending death.

Thomas’ musical structure is clearly defined and it is clear that Thomas has high regard for the message of the text, for her goal is to gain true understanding of the function of the text and what it symbolizes.⁶⁴

Ring Out, Wild Bells, To The Wild Sky, a continuous work in seven sections, is set in rondo form with a concluding coda. The use of rondo form adds structural units to the piece through returning musical material, but yet captures the opening sense of “wild.”

The work begins with a tonicization on the pitch F and closes on a tonicization of the pitch A, while middle sections contain dominant related regions, modal influences, and passages of dissonance with tertian sonorities and added note chords creating musical interest. Example 1 depicts the overall structure, harmonic pedals, vocal and orchestral forces. The overall formal structure is rooted in the evolution of the text. (Example 1) Complete flow charts can be found in Appendix B.

⁶² Rivers, interview by the author 12 November 2009.

⁶³ Augusta Read Thomas, *Ring Out, Wild Bells, To The Wild Sky* (New York: G. Schirmer, Inc., 2001).

⁶⁴ Ibid.

Formal Units	Refrain I (A)	Verse I (B)	Refrain II (A)	Verse II (C)	Refrain III (A')	Verse III (D)	Coda
Measures	1-----28-----65-----96-----133-----161-----173-----						
Harmonic Centricities	F-E-C#- D	D-D/A-C#	Db-G-B- ambiguous- E-ambiguous - B	B-Eb-F#	Eb-A-A/E- E	C#-A-E	C#-E-C#-E- A
Chorus / Soli	Chorus	Chorus Soprano Soli Octet - (Sung/ Spoken Text)	Chorus Soprano Soli	Chorus Soprano Soli Octet- (Sung/ Spoken Text)	Chorus Soprano Soli Octet - (Sung/ Spoken Text)	Chorus Soprano Soli Octet	Chorus Soprano Soli Octet- (Sung/ Spoken Text)
Orchestra	2 Fl. 2 Ob. 3 Cl. (Bb) Bn. 4 Hn. 2 Tpt.- (C) Picc. Tpt.- (Bb) Tbn Harp Perc. Strings	2 Fl. 2 Ob. 3 Cl. (Bb) Bn. Picc. Tpt. - (Bb) Harp Perc. Strings	2 Fl. 2 Ob. 3 Cl. (Bb) Bn. 4 Hn. Picc. Tpt.- (Bb) Tbn. Harp Perc. Strings	2 Fl. 2 Ob. 3 Cl. (Bb) Bn. 1 Hn. 2 Tpt.- (C) Picc. Tpt.- (Bb) Tbn. Harp Perc. Strings	2 Fl. 2 Ob. 3 Cl. (Bb) Bn. 4 Hn. 2 Tpt.- (C) Picc. Tpt.- (Bb) Tbn. Harp Perc. Strings	2 Fl. 2 Ob. 3 Cl. (Bb) Bn. 4 Hn. 2 Tpt.- (C) Picc. Tpt.- (Bb) Tbn. Harp Perc. Strings	2 Fl. 2 Ob. 3 Cl. (Bb) Bn. 4 Hn. 2 Tpt.- (C) Picc. Tpt.- (Bb) Tbn. Harp Perc. Strings

Example 1, from *Ring Out, Wild Bells, To The Wild Sky*, overall form

For Thomas, the text is her inspiration and she feels the need to be responsible to it so that melodies, rhythms, harmonic colors and forms will come out of it. “I want to find out what the poet meant...I want to fall in love with the poem.”⁶⁵ In *Ring Out, Wild Bells, To The Wild Sky*, Thomas’ treatment of melody, harmony, rhythm, texture, and orchestration is varied to enhance the expressivity of the text. While the form of the work is defined by the text, a variety of performing forces, and vivid harmonies keep the listener engaged.

⁶⁵ Augusta Read Thomas, interview by author, 28 October 2008, Baton Rouge, LA. Computer audio recording in possession of the author, Baton Rouge, Louisiana.

The soprano soloist carries much of the text while the chorus and solo octet “ring the ‘wild’ bells.” The melodic content of the work is varied. For example, melodic lines are often reminiscent of both chant and recitative. Examples of chant typically contain smaller intervals while examples of recitative may repeat a single pitch. Wide intervals are used to reflect dramatic action in the text. (Examples 2-6)

Chant-like Melody

Sop. solo

29 *mp* *mf* *p* *mp* *mf* *p echo*

Ring out, wild bells, Ring out, Ring out,

Example 2, mm. 29-31
Ring Out, Wild Bells, To The Wild Sky by Augusta Read Thomas
 Copyright © 2000 by G. Schirmer, Inc. (ASCAP), International Copyright Secured.
 All Rights Reserved. Used by Permission.⁶⁵

Chant-like Melody

Sop. solo

42 *p* *mp* *pp* *mp* *mf* *pp* *mp* *mf* *pp*

The year is dy-ing dy-ing in the night, The year is dy-ing

Example 3, mm. 42-46

⁶⁵ All subsequent examples are drawn from Copyright © 2000 by G. Schirmer, Inc. (ASCAP), International Copyright Secured. All Rights Reserved. Used By Permission.

Recitative-like Melody

Sop. solo

53

f > > *p* *mf* *p*

Fair ship Sphere all your lights a-round

Example 4, mm. 53-56

Recitative-like Melody

Sop. solo

62

f 3 3 *accel.* *ff*

Ring, Ring hap-py bells Ring hap-py bells a-cross the snow

Example 5, mm. 62-64

Recitative-like Melody

Sop. solo

150

mp *mp* *p*

My Ar - thur, whom I shall not see

Example 6, mm. 150-153

Much of Thomas' melodic writing in *Ring Out, Wild Bells, To The Wild Sky* is disjunct containing wide melodic leaps, at times, into dissonance. Large leaps reinforce the meaning of the text. For example, "wild bells" D to C#, a M 7th describes the "wild bells;" descending chromatic half-steps emphasize the word "die." Melodic features often include intervals of a 5th and M7th, tri-tones, upper/lower neighbor, wide melodic leaps, and ornamental figures. For example, the "flying cloud" is a rapid ornamented figure, but starts and ends on the same pitch. (Examples 7-9)

Interval of 5th and M7th

Tri-tone and Descending Chromatic Half-Steps

Sop. solo

Ring out, wild bells, and let him die.

Example 7, mm. 47-49

Upper-Lower neighbor /
ornamental figure

Melodic Leaps: 5th and 7th

Sop. solo

The fly-ing cloud, the frost-y light

Example 8, mm. 38-41

Wide Melodic Leaps and Descending Chromatic Line

Sop. solo

Strong Son of God, im-mor-tal Love, Whom we, that have not seen thy face,

Example 9, mm. 96-102

Many times, melodic lines suggest pitch centers. For example, the pitch G is being non-traditionally tonicized through repetition. (Examples 10-11) In addition, Thomas is highlighting the affect of the text by including a tri-tone as well as the upper/lower neighbor motif for the word “dying.”

Pitch Center (G), Tri-tone, Upper/lower Neighbor

42 Sop. solo *p mp pp mp mf pp mp mf pp*
 The year is dy-ing dy-ing in the night, The year is dy-ing___

Example 10, mm. 42-46

Pitch Center: E

171 Sop. solo *mf f mf f p*
 And one far-off di-vine e-vent, To which the whole cre-a-tion moves. ___

Example 11, mm. 171-173

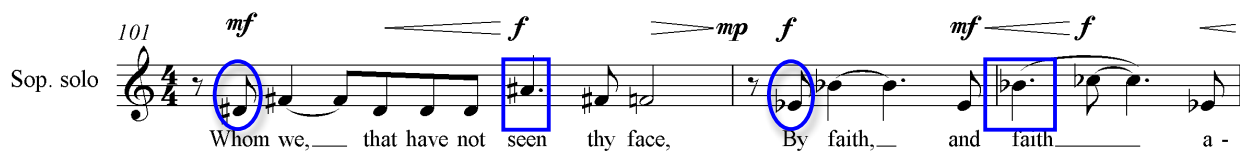
Melodic lines also suggest tonal centers through enharmonic spellings. In Example 12, the C# is the leading tone for d minor, suggested by the repetition of Bb (A#) and the C# although the passage is tonally transitional. (Examples 12-13)

Enharmonic Relations: A#/Bb



Example 12, mm. 32-35

Enharmonic Relations: D#/Eb and A#/Bb



Example 13, mm. 101-104

Thomas uses harmonic components in variation throughout the performing forces. These devices are evident in the beginning and closing of the piece. Due to the overall structural form and repetition of material, most harmonic elements happen in a recurring sequence. Typically, harmonic components occur vertically and expand horizontally (intervallic content generates chordal structures and vice versa). (Examples 14-15)

Horizontal and Vertical Expansion of Chordal Structures

Chorus 1

Sop. A *div.* ***ff*** Ring Ring Bells

Sop. B ***ff*** Ring Ring Bells

Alto A *div.* ***ff*** Ring Ring

Alto B ***ff*** Ring Ring

Tenor

Bass

Chorus 5

Sop. A ***ff*** *mf* ***ff*** 3 *mf* ***ff*** Bells Night Sky Ring

Sop. B ***ff*** *mf* ***ff*** Bells Ring

Alto A *ff* *mf* ***ff*** Ring Ring Light Ring

Alto B *ff* *mf* ***ff*** Ring Ring Light Ring

Tenor *mf* Light ***ff*** Ring (stagger breathing) Ring

Bass

Example 14, mm.1-8

Horizontal and Vertical Expansion of Harmonic Material

The image displays a musical score for a chorus, measures 9 through 14. The score is written for six vocal parts: Soprano A (Sop. A), Soprano B (Sop. B), Alto A, Alto B, Tenor, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two sections by a blue box (measures 9-11) and a red box (measures 12-14). The blue box highlights the initial harmonic material, while the red box highlights the expansion of this material. The lyrics are: 'New True Bells Ring True Peace'. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). A blue arrow at the bottom points to the right, indicating the direction of the music.

Example 15, mm. 9-14

In *Ring Out, Wild Bells, To The Wild Sky*, Thomas incorporates a variety of bold, colorful harmonies reflective of the text. These include stacked tertian sonorities, pedal tones, as well as influences of modal, whole tone, and chromatic harmonies. Thomas' harmonic palette creates instability, uncertainty, and unrest in the music through the lack of resolution (open harmonies), all ultimately tied to the affect of the text.

Often, tertian sonorities highlight the vocal drama by appearing on prominent words from Tennyson's text. (Example 16)

Stacked Tertian Choral Structure: F, A, C#, E, +B (Tri-tone: F-B)

Chorus⁸ *mf* *ff*

Sop. A *ff* Ring

Sop. B *ff* Ring

Alto A *ff* Ring

Alto B *ff* Ring

Tenor *ff* Ring

Bass *ff* Ring

Example 16, mm. 8

In Example 16, the chord contains a major triad (A, C#, E), a major augmented 7th chord (F, A, C#, E), and a B \flat dissonant to both chords. It also contains a Perfect 5th (A-E), and augmented 5th (F-C#), and a diminished 5th (F-B). Although a tertian spelling is possible in almost all instances, the presence of tri-tones, augmented chords (7th, 9th, and 11th) always ensure the dissonant and chromatic nature of the music.

Another instance suggests a chord built entirely in thirds, but still containing the dissonant character of the original. (Examples 17-23)

Stacked Tertian Choral Structure with Pitch Variation and Ornamentation: Db, F, A, C, Eb, G (Tri-tone: A-Eb)

Example 17, mm. 72

Stacked Tertian Chordal Structure in Rhythmic and Pitch Variation:
G, B, D/D#, F, A (Tri-tones: F-B, A-D#, D-G)

Example 18, mm. 13-14

Stacked Tertian Choral Structure with Pitch and Rhythmic Variation:
G, Bb/B, Db/D#, F (Tri-tones: Db-G, F-B)

Chorus 77

Sop. A: Bells Ring True. *p*

Sop. B: Bells Ring True. *f* love *pp*

Alto A: Bells Ring True. *f* love *pp*

Alto B: Bells Ring True. *p*

Tenor: Bells Ring True. *p*

Bass: Bells *ff*

Example 19, mm. 77-78

Stacked Tertian Choral Structure with Pitch and Rhythmic Variation: Eb, G, B, D, F, Ab; (Tri-tones: B-F, D-Ab)

Chorus 140

Sop. A: *mf* Ring *ff* *fp* Peace *ff*

Sop. B: *mf* Ring *ff* *fp* Peace *ff*

Alto A: *mf* Ring *ff* *fp* Peace *ff*

Alto B: *mf* Ring *ff* *fp* Peace *ff*

Tenor: *mf* Years of peace *ff* Ring *fp* Peace *ff*

Bass: *mf* Years of peace *ff* Ring *fp* Peace *ff*

Example 20, mm. 140

Stacked Tertian Choral Structure with Pitch and Rhythmic Variation: B, D/D#, F#, A, C (Tri-tones: D#-A, F#-C)

Chorus 23

Sop. A Ring of Life

Sop. B Ring of Life

Alto A Ring of Life

Alto B Ring of Life

Tenor Ring of Life

Bass Ring of Life

Example 21, mm. 23-24

Stacked Tertian Choral Structure with Pitch Variation:
A, C/C#, E, G, Bb (Tri-tones: C#-G, E-Bb)

Chorus 157

Sop. A Ring of Life Ring of Love

Sop. B Ring of Life Ring of Love

Alto A Ring of Life Ring of Love

Alto B Ring of Life Ring of Love

Tenor Ring of Life Ring of Love

Bass Ring of Life Ring of Love

Example 22, mm. 157-160

Stacked Tertian Choral Structure with Pitch and Rhythmic Variation:
F#, A/A#, C#, E, G#, B/Bb

Example 23, mm. 197-198

Thomas' chordal structures are also found as diminished chords. Example 24 is a half-diminished 7th with an added 4th. (Example 24)

The musical score for Example 24, measures 43-46, features a woodwind section with the following parts: Fl. I, II; Fl. II; SI, II (octet); Ob. I; Ob. II; AI, II (octet); Cl. I; Cl. II; Cl. III; TI, II (octet); Bsn.; and BI, II (octet). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. A blue box highlights measures 43-46 across the Fl. I, II; Fl. II; SI, II; Ob. I; Ob. II; AI, II; Cl. I; Cl. II; Cl. III; TI, II; Bsn.; and BI, II staves. A red box highlights the chordal structure in measures 43-46, with the text: "Stacked Tertian Chordal Structure: E, G, Bb, D, (F), A". The chord is a half-diminished 7th with an added 4th (E7(b9)add4). The notes are E (root), G (3rd), Bb (b7), D (b9), and A (4th). The (F) is the 2nd, which is not present in the chord. The notes are played in a descending sequence: E (quarter), G (quarter), Bb (quarter), D (quarter), and A (quarter). The dynamics are marked as *mf* (measures 43-44), *pp* (measure 45), and *p* (measure 46). The tempo is marked as *allegretto* (al2). The woodwinds are playing a descending scale: E (quarter), D (quarter), C (quarter), B (quarter), A (quarter), G (quarter), F (quarter), E (quarter). The strings are playing a descending scale: E (quarter), D (quarter), C (quarter), B (quarter), A (quarter), G (quarter), F (quarter), E (quarter). The vocal parts are singing: "Oo" (SI, II), "wild" (AI, II), "out" (TI, II), and "wild bells," (BI, II).

Example 24, mm. 43-46

Thomas also stacks chords of other intervals to create transparent, ethereal textures. These intervals may include 2nd's, 3rd's, 4th's, 5th's, 6th's, and tri-tones. (Examples 25-28)

Prominent Intervals: 2nd's, 3rd's, 5th's, 6th's, and tri-tones.

Chorus 53

Sop. A
Fair ship Spread Na-ture out wild

Sop. B
Fair ship Spread out

Alto A
Sphere Ring out

Alto B
Sphere Ring out

Tenor
Sun-set

Bass

Note to Chorus: Stagger breathing as necessary

Sop. Solo
Fair ship Sphere all your lights a-round

Example 25, mm. 53-64

Chorus 58

Sop. A: *ff* *mp* *mf* *mp* *mf* *p*
Twilight Twilight

Sop. B: *mf* *ff* *mp* *f* *mp*
Bells Twilight fair ship

Alto A: *f* *mp* *mf* *p*
Come Come

Alto B: *f* *mp* *mf* *p*
Come Come

Tenor: *mf* 3:2
So draw him home to those who mourn

Bass: *f* *pp*

Sop. Solo: hap-py bells

Chorus 62

Prominent Intervals: 2nd's, 3rd's, 5th's, 6th's, and tri-tones.

Sop. A: *f* *mp* *pp*
in vain

Sop. B: *f* *mp* *pp*
in vain

Alto A: *f* *ff*
Ring, Ring in the new

Alto B: *f* *ff*
Ring, Ring in the new

Tenor: *pp*

Bass: *mf* *f* *mp*
Ring out the old (oh)

Sop. Solo: *f* *3* *3* *accel..... ff*
Ring, Ring hap-py bells Ring hap-py bells a-cross the snow

Example 25 cont., mm. 53-64

Prominent Interval: Open 5th's

[illegible]

Example 26, mm. 146-149

Prominent Interval: Open 5th's

Chorus 103

Sop. A *ec/o* *p* > *pp* *faith* *p* *stagger breathing*

Sop. B *ec/o* *p* > *pp* *faith* *p* *stagger breathing*

Alto A *p* *Oh*

Alto B *mp* *p* > *pp*

Tenor *Love* *mp* *pp* *humming*

Bass

Sop. Solo *f* *mf* *f* *ff* *mf* *mp* *pp* *mp*

By faith, and faith a lone, em-brace, Be-liev-ing where we

Example 27, mm. 103-109

Tonality does appear in this chromatic setting usually through non-traditional means, either through repetition or the sustaining of a pitch. (Examples 28-31)

Pedal tone tonicizing F

The musical score is for a chorus and vocal ensemble. It is in 4/4 time and consists of 8 measures. The key signature has one flat (B-flat). The lyrics are: "Ring Ring Bells Bells Night Sky Ring" (Sop. A), "Ring Ring Bells Bells Ring" (Sop. B), "Ring Ring Ring Ring Light Ring" (Alto A), "Ring Ring Ring Ring Light Ring" (Alto B), "Ring Ring Ring" (Tenor), and "Ring Ring Ring" (Bass). The score includes dynamic markings such as *ff*, *mf*, *ff* 3, *mf*, and *ff*. There are also performance instructions like "div." (divisi) and "stagger breathing". The score is written for Soprano A, Soprano B, Alto A, Alto B, Tenor, and Bass. The Chorus part is marked with a "1" above the first measure.

Example 28, mm. 1-8

Chorus 79 **D**

Sop. A *mf* *tutti unis.* hap-py bells hap py bells hap-py bells Ring true *fp* *fp* *ff*

Sop. B *mf* hap-py bells hap py bells hap-py bells Ring true *fp* *fp* *ff*

Alto A *mf* *tutti unis.* hap-py bells hap py bells hap-py bells Ring true *fp* *fp* *ff*

Alto B *mf* hap-py bells hap py bells hap-py bells Ring true *fp* *fp* *ff*

Tenor

Bass

Sop. Solo Ring hap-py bells The year is go-ing let him go; *mf* *f* *ff*

Vln. I *fp* *mp* *(div.) a* *pp* *p* *f*

Vln. II *fp* *mp* *(div.) a* *p* *p* *f*

Vla. *la meta arco* *f* *p* *p* *f*

Vc. *unis. (pizz.)* *mp*

Cb. *(pizz.)* *mp*

Pedal tone tonicizing B (repeated tones giving the impression of a pedal tone)

Example 29, mm. 79-83

103 (II)

Fl. I, II *pp*

Sl. II (octet)

Ob. I, II

Al. II (octet) *mf* *in foreground* *espr.* *pp*
Ring in the no-bler modes of life

Cl. I, II, III *I.* *mf* *f* *p*

Tl. II (octet)

Bsn. *pp* *p*

Bl. II (octet)

Hn. I, II, III, IV *I.* *mp* *mf* *pp*

Hp. *ff*

Perc. 2 *Ped. (Vib.)* *mp* *Ped.* *mp* *stagger breathing*

Chorus

Sop. A *echo* *p* *>* *pp* *Love*

Sop. B *echo* *p* *>* *pp* *Love* *stagger breathing*

Alto A *Oh*

Alto B *mp* *p* *pp*

Tenor *Love* *humming* *Mm* *mp* *pp*

Bass

Sop. Solo *f* *mf* *f* *<ff>* *mf* *mp* *pp* *mp*
By faith, and faith a tone, em brace, Believ ing, here w

Vln. I *Solo 1^o* *echo* *mp* *mf* *pp* *div.*

Vln. II *pp* *mp*

Vla. *tutti* *pp* *mf* *p*

Vc.

Cb.

Pedal tone tonicizing Eb (D#)

Example 30, mm. 103-109

110

Hp.

Perc. 1

Perc. 2 (Tub. Chimes)

Perc. 3

Chorus

Sop. A

Sop. B

Alto A

Alto B

Tenor

Bass

Sop. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Large Tam-Tam

Ped. *mp*

mp *p* *mp* *pp*

wise ah *mp* ah

wise (ah)

wise (ah)

chant-like *mp* 3:2 *p* *pp*

div. *mp* im-mor-tal love *mf* *p*

Oh *mp* *pp* Oh *mf* stagger breathing

Oh *mp* 3:2 *p* Oh stagger breathing

mf In me-mo-ri-am *pp* In me-mo-ri-am

can-not prove;

pp

pp

arco *p*

Pedal tone tonicizing F#

F

F

F

Example 31, mm. 110-125

Example 31 cont., mm. 110-125

122

Hp. *ff* D, B \sharp , A \sharp

Perc. 1 (Large Tam-Tam) *p*

Perc. 2

Perc. 3

Chorus

Sop. A

Sop. B

Alto A *mf* Ring in the thou-sand years of peace *p* oh *pp*

Alto B *mf* Ring in the thou-sand years of peace *p* oh *pp*

Tenor *p* truth, Truth, *mp* *div* *mf* *p* *pp*

Bass *mf* truth And in thy wis-dom make me wise *mf* 3.2 *pp*

Sop. Solo *mf* for - give these wild and wan-der -

Vln. I *unis. senza sord.*

Vln. II *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *mf* *pp* *mp* *pp*

Cb. *mf* *pp* *mp* *pp*

Example 31 cont., mm. 110-125

In *Ring Out, Wild Bells, To The Wild Sky* the influence of the Aeolian mode may be found. (Examples 32-33)

D Aeolian: (D, E, F, G, A, Bb, C, D)

29 Sop. solo *mp* *mf* *p* *mp* *mf* *p echo*
 Ring out wild bells Ring out, Ring out,

C# functioning as the leading tone for the pitch D

A#/Bb - used as an enharmonic relationship.

32 *p* *mp* *pp*
 Ring out, wild bells to the wild sky, 5

Example 32, mm. 29-35

C # Aeolian: (C#, D#, E, F#, G#, A, B, C#)

Chorus 21
 Sop. A *ff* *ff* *mf* *ff*
 Bells Ring of Life
 Sop. B *ff* *ff* *mf* *ff*
 Bells Ring of Life
 II. Bells
 Alto A *ff* *ff* *mf* *ff*
 Bells Ring of Life
 Alto B *mf* *ff* *ff* *mf* *ff*
 Ring Bells Ring of Life
 Tenor *mf* *ff* *ff* *f* *ff div.* *unis.*
 Ring True Bells Ring of Life
 Bass *ff*
 Life

Example 33, mm. 21-24

In subsequent statements of this thematic material, the suggestion of the Aeolian mode remains intact; however, in Examples 34-36, the tonicizations center around the pitches A and E with a return back to C# in the coda. (Examples 34-36)

A Aeolian: (A, B, C, D, E, F, G, A)

Chorus 89

Sop. A *mf* Ring *ff* Bells *ff* *mf* *ff*

Sop. B *mf* Ring *f* Ring *ff* Bells *ff* hap-py bells *mf* 3 *ff*

Alto A *mf* Strong *ff* Bells hap-py bells *ff* *mf* 3 *ff*

Alto B *mf* Son *ff* Bells

Tenor *mf* of *ff* God *ff* Bells hap-py bells *f* 3 *ff*

Bass

Chorus 92

Sop. A Ring of Life Ring of Life

Sop. B Ring of Life Ring of Life

Alto A Ring of Life Ring of Life

Alto B Ring of Life Ring of Life

Tenor *div.* Ring of Life *unis.* Ring of Life *div.* Ring of Life *unis.*

Bass *ff* Life Life

Example 34, mm. 89-95

E Aeolian: (E, F#, G, A, B, C, D, E)

Chorus 154

Sop. A *p* *mf* *ff* *ff* *mf* *ff*
 ah light oh

Sop. B *p* *mf* *ff* *ff* *mf* *ff*
 ah light wild sky

Alto A *p* *mf* *mf* *ff* *ff* *mf* *ff*
 oh sphere wild

Alto B *p* *mf* *ff* *ff*
 oh your Bells

Tenor *p* *mf* *mf* *ff* *f* *ff*
 oh light 'round sky

Bass

Chorus 157

Sop. A Ring of Life *div. a* Ring of Love

Sop. B Ring of Life Ring of Love

Alto A Ring of Life Ring of Love

Alto B Ring of Life Ring of Love

Tenor *div.* *unis.* *div.* *unis.*
 Ring of Life Ring of Love

Bass *spoken unis.* *ff* *spoken* *ff*
 Ring Life Ring Love

Example 35, mm. 154-160

C # Aeolian: (C#, D#, E, F#, G#, A, B, C#)

Chorus 174 J

Sop. A: Ring free Ring in Christ

Sop. B: in the the Ring in Christ

Alto A: val er Ring in Christ

Alto B: iant free Ring in Christ

Tenor: man free heart Ring in Christ

Bass: Ring Christ Christ

Example 36, mm. 174-178

In addition to the influences of modal harmony, Thomas' work also suggests influences of whole tone scales. Throughout *Ring Out, Wild Bells, To The Wild Sky*, Thomas' predominant use of tri-tones, harmonically, seem to suggest an influence of the whole-tone scale. (Example 37)

Fl. I, II *ff* *sempre*

Ob. I *ff* **Whole Tone: F, (G), A, B, C#, (D#)**

Ob. II *ff* *sempre*

Cl. I *ff* *mf*

Cl. II *f* *p*

Cl. III *f* *p*

Bsn. *ff* *p*

Hn. I, II, III, IV *fp* *ff*

C Tpt. I, II *st. mute* *mf* *p* *fp* *pp*

Solo Tpt. *mf* *p* *fp* *pp*

Hp. *ff*

Perc. 1 *Ped.* *lv.* *f* *ff* *f*

Perc. 2 *Ped.* *lv.* *f* *ff*

Chorus

Sop. A *div.* *ff* Ring Ring Bells Bells Night Sky Ring

Sop. B *ff* Ring Ring Bells Bells Ring

Alto A *div.* *ff* Ring Ring Ring Ring Light Ring

Alto B *ff* Ring Ring Ring Ring Light Ring

Tenor *ff* Ring Ring Ring Ring (stagger breathing) Ring

Bass *ff* Ring Ring Ring Ring

Example 37, mm. 1-8

While not twelve tone in the strict sense, Thomas' music contains passages that use all or most of the pitches of the chromatic scale. (Examples 38-39)

139

Hn. I, II, III, IV *f* 3 *I.*

C Tpt. I, II *Solo I.* *via sord.* *ff* 3 *Solo I.* 3 *via sord.* *ff* 3 *Solo I.* 3

Solo Tpt. *via sord.* *Solo senza sord.* *ff* 3:2 *mf*

Tbn. *Chromatic Scale:*
D, Eb, F, (F#), G, Ab, A, (Bb), C, C#, D

Hp. *ff* *ff* C#

Perc. 2 *ff* (Tub. Chimes) (Ped.)

Chorus

Sop. A *ff* 3 *mf* *ff* *fp = ff* *ff* *ff*

Sop. B *ff* *fp = ff* *ff* *ff*

Alto A *ff* *fp = ff* *ff* *ff*

Alto B *ff* *fp = ff* *ff* *ff*

Tenor *ff* 3 *mf* *ff* *fp = ff* *ff* *ff*

Bass *ff* 3 *mf* *ff* *fp = ff* *ff* *ff*

Vln. I *pizz.* *arco non div.* *pp* *sfz* *div.* *ff* *mf* *p* *ff* *a (div.)*

Vln. II *pizz.* *arco non div.* *pp* *sfz* *div.* *ff* *mf* *p* *ff* *pp*

Vla. *pizz.* *arco* *pp* *sfz* *div.* *ff* *mf* *p* *ff*

Vc. *arco* *pp* *pizz.* *ff*

Cb. *pp* *ff*

Night Sky div. a3 Ring Peace Love New
Ring Peace Bells New
oh Bells Ring Ring right
Ring Peace Ring pure laws oh Ring Ring
love of good Years of peace Ring Peace Ring oh Love Ring Ring

Example 38, mm. 139-143

Chromatic Scale:

C (1), C# (2), D (3), Eb (4), E (5), F (6), F# (7), G (8), Ab (9), A (10), Bb (11), B (12)

The musical score for Percussion 1, 2, and 3, measures 161-171, is presented in two systems. The first system (measures 161-166) includes Perc. 1 with (Vib.), L.v., Small Triangle, and Vibraphone; Perc. 2 with (Tub. Chimes); and Perc. 3 with Crotales. The second system (measures 167-171) includes Perc. 1 with (Vib.), Small Triangle, and Vibraphone; Perc. 2 with (Tub. Chimes); and Perc. 3 with (Crotales). Dynamics include p, mp, mf, and Ped. markings.

Example 39, mm. 161-171

Rhythm and meter also contribute to the expressivity of this piece. Thomas employs different levels of rhythmic activity to vary the speed of the music. The layering of various rhythmic patterns obscure given meters producing rhythmic tension and release through shifting accents, displaced strong beats, and rhythmic compression. Thomas incorporates changes in meter, shifting accents for textual clarity and the imagery of the ringing of the bells. (Example 40)

The inclusion of both triplets and sextuplets compresses the rhythm and increases rhythmic tension and accelerates the music. Rhythmic patterns move from quarter notes to eighth notes, to sixteenth notes, to triplets, to sextuplets, to thirty-second notes, etc. (Examples 43-44)

Rhythmic compression

The musical score for Example 43, measures 73-78, illustrates rhythmic compression through various rhythmic patterns and dynamics across five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 4/4 time, with measures 73, 74, 75, 76, 77, and 78. A red arrow points from measure 73 to measure 78, indicating the progression of the music.

- Vln. I:** Measures 73-74 feature a triplet of eighth notes (div.) and a sextuplet of sixteenth notes (sub.). Measures 75-76 feature a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measure 77 features a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measure 78 features a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff).
- Vln. II:** Measures 73-74 feature a triplet of eighth notes (div.) and a sextuplet of sixteenth notes (sub.). Measures 75-76 feature a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measure 77 features a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measure 78 features a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff).
- Vla.:** Measures 73-74 feature a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measures 75-76 feature a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measure 77 features a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measure 78 features a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff).
- Vc.:** Measures 73-74 feature a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measures 75-76 feature a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measure 77 features a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measure 78 features a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff).
- Cb.:** Measures 73-74 feature a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measures 75-76 feature a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measure 77 features a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff). Measure 78 features a triplet of eighth notes (ff) and a sextuplet of sixteenth notes (ff).

Example 43, mm. 73-78

Texture cultivates variety and highlights Tennyson's poetry. Although there are no strict imitative forms, Thomas places great emphasis on recurring motivic material alternating between sections of staggered entrances and homophony. (Example 45)

The image displays a musical score for Example 45, measures 174-183. The score is written for a large ensemble, including Harp (Hp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Chorus (Soprano A, Soprano B, Alto A, Alto B, Tenor, Bass), and Solo. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two main sections: 'Staggered entrances' (measures 174-180) and 'Homophony' (measures 181-183). The 'Staggered entrances' section features staggered entrances for the vocal parts, with lyrics such as 'Ring in the val-iant man'. The 'Homophony' section features homophony for the vocal parts, with lyrics such as 'Ring in Christ'. The score includes various musical notations, including dynamics (mf, ff, p, f, pp, ppp), articulation (accents, slurs), and performance instructions (pizz., div., unis., sub.).

Example 45, mm. 174-183

Several thematic elements recur throughout the choral parts to provide structural unification and cohesiveness, and reinforce the “bells.” Primary thematic material of *Ring Out*,

Wild Bells, To The Wild Sky include the “tri-tone bell” theme, “pealing bell” theme, and a “cascading bell” theme. (Example 46-48)

“Tri-tone Bell” Theme

♩ = 60 - 66 Majestic, bold, dramatic, optimistic, and energized!

Chorus

Sop. A *div.* Ring Bells

Sop. B *ff* Ring Bells

Alto A *div.* Ring

Alto B *ff* Ring

Tenor

Bass

Example 46, mm. 1-4

“Pealing Bell” Theme

Chorus *14* *p*

Sop. A *p* Life

Sop. B *f* *ff* *mf* *pp* Peace I. Life II. Laws

Alto A *f* *ff* *mf* *ff* Ring Truth Truth

Alto B *p* *ff* *mf* *ff* Ring Truth

Tenor *p* *ff* Ring Love of Truth Truth

Bass

Example 47, mm. 14-18

"Cascading Bell" Theme

Chorus 20

Sop. A *mf* *ff* *ff* *mf* *ff*
Ring Bells Ring of Life

Sop. B *mf* *mf* *ff* *ff* *mf* *ff*
I. Ring Bells Ring of Life
II. Ring II. Bells

Alto A *mf* *ff* *ff* *mf* *ff*
Ring Bells Ring of Life

Alto B *ff* *mf* *ff* *ff* *mf* *ff*
Ring Bells Ring of Life

Tenor *ff* *mf* *ff* *f* *ff* *div.* *unis.*
Ring True Bells Ring of Life

Bass *ff*
Life

Example 48, mm. 20-24

The "tri-tone bell" theme, clearly recognizable, occurs at the beginning of all A Sections (with the exception of the coda) and incorporates the intervals of a major third and added major

second (tri-tone). The “tri-tone bell” motive spans over several measures both contrapuntally and homophonically. (Example 49)

“Tri-tone Bell” Theme with expansion

Chorus 1

Sop. A *div.* *ff* Ring Ring Bells *ff > mf* Bells Night Sky *ff* 3 *mf* *ff* Ring

Sop. B *ff* Ring Ring Bells *ff > mf* Bells Ring

Alto A *div.* *ff* Ring Ring Ring Ring Light Ring

Alto B *ff* Ring Ring Ring Ring Light Ring

Tenor *ff* Ring Ring Ring (stagger breathing) *ff* Ring

Bass

Example 49, mm. 1-8

The “tri-tone bell” theme reappears throughout the piece, highlighted through Thomas’ use of rondo form. At each return, pitch levels, rhythmic activity, and contour vary, and the basic theme is sometimes ornamented. (Example 50)

Pitch Variation / Expansion of Voices

Chorus 9

Sop. A

Rhythmic Augmentation

New True Bells Ring True

Sop. B

Bells New Bells Ring True Peace

Alto A

Ring Bells Ring Ring Bells Bells Ring True Peace

Alto B

Ring Ring Ring Ring Bells Ring True

Tenor

Ring Ring Ring Ring Bells Ring True

Bass

Bells

Example 50, mm. 9-14

For example, in mm. 65, the “tri-tone bell” motive is primarily homophonic and syllabic in its presentation. Here, the unfolding of the motive is presented homophonically opening in the lower voices in diminution, originating on the pitch D-flat. (Example 51)

Pitch Variation (Db),
Rhythmic
Augmentation,
Changes in Meter

Grace notes for
ornamentation
and displace
strong beats

Chorus 65 C $\text{♩} = 60-66$ *ff*

Sop. A Ring Strong Bells Bells Night Sky Ring

Sop. B Ring Strong Bells Bells Ring

Alto A ring in the true Ring Strong Ring wild Light Ring

Alto B ring in the true Ring Strong Ring wild Light Ring

Tenor ring in the true Ring wild (stagger breathing) Ring

Bass

Example 51, mm. 65-78

In its third appearance, in mm. 133, the “tri-tone bell” theme begins on the pitch E-flat; however, this time the thematic material is more contrapuntally complex. Variety is added through the displacement of the downbeat and contrasting rhythmic speeds. (Example 52)

♩ = 60-66

Chorus 133 **G**

Sop. A: Peace Ring Life Ring Truth and right truth and right Bells

Sop. B: Peace Ring Life Ring Truth and right truth and right Bells

Alto A: Peace Ring Life Ring Ring Love Love Light

Alto B: Peace Ring Life Ring Ring Love Love Light

Tenor: of Life Peace Ring Love Love (stagger breathing)

Bass: Ring

Pitch Variation (Eb), Rhythmic Augmentation, Displacement of Downbeat

Contrasting Rhythmic Speeds

Chorus 139

Sop. A: Night Sky Ring Peace New

Sop. B: Ring Peace New

Alto A: Ring Peace oh Bells Ring Ring right

Alto B: Ring Peace Ring pure laws oh

Tenor: love of good Years of peace Ring Peace Ring oh Love Ring Ring

Bass: Ring

Example 52, mm. 133-143

The “pealing bell” theme appears only in A Sections I, II, and in the closing material of the Coda, creating an ethereal texture through the incorporation of sustained 2nd’s, 3rd’s, 4th’s, and 5th’s. This theme functions as transitional material and also provides a contrast in dissonant

harmonies and texture. Orchestral accompaniment is light, but still provides a harmonic framework supporting the voices. (Example 53)

The musical score for Example 53, measures 14-19, is presented below. The vocal parts (Sop. A, Sop. B, Alto A, Alto B, Tenor, Bass) and instrumental parts (Vln. I a, b, Vln. II a, b, Vla., Vlc., Cb.) are shown. A blue box highlights the vocal entries in measures 14-19, and a red box highlights the "Peeling Bell" Theme in the Bass line.

Vocal Parts:

- Sop. A:** Chorus. Measures 14-19: *ff* > *mf*, *pp*, *ff*, *Ring*, *Ring*, *Ring*.
- Sop. B:** *f*, *ff*, *ff* > *mf*, *pp*, *ff*, *Ring*, *Ring*.
- Alto A:** *f*, *ff*, *ff* > *mf*, *ff*, *Ring*, *Truth*, *Truth*, *Truth*, *Ring*.
- Alto B:** *p*, *ff* > *mf*, *ff*, *Ring*, *Truth*, *Truth*.
- Tenor:** *p*, *ff*, *Ring*, *Love of*, *Truth*, *Truth*, *Truth*.
- Bass:** *ff* > *mf*, *pp*, *ff*, *Ring*, *Ring*, *Ring*.

Instrumental Parts:

- Vln. I a, b:** *ff*, *p*, *mf* < *ff* > *pp*, *ff*.
- Vln. II a, b:** *ff*, *p*, *mf* < *ff* > *pp*, *ff*.
- Vla.:** *f* > *mf*, *f* < *ff*, *ff* > *p*, *ff*.
- Vlc.:** *f*, *f* < *ff*, *mf*, *ff*.
- Cb.:** *pizz.*, *ff*.

Example 53, mm. 14-19

The "peeling bell" theme is also developed predominately through repetition. With each return, pitch levels are transformed, rhythmic activity increases, and the basic theme is expanded. The

extended thematic material functions as vocal accompaniment for the soprano soloist. As the voices build, the orchestration becomes thicker through added levels of rhythmic activity and “fan-fare” like passages in the brass in mm. 86-87. (Example 54-55)

The image displays a musical score for 'The Pealing Bell' by John Rutter, featuring vocal and instrumental parts. The score is written in 4/4 time and includes the following parts:

- Harp:** Features a glissando and a forte (ff) chord.
- Percussion 1, 2, and 3:** Percussion 1 has a pedaled forte (ff) chord. Percussion 2 and 3 have a forte (f) chord.
- Chorus:** Includes Soprano A, Soprano B, Alto A, Alto B, Tenor, and Bass. The lyrics are 'hap-py bells hap-py bells'.
- Sop. solo:** The lyrics are 'Oh Ring hap-py bells The'.
- Vln. I a, b:** Features a divisi (div.) section with a forte (ff) chord.
- Vln. II a, b:** Features a divisi (div.) section with a forte (ff) chord.
- Vla. and Vlc.:** Features a divisi (div.) section with a forte (ff) chord.
- Cb.:** Features a divisi (div.) section with a forte (ff) chord.

Annotations include:

- Development of "Pealing Bell" Theme:** A red box highlights the development of the 'Pealing Bell' theme, which functions as vocal accompaniment.
- Rhythmic compression:** A red box highlights the rhythmic compression of the 'Pealing Bell' theme.
- Dynamic markings:** Various dynamic markings are present, including *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo).
- Performance instructions:** Instructions include *gliss.* (glissando), *Ped.* (pedal), *tutti unis.* (all together, unison), *div.* (divisi), *la meta arco* (half the bow), and *arco* (arco).

Example 54, mm. 78-83

81

Harp

Perc. 1

Perc. 2

Perc. 3

Chorus

Sop. A

Sop. B

Alto A

Alto B

Tenor

Bass

Sop. solo

Vln. I a, b

Vln. II a, b

Vla.

Vcl.

Cb.

Layers of Contrasting Rhythmic Activity

Large Tam-Tam

p

lv.

fp

fp

ff

hap - py bells

Ring true

hap - py bells

Ring true

hap - py bells

Ring true

hap - py bells

Ring true

year is go - ing.

let him go;

mf

f

ff

p

f

p

f

unis. (pizz.)

(pizz.)

mp

(b)

mp

Example 54 cont., mm. 78-83

Final Presentation/Development of “Pealing Bell” Theme

Added layers of
rhythmic tension

65

Finally, the “cascading bell” theme is also clearly discernable and a captivating component of Thomas’ work. The choral writing is rhythmically complex, often dissonant, and incorporates much rhythmic variety. This thematic material is present in all the A Sections and also appears in the closing material of the coda. The “cascading bell” theme is a six-note motive comprised stacked tertian chordal structures. (Example 57)

“Cascading Bell” Theme

The musical score for Example 57, measures 20-24, illustrates the “Cascading Bell” theme across six vocal parts. The score is in 4/4 time with a key signature of one sharp (F#). The theme is a six-note motive comprised of stacked tertian chordal structures. Dynamics include *mf*, *ff*, and *f*. The lyrics are: “Ring Bells Ring of Life” for Sopranos and Altos, “Ring True Bells Ring of Life” for Tenor, and “Life” for Bass.

Example 57, mm. 20-24

With each emergence of the “cascading bell” theme, pitch levels are altered and the basic theme is sometimes ornamented. Accompanying orchestral parts punctuate the text with rapid passagework for both winds and strings, and “fan-fare” like passages for brass again through layers of rhythmic activity, Thomas varies the speed of the music. (Example 58)

The image displays a musical score for Example 58, measures 89-95. The score is divided into three main sections, each enclosed in a blue box. The first section (measures 89-95) features orchestral parts for Flutes I & II, Oboes I & II, Clarinets I & II, Bassoon, Horns I, II, III, IV, Trumpets I & II, Solo Trumpet, and Harp. The second section (measures 96-102) features vocal parts for Soprano A, Soprano B, Alto A, Alto B, Tenor, Bass, and Soprano Solo. The third section (measures 103-109) features orchestral parts for Violins I & II, Viola, Violoncello, and Contrabass. A central red box contains the text: "Development of the 'Cascading Bell' Theme / Rhythmic tension and release". A black arrow points from the Harp part in the first section down to the Soprano Solo part in the second section. The score includes various dynamic markings such as *ff*, *f*, *mp*, *mf*, *p*, and *pp*, as well as articulation marks like accents and slurs. The vocal parts include lyrics in English, such as "Ring of Life", "Bells hap-py bells", "Ring of Life", "Strong", "Son of God", "Life", and "Love".

Development of the "Cascading Bell" Theme / Rhythmic tension and release

Example 58, mm. 89-95

In its final presentations, the “cascading bell” theme is further expanded in the woodwinds.

Strings also take a more active role with the brass, harp, and percussion. (Example 59-61)

This musical score page, labeled 'Example 59, mm. 154-160', features a complex orchestration. The top half of the page contains staves for vocal soloists and woodwinds. The bottom half, enclosed in a blue box, contains staves for brass and woodwinds. The score is in 3/4 time and includes various musical notations such as triplets, dynamics (ff, f), and articulation marks. The lyrics for the vocal soloists are: 'Ring in the thousand years of peace', 'Ring in the common love of good.', 'Ring in the common love of good.', 'Ring in the valiant man and free, The larger heart, the kindlier hand;'. The woodwind section includes parts for Flute I and II, Oboe I and II, Clarinet I, II, and III, and Bassoon. The brass section includes parts for Horn I and II, Horn III and IV, Trumpet I and II, Solo Trumpet, and Trombone. The score is marked with '158' at the beginning of the first staff.

Example 59, mm. 154-160

Example 60, mm. 174-178

Example 61, mm. 184-187

70

a greater understanding of Tennyson's poetry through a vivid multi-dimensional aural experience. (Example 62)

Variety of Vocal Forces

53 Sop. solo *f* > > *p* *mf* *p* *f*

Fair ship— Sphere all your lights a-round hap-py bells

53 Chorus *ff* *mp* *mf* *mp* *mf* *mp* *mf*

Sop. A Fair ship Spread Na-ture out wild

Sop. B Fair ship Spread out Bells

Alto A Sphere Ring out

Alto B Sphere Ring out

Tenor Sun-set

Bass

53 Solo S I, II (octet) *f* I. This Nature full of hints and mysteries, conclusions, broken Untrackt lights and shapes

Solo A I, II (octet) *f* I. Sunset and evening star, And one clear call for me! And may there be no moaning of the bar, When I put out to sea,

Solo T I, II (octet) *f* I. Fair ship, that from Italian shore Saillest the placid ocean-plains With my lost Arthur's loved remains, Spread thy full wings, So draw him home to those who mourn In vain; a favourable speed

Solo B I, II (octet) *f* I. Sphere all your lights around, above; before the prow; winds, as he sleeps now, Sleep, gentle heavens, Sleep gentle My friend,

Example 62, mm. 53-58

Thomas' treatment of the choral voices is also unusual, yet compelling. The primary function of the chorus is to provide accompaniment to represent the text, mimicking the "ringing of bells" in

a real and profound way. The solo octet delivers the text through singing and speaking. Vocal parts are primarily contrapuntal, but also contain some sustained passages. Typically, the speed of the vocal forces change and are combined with different layers of activity. (Examples 63-65)

"Ringing Bells" – Contrapuntal Passages

35

SI, SII (octet) *f* Wild *f* Bells *p*

AI, AII (octet) I. *f* Ring *p*

TI, TII (octet) I. *f* *espr.* To the wild sky,

BI, BII (octet)

37

SI, SII (octet) *a2 p* *mf* light frost - y light *mf* Cloud *p* *a2 f* wild *pp*

AI, AII (octet) *a2 p* *mf* light frost - y light *mp* Cloud *pp* *a2 f* wild *pp*

TI, TII (octet) *mp* *a2 p* *mp* fly - ing *p* sky *pp*

BI, BII (octet) *a2 p* fly

Example 63, mm. 35-40 solo octet

“Ringing Bells” – Sustained Passages

The image displays a musical score for the song "The Wild Bells" by Franz Schubert. It consists of three staves of music, each with lyrics underneath. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Andante". The first staff has a piano (*p*) dynamic and a mezzo-forte (*mp*) dynamic. The second staff has a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The third staff has a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The lyrics are: "Oo wild oo", "Ring", "out", and "wild bells,". The score includes various musical notations such as notes, rests, and dynamic markings.

II. *p* *mp* *p*

Oo wild oo

II. *p* I. *mf* *p*

Ring Ring

II. *p* I. *mf* *p*

out out

II. *p* I. *mf* *p*

wild bells, wild bells,

Example 64, mm. 42-46

161 (I)

SI, SII (octet) *f* Ring in the val-iant man — *mp* Loves — 3 Free —

Oh — II. Loves —

AI, AII (octet) *p* Oh — *mf* Loves — *pp* Loves —

II. Oh —

TI, TII (octet) *p* Oh — 3 Oh —

BI, BII (octet)

“Ringing Bells” – Contrapuntal and Sustained passages

165 (I)

SI, SII (octet) Oh — the larg - er heart — *mp*

AI, AII (octet) *p* Oh —

TI, TII (octet) I. *mf* On God, one law, one el - e - ment — 3

BI, BII (octet)

Example 65, mm. 161-166

The additional solo voices are aleatoric in style and provide another level of rhythmic and textural activity. (Example 66-67)

Aleatoric Speaking

The musical score for Example 66, mm. 177-178, consists of four staves, each representing a vocal octet. The staves are labeled on the left as follows:

- SI, SII (octet)
- AI, AII (octet)
- TI, TII (octet)
- BI, BII (octet)

The score is written in 4/4 time and features a key signature of one flat (B-flat). The lyrics are as follows:

- SI, SII: Ring Christ (mm. 177-178), I. (m. 179), *ff* This nature full of hints (m. 180)
- AI, AII: Ring Christ (mm. 177-178), (m. 179), (m. 180)
- TI, TII: Ring Christ (mm. 177-178), I. (m. 179), *ff* Ring in the love of truth (m. 180)
- BI, BII: Ring Christ (mm. 177-178), (m. 179), (m. 180)

The score includes dynamic markings *ff* (fortissimo) and a first ending bracket labeled "I." spanning measures 179 and 180. The notation includes rests, eighth notes, and quarter notes, with some notes marked with an 'x'.

Example 66, mm. 177-178

Aleatoric Speaking

53

Fl. I

Fl. II

SI, SII
(octet)

Ob. I

Ob. II

AI, AII
(octet)

Cl. I

Cl. II

Cl. III

TI, TII
(octet)

Bsn.

BI, BII
(octet)

I. *f* This Nature full

I. *f* Sunset and evening star, And one clear call for me! And may there be no

f Fair ship, that from Italian shore Sallest the placid ocean-plains With my lost Arthur's loved remains, Spread thy full wings, and waft him o'er.

I. *mp* *f* *pp* *mp*
Sphere all your lights around, above; Sleep, gentle heavens,

Example 67, mm. 53-64

Aleatoric Speaking

The musical score for Example 67, measures 53-64, is presented below. It features a variety of instruments and vocal parts, with dynamic markings and lyrics indicating the text being sung.

Fl. I (Flute I): Measure 57, *f* (forte), *p* (piano) at the end.

Fl. II (Flute II): Measure 57, *f* (forte), *p* (piano) at the end.

SI, SII (octet) (Soprano I, Soprano II): Lyrics: "of hints and mysteries, Untrakt conclusions, broken lights and shapes". Measure 58, *f* (forte). Measure 59, *p* (piano) < *mf* (mezzo-forte).

Ob. I (Oboe I): Measure 57, *f* (forte). Measure 58, *ff* (fortissimo) to *mp* (mezzo-piano). Measure 59, *p* (piano).

Ob. II (Oboe II): Measure 57, *f* (forte). Measure 58, *ff* (fortissimo) to *mp* (mezzo-piano). Measure 59, *p* (piano).

AI, AII (octet) (Alto I, Alto II): Lyrics: "moaning of the bar, When I put out to sea, II. Twilight and evening bell, And after that the dark! And may there be no". Measure 58, *f* (forte).

Cl. I (Clarinet I): Measure 57, *f* (forte). Measure 58, *mf* (mezzo-forte). Measure 59, *f* (forte) > *mp* (mezzo-piano).

Cl. II (Clarinet II): Measure 57, *f* (forte). Measure 58, *mp* (mezzo-piano). Measure 59, *p* (piano) <.

Cl. III (Clarinet III): Measure 57, *f* (forte). Measure 58, *mp* (mezzo-piano). Measure 59, *p* (piano) <.

TI, TII (octet) (Tenor I, Tenor II): Lyrics: "So draw him home to those who mourn In vain; a favourable speed, II. I hope". Measure 58, *f* (forte).

Bsn. (Bassoon): Measure 57, *f* (forte). Measure 58, *mp* (mezzo-piano). Measure 59, *p* (piano).

BI, BII (octet) (Bass I, Bass II): Lyrics: "before the prow; Sleep gentle winds, as he sleeps now, My friend, the brother of my love;". Measure 58, *f* (forte).

Example 67 cont., mm. 53-64

Thomas' use of contrasting instrumental forces within the orchestra keeps the music interesting and gives the music propulsion, vitality, and spontaneity. In addition, the orchestration continues to highlight and illuminate the text.

For example, the use of the soprano against the other voices, voices against sparse accompaniments and the use of strings and trumpets to connect phrases and provide musical contrast through varied speeds of activity. Throughout, the orchestration supports the vocal forces, ultimately supporting the text. The method of the musical setting captures the passionate nature of the title and initial line of Tennyson's poetry. The seemingly improvisational nature of the music represents the descriptive "wildness" referenced in the text. (Example 68)

Reinforcing moments of the text, like "Ring of Life, Ring of Love," through orchestration, Thomas illuminates the nobility of "Life" through brass fanfare-like motifs. These brass motifs connect the lines of text. (Example 69)

Within sections B, C, and D, Thomas' orchestration changes from the dense, clanging, bell-like texture to a thinner, airy, and ethereal texture. In most cases, the soprano soloist carries the primary melodic material while the orchestral provides a harmonic framework for the chorus although there is little direct doubling for the vocal parts. The solo octet continues the "bell-like" presentation of the text (spoken and sung). The small solo ensemble often has rhythmic speaking and sustained vocal sounds, and there is a great deal of rhythmic activity between the soprano solo, octet, choir and orchestra. The choral writing is contrapuntally complex incorporating contrasting rhythmic speeds. These different layers of rhythmic activity stand out in the textures because of the long sustained note values around them. (Example 70-72)

Contrasting instrumental forces

156

Hn. I, II

Hn. III, IV

C Tpt. I, II

Solo Tpt.

Tbn.

Hp.

Perc. 1 (Vib.)

Perc. 2 (Tub. Chimes)

Perc. 3 (Glock.)

Chorus

Sop. A

Sop. B

Alto A

Alto B

Tenor

Bass

Sop. Solo

Oh

Brass motifs as connectors

The musical score is divided into two main sections. The top section, measures 156-160, features the brass instruments (Horns, Trumpets, Trombones) and the Harp. The bottom section, measures 161-165, features the Chorus and Solo Soprano. A red box labeled "Brass motifs as connectors" is positioned between the two sections, with arrows pointing to the brass motifs in the top section and the vocal parts in the bottom section. The score includes various musical notations such as dynamics (f, ff, mf, mp), articulation (accents, slurs), and performance instructions (div., unis., spoken). The lyrics for the Chorus are: "Ring of Life Ring of Love".

Example 69, mm. 156-160

28 [A]

Fl. I, II

Sl, II (octet)

Ob. I, II

Ob. II

Al, II (octet)

Cl. I, II, III

TI, II (octet)

Bsn.

Bl, II (octet)

Hn. I, II, III, IV

C Tpt. I, II

Solo Tpt.

Tbn.

Hp.

Perc. 1

Perc. 2

Chorus

Sop. A

Sop. B

Alto A

Alto B

Tenor

Bass

Sop. Solo

Vln. I

Vln. II

Transparent Ethereal Texture

Soprano carries primary melodic material; Chorus as accompaniment to highlight key words of text

truth truth truth truth truth truth

Ring out, wild bells... Ring out, Ring out, Ring out, wild bells... to the wild...

Solo I con sord. arco

Solo I con sord. arco

via sord.

via sord.

Example 70, mm. 28-36

53 II. I. f mf f mf I. f This Nature full of hints and mysteries, Untrack conclusions, broken lights and shapes

Ob. I, II

Al. II (octet) I. f Sunset and evening star, And one clear call for me! And may there be no moaning of the bar, When I put out to sea,

Cl. I, II, III

Cl. II, III III. mp II. f mp

Tl. II (octet) f Fair ship, that from Italian shore Sallest the placid ocean-plains With my lost Arthur's loved remains, Spread thy full wings, and waft him o'er. So draw him home to those who mourn In vain, a favourable speed

Bsn.

Bl. II (octet) f Sphere all your lights around, above, Sleep, gentle heavens, before the prow; Sleep gentle winds, as he sleeps now, My friend.

* Note to vocal soloists - Bars 53-64. Read your text in an elegant, sensitive and dramatic manner. Vary vocal colors so the readings sound multi-layered. Words should be spoken approximately where they fall graphically in the bar, but please follow the rests when they are indicated. The desired effect is to give the impression that the voices are floating and ringing like bells in the distance.

Hr. I, II, III, IV

C. Tpt. I, II I. intense ff p mp pp (senza cord.)

Solo Tpt.

Tl.

Perc. 1 (Tubo. Chimes) Ped. f

Perc. 2

Chorus

Sop. A Fair ship. Spread Na - ture out wild.

Sop. B Fair ship. Spread. out Bells.

Alto A Sphere Ring out

Alto B Sphere Ring out

Tenor

Bass

Note to Chorus - stagger breathing as necessary

Sop. Solo Fair ship. Sphere all your lights a-round hap - py bells.

Vln. I

Vln. II

Vla. ff p mp

Vc.

Cb.

Alternating vocal and orchestral forces with contrasting rhythmic speeds mimicking “ringing bells”

Example 71, mm. 53-58

The musical score is for Example 72, measures 96-102. It features a large ensemble of instruments and voices. The woodwind section includes Flutes I & II, Saxophone II (octet), Oboe I & II, Alto Saxophone II (octet), Clarinets I, II, & III, Trumpets I & II, Horns I, II, III, & IV, and a Solo Trumpet. The brass section includes Trombones I, II, & III, and a Trombone. The percussion section includes a Harp, Percussion 1, and Percussion 2. The string section includes Violins I & II, Viola, Violoncello, and Contrabass. The vocal section includes Soprano A, Soprano B, Alto A, Alto B, Tenor, Bass, and a Soprano Soloist. The lyrics for the Soprano Soloist are: "Strong Son of God, im - mor - tal Love, Whom we, that have not seen thy face,". The lyrics for the other voices are: "Love, Love, Love, Oh, Mm, Mm". The score includes various musical markings such as dynamics (mf, f, pp, mp, p, f), articulation (accents, slurs), and performance instructions (cantabile, staccato breathing, stagger breathing, via cord., Solo capr.). A red box highlights the vocal staves with the text "Reduced orchestration supports voices and highlights the text." Arrows point from this box to the vocal staves and the string section.

Example 72, mm. 96-102

Generally, Thomas' instrumentation is traditional in nature; however, non-traditional scoring does occur. In *Ring Out, Wild Bells, To The Wild Sky*, for example, she places the solo octet with the woodwinds. (Example 73-74)

Non-traditional Scoring

The musical score for Example 73, mm. 156-160, illustrates non-traditional scoring by placing solo octets in woodwinds and strings alongside the main woodwind ensemble. The score is divided into several systems, each enclosed in a blue box. The top system features Flute I and II parts with dynamic markings of *mp*, *f*, and *ff*. The second system contains the Solo I, II (octet) for Saxophones, with lyrics: "I. Ring in the thousand years of peace" and "II. Ring in the thousand years of peace". The third system includes the Solo I, II (octet) for Alto Saxophones, with lyrics: "I. Ring in the common love of good." and "II. Ring in the common love of good." The fourth system shows Clarinet I, II, and III parts. The fifth system features the Solo I, II (octet) for Trombones. The bottom system includes the Solo I, II (octet) for Basses, with lyrics: "I. Ring in the valiant man and free, The larger heart, the kindlier hand." and "II. Ring in the valiant man and free, The larger heart, the kindlier hand;".

Example 73, mm. 156-160

161 **I**

Non-traditional Scoring

Fl. I *pp* *pp*<

Fl. II *pp*< *p*

Sl. II (octet) *f* *mp* *mf* *pp* *p* (I) *mp*

Ring in the val-iant man—
Oh—
Loves—
Oh—
Loves—
Free—
the larg-er heart—

Ob. I *f*

Ob. II *p*

Al. II (octet) *p* *mf* *pp* *p*

Oh—
Oh—
Loves—
Loves—
Oh—

Cl. I *p* *pp* *p*

Cl. II *p* *pp* *pp*< *p*

Cl. III *p* *pp* *p*

Tl. II (octet) *p* *mf*

Oh—
Oh—
On God, one law, one el-e-ment

Bsn. *p* *pp*

Bl. II (octet)

Example 74, mm. 161-166

Ring Out, Wild Bells, To The Wild Sky by Augusta Read Thomas is a significant contribution to the choral and orchestral repertoire. Her compositional approach produces a powerful, vivid setting of Tennyson's texts. Thomas' craftsmanship shows great skill in mastering musical variety to which her music remains true to the meaning of the text. "I always pick the text first. I feel the need to be responsible to it so that the melody will come out of it. I want to find out what he poet meant, and want to fall in love with the poem for not every poem is meant to be set. I want to hear the voices and so on...I try to capture the spirit of the text and set it to music."⁶⁶ The spirit of the Tennyson texts in *Ring Out, Wild Bells, To The Wild Sky* is captured through the incorporation of important harmonic and melodic gestures.

Ring Out, Wild Bells, To The Wild Sky is clearly defined is logically conceived, yet remains incredibly whimsical and spontaneous. Thomas' choice of instrumentation is vibrant, "keeping colors and harmonic fields fresh"⁶⁷ while aiding and engaging the listener through her work. Thomas reflects on the compositional origins of the piece:

The harmonic fields are very clear; one pitch is a home base pitch and another pitch which makes a home base interval stack, like major third, and as each new pitch is introduced, it broadens one's ear; but, I don't feel that one's ear is ever startled even if I build up an quite an intense chord. I feel like the listener can come with me on that journey. Pitch leads to color and then you start thinking about the rhythm. Plateaus are reached, pedal point, sections are registerally locked, chords are being arpeggiated or being slapped hit, echo, or something being repeated... All of these considerations can be applied to rhythm, or harmony, or to an exact pitch or to a timbre that is coming back at you or one that does not come back. *Ring Out, Wild Bells* is always transforming. The piece is great sense of transformation...It is not a piece of endless sequences that you see used over and over. Things are always evolving throughout.⁶⁸

The technical difficulty of the work dictates that ensembles performing this piece will be of the finest quality whether it is of the collegiate level, community, and/or professional level.

Normans Scribner reflects:

⁶⁶ Thomas, interview by the author, 28 October 2008.

⁶⁷ Ibid.

⁶⁸ Ibid.

In terms of the musical language, the thing that impressed me the most was the horizontal nature of it. Like any good artistic thing which exists in time...it always pulls you ahead, it is always interesting, it is never predictable, it seems to have a “lyric ebb and flow to it”, in spite of the spikiness of the vertical element. The vertical element, I find very stimulating and very exciting, but perfectly matched to and compatible with the sense of long line. The verticality and spikiness riding on that horizontal railroad, is taking us where we want to be is what is so fascinating to me...I found it to be a real musical experience as it flowed from one place to the next.⁶⁹

Ring Out, Wild Bells, To The Wild Sky considers issues about life, death, the after-life, and how we ultimately deal with our own mortality. Thomas has provided a rich, meaningful setting to which human nature can relate. Together with the Tennyson texts, this is an exciting and “vibrant composition presenting the composer’s vision on the universal theme of peace.”⁷⁰

⁶⁹ Scribner, interview by the author, 30 October 2009.

⁷⁰ Rivers, interview by the author, 12 November 2009.

CHAPTER 3

AUGUSTA READ THOMAS: AN ANNOTATED SURVEY OF CHORAL WORKS

Considering Augusta Read Thomas' significant standing in American music, little has been written about her choral compositions. Her choral music is of diverse genres and of varying levels of difficulty. Within her compositional output, her music ranges from *a cappella* choral settings to large choral orchestral works. By examining her choral works and exploring her life and the context from which the music originated, we can acquire an understanding of the practical and musical issues of performing *Ring Out, Wild Bells, To The Wild Sky*, an extended work for chorus and orchestra.

At this time, resources are limited to concert program notes, compact disc jackets, newspaper concert reviews, radio interviews, and the composer's own website augustareadthomas.com. In the past twenty years, Thomas has attracted attention from the choral community through performances of her works both nationally and internationally.

Augusta Read Thomas remains committed to her "own inner voice."⁷¹ Her music is the result of a pure, organic creative process in which her style is both personal and professional. Her work is filled with passion and elegance. Throughout her compositional process, she considers and transforms the blank page into a "completed fantasy of sound."⁷² Thomas states: "composing is an inner energy and an innate desire to communicate." She prefers to imagine her music in sounds and color. For her, the artistic process is complex and arduous for you have to have a vision and ultimately have to suffer for it. Thomas says: "composing is never a burden,

⁷¹ Thomas, interview by the author, 18 December 2008.

⁷² Ibid.

but a glorious gift. Through mapping and sketches, scores are marked with great attention to specific detail... for all works “are hand-made!!”⁷³

Thomas’ works are composed for choir (mixed, women, men, and children choirs), soloists, and orchestra. Each work will be reviewed, and include the following information: a detailed instrumentation list, performance times, performance dates, occasion of performances, publishers and availability of materials, location of manuscripts, source of texts, and a detailed discography. In addition, the composer’s notes are included where applicable. Information for each work is derived directly from the original scores. Materials were secured from G. Schirmer, Inc.

Chanting to Paradise

Date of Composition: 2002

Duration: ca. 15 minutes

Occasion: In dedication to Christoph Eschenbach and the NDR (North German Radio Orchestra).

Text: Poetry of Emily Dickinson (1830-1886)

I. Poem No. 1564

Pass to thy Rendezvous of Light,
Pangless except for us –
Who slowly ford the Mystery
Which thou hast leaped across!

II. Poem No. 1003

Dying at my music!
Bubble! Bubble!
Hold me till the Octave’s run!
Quick! Burst the Windows!
Ritardando!
Phials left, and the Sun!

⁷³ Augusta Read Thomas, “Delight in Composing for Voice” (lecture, University of Cincinnati, Cincinnati, OH, February 25, 2010).

III. Poem No. 228

Blazing in Gold and quenching in Purple
Leaping like Leopards to the Sky
Then at the feet of the old Horizon
Laying her spotted face to die
Stooping as low as the Otter's Window
Touching the Roof and tinting the Barn
Kissing her Bonnet to the Meadow
And the Juggler of Day is gone.

IV. Poem No. 249

Wild Nights –Wild Nights!
Were I with Thee
Wild nights should be
Our luxury!

Futile – the Winds –
To a heart in port –
Done with the Compass –
Done with the Chart!

Rowing to Eden –
Ah, the Sea!
Might I but moor – Tonight –
In Thee!

V. Poem No. 1005

Bind me – I still can sing –
Banish – my mandolin
Strikes true within –

Slay – and my Soul shall rise
Chanting to Paradise –
Still thine.

Performing Forces: Soprano solo, SATB Chorus (with extended *divisi*); 2 Flutes (2 doubling Piccolo), 2 Oboes (2 doubling English horn), 2 Clarinets in Bb, 2 Bassoons; 4 Horns in F, 3 Trumpets in C (1st doubling Piccolo Trumpet in Bb), 2 Trombones; Percussion (3 players): Vibraphone (bow needed) Xylophone, Tubular Chimes, Glockenspiel, Crotales (bow needed), Large Tam-tam, Suspended Cymbal, 2 medium Triangles, 2 Small Triangles, Large Woodblock, Bass Drum, Bongos; Harp; Strings.

First Performance: Premiered by Christoph Eschenbach, NDR (North German Radio Orchestra), Hamburg and German Tour: November 15, 2002; American Premier: January 2003 by Christoph Eschenbach and the Philadelphia Orchestra.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Composer's Notes: Thomas states; "this piece was written as a companion piece to the Mozart *Requiem*...and the conception of piece was originated from the NDR concert series "Unfinished" works were to be paired with new compositions; my commissioned piece, entitled *Chanting to Paradise*, was to commence immediately after the first few bar of the *Lacrimosa*, exactly where Mozart had died while composing the *Requiem*."⁷⁴ Movement III is the same as *Sunlight Echoes* and can be played as a stand alone, five-minute work.⁷⁵

Performance Notes: The choral writing is largely homophonic, but includes brief contrapuntal and melismatic passages. Lines are syllabic throughout and the vocal parts contain rhythmic speaking with prolonged and exaggerated vocal sounds. The tessitura is high, yet still accessible. Melodic lines are primarily conjunct, but include brief passages of disjunct motion. Uses of wide leaps into dissonance can be problematic. Textures are largely dense and include solo material, which is interspersed within the choral passages. Harmonies throughout are dissonant. Stacked tertian sonorities, added notes chords, and tri-tones are typically used while structural pitches are tonicized through non-traditional means. Layers of rhythmic activity control the overall speed of the music. Although not rhythmically complex, the music contains several changes in meter and tempi, syncopations, as well as rapid passages. The music is highly expressive due to the nature of the text.

Contrasts in orchestration also highlight and illuminate the meaning of the text. Extended registration in all parts is used. Orchestral scoring highlights percussive elements. Most vocal pitches are doubled by the orchestral accompaniment. The scoring of the orchestra suggests the need for a rather large choral ensemble. Due to large *divisi*, the intended harmonies may prove challenging. Orchestral and solo material will require highly skilled performers. Extensive dynamic markings, highlighting detailed instructions are provided from the composer. The work is divided into four separate sections and intended to be performed as a continuous work.

Daylight Divine

Date of Composition: 2001

Duration: ca. 18 minutes

Occasion: In memory of Diana Nering and her love and dedication to abused and neglected children; Commissioned by John Nelson, Indianapolis Children's Choir, The American Boy's Choir and Soli Deo Gloria.

⁷⁴ Augusta Read Thomas. preface to *Chanting to Paradise*, study score (New York: G Schirmer, Inc., 2002).

⁷⁵ Ibid.

Text: Poetry of Gerald Manley Hopkins (1844-1889)

I. The Windhover: To Christ Our Lord, No. 12

I caught this morning morning's minion, kingdom of daylight's dauphin,
Dapple-dawn-drawn Falcon, in his riding
Of the rolling level underneath him steady air, and & striding
High there, how he rung upon the rein of a wimpling wing
In his ecstasy! Then off, off forth swing,
As a skate's heel sweeps smooth on a bow-bend; the hurl & gliding
Rebuffed the big wind. My heart hiding
Stirred for a bird, the achieve of, the mastery of the thing!

Brute beauty & valour & act, oh air, pride, plume, here
Buckle! AND the fire that breaks from thee then, a billion
Times told lovelier, more dangerous, o my chevalier!

No wonder of it: sheer plod makes plod makes plough down sillion
Shine, & blue-bleak embers, ah my dear,
Fall, gall themselves, & gash gold vermillion.

II. *Pied Beauty*, No. 11

Glory be to God for dappled things—
For skies of couple-colour as a brindled cow;
For rose-moles all in stipple upon trout that swim;
Fresh fire-coal chestnut-falls; finches' wings;
Landscape plotted & pieced — fold, fallow, & plough;
And all trades, their gear & tackle & trim.

All things counter, original spare, strange;
Whatever is fickle, freckled, (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him.

Performing Forces: Soprano, SSAA Children's Chorus (with *divisi*); 2 Flutes (2nd Doubling Piccolo), 2 oboes, 2 Clarinets in Bb, Bassoon; 2 Horns in F, Piccolo Trumpet in Bb, Trumpet in C; Percussion (1 player): Vibraphone, 2 Crotales, Tubular Chimes, Glockenspiel; Harp; Strings.

First Performance: Premiered by Festival de Saint-Denis Ensemble Orchestral de Paris; Indianapolis Children's Choir, American Boy's Choir, and Soli Deo Gloria; John Nelson, conductor; Christine Brandes, Soprano; Paris, France: June 12, 2001.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Composer's Notes: *Daylight Divine* was composed to honor the life and work of Diana Nering. Through her outstanding commitment to "Children First" she gave her voice for children of abuse. Her dedication will afford many children a better life.⁷⁶

Performance Notes: The choral writing is primarily homophonic, but does include some brief contrapuntal passages. Vocal parts function as accompaniment and are reminiscent of chant and recitative. Vocal ranges for the choir are generally moderate; however, the tessitura for the soprano soloist is high. Lines are primarily syllabic with some free melismatic passages. Melodic contour typically contains large melodic leaps and are structured to reinforce the meaning of the text. The texture is transparent and accommodates the lightness of the children's voices. Solo material is included throughout the choral passages. The harmonic construction is built with added note chords, tertian sonorities, tri-tones, enharmonic modulations, and pedal tones. Although dissonant, structural pitches are tonicized through non-traditional means. Vocal parts appear chromatic, but typically employ enharmonic modulations. Musical drama is created through constant changes of meter and tempi, as well as extensive dynamic contrasts. Many levels of rhythmic activity provide musical contrast throughout the piece. The uses of grace notes can be found in both the choral and orchestral parts and are primarily used to offset rhythms and serve to ornament the music. Overall, the music is highly expressive in efforts to illuminate the text.

The orchestration is of varying forces in efforts to enhance and give clarity the text. Orchestral accompaniment is used intelligently to support the vocal forces. Orchestral scoring suggests the need for a rather large choral ensemble to accommodate the vocal *divisi* and to balance the orchestration. Most vocal pitches are doubled by the orchestral accompaniment. The solo material is difficult and will require an experienced performer. The orchestration presents few difficulties for experienced performers. This work is written in three sections:

- I. Movement I
- II. Interlude: Enchanting & Reflective
- III. Movement II: Elegant & Spacious

Ring Out, Wild Bells, To The Wild Sky

Date of Composition: 2001

Duration: ca. 17 minutes

Occasion: Commissioned by the Choral Arts Society of Washington, Norman Scribner, Artistic Director.

Text: Poetry of Alfred Lord Tennyson (1809-1892)

⁷⁶ Augusta Read Thomas. preface to *Daylight Divine*, study score (New York: G. Schirmer, Inc., 2001).

From *In Memoriam A. H. H.* (1850): Section 106

Ring out, wild bells, to the wild sky,
The flying cloud, the frosty light:
The year is dying in the night;
Ring out, wild bells, and let him die.

Ring out the old, ring in the new,
Ring happy bells across the snow:
the year is going, let him go;
Ring out the false, ring in the true.

...Ring in the nobler modes of life,
With sweeter manners, purer laws.

...Ring in the love of truth and right,
Ring in the common love of good.

...Ring out the thousand wars of old,
Ring in the thousand years of peace.

Ring in the valiant man and free,
The larger heart, the kindlier hand;
Ring out the darkness of the land,
Ring in the Christ that is to be.

From *In Memoriam A. H. H.* (1850): Section 9

Fair ship, that from the Italian shore
Saiest the placid ocean-plains
With my lost Arthur's loved remains,
Spread thy full wings, and waft him o'er.

So draw him home to those that mourn
In vain; a favourable speed
Ruffle thy mirror'd mast, and lead
Thro' prosperous floods his holy urn.

All night no ruder air perplex
Thy sliding keel, till Phosphor, bright
As our pure love, thro' early light
Shall glimmer on the dewy decks.

Sphere all your lights around, above;
Sleep, gentle heavens, before the prow;
Sleep, gentle winds, as he sleeps now,
My Friend, the brother of my love;
My Arthur, whom I shall not see
Till all my widow'd race be run;

Dear as the mother to the son,
More than my brothers are to me.

From *Prologue, In Memoriam A. H. H.*:

Strong Son of God, immortal Love,
Whom we, that have not seen thy face,
By faith and faith alone, embrace,
Believing where we cannot prove;

Forgive these wild and wandering cries,
Confusions of a wasted youth;
Forgive them where they fail in truth,
And in thy wisdom make me wise.

***Closing stanza, In Memoriam A. H. H.*:**

That God, which ever lives and loves,
One God, one law, one element,
And one far-off divine event
To which the whole creation moves.

from *The Idealist* (1829):

A mighty matter I rehearse,
A mighty matter undescried;
Come listen all who can.
I am the spirit of a man,
I weave the universe,
And indivisible divide,
Creating all I hear and see.
All souls are centers: I am one,
I am the earth, the stars, the sun, I am the clouds, the sea.

***'This Nature Full of Hints and Mysteries'* (1833):**

This nature full of hints and mysteries,
Untracked conclusions, broken lights and shapes,
This world-reflecting mind, this complex life
Of checks and impulses and counter checks,
Glimpses and aspirations, warnings, failings.

***Crossing the Bar* (1889):**

Sunset and evening star,
And one clear call for me!
And may there be no moaning of the bar,
When I put out to sea,

But such a tide as moving seems asleep,
Too full for sound and foam,
When that which drew from out the boundless deep
Turns again home.

Twilight and evening bell.
And after that the dark!
And may there be no sadness of farewell,
When I embark;

For tho' from out our bourne
of Time and Place
The flood may bear me far,
I hope to see my Pilot face to face
When I have crost the bar.

Performing Forces: Soprano, 8 Vocal Soloists (SSAATTBB), Large SATB Chorus; 2 Flutes, 2 oboes, 3 Clarinets in Bb, Bassoon; 4 Horns in F, Piccolo Trumpet in Bb, 2 Trumpets in C, Trombone; Percussion (3 Players) Chimes, Crotales, Glockenspiel, Large Tam-tam, Medium Triangle, Small Triangle, Vibraphone; Harp; Strings (approx. 14/12/10/9/7).

First Performance: Premiere performance by the Washington Choral Arts Society at the Concert Hall of the John F. Kennedy Center for the Performing Arts, Norman Scribner, Artistic Director and conductor; Washington DC: February 25, 2000.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Composer's Notes: The composer states that in all cases, grace notes come before the beat.

Performance Notes: The choral writing is primarily homophonic, but also includes contrapuntal passages. Lines are primarily syllabic with some free melismatic passages. Solo material is integrated within the choral parts. Vocal ranges are moderate; however, in cases of extended *divisi*, the tessitura for bass and soprano is high. There is some unusual treatment of the voices for they contain rhythmic speaking and free aleatoric chant. Melodic contour throughout is primarily disjunct and contain wide leaps into dissonances, which are generally structured to reinforce the meaning of the text. Melodic lines are reminiscent of chant and recitative. The entire piece is constructed with a variety of performing forces, which are all presented simultaneously. Thomas contrasts different performing groups, which are varied throughout to always enhance the affect and expressivity of the text. Harmonies are set within a dissonant framework. Harmonic structures include the use of stacked tertian sonorities and added tone chords. Harmonic instability and uncertainty in the music is achieved through the non-resolutions of these chordal structures. Transparent textures are achieved through the use of 2nd's, 3rd's, 4th's, 5th's, and 7th's, as well as periods of brief dissonance. Enharmonic modulations are present throughout. Although the work is highly dissonant, tonicizations of structural pitches are achieved through non-traditional means. Overall, the work is structured in various layers of rhythmic activity. This rhythmic vitality is achieved through the use of syncopation, rapid passages, complex rhythmic patterns, frequent changes in meter, and shifts in tempi. The music is highly expressive and motivated by the affect of the text. The composer provides extensive dynamic markings, highlighting detailed instructions for interpretation and performance.

The orchestration is of varying forces to enhance the meaning of the text. Orchestration is used judiciously for it supports the voices, which ultimately supports the text. Contrast through orchestration is achieved through the use of the soprano soloist against the voices, the voices against sparse accompaniment, and the use of strings and brass, which connect musical phrases. Most vocal pitches are doubled by the orchestral accompaniment. Extreme registers occur in both orchestral and vocal parts. Selected parts of the orchestration could prove difficult many sections of are rapid passagework for the strings, winds, and brass. Grace notes are used to ornament vocal and orchestral parts. The vocal scoring suggests the need for a rather large choral ensemble. The orchestral writing and vocal solo material will require highly skilled performers.

Song in Sorrow

Date of Composition: 2000

Duration: ca. 25 minutes

Occasion: Commissioned by Kent State University – Carol Cartwright, President, and Cleveland Orchestra, Jahja Ling, Blossom Festival Orchestra for the Kent State University 30th Commemoration of May 4, 1970 (Kent State Massacre).

Text: Compilation of the following: Aeschylus (525-426 B.C.), Anon (c. 1700 B.C.), Book of Common Prayer, Robert Browning (1812-1889), Samuel Butler (1600-1680), Lord Byron (1788-1824), Thomas Campbell (1777-1844), Paul Celan (1920-1970), John Dryden (1631-1701), Fitz-Greene Halleck (1790-1867), Thich Nhat Hanh (b. 1926), John Keats (1795-1821), King, Henry Wadsworth Longfellow (1807-1882), Frederico Garcia Lorca (1898-1936), James Russell Lowell (1819-1891), John Milton (1608-1674), Thomas Moore (1779-1852), Neruda (1904-1973), Alexander Pope (1688-1744), Rainer Maria Rilke (1875-1926), William Shakespeare (1564-1616), Shang-Yin (ca.813-858), William Sharp (Fiona McLeod) (1856-1905), Percy Bysshe Shelley (1792-1822), Walt Whitman (1819-1892).⁷⁷

I. Sing Again:

Percy Bysshe Shelley: from *To Jane, The Keen Stars Were Twinkling*

Sing again, with your dear voice revealing
A tone;
Of some world far from ours,
Where music and moonlight and feeling
Are one.

Pablo Neruda: from *To Those at Odds* in *Isla Negra*

In the estuary of love
there is still room for tears,

⁷⁷ Augusta Read Thomas. preface to *Song in Sorrow*, study score (New York: G. Schirmer, Inc., 2000).

and there is not earth enough
to fill in the tomb of love...

Anonymous: from *The Dead Son to His Mother*

I am not one who can answer my mother,
who cries for me in the desert,
Who makes the cry for me echo in the desert,
She will not be answered.

Alexander Pope: from *Essay on Man*

Remembrance and reflection how allied!

Paul Celan: from *Shibboleth*

Set your flag at half-mast,
memory.
At half-mast
today and forever.

Li Shang-Yin: from *Written on a Monastery Wall*

We hear all past and future in one stroke of the temple bell.

II. Black Despair – Confessions of War:

Percy Bysshe Shelley: from *The Revolt of Islam*

Then black despair,
The shadow of a starless night...

Percy Bysshe Shelley: from *Adonais*

The Pilgrim of eternity...
An early but enduring monument.

Samuel Butler: from *Hudibras*

There's but the twinkling of a star
Between a man of peace and war.

Frederico García Lorca: from *Sleepless City (Brooklyn Bridge Nocturne)*

Out in the sky, no one sleeps.
No one, no one,
No one sleeps.

Henry Wadsworth Longfellow: from *Inferno*

There is no greater sorrow
Than to be mindful of the happy time
In misery.

John Milton: from *Parade Lost*

Moping melancholy
And moon-struck madness...

John Milton: from *Parade Lost*

Dark with excessive bright...

John Keats: from *To one who has been long in city pent*

Even like the passage of an angel's tear
That falls through the clear ether silently.

John Dryden: from *Elegy on Mrs. Killegrew*

Since heaven's eternal year is thine.

Lord Byron: from *Childe Harold's Pilgrimage*

Such partings break the heart they fondly hope to heal.

Aeschylus: from *Prometheus*

Time as he grows old teaches many lessons.

Rainer Maria Rilke: from *Sonnets to Orpheus*

Will transformation. Oh be crazed for the fire
In which something boasting with change is recalled from you.

Henry Wadsworth Longfellow: from *The Light of Stars*

The star of the unconquered will.

Robert Browning: from *A Death in the Desert*

The ultimate angels' law,
Indulging every instinct of the soul
There where law, life, joy, impulses are one thing!

Book of Common Prayer

... dust to dust....

William Sharp (Fiona McLeod): from *Desire*

The desire of God...a flame-white secret forever.

Thich Nhat Hanh: from *Peace*

When can I break my long silence?
When can I speak the unuttered words that are choking me?

Thomas Campbell: from *Pleasures of Hope*

O Heaven! ... my bleeding country save!

Thomas Moore: from *As Slow our Ship*

To live and die in scenes like this,
With some we've left behind us...

William Shakespeare: from *King Henry VIII*

A peace above all earthly dignities,
A still and quiet conscience.

William Shakespeare: from *Sonnet 87*

Farewell! Thou art too dear for my possessing.

III. WHEN SOFT VOICES DIE:

Percy Bysshe Shelley: from *Music*

Music, when soft voices die,
Vibrates in the memory...

Fitz-Greene Halleck: from *Twilight*

There is an evening twilight of the heart,
When its wild passion-waves are lulled to rest.

Li Shang-Yin: from *The Patterned Lute*

Did it wait, this mood, to mature with hindsight?

James Russell Lowell: from *Sonnet 6*

Great truths are portions of the soul of man,
Great souls are portions of eternity.

Alexander Pope: from *Essay on Man*

Remembrance and reflection how allied!

Rainer Maria Rilke: from *Sonnets to Orpheus*

Breathe, you invisible poem!

Book of Common Prayer

Earth to earth, ashes to ashes, dust to dust....

Walt Whitman: from *The Sleepers*

Peace is always beautiful.

Performing Forces: Soprano, Six Female Vocal Soloists (SSSSAA), Large SATB Chorus (with *divisi*); Piccolo, 3 Flutes, 3 Oboes, 3 Clarinets in Bb, Bassoon; 4 Horns in F, 3 Trumpets in C (Trumpet 3 doubling Piccolo Trumpet in Bb), Trombone; Percussion (4 players): 1. Vibraphone (motor off), Small Triangle, Large Triangle; 2. Glockenspiel, Vibraphone (motor off), Suspended Cymbal, 2 Conga Drums, Large Tam-Tam; 3. 5-Octave Marimba, Glockenspiel, Crotales, 2 Bongos, Woodblock; 4. Tubular Chimes, 2 Bongos, Woodblock, Suspended Cymbal, Large Tam-tam, Large Bass Drum; NOTE: Percussion 2 and 4 can share the large Tam-Tam; Harp; Strings.

First Performance: premiered by Cleveland Orchestra and Blossom Festival Chorus; Jahja Ling, conductor; Christine Brewer, Soprano; Cleveland, Ohio; July 1, 2000.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Composers Notes: This is the composer's second choral/orchestral work. Piece written in three sections: Sing Again (7 min), Black Despair: Confessions of War (8 min), and When Soft Voices Die (7 min). Text sources convey the meaning of the ills of war. The composer wishes that the articulation of grace notes come before the beat.⁷⁸

Performance Notes: The choral writing is homophonic and polyphonic, but also includes sustained and melismatic passages. Lines are syllabic with minimal amounts of *divisi*. There is some unusual treatment of the voices for they include rhythmic speaking. Vocal ranges are moderate throughout. Solo material is integrated throughout the choral passages. Melodic lines are reminiscent of chant and recitative and also contain disjunct leaps, which are structured to reinforce the meaning of the text. The texture is dense for numerous contrasting materials are presented simultaneously. Harmonies are set within a dissonant framework. Harmonic structures include the use of stacked tertian sonorities and added tone chords. Harmonic instability and uncertainty in the music is achieved through the non-resolutions of these chords. Transparent textures are achieved through the use of 2nd's, 3rd's, 4th's, 5th's, and 7th's, as wells as periods of brief dissonance. Enharmonic modulations are present and tonicizations of structural pitches are achieved through non-traditional means. Several simultaneous rhythmic patterns, changes in meter and shifts in tempi vary the speed of the music. In efforts to effectively express the text, the composer provides a detailed score for conductors and performers.

The orchestral and vocal scoring uses a variety of performing forces and suggests the need for a large choral ensemble. Vocal parts are mostly doubled by the orchestral accompaniment. Extreme registers occur in both orchestral and vocal parts. Selected parts of the orchestration could prove difficult for many sections contain rapid passagework for the strings, winds, and brass. The orchestral writing will require more advanced players. The work is written and intended to be performed in three continuous movements:

- I. Sing Again
- II. Black Despair (confessions of war)
- III. When Soft Voices Die

Sunlight Echoes

Date of Composition: 2001

Duration: ca. 5 minutes

⁷⁸ Augusta Read Thomas. preface to *Sunlight Echoes*, study score (New York: G. Schirmer, Inc., 2001).

Occasion: In honor of the generosity of the Horner Foundation: Mrs. Nancy A. Horner, Mr. and Mrs. John Levi, Dr. and Mrs. Ira Hanan, Mr. and Mrs. Richard Perlstein, Mr. and Mrs. James G. Felsenthal; Commissioned by the Chicago Youth Symphony Orchestra and the Chicago Children's Choir.

Text: Poetry of Emily Dickinson (1830-1886)

Poem No. 228

Blazing in Gold and quenching in Purple
Leaping like Leopards to the Sky
Then at the feet of the old Horizon
Laying her spotted face to die
Stooping as low as the Otter's Window
Touching the Roof and tinting the Barn
Kissing her Bonnet to the Meadow
And the Juggler of Day is gone.

Performing Forces: SATB Chorus (with *divisi*); 3 Flutes, 3 oboes (2nd doubling English Horn), 3 Clarinets in Bb, 3 Bassoons; 4 Horns in F, 4 Trumpets in C, 3 Trombones, Tuba; Percussion (3 players): Vibraphone, Suspended Cymbal, Tubular Chimes, Medium Triangle, Small Triangle, Large Tam-tam, Crotales, Bass Drum; Harp; Strings.

First Performance: Premiered by Chicago Youth Symphony and Chicago Children's Choir; Carnegie Hall, New York; February 23, 2002.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Performance Notes: The vocal writing is primarily homophonic, but also includes some contrapuntal passages. Lines are primarily syllabic. Vocal ranges are high (especially in the women's parts), yet still accessible. Melodic contour is typically disjunct throughout the work. The vocal and orchestral construction is varied to enhance the expressivity of the text. Harmonically, tertian sonorities are typically used, but also include the use of M 7th's, tri-tones, enharmonic modulations and pedal tones. Rhythmic layering and compression controls the overall speed of the music. The composer provides a detailed score for performance.

The orchestral scoring highlights and illuminates the expressivity of the text. Thomas' orchestration is used sensibly for nearly all vocal pitches are doubled by the orchestral accompaniment. Changes in contrast within the orchestra make the music interesting and provides propulsion and vitality to the work. Extreme registers and large melodic leaps are used throughout the instrumentation. There is considerable *divisi* within the orchestral scoring. The scoring of the orchestra suggests the need for a rather large choral ensemble for the *divisi* amongst the vocal parts, as well as the intended harmonies may prove challenging. The work

will require highly skilled performers. Extensive dynamic markings, highlighting detailed instructions are provided from the composer. The work is divided into three sections; however, it is the intention of the composer for it to be performed in its entirety without interruption.

- I. Sunrise: Majestic, passionate, like a bright flame
- II. Interlude: Heading toward sun setting,
- III. Sun setting: Elegant and spacious, like a glowing sunset

Fruit of My Spirit

Date of Composition: 2004

Duration: ca. 2.5 minutes

Occasion: Commissioned for Peter Lipari and the Community Presbyterian Church.

Text: Biblical paraphrase of John 15:5 and Galatians 5:22-23

I am the Vine,
You are my branches,
Bear My fruit abundantly.

of love and kindness,
of generosity
and a deep humility;

A state of peace, faithfulness,
Of self-restraint, patient hope;

of gladness
and most abundant joy:

By the fruit of My Spirit shall you be known.

Performing Forces: Soprano; SATB (with *divisi*) Chorus; *a cappella*

First Performance: Premiered by Community Presbyterian Church, Peter Lipari, Music Director; Clarendon Hills. IL: May 2, 2004.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Performance Notes: The choral writing is primarily contrapuntal and includes brief homophonic passages. Lines are primarily syllabic and contain some rapid melismatic phrases. Vocal ranges throughout are moderate. Melodic lines are typically conjunct and tend to hover

around a pitch centers. The texture is thick and contains a variety of performing forces. The music is highly expressive due to the nature of the text. Harmonies are primarily dissonant and primarily built in tertian sonorities. Changes of speed and brief shifts in tempi are written into the music as an effort to highlight the meaning of the text. Although, the work contains rapid and ensemble melismas, the piece is not rhythmically complex. The text drives the music throughout and results in a highly detailed score from the composer. Due to some *divisi*, the intended harmonies may be challenging for less advanced ensembles. The choral material is accessible and a good work for choirs of moderate skill.

Love Songs

Date of Composition: 1997

Duration: ca. 15 minutes

Occasion: Commissioned by Chanticleer. Texts commissioned by individual patrons in honor of their spouses.

Text: Poetry of: Alexander Pope (1688-1744), Edward Coate Pinckney (1802-1828), William Sharp (1856-1905), Samuel Rogers (1763-1855), Lord Byron (1788-1824), William Shakespeare (1564-1615), Ralph Waldo Emerson (1803-1882).

I. Alexander Pope: from *Eloise to Abelard*; Commissioned by Cathy Nicho for her husband, Raul.

Curse on all lows bit those which love has made!
Love, free as air at sight of human ties,
Spreads his light wings, and in a moment flies.

II. Edward Coate Pickney: from *A Serenade*; Commissioned by Diane Nolting for her husband, George Wolter.

Look out upon the stars, my love...

III. William Sharp: from *Cor Cordium*; Commissioned by Bert Dieringer for his wife, Janna Blanchard.

Love is a beautiful dream.

IV. Samuel Rogers: from *Jacqueline*; Commissioned by Peter Henschel for his wife, Kathy.

She was a good as she was fair,
None-none on Earth above her!
As pure in thought as angels are:
To know her was to love her.

V. Lord Byron: from *Don Juan*; Commissioned by Ron Barrington for his wife, Christine.

Alas, the love of women! It is known
To be a lovely and fearful thing.

VI. William Shakespeare: from *Romeo and Juliet*; Commissioned by Marshall Rutter for his wife, Terry Knowles.

For stony limits cannot hold love out.

VII. Ralph Waldo Emerson: from *Love*; Commissioned by someone who wanted to remain anonymous.

All mankind love a lover.

Performing Forces: SATB Chorus (with extended *divisi*), *a cappella*

First Performance: Premiered by Chanticleer, San Francisco: April 11, 1997.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: *Chanticleer: Colors of Love*; Conducted by Joseph Jennings; Teldec Classics International GMBH, 1997. CD. *Chanticleer: A Portrait*; Conducted by Joseph Jennings; Teldec Classics International GMBH, 1999. CD.

Performance Notes: The choral writing is primarily homophonic and includes some freely contrapuntal and sustained passages, and free aleatoric chant. Lines are primarily syllabic and also contain some brief melismatic phrases. Vocal ranges are moderate. Melodic contour is typically disjunct with extended leaps into dissonance. The texture at times is extremely dense for it alternates between homophonic sections and ethereal sections of polyphony. The vocal construction is varied to always enhance the affect of the text. Solo material is integrated within choral passages. Harmonically, the work is highly dissonant in an effort to portray the meaning of the text. Harmonies are primarily built in stacked tertian sonorities and added note chords. Non-resolution of these harmonies creates the sense of instability in the music. Structural pitches are tonicized in non-traditional ways (repetition and sustained pitches). Different levels of rhythmic activity provide spontaneity and contrast within the work. Although some passages contain rapid melismas, the piece is not rhythmically complex. Text painting is a significant characteristic of the work and results in the composer providing a highly detailed score for the conductor and performer. Due to large amounts of *divisi*, the intended harmonies for the choir may be difficult. The scoring and treatment of the voices suggests the use of a smaller advanced ensemble. Movements are organized in seven separate sections and performed as a continuous work. Piano reduction not included in score.

Midsummer Blaze: Alleluia

Date of Composition: 1993

Duration: ca. 2 minutes

Occasion: Dedication given to Bernard Rands; Commissioned by Chanticleer.

Text: Poetry of Samuel Beckett (1906-1989)

from *Dieppe*

I would like my love to die
And the rain to be falling on the graveyard
And on me walking the streets
Mourning the first and last to love me.

Performing Forces: SATB (with extended *divisi*) Chorus, *a cappella*

First Performance: Premiered by Chanticleer, May 1993

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Composer's Notes: It is the composers wish that grace notes always come before the beat; measures 7-15 should be performed as slowly as possible, based on Soprano I: measures 13-15. In addition, staggered breathing should be incorporated for all inner voices.⁷⁹

Performance Notes: The choral writing is primarily homophonic and contains brief contrapuntal passages. Lines are typically syllabic, but also include sustained passages and several melismatic phrases. The tessitura is moderate and melodic lines are typically disjunct. The overall vocal structure is varied in order to express the text. Harmonically, the work is extremely dissonant and includes the use of added tone chords and stacked tertian sonorities. Vocal parts are rhythmically simple and emphasize the syllabic stresses of the text. The score incorporates contrasting rhythmic speeds and numerous shifts in tempi. The use of grace notes displaces strong beats while rhythmic compression adds motion and instability to the music. Like her other works, the text drives the music throughout the work. Because of the composer's interest in expressing the affect of the text, the score is meticulous with instructions for interpretation and performance. Due to a dissonant harmonic framework, the vocal writing is accessible to an ensemble of advanced experience. Piano reduction is not included in the score.

⁷⁹ Augusta Read Thomas. preface to *Midsummer Blaze: Alleluia*, study score (New York: G. Schirmer, Inc., 1993).

Purple Syllables: Emily Dickinson Settings

Date of Composition: 2004

Duration: ca. 10 minutes

Occasion: Commissioned by Music Accord, expressly for Chanticleer

Text: Poetry of Emily Dickinson (1830-1886)

I. Poem No. 653

Of Being is a Bird
The likest to the Down
An Easy Breeze do put afloat
The General Heavens — upon —

It soars — and shifts — and whirls —
And measures with the Clouds
In easy — even — dazzling pace —
No different the Birds —
Except a Wake of Music
Accompany their feet —
As did the Down emit a Tune —
For Ecstasy — of it

II. Poem No. 1585

The Bird her punctual music brings
And lays it in its place —
Its place is in the Human Heart
And in the Heavenly Grace —
What respite from her thrilling toil
Did Beauty ever take —
But Work might be electric Rest
To those that Magic make —

III. Poem No. 703

Out of sight? What of that?
See the Bird — reach it!
Curve by Curve — Sweep by Sweep —
Round the Steep Air —
Danger! What is that to Her?
Better 'tis to fail — there —
Than debate — here —
Blue is Blue — the World through —

Amber — Amber — Dew — Dew —
Seek — Friend — and see —
Heaven is shy of Earth — that's all —
Bashful Heaven — thy Lovers small —
Hide — too — from thee —

IV. Poem No. 1084

At Half past Three, a single Bird
Unto a silent Sky
Propounded but a single term
Of cautious melody.

At Half past Four, Experiment
Had subjugated test
And lo, Her silver Principle
Supplanted all the rest.

At Half past Seven, Element
Nor Implement, be seen —
And Place was where the Presence was
Circumference between.

V. Poem No. 1600

Upon his Saddle sprung a Bird
And crossed a thousand Trees
Before a Fence without a Fare
His Fantasy did please
And then he lifted up his Throat
And squandered such a Note
A Universe that overheard
Is stricken by it yet —

Performing Forces: SATB Chorus (with extended *divisi*), *a cappella*

First Performance: Premiered by Chanticleer at the Tanglewood Music Festival: Boston, Massachusetts, July 7, 2005.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Composer's Notes: Music is set in five movements. The composer has indicated that all movements are to be performed consecutively. Composer is very specific on performance matters of the piece. She suggests the following: the music should be performed *colla voce* and with *rubato* throughout. In addition, grace notes should be performed moderately slow in tempo. She states: "one should 'lean into' the grace notes to let them have weight and beauty. Meanings, tempos, and the ebb and flow of Dickinson's text can shift. Unexpected interruptions should allow agility and dexterity of the poetry and the music should give a feeling of alertness."⁸⁰ Specifically to Movement III, "birdcalls should be creative and elaborate. Bird calls, if desired, can last up to 20 seconds rather than the notated ten seconds, but not longer. Source of the title, *Purple Syllables* originates from Dickinson's Poem No. 1016."⁸¹

Performance Notes: The choral writing is primarily contrapuntal and contains brief homophonic passages. Lines are largely syllabic, but also include melismatic phrases. In addition, the vocal scoring incorporates rhythmic speaking including prolonged, exaggerated vocal sounds (a variety of bird calls, whistling, etc.). Vocal ranges are moderate and melodic contour is primarily disjunct. The treatment of the melodic lines seems complex and highly dissonant, but in many instances they are enharmonically related. Contrasting materials are presented simultaneously for a variety of vocal forces are used to enhance the expressivity of the text. Solo material (and vocal sounds) is interspersed within the choral material. Harmonies are highly dissonant and are primarily built on stacked tertian harmonies, clusters (added note chords), and tri-tones. Structural tonicizations of pitches are treated in non-traditional ways (pedal tones, repetition and/or the sustaining of pitches). Disjunct leaps of a M/m7th are typically used for highlighting the layers of rhythmic activity and provide spontaneity throughout the work. Changes in the speed of the music are written within the music and give musical propulsion. The score is rhythmically complex and filled with displaced downbeats and constantly changing meters. Changes in tempi and rhythmic compression illuminate the expressiveness of the text. Like Thomas' other works, the music is highly expressive due to the nature of the text. The score is purposefully marked providing instructions regarding the interpretation and presentation. Thomas's work is highly dissonant and will require highly experienced singers due to the nature of the harmonic structure. Constant overlapping of text creates issues for textual clarity. The work was composed in five separate sections; however, is intended to be performed in its entirety. Piano reduction is included within the score.

The Rewaking

Date of Composition: 2005

Duration: ca. 5 minutes

Occasion: In honor of Conductor Emeritus, Thomas A. Sokol; Commissioned by the Cornell University Glee Club, Scott Tucker, conductor.

Text: Poetry of William Carlos Williams (1883-1963)

⁸⁰ Augusta Read Thomas. preface to *Purple Syllables: Emily Dickinson Settings*, study score (New York: G. Schirmer, Inc., 2004).

⁸¹ Ibid.

The Rewaking:

Sooner or later
we must come to the end
of striving

to re-establish
the image the image of
the rose

but not yet
you say extending the
time indefinitely

by your love
until a whole
spring
rekindle
the violet to the very
lady's-slipper

and so by
your love the very sun
itself is revived

Performing Forces: SATB/TTBB Male Chorus (with *divisi*), *a cappella*

First Performance: Premiered by Cornell Glee Club; Scott Tucker, conductor; Ithaca, New York: September 2005.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Performance Notes: The vocal writing is primarily homophonic and contains brief contrapuntal passages. Vocal lines are syllabic and tessituras are moderate. Melodic contour is primarily conjunct and very simply hover around smaller intervals throughout. However, when there are wide intervals in the texture, there is a textual change or reason. Text painting is a primary characteristic of the work and results in extensive dynamic marking and detailed instructions from the composer. Harmonies are very dissonant and can find use of stacked tertian sonorities, tri-tones, and intervals of a M/m 7th. In addition, there are numerous places where Thomas chooses to use clusters of pitches, repeated notes or the return of important structural pitches to enhances the vocal drama. Rhythmic layering reinforces the syllabic stresses meaning of the text. Formal structure is derived by the overall structure of the text. The work is clearly intended for a chamber ensemble setting; however, the *divisi* in the women's voices and the lack of *divisi* in the men's voices may create balance issues and may require a slightly larger vocal ensemble. The

choral material is accessible, yet challenging due to the dissonant sustained passages. Piano reduction is included in the score.

The Rub Of Love (A Celebration of Love)

Date of Composition: 1995, first printing, 2002.

Duration: ca. 2.5 minutes

Occasion: Commissioned by Chanticleer

Text: Anon, Ancient Greek Poet

Anonymous Greek Text:

Once while plaiting a wreath
I found Eros among the roses.
I grabbed him by his wings
and dipped him in the wine
and drank him down.
Now inside my limbs
he tickles me with his wings.

Performing Forces: SATB/TTBB Chorus (with extended *divisi*), *a cappella*

First Performance: Premiered by Chanticleer, San Francisco: September 26, 1995.

Available Editions: G. Schirmer: ED 4145

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: *Chanticleer: Colors of Love*; Louis Botto, Music Director; Teldec Classics International GMBH, 1997. CD.

Performance Notes: The choral writing is primarily homophonic, but also contains brief contrapuntal passages. Lines are mostly syllabic and include passages of melismatic phrases. Vocal ranges are moderate throughout and melodic lines are typically conjunct. Highlighted with the extended use of *divisi*, the texture is extremely dense. The extremely dissonance framework is a result of stacked tertian sonorities, added note chordal structures, intervals of a M/m7th and use of tri-tones. Vocal parts are rhythmically simple and emphasize the syllabic stresses of the text through the use of changing meters and constant shifts in tempi. Vocal writing is accessible to an ensemble of advanced experience due to the dissonant harmonic framework. Due to the large *divisi*, the intended harmonies may prove challenging for ensembles of smaller size. Piano reduction is included within the score.

Prairie Sketches I: Diamonds on Orchid Velvet

Date of Composition: 2004

Duration: ca. 15 minutes

Occasion: Commissioned by Suzann Zimmerman for the Chicago Kinder Voices.

Text: Poetry of Suzann Zimmerman

Prairie Sketches

On a Kansas prairie plain,
green blades stand tall and silent.

REFRAIN:

My Soul, breathe deep.

Awash in silken sunlight
gazing toward
morning skies
in quiet splendor.
The stillness of
dawn's glow
spreads one timeless gaze.

REFRAIN:

My soul, breathe deep

At a moments wisp
of wind, the whisper silence
Is broken as a gentle sway
moves across the great expanse,
grasses once still
as a sea foam of waves
dashing against the shoreline
of a cornflower blue sky.

The dance begins.

Sounds of rustling
Prairie current holds sway
in the waning daylight hours.

REFRAIN:

My Soul, breathe deep and drink the
near-silent fragrance.

As evening turns to dusk
splined grasses
arrayed with wild flowers patches
will rest, as night-watch stars take up
canvassed formation. And for a time all aglow,
they pierce the black night sky
like diamonds on orchid velvet.

Bathed in misty morning
air, they fade in
sunlight brilliance of morn
once again revealing
slender green blades
washed in daylight's
dawning mist.

Awaiting the Willow-wisp's song, the
sea green field, dotted with
patch quilt colors takes up
ballet of graceful movement,
as wind sweeps across the land
that time has graced.

Performing Forces: Soprano, SA Chorus (with brief *divisi*); Flute, Oboe, Clarinet in Bb;
Percussion (1 player): High pitched Metallophones, 2 octaves of Crotales, 2 octaves of Temple
Gongs (Japanese Rin); Harp; Strings (Violin, Violoncello).

First Performance: Premiered by Callisto Ensemble, Cliff Colnot, conductor; Tony Arnold,
soprano; Chicago, Illinois, January 9, 2005.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Autograph score available through the private collection of Augusta Read
Thomas.

Discography: Callisto Ensemble, *Prairie Sketches: Augusta Read Thomas*; Cliff Colnot,
conductor; ARTCD 19912005, 2006. CD.

Composer's Notes: According to the composers wishes, *Prairie Sketches: Diamonds on Orchid
Velvet* is to be performed with women's voices with or without children's voices; however, 3 to 5
women's voices with 6 to 18 children's voices is suggested for this setting. Seating arrangements
according to the composer's specifications are provided (see score) if the chorus consists of
solely women's voices or if the chorus involves children's voices. When using women's voices
only, they should be seated on the stage with the instrumental ensemble; when the chorus

involves children's voices (and depending on the acoustics of the hall) the chorus should be seated in the very back of the hall behind the audience for overall dramatic effect. Logistically, this may require two conductors (one choral conductor and one instrumental conductor). Also included are specific instructions concerning range, resonance and improvisation are given to the composers intentions for the piece. In addition, the composer intends that the work should be performed in the most resonant setting available; dry acoustical settings are not appropriate.⁸²

Performance Notes: The vocal writing is primarily monophonic, but includes brief passages of homophony. Lines are syllabic and also contain the use of sustained passages. Vocal ranges for the choir are moderate; however for the soprano soloist, tessitura is extremely high. The melodic contour is disjunct, containing wide leaps into dissonance. The texture suggests an ethereal transparency through the extended use of open intervals. Harmonically, the work is extremely dissonant and creates a sense of unrest for there is a lack of resolution of structural harmonies. Changes of speed and rhythmic activity are written into the music as an effort to highlight the meaning of the text.

Most vocal pitches are doubled by the orchestral accompaniment. Changes in contrast within the orchestra support the lighter texture of the voices while still providing vitality to the music. Extreme registers and large leaps into dissonance are also used within the orchestration. The orchestral scoring suggests the need for a small choral ensemble. In addition, the orchestral and vocal material will require performers of advanced skill.

Four Basho Settings

Date of Composition: 2002

Duration: ca. 8 min

Occasion: In dedication to Augusta Read Thomas' mother, Susan Norton Thomas.

Text: Haiku by *Matsuo Basho (1644-1694)*; *Translated by Lucien Stryk (Penguin Classics, 1985)*

I. *On Love and Barley: Skylark*

Skylark on moor –
Sweet song
of non-attachment.

Spring moon –
Flower face in mist.

Skylark sings all day,
and day not long enough.

⁸² Augusta Read Thomas. preface to *Prairie Sketches I: Diamonds on Orchid Velvet*, study score (New York: G. Schirmer, Inc., 2005).

II. *On Love and Barley: Cuckoo*

Cuckoo –
Sing, fly, sing,
then start again.

Old pond, leap – splash –
a frog.

Beyond waves,
reaching far,
the cuckoo's song.

III. *On Love and Barley: Butterfly*

Wake, butterfly –
it's late, we've miles
to go together.

IV. *On Love and Barley: Dawn Flowers*

While moon sets
atop the trees,
leaves cling to rain.

Fading bells –
now musky blossoms
peal in dusk.

How I long to see
among dawn flowers,
the face of God.

Performing Forces: SSA Children's Chorus (with extended *divisi*), *a cappella*

First Performance: Premiered by Farnham Youth Choir, London, England: March 29, 2002.

Available Editions: G. Schirmer: ED 4163

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: *Farnham Youth Choir: Celebration*; David Victor-Smith, conductor; FYC (Farnham Youth Choir), 2009. CD.

Composer's Notes: Set in four movements entitled: Skylark, Cuckoo, Butterfly and Dawn Flowers. Very lyrical in nature, Thomas' setting brings out the true nature of the text. Thomas dedicates this work to her mother who is in the final stages of Alzheimer's.⁸³

Performance Notes: The choral writing throughout includes homophony and free contrapuntal passages. Vocal lines are primarily syllabic, but also contain some melismatic passages. The vocal scoring incorporates rhythmic speaking including prolonged and exaggerated vocal sounds (mimicking of playful birds, fluttering butterflies, ringing bells, etc.). Vocal ranges are moderate. Melodic lines are mainly conjunct, but also contain brief passages that are disjunct. Texture throughout much of the work is extremely dense. Thomas uses a variety of vocal forces to reinforce the text. Solo material is interspersed throughout choral passages (opening movement). Harmonies are extremely dissonant. Thomas' harmonic language is expressed through the use of pedal tones, clusters of dissonance, added note chords, and dissonant tertian harmonies. Contrasting rhythmic materials such as changing meters and constant shifts in tempi are presented simultaneously to enhance the affect of the text. Overall, choral parts are rhythmically and harmonic challenging and will require an ensemble capable of navigating such difficulties, making it most accessible to more advanced singers. Large amounts of *divisi* may create balance issues throughout. Movements are divided into four separate sections. Piano reduction not included in score.

- I. Skylark
- II. Cuckoo
- III. Butterfly
- IV. Dawn Flowers

Juggler of Day

Date of Composition: 2007

Duration: ca. 5 minutes

Occasion: Commissioned by the Cornell University Chorus, Scott Tucker, Director.

Text: Poetry of Emily Dickinson (1830-1886)

Poem No. 228

Blazing in Gold and quenching in Purple
Leaping like Leopards to the Sky
Then at the feet of the old Horizon
Laying her spotted Face to die
Stooping as low as the Otter's Window
Touching the Roof and tinting the Barn
Kissing her Bonnet to the Meadow
And the Juggler of Day is gone.

⁸³ Augusta Read Thomas. preface to *Four Basho Settings*, study score (New York: G. Schirmer, Inc., 2002).

Performing Forces: SSA Choir (with *divisi*), *a cappella*

First Performance: Premiere performance by the Cornell Women's Glee Club, Scott Tucker conducting, Ithaca, NY: October 27, 2007.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Performance Notes: The choral writing features both homophony and free contrapuntal passages. Choral parts are primarily syllabic, but also contain brief melismatic passages. Vocal ranges are typically moderate; however, at times briefly include the use extreme registers. Melodic contour is primarily conjunct throughout while melismatic and contrapuntal passages are typically disjunct. The overall texture is dense for many of the rhythmic and harmonic materials are presented simultaneously. Harmonies are extremely dissonant and largely built on added note chordal structures and stacked tertian harmonies. Structural pitches are tonicized through non-traditional means. Significant intervals include the use of 2nd's, 3rd's, 4th's, and 7th's. Although rhythmically not complex, Thomas' meticulous use of rhythmic contrasts rhythmic layering varies the speed of the music to accommodate and enhance the text. Vocal drama is created through the extensive use of dynamic contrasts. Difficult sections include rapid passagework, and will require a more experienced ensemble. Piano reduction is included in the score.

Roses

Date of Composition: 2008

Duration: ca. 5 minutes

Occasion: Composed for John Corigliano on his 70th birthday.

Text: Poetry of George Eliot (1819-1880)

Roses

You love the roses - so do I.
I wish the sky would rain down roses, as they rain
From off the shaken bush. Why will it not?
Then all the valley would be pink and white
And soft to tread on. They would fall as light
As feathers, smelling sweet; and it would be
Like sleeping and like waking, all at once!

Performing Forces: SSAA Choir (with brief *divisi*), *a cappella*

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the private collection of Augusta Read Thomas.

Discography: Available through the private collection of Augusta Read Thomas.

Composers Notes: Composer wishes to maintain a seamless flow of sound to accommodate elegance of the text.⁸⁴

Performance Notes: The choral writing is primarily homophonic in style. Vocal parts are largely syllabic, but also contain brief moments of melismatic passages. Vocal ranges are moderate; however, the tessitura for sopranos is high within melismatic passages especially when there is added *divisi*. With the exception of rapid ensemble melismatic passages, the melodic contour is primarily conjunct. Harmonies throughout are typically dissonant. Choral parts are rhythmically simple and generally give emphasis to the syllabic stresses of the text. The choral writing is most appropriate for chamber ensembles with experienced singers in order to navigate the challenging harmonic framework. Piano reduction is included within the score.

To The Rain

Date of Composition: 2003

Duration: ca. 2.5 minutes

Occasion: Commissioned and dedicated to Youth Pro Musica, The Greater Boston Youth Chorus; Hazel Somerville, Artistic Director.

Text: Ugandan Text (Acoli)

Bringer of wealth
Feeder of orphans
Fall gently
Come and feed us peacefully
Oh, fall gently.

Performing Forces: SSA Chorus (with brief *divisi*), *a cappella*

First Performance: Premiere performance by the Youth Pro Musica, Hazel Somerville, Artistic Director; Boston, MA; 2003.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

⁸⁴ Augusta Read Thomas. preface to *Roses*, study score (New York: G. Schirmer, Inc., 2008).

Discography: Available through the personal collection of Augusta Read Thomas.

Performance Notes: The choral writing is largely homophonic and vocal lines are syllabic. Vocal ranges are moderate; however the tessitura towards the end of the piece is high for all parts. The melodic contour is mostly conjunct with the exception of sections containing rapid passagework. Wide intervals and changes in texture are used to enhance the meaning of the text. Harmonically, the work is highly dissonant and the non-resolution of these harmonies creates a sense of unrest in the piece. Vocal parts contain numerous syncopations, rapid passages and changes in meter highlighting and illuminating the text. Due to some brief *divisi*, the balancing of parts may be challenging. Difficult sections include rapid passagework will require a more experienced ensemble. The piano reduction is not included in the score.

Two E. E. Cummings Songs

Date of Composition: 2006

Duration: ca. 8 minutes

Occasion: Dedicated to Susan McMane and Chorissima; Commissioned by the San Francisco Girls Chorus in honor of its 30th anniversary.

Text: Poetry of E. E. Cummings (1894-1962)

I. Sky Candy Spouting Violets

The Sky was candy luminous edible spry
pinks shy lemons greens coo I chocolates.
Under, a locomotive spouting violets

II. Kiss Me

Up into the silence the green
Silence with a white earth in it
You will (kiss me) go

On into the sunlight the fine
Sunlight with a firm day in it

You will go (kiss me)

Down into your memory and
A memory and memory
(I) Kiss me, (will go)

Performing Forces: SSAA Chorus (with brief *divisi*), *a cappella*

First Performance: Premiered by San Francisco Girls Chorus; San Francisco, California; October 24, 2008.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: *San Francisco Girls Chorus: Heaven and Earth*; Susan McMane, conductor; SFGC (San Francisco Girls Chorus); 2009. CD.

Composer's Notes: Set in two movements: *Sky Candy Spouting Violets* (ca. 3.2 minutes) and *Kiss Me* (ca. 4.2 minutes). As noted by the composer, "these songs can be performed together, in either order, or separately."⁸⁵

Performance Notes: The vocal writing is primarily polyphonic and contains brief sections of homophony. Choral writing is syllabic throughout and vocal ranges are moderate. Melodic contour is extremely disjunct throughout. The overall texture alternates in density for a variety of textures are presented. Harmonies are built in stacked tertian sonorities and added note chordal structures. Numerous layers of rhythmic activity, rhythmic compression, and complex rhythmic patterns make individual parts rhythmically and texturally difficult. Text painting is a characteristic of the work and results in extensive dynamic markings and detailed instructions from the composer for interpretation and performance. Scoring suggests the need for a rather large choral ensemble for the appropriate balancing of parts. Vocal writing is most accessible for experienced ensembles in order to navigate the challenging rhythmic framework. Piano reduction is not included within the score.

Berkshire Songs

Date of Composition: 2005

Duration: ca. 6 minutes

Occasion: Commissioned by the Nebraska Choral Arts Society.

Text: Poetry of Emily Dickinson (1830-1886)

I. Poem No. 1495

The Thrill came slowly like a Boon for
Centuries delayed;
Its fitness growing like the Flood
In sumptuous solitude-
The desolation only missed
While Rapture changed its Dress
And stood amazed before the Change
In ravished Holiness-

⁸⁵ Augusta Read Thomas. preface to *Two E. E. Cummings Songs*, study score (New York: G. Schirmer, Inc., 2008).

II. Poem No. 288

I'm nobody! Who are you?
Are you nobody, too?
Then there 's a pair of us-don't tell!
They 'd banish us, you know.
How dreary to be somebody!
How public, like a frog
To tell your name the livelong day
To an admiring bog!

III. Poem No. 1023

It rises -- passes -- on our South
Inscribes a simple Noon --
Cajoles a Moment with the Spires
And infinite is gone –

Performing Forces: SA Children's chorus (with *divisi*) and SATB Adult chorus (with *divisi*), *a cappella*

First Performance: Premiered by the Nebraska Choral Arts Society, Omaha, Nebraska: March 25, 2006

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the private collection of Augusta Read Thomas

Discography: Available through the personal collection of Augusta Read Thomas.

Performance Notes: The choral writing for both choirs (adult and children's) is primarily contrapuntal with brief homophonic passages. Vocal lines are largely syllabic, but also contain some melismatic passages. Vocal ranges are moderate throughout. The melodic contour is typically conjunct, but also includes brief moments of disjunct leaps including the intervals of a 6th, 7th, and octave. Melodic lines are typically dissonant and reminiscent of chant. The overall texture is rich with contrasting materials presented at the same time. The harmonic structure is highly dissonant for it contains stacked chords built in tertian sonorities as well as added note chordal structures. Changes in tempi and contrasting rhythmic speeds accommodate the affect of the text. The different layers of rhythmic activity are highlighted within the texture because of the presence of long sustained note values around it. Syncopations, rapid passages and complex rhythmic patterns in the dissonant framework may be challenging. Extensive dynamic markings and detailed instructions are provided from the composer. Due to the large *divisi*, intended harmonies may be challenging especially when balancing an adult choir with the children's chorus. Piano reduction not included within the score. The work is set in three movements is to be performed continuously without interruption.

- I. Poem # 1495
- II. Poem # 288
- III. Poem # 1023

Psalm 91: Verse 11

Date of Composition: 1996; first printing 2009

Duration: ca. 90 seconds

Occasion: Commissioned by Mr. Martin Mellish for Dr. and Mrs. R. W. Paul Mellish (parents) fortieth wedding anniversary.

Text: Biblical setting of Psalm 91: Verse 11

For He shall give his angels charge over thee,
to guard thee in all thy ways.

Performing Forces: SATB / Boy's and Men's Chorus or SATB chorus (with extended *divisi*), *a cappella*

First Performance: World premiere by Wells Cathedral Men's and Boy's Chorus, Malcolm Archer, conductor; Wells Cathedral, Somerset, United Kingdom; September 29, 1996.

Available Editions: G. Schirmer, Inc.; Rental Library Only

Manuscript Scores: Available through the personal collection of Augusta Read Thomas.

Discography: Available through the personal collection of Augusta Read Thomas.

Performance Notes: The vocal writing is primarily contrapuntal with brief moments of homophony. Lines are syllabic and the tessitura is moderate. Melodic contour is primarily conjunct and include sizeable leaps for textual emphasis. Expression of the text is a primary concern and musical considerations are secondary. Harmonically, one finds use of stacked tertian sonorities and added note chords within a dissonant framework. Layers of rhythmic activity are present and frequent shifts in meter accommodate the syllabic stresses of the text. Thomas provides a comprehensive score detailed with extensive dynamic markings, articulations, and instructions for interpretation and performance. Vocal *divisi* in the upper voices may create balance issues with the lower parts. The choral material is accessible, yet challenging due to its dissonant structures and will require a more experienced ensemble. Piano reduction is included in the score.

Conclusion

When considering Thomas' work, her mastery of musical skill is evident and the communication of the text is clear for it shapes the overall form, rhythmic structure, and harmonic framework of the music. Thomas's music is both intellectually and artistically inspired by many fields outside of music such as poetry and visual arts.⁸⁶ Thomas' compositional style is based on "ideas of color and the layering of sounds and textures."⁸⁷ Her music provides numerous aural experiences, bringing the meaning of the text to the forefront in a profound and insightful way.⁸⁸ This is accomplished through her treatment of melody, harmony, rhythm (including meter and tempo), texture, dynamics, and orchestration.

Many have influenced her own compositional style, but even with those influences, her work is still very much her own unique voice. Thomas has internalized and translated the compositional style of other composers, for one can find stylistic similarities of Mahler, Debussy, Stravinsky, Webern, Berg and Berio, but they only influence her music indirectly.⁸⁹

Melodies are varied throughout her compositions to enhance textual changes and formal structure. Much of her melodic writing features dramatic dynamic contrast and large melodic leaps for the performers. Equally, one can find numerous examples of melodic writing to be reminiscent of recitative and chant. The melodic writing also incorporates unisons and paired doublings within many voices along with intricate exchanges between vocal parts.

In Thomas' choral works, the harmonic language is extremely bold and colorful for it is the text, which is her true inspiration for each piece. Vocal parts are challenging and contain

⁸⁶ Thomas, interview by the author, 18 December 2008.

⁸⁷ Ibid.

⁸⁸ Thomas, "Delight in Composing for Voice." (lecture, Cincinnati Conservatory of Music, Cincinnati, OH, February 25, 2010).

⁸⁹ Ibid.

extended elements of tonality. Choral parts are often dissonant and contrapuntally intricate. Dissonance is typically the result of stacked tertian sonorities and added note chordal structures (7th, 9th and 11th chords). She incorporates shifting tonal references within a fairly diatonic harmonic language with tonicizations happening through non-traditional means.

In addition to harmonies, rhythm and meter are also extremely significant in the choral works of Thomas. Vocal scores are commonly rhythmically complex with a great deal of rhythmic interplay among vocal and instrumental parts. Passages are complex and require attention to detail to integrate the parts. Adding to the idea of rhythmic interchange, Thomas will often include layers of rhythmic speaking consisting of free aleatoric chant as well as prolonged and exaggerated vocal sounds.

Frequent changes in meter and rhythmic shifts and other metric devices are derived from her desire to enhance the natural stresses of the text. Her choral scores are filled with constant shifts in tempi, displaced downbeats, and constantly changing meters making works very sophisticated, yet difficult. Also included are uses of mixed meter, syncopations, and the incorporation of rhythmic layering, a process in which several rhythms are occurring simultaneously. No matter the complexity of the rhythm in her works, the textual clarity only enhanced for use of rhythm create great interest and add vitality to the text.

Thomas' choral writing is texturally complex and primarily incorporates homophonic, polyphonic, freely contrapuntal, syllabic, and melismatic passages. She does not integrate strict imitative formal structures such as fugues or other imitative forms. A prevailing feature of her work is the variety and contrast of performing forces and the pairing of voices or the pairing of instrumentation with particular voices ultimately creating a variety of textures. Musical motives within these textures provide brilliant, colorful imagery in efforts to illuminate the affect of the text.

Lastly, all choral works are either *a cappella* or accompanied by orchestra. Thomas is adept at orchestration. Instrumentation typically adheres to the established grouping of instruments (winds, brass, and strings). Her meticulous use of contrast within the orchestra gives the music propulsion and vitality. Many times, Thomas' orchestration incorporates rapid passagework and is contrapuntally complex. For the most part, orchestral accompaniments provide a harmonic framework for vocal parts. Through a variety of performing forces, Thomas' orchestration constantly enhances the significance of the text.

When selecting and preparing the works of Augusta Read Thomas, it is imperative that the conductor selects the works most appropriate for the performing ensemble for her works are extremely complex. Thomas' works are filled with lengthy instructions regarding specific articulations, styles and methods of presentation and interpretation as an aid to the conductor. In general, the choral works are generally accessible for choirs and vocal ensembles of advanced skill.

Thomas describes her work as a “spark or pouring out of an idea, an interval, a string of intervals, a chord, which all evolve into a piece of music.”⁹⁰ Having been trained as an instrumentalist herself, her works are known for manipulation of orchestral and vocal colors through an extensive color palette and through instrumental color combinations. Thomas states that she “strives for clarity of expression and immediacy, sometimes through simple and complex means and also elegance, refinement, drama, and passion all of which are qualities of the human spirit.”⁹¹

⁹⁰ Thomas, interview by the author, 18 December 2008.

⁹¹ Ibid.

REFERENCES

- Axelsson, Shelley Marie. "Vivace by Augusta Read Thomas: Analytical Study, Survey of Compositional Style, and Biography." D. M. A. diss., Northwestern University, 2000.
- Keats, Elanor. "Exotic 'Ligeia' a Ringing Success." Review of concert of performance of Ligeia, by Augusta Read Thomas, Aspen Music Festival Ensemble. *Denver Post*, Living section, 31 July 1995, 3F.
- McLellen, Joseph. "Scribner's Ringing Endorsement." Review of concert performance of *Ring Out, Wild Bells, To the Wild Sky*, by Augusta Read Thomas, Washington Choral Arts Society. *The Washington Post*, Arts and Entertainment section, 26 February 2000.
- Rivers, Earl. Interview with the author, computer audio recording in possession of the author, Baton Rouge, LA. 12 November 2009.
- Scribner, Norman. Interview with the author, computer audio recording in possession of the author, Baton Rouge, LA. 30 October 2009.
- Thomas, Augusta Read. "Delight in Composing for Voice." Lecture, American Choral Directors Association Central Division Convention, Cincinnati, OH, February 25, 2010.
- _____. *Chanting to Paradise*. Full Score. New York: G. Schirmer, Inc., 2002.
- _____. *Daylight Divine*. Full Score. New York: G. Schirmer, Inc., 2001.
- _____. *Four Basho Settings*. Piano Vocal Score. New York: G. Schirmer, Inc., 2002.
- _____. *Midsummer Blaze: Alleluia*. Piano Vocal Score. New York: G. Schirmer, Inc., 1993.
- _____. *Purple Syllables*. Piano Vocal Score. New York: G. Schirmer, Inc., 2004.
- _____. *Prairie Sketches I: Diamonds on Orchid Velvet*. Full Score. New York: G. Schirmer, Inc., 2005.
- _____. *Ring Out, Wild Bells, To The Wild Sky*. Full Score. New York: G. Schirmer, Inc., 2000.
- _____. *Ring Out, Wild Bells, To The Wild Sky*. Piano Vocal Score. New York: G. Schirmer, Inc., 2000.
- _____. *Roses*. Piano Vocal Score. New York: G. Schirmer, Inc., 2008.
- _____. *To The Rain*. Piano Vocal Score. New York: G. Schirmer, Inc., 2003.
- _____. *Song in Sorrow*. Full Score. New York: G. Schirmer, Inc., 2000.

- _____. *Sunlight Echoes*. Full Score. New York: G. Schirmer, Inc., 2002.
- _____. *Two E. E. Cummings Songs*. Piano Vocal Score. New York: G. Schirmer, Inc., 2008.
- _____. Interview by the author, computer audio recording in possession of the author, Baton Rouge, LA. 28 October 2008.
- _____. Interview by the author, computer audio recording in possession of the author, Baton Rouge, LA. 18 December 2008.
- _____. Interview by the Author, computer audio recording in possession of the author, Baton Rouge, LA. July 2009.
- _____. "Augustareadthomas.com: The Website of the Composer Augusta Read Thomas." <http://augustareadthomas.com/> (accessed 31 May 2008).
- Ziffrin, Marilyn. Interview with the author, computer audio recording in possession of the author, Baton Rouge, LA. 6 October 2009.

**APPENDIX A: *RING OUT, WILD BELLS, TO THE WILD SKY* TEXT SETTINGS OF
ALFRED LORD TENNYSON⁹²**

from “*In Memoriam A. H. H.*” (1850); Section 106

Ring out, wild bells, to the wild sky,	Line 1
The flying cloud, the frosty light:	2
The year is dying in the night;	3
Ring out, wild bells, and let him die.	4
Ring out the old, ring in the new,	5
Ring happy bells across the snow:	6
the year is going, let him go;	7
Ring out the false, ring in the true.	8
...Ring in the nobler modes of life,	15
With sweeter manners, purer laws.	16
...Ring in the love of truth and right,	23
Ring in the common love of good.	24
...Ring out the thousand wars of old,	27
Ring in the thousand years of peace.	28
Ring in the valiant man and free,	29
The larger heart, the kindlier hand;	30
Ring out the darkness of the land,	31
Ring in the Christ that is to be.	32

from “*In Memoriam A. H. H.*” (1850); Section 9

Fair ship, that from the Italian shore	1
Sailest the placid ocean-plains	2
With my lost Arthur's loved remains,	3
Spread thy full wings, and waft him o'er.	4
So draw him home to those that mourn	5
In vain; a favourable speed	6
Ruffle thy mirror'd mast, and lead	7
Thro' prosperous floods his holy urn.	8

⁹² Augusta Read Thomas, preface to *Ring Out, Wild Bells, To The Wild Sky*, Study Score (New York: G. Schirmer, Inc., 2000).

All night no ruder air perplex	9
Thy sliding keel, till Phosphor, bright	10
As our pure love, thro' early light	11
Shall glimmer on the dewy decks.	12

Sphere all your lights around, above;	13
Sleep, gentle heavens, before the prow;	14
Sleep, gentle winds, as he sleeps now,	15
My Friend, the brother of my love;	16

My Arthur, whom I shall not see	17
Till all my widow'd race be run;	18
Dear as the mother to the son,	19
More than my brothers are to me.	20

from Prologue, “*In Memoriam A. H. H.*”

Strong Son of God, immortal Love,	1
Whom we, that have not seen thy face,	2
By faith and faith alone, embrace,	3
Believing where we cannot prove.	4

Forgive these wild and wandering cries,	41
Confusions of a wasted youth;	42
Forgive them where they fail in truth,	43
And in thy wisdom make me wise.	44

from Epilogue, *Closing stanza*, “*In Memoriam A. H. H.*”

That God, which ever lives and loves,	141
One God, one law, one element,	142
And one far-off divine event	143
To which the whole creation moves.	144

from *The Idealist* (1829)

A mighty matter I rehearse,	1
A mighty matter undescried;	2
Come listen all who can.	3
I am the spirit of a man,	4
I weave the universe,	5
And indivisible divide,	6
Creating all I hear and see.	7
All souls are centers: I am one,	8
I am the earth, the stars, the sun,	9
I am the clouds, the sea.	10

'This Nature Full of Hints and Mysteries" (1833)

This nature full of hints and mysteries,	1
Untrackt conclusions, broken lights and shapes,	2
This world-reflecting mind, this complex life	3
Of checks and impulses and counter checks,	4
Glimpses and aspirations, warnings, failings.	5

"Crossing the Bar" (1889)

Sunset and evening star,	1
And one clear call for me!	2
And may there be no moaning of the bar,	3
When I put out to sea,	4
But such a tide as moving seems asleep,	5
Too full for sound and foam,	6
When that which drew from out the boundless deep	7
Turns again home.	8
Twilight and evening bell.	9
And after that the dark!	10
And may there be no sadness of farewell,	11
When I embark;	12
For tho' from out our bourne of Time and Place	13
The flood may bear me far,	14
I hope to see my Pilot face to face	15
When I have crost the bar.	16

APPENDIX B: *RING OUT, WILD BELLS, TO THE WILD SKY* ANALYSES

Section A / Refrain I		
mm. 1-27		
A	B	C
mm. 1-13	mm. 14-19	mm. 20-27
1-4, 5-8, 9-13 (4+4+5)	14-16, 17-19 (3+3)	20-24, 25-27 (5+4)
4/4-----		
1	4 5	8 9
14 15	1 9 20	24 25
27		
ff-----ff----->mf<ff ff-----ff > mf > mp-ff---mf<ff ff>mf<ff ff-----ff---pp		
1	5	9
15 16	20	24 25
27		
F (pedal)-----E (pedal)-----C#Aeolian-----D(pedal)-----		
2 Fl., 2 Ob., 3 Cl.(Bb), Bn., 4 Hn., 2 Tpt.(C), Picc. Tpt.(Bb), Tbn., Harp, Perc., Strings		

Section A (Refrain I), from *Ring Out, Wild Bells, To The Wild Sky*, overall form, mm.1-27

Section B / Verse I		
mm. 28-64		
28-31, 32-34, 35-41, 42-46, 47-52 (4+3+7+5+6)		
28	34 35 36	49 50 51 53
4/4-----5/4-4/4-4/4-----5/4-4/4-3/4---6/4-----		

28	32 35	42 47
53	59	64
p-----p< mp >fp>pp-----p-----mf-----p<mf< -----ff > mf---< ff---mf----f----ff		
28	40	53
D (pedal)-----D/A(pedal)-----C#(pedal)-----		
Fl., 1, 2; Ob., 1, 2; Cl., 1, 2, 3; Bsn., Vln. 1, 2, Vla., Hp., Vib., Tub. Chimes, Glock.		

Section B (Verse I), from *Ring Out, Wild Bells, To The Wild Sky*, overall form, mm. 28-64

Section A / Refrain II mm. 65-95		
A	B	C
mm. 65 - 77	mm. 78-88	mm. 89-95
65-68, 69-72, 73-77 (4+4+5)	78-83, 84-88 (6+5)	89-91, 92-95 (3+4)
65 66 67 68 69 73 76 77 78 84 85 86 89 92 93 94 95 4/4 3/8 4/4 3/4 4/4-----3/4----4/4-----3/4-4/4-----3/4-4/4-3/4		
65 69 73 78 84 89 92 95 ff-----ff-----ff----->p ff-----mf-----fp <fp <ff> mf > pp---ff mf <ff ff>mf-----ff-----		
65 68 73 78 80 84 89 90 95 Db (pedal)-----G (pedal)--B(pedal)------(amb.)-----E Aeolian---(amb.)-----B(pedal)		
2 Fl., 2 Ob., 3 Cl.(Bb), Bn., 4 Hn., Picc. Tpt.(Bb), Tbn., Harp, Perc., Strings		

Section A (Refrain II), from *Ring Out, Wild Bells, To The Wild Sky*, overall form, mm. 65-95

Section C / Verse II mm. 96-132	
96-98, 99-102, 103-106, 107-111, 112-115, 116-119, 120-124, 125-128, 129-132 (3+4+4+5+4+4+4+4)	
4/4-----	
96 99 107 112 120 126 132 f-----mp > p ----ff--p-----mp <mf> p-----p-----mf-----mp-----mp	
96 103 112 B (pedal)-----Eb (pedal)-----F# (pedal)-----	
Fl., 1, 2; Ob., 1, 2; Cl., 1, 2, 3; Bsn., Vln. 1, 2, Vla., Hp., Vib., Tub. Chimes, Large Tam-Tam	

Section C (Verse II), from *Ring Out, Wild Bells, To The Wild Sky*, overall form, mm. 96-132

Section A / Refrain III mm. 133-160									
A			B				C		
mm. 133-140			mm. 141-153				mm. 154-160		
133-136, 137-140 (4+4)			141-145, 146-149, 150-153 (4+4+4)				154-156, 157-160 (3+3)		
133	137	141	146	150	154	158	159	160	
4/4-----3/4—4/4—3/4									
133	137	141	146	150	154	160			
<i>f</i> ----- > <i>ff</i> --- > <i>mf</i> < <i>ff</i> ----- <i>ff</i> ----- <i>fp</i> > <i>pp</i> ----- <i>mf</i> < <i>ff</i> ----- <i>ff</i>									
133	137	141	145	147	150	154	160		
Eb-----A-----A/E(pedals)-----E Aeolian-----									
2 Fl., 2 Ob. 3, Cl.(Bb), Bn., 4 Hn., 2 Tpt.(C), Picc. Tpt.(Bb), Tbn., Harp, Perc., Strings									

Section A (Refrain III), from *Ring Out, Wild Bells, To The Wild Sky*, overall form, mm. 133-160

Section D / Verse III mm. 161-172		
161-166, 167-172 (6+6)		
161		171
4/4-----		5/4-----
161	167	172
<i>p</i> ----- <i>mf</i> ----- <i>p</i> --- <i>mf</i> ----- <i>p</i> ----- <i>f</i> <		
161	167	171
C# (pedal)-----A(pedal)-----E(pedal)-----		
Fl., 1, 2; Ob., 1, 2; Cl., 1, 2, 3; Bsn., Hn. 1; Tpt. (C) 1, 2; Picc.Tpt.(Bb), Tbn., Vln. 1, 2, Vla., Vlc., Hp., Vib., Tub. Chimes, Glock., Sm. Triangle.		

Section D (Verse III), from *Ring Out, Wild Bells, To The Wild Sky*, overall form,
mm. 161-172

Section A / Coda	
mm. 174-198	
A	B
mm. 174-187	mm. 188-198
174-178, 179-183, 184-187 (5+5+4)	188-190, 191-192, 193-194, 195-198 (3+2+2+4)
173 178 179 184 187 188 190 191 195 198	
4/4-----5/4---4/4-----3/4---4/4---3/4-4/4-----	
174 179 184 188 195 198	
<i>mf</i> < <i>ff</i> ----- <i>ff</i> > <i>mf</i> > <i>pp</i> < <i>ff</i> --- <i>mf</i> < <i>ff</i> ----- <i>ff</i> ----- <i>f</i> < <i>ff</i> < <i>fp</i> < -----	
173 177 179 180 184 188 195 198	
C# (Aeolian)-----E (pedal)-----C#(Aeolian)---E(pedal)-----A (pedal)-----	
2 Fl., 2 Ob., 3 Cl.(Bb), Bn., 4 Hn., 2 Tpt.(C), Picc. Tpt.(Bb), Tbn., Harp, Perc., Strings	

Section A (Coda), from *Ring Out, Wild Bells, To The Wild Sky*, overall form, mm. 174-198

APPENDIX C: CHORAL WORKS OF AUGUSTA READ THOMAS

Publishing Information

G. Schirmer, Inc. and Associated Music Publishers, Inc.
257 Park Avenue South, 20th Floor
New York, NY 10010
Tel: 212-254-2100
Fax: 212-254-2013

Large Choral Orchestral Works

Chanting to Paradise for solo soprano, SATB chorus and orchestra	2002
Daylight Divine , for solo soprano, children's chorus and chamber orchestra	2001
Ring Out, Wild Bells, To The Wild Sky , for solo soprano, large chorus and orchestra	2000
Song in Sorrow , for solo soprano, large SATB chorus and orchestra	2000
Sunlight Echoes , for large SATB chorus and orchestra	2002

SATB Choral Works A Cappella

Fruit Of My Spirit , for SATB chorus	2004
Love Songs , for SATB chorus	1997
Midsummer Blaze: Alleluia for SATB chorus	1993
Purple Syllables , for SATB chorus	2004
The Rewaking , for SATB chorus TTBB version also available	2005
The Rub of Love , for SATB chorus	1995

Choral Works for Treble Voices and Orchestra

Prairie Sketches I: Diamonds on Orchid Velvet , for SSA chorus	2005
---	------

Choral Works for Treble Voices A Cappella

Four Basho Settings , for SSAA chorus	2002
Juggler of Day , for SSAA chorus	2007
Roses , for SSAA chorus	2008
To the Rain , for SSA chorus	2003
Two E. E. Cummings Songs , for SSAA chorus	2008

Choral Works for Adult Chorus and Children's Chorus A Cappella

Berkshire Songs , for SSA and SATB chorus	2006
--	------

Choral Works for Male Voices A Cappella

Psalm 91: Verse 11 , TTBB for chorus SATB version also available	1996
--	------

APPENDIX D: DICSOGRAPHY

Thomas, Augusta Read. *Prairie Sketches*. Callisto Ensemble and guests conducted by Cliff Colnot. Augusta Read Thomas, 2006.

Chanticleer. *Colors of Love: New Choral Music by Tavener, Thomas and Others*. Chanticleer conducted by Joseph Jennings. Teldec Classics, 1999. #3984-24570-2 Compact Disc.

Chanticleer. *A Portrait*. Chanticleer conducted by Joseph Jennings. Teldec Classics, 2003. #0927-49702-2 Compact Disc.

Woodley Ensemble. *Love Songs for Chorus*. Woodley Ensemble conducted by Frank Albinder. Arsis, 2004. 138 Compact Disc.

Farnham Youth Choir. *Celebration*. Farnham Youth Choir conducted by Victor Smith. Farnham Youth Choir, 2009.

San Francisco Girls Chorus. *Heaven and Earth*. San Francisco Girls Chorus conducted by Susan McMane. San Francisco Girls Chorus, 2009. SFGC0901 Compact Disc.

APPENDIX E: LETTER OF PERMISSION

**G. Schirmer, Inc.
& Associated Music Publishers, Inc.**

A Subsidiary of Music Sales Corporation
257 Park Avenue South
New York, NY 10010
United States of America
Telephone: +1 212.254.2100
Fax: +1 212.254.2013
Email: schirmer@schirmer.com
www.schirmer.com

Music Sales New York
G. Schirmer New York
Music Sales West Los Angeles
Music Sales London
Chester Music London
Novello & Co London
Campbell Connolly & Co London
Première Music Paris
Edition Wilhelm Hansen Copenhagen
Edition Wilhelm Hansen Helsinki
Bosworth Music Berlin
Unión Musical Ediciones Madrid
KK Music Sales Tokyo
Music Sales / Larrikin Sydney

June 14, 2010

Melinda S. Doyle
13245 Hampton Park Ct.
Fort Myers, FL 33913




RE: RING OUT, WILD BELLS, TO THE WILD SKY

Dear Ms. Doyle:

This letter is to confirm our agreement for the nonexclusive right to reproduce musical examples from the composition referenced above within the body of your DMA monograph for Louisiana State University, subject to the following conditions:

1. The following copyright credit as listed on the attached Schedule 'A' is to appear on each copy made.
2. It is understood that those who read the monograph would in now way be able to reproduce the document for performance. The music will be broken up and each page will contain marking on the score indicating specific analyses relevant to the pages of text.
3. Copies are for your personal use only in connection with your thesis/dissertation, and may not be sold or further duplicated without our written consent. This in no way is meant to prevent your depositing three copies in an interlibrary system, such as the microfilm collection of the university you attend, or with University Microfilms, Inc.
4. Permission is granted to University Microfilms, Inc. to make single copies of your thesis/dissertation, upon demand.
5. A one-time non-refundable permission fee of seventy-five (\$75.00) dollars, to be paid by you within thirty (30) days from the date of this letter.
6. If your thesis/dissertation is accepted for commercial publication, further written permission must be sought.

Sincerely,


Aida Garcia-Cole
Print Licensing Manager

**G. Schirmer, Inc.
& Associated Music Publishers, Inc.**

A Subsidiary of Music Sales Corporation
257 Park Avenue South
New York, NY 10010
United States of America
Telephone: +1 212.254.2100
Fax: +1 212.254.2013
Email: schirmer@schirmer.com
www.schirmer.com

Music Sales New York
G. Schirmer New York
Music Sales West Los Angeles
Music Sales London
Chester Music London
Novello & Co London
Campbell Connolly & Co London
Première Music Paris
Edition Wilhelm Hansen Copenhagen
Edition Wilhelm Hansen Helsinki
Bosworth Music Berlin
Unión Musical Ediciones Madrid
KK Music Sales Tokyo
Music Sales/Larrikin Sydney

The Music Sales Group



June 14, 2010

Melinda S. Doyle
13245 Hampton Park Ct.
Fort Myers, FL 33913

Dear Ms. Doyle:

Enclosed you will find a copy of our revised print license covering the use of several works by Augusta Read Thomas in your DMA monograph for Louisiana State University. Please return a photocopy of the license with payment to my attention within thirty (30) days from the date of this letter.

Sincerely,

Aida Garcia-Cole
Print Licensing Manager

SCHEDULE 'A'

To the Agreement dated June 14, 2010 between G. Schirmer, Inc. and Melinda S. Doyle;
re: DMA Monograph for Louisiana State University

IN MY SKY AT TWILIGHT

Music by Augusta Read Thomas

Copyright © 2002 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

JUGGLER OF DAY

Music by Augusta Read Thomas

Copyright © 2007 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

LOVE SONGS

Music by Augusta Read Thomas

Copyright © 1997 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

PSALM 91

Music by Augusta Read Thomas

Copyright © 2009 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

PURPLE SYLLABLES

Music by Augusta Read Thomas

Copyright © 2004 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

PRAIRIE SKETCHES I

Music by Augusta Read Thomas

Copyright © 2005 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

SCHEDULE 'A'

To the Agreement dated June 14, 2010 between G. Schirmer, Inc. and Melinda S. Doyle;
re: DMA Monograph for Louisiana State University

IN MY SKY AT TWILIGHT

Music by Augusta Read Thomas

Copyright © 2002 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

JUGGLER OF DAY

Music by Augusta Read Thomas

Copyright © 2007 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

LOVE SONGS

Music by Augusta Read Thomas

Copyright © 1997 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

PSALM 91

Music by Augusta Read Thomas

Copyright © 2009 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

PURPLE SYLLABLES

Music by Augusta Read Thomas

Copyright © 2004 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

PRAIRIE SKETCHES I

Music by Augusta Read Thomas

Copyright © 2005 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

SCHEDULE 'A'

To the Agreement dated June 14, 2010 between G. Schirmer, Inc. and Melinda S. Doyle;
re: DMA Monograph for Louisiana State University

THE REWAKING

Music by Augusta Read Thomas

Copyright © 2007 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

ROSES

Music by Augusta Read Thomas

Copyright © 2008 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

SONG IN SORROW

Music by Augusta Read Thomas

Copyright © 2000 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

SUNLIGHT ECHOES

Words by Emily Dickinson

Music by Augusta Read Thomas

Copyright © 2002 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

THE RUB OF LOVE

Music by Augusta Read Thomas

Copyright © 1999 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

TO THE RAIN

Music by Augusta Read Thomas

Copyright © 2003 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

SCHEDULE 'A'

To the Agreement dated June 14, 2010 between G. Schirmer, Inc. and Melinda S. Doyle;
re: DMA Monograph for Louisiana State University

TWO E. E. CUMMINGS SONGS

Music by Augusta Read Thomas

Copyright © 2008 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

4 BASHO SETTINGS "AMONG DAWN FLOWERS"

Music by Augusta Read Thomas

Copyright © 2001 by G. Schirmer, Inc. (ASCAP)

International Copyright Secured. All Rights Reserved.

Used by Permission.

VITA

Melinda Sue Doyle is currently the Instructor of Choral Music at Louisiana State University where she conducts *Schola Cantorum* and teaches undergraduate choral literature and conducting. In addition, she is serving as the Director of Music and Worship at the University United Methodist Church in Baton Rouge.

During the Fall of 2010, she served as Interim Choral Director at Tulane University where she conducted the Tulane-Newcomb University Choir. In 2009-2010, Ms. Doyle served as the Visiting Director of Choral Studies at Florida Gulf Coast University, where she conducted the university choir and chamber singers as well as taught choral literature and conducting. Other previous choral appointments include the Director of Choral Music at Howard W. Blake Performing Arts High School, Tampa, Florida; Assistant Director of Choirs at Palma Ceia Presbyterian Church, Tampa, Florida; and the Director of Music at St. Paul Lutheran Church in Baton Rouge.

Ms. Doyle received the Bachelor of Music (Vocal Performance, 1995), Master of Music (Vocal Performance, 1997), and Graduate Certificate in Advanced Music (Choral Conducting, 2003) from the University of South Florida, and teacher certification K-12 from the State of Florida. Conducting teachers have included Robert Summer, Richard Zielinski, Sara Lynn Baird, and Kenneth Fulton. Ms. Doyle will be awarded the Doctor of Musical Arts degree at the May 2011 commencement.