



RETURNING MATERIALS:
Place in book drop to
remove this checkout from
your record. FINES will
be charged if book is
returned after the date
stamped below.

--	--	--

THE VOCAL WORKS OF JEAN EICHELBERGER IVEY

By

Rose Marie Muennich

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Music

1983

Copyright by

ROSE MARIE MUENNICH

1983

ABSTRACT

THE VOCAL WORKS OF JEAN EICHELBERGER IVEY

By

Rose Marie Muennich

Jean Eichelberger Ivey is among the fast-growing number of women who, during the second half of the twentieth century, have received recognition as composers of music. Information concerning Ivey's growth and development as a musician from childhood on is presented first.

She has written for virtually every medium, but, particularly since 1970, her interest has focused on the composition of vocal works in combination with various media and/or electronic tape. She has written the text to some of her works as well. A detailed analysis of six of her vocal compositions is provided: Terminus, Hera, Hung from the Sky, "Night Voyage," "Iliad," Testament of Eve, and Solstice. In addition, an overview of all of Ivey's other vocal works is offered.

Her recent activities include completion of a one-act opera, The Birthmark, and two chamber ensemble works. The

Rose Marie Muennich

Chamber Music Society of Baltimore recently commissioned her to write a chamber work for a performance in their concert series of March 1984.

In 1969, she joined the faculty of Peabody Conservatory in Baltimore, Maryland, where she founded and directed the electronic music studio. In 1982, she was named the coordinator of the composition department at Peabody, where she continues as the director of the studio and also continues as a teacher of composition, electronic music and orchestration.

The Appendices include a catalog containing all of Ivey's serious works written since 1948 with pertinent information for each entry. Recordings, publications, and studies done on Ivey are also provided.

To My Parents

ACKNOWLEDGEMENTS

The writer sincerely wishes to thank her major adviser, Professor Russell E. Friedewald, for his continued guidance and helpful suggestions throughout the preparation of the dissertation. She also wishes to thank Professors Theodore Johnson, Jere Hutcheson, and James Niblock for reading the dissertation and making further suggestions for its improvement.

She wishes to offer grateful recognition to the composer Jean Eichelberger Ivey, for her assistance and cooperation.

Special appreciation goes to Professor Beulah M. Monaghan from the Department of American Thought and Language, who served as writing adviser.

Finally, deep gratitude goes to her family and close friends, especially Ava K. Clark and Mark A. Tuller, for their continuous encouragement, support and help.

Musical examples and text are reprinted by kind permission of the copyright owners as follows:

"Night Voyage" and "Iliad," © Copyright 1983 by Boosey & Hawkes, Inc. Reprinted by Permission.

Terminus, Hera, Hung from the Sky, Testament of Eve, and Solstice, © Copyright 1972, 1973, 1976, and 1978-79 respectively by Carl Fischer, Inc. Reprinted by Permission.

"Hera, Hung from the Sky " from MIDNIGHT WAS MY CRY

by Carolyn Kizer. Copyright © 1971 by Carolyn Kizer.
Reprinted by permission of Doubleday & Company, Inc.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
 Chapter	
I. EXAMINATION OF IVEY'S GROWTH AND DEVELOPMENT AS A MUSICIAN	1
II. ANALYSES OF SELECTED WORKS	18
III. AN OVERVIEW OF ALL OF IVEY'S OTHER VOCAL WORKS	152
IV. REVIEW OF CURRENT ACTIVITIES AND FUTURE PROJECTS	159
.	
 APPENDICES	
A. CATALOG	162
B. PUBLISHED WRITINGS	196
C. RECORDED COMPOSITIONS	198
D. STUDIES ON JEAN EICHELBERGER IVEY	199
BIBLIOGRAPHY	200

EXAMINATION OF IVEY'S GROWTH AND DEVELOPMENT AS A MUSICIAN

Jean Eichelberger Ivey¹ is among the fast-growing number of women, who, during the second half of the twentieth century, have received recognition as composers of music. Her interests, however, are much broader than composing. From childhood on, she achieved growing success as a pianist, composer, writer, and teacher.

Born on 3 July 1923 in Washington, D.C., Ivey was the only child of Joseph Shandelle and Mary Elizabeth (Pfeffer) Eichelberger.² On the paternal side, the family was Scottish, British, and German, the latter group coming to Pennsylvania in the 1720's and then settling in Baltimore, Maryland. On the maternal side, the family, entirely of

¹Prior to 1958, the composer's professional name was Jean Eichelberger. In 1958 she assumed her husband's name, therefore using Jean Eichelberger Ivey. Her marriage ended in 1974, but she has continued to use Jean Eichelberger Ivey (in full). Throughout this paper, "Ivey" is used for the composer's professional name.

²Information concerning Ivey's life background (personal and professional) was obtained primarily through written correspondence, 27 October 1979, and a personal interview, New York, New York, 23 August 1979.

German extraction, arrived in America in the mid-nineteenth century making their home first in Indiana and later in Champaign County, Illinois.

No professional musicians appeared in the Pfeffer-Eichelberger families, although two of Ivey's widowed paternal aunts did give voice lessons to help support themselves. She remembered her father saying that he studied the clarinet as a child, but that he truthfully disliked doing so. She also recalled that during her early years, he occasionally played the piano by ear but eventually gave it up. Ivey's mother, a semi-professional contralto, sang as a soloist in various local churches and amateur musicals. It was evidently through the sharing of her mother's interests that she aspired to the study of music.

When Ivey was six, her parents purchased a piano, and her lessons began. She had early memories of her mother singing and accompanying herself on this piano and also of crying sometimes because it sounded so beautiful.

During grade-school, Ivey studied with a local teacher who also taught elocution, and whose students participated in programs that included not only music, but recitations, plays, and other activities. As her lessons progressed, she occasionally accompanied her mother and sometimes her mother's friends. From time to time, her mother and friends put on scenes from operas, a probable means of early exposure to operatic literature for the youthful Ivey.

Her piano studies continued throughout high school, undergraduate school, graduate school and beyond. For a short time, as a teenager, she also studied voice, and later she minored in voice while in graduate school at the Peabody Conservatory in Baltimore, Maryland. In addition, because of piano skills, she often accompanied singers, beginning in grade-school and thereafter. In all likelihood, these experiences relate to her later emphasis on the composition of vocal music.

At times, Ivey received support and encouragement from her parents, recalling that they spent time sharing their life experiences with her. Her father's ability to write well and his interest in astronomy are reflected in Ivey's own concerns. She became the class poet in her senior year of undergraduate school--quite an accomplishment for a non-English major. Some of her own texts for vocal compositions exhibit these concerns (Solstice and Testament of Eve) as do texts by others that employ images of the earth and sky (Hera, Hung from the Sky, Three Songs of Night, "Night Voyage," and "Iliad"). Wide reading in literature inspired her quest for the right words to set to music and provided a wealth of potential lyrics.

Shortly after starting lessons, she began to compose piano pieces, but for some time it was an activity in which she alone took pride. Although both parents were aware of her compositional ability, neither of them encouraged nor discouraged her; they simply let their daughter fulfill her

own needs in her own way. At the beginning, Ivey's method of recording musical ideas was to write down the letter names of the notes. At first, she did not know how to notate the corresponding rhythm, so she played that element of her compositions from memory. Once private lessons began, however, she became proficient enough to notate the rhythm as well. Ivey remembered that her first piece was for piano, a composition for both right and left hands. Though it is impossible to give a precise number, the short works that followed were mostly for piano and voice--settings of poems she came across and liked, or ones she wrote herself. Composing was a private preoccupation. As a child, she imagined herself as an adult composer or as a writer, among other possible careers. Only once, when about eleven years old, did she decide to show a piano piece to her music teacher who liked it so well that she had Ivey perform it in a recital. Despite the consequent praise and encouragement, she continued to keep most of her compositions secret until almost fourteen years later when formal studies in composition at the Eastman School of Music began.

According to her own account, Ivey was a shy and quiet child reluctant to confide in anyone, not even her parents. Today, she thinks that her decision to keep things to herself may have had a significant effect on entrusting her feelings to compositions and other types of writings.

As Ivey reflects now, in recent years she has become much better able to relate to other people. She thinks teaching, with its requisite talking and relating to students, may have been one of the things that helped in this regard.

Her piano lessons continued as well during high school years. Her piano teachers incorporated theory into the lessons, which she found fascinating. By the time she started in a music program at college, she was well prepared in theory and discovered that she had a naturally good ear for aural harmony.

Ivey's native talent as a musician and her general academic ability made learning easy. During her later grade-school years, she played for school productions and special programs as an accompanist and soloist. At the end of the seventh grade, she remembered being asked to play the organ at church when the regular organist was absent. Until this time, she only played piano. As a result of serving as a substitute organist, she began to play for the parish children's service on a regular basis and gradually assumed more responsibility. She advanced musically as an organist and choir director and filled other local church positions. During her early twenties, she returned as head organist and choir director at her home parish. For approximately ten more years, she continued in this capacity, serving various other churches in the Washington, D.C., area.

Since she started playing the organ at church toward the end of the academic school year, she had the summer months to become acquainted with a world of music previously unexplored by her. It was a summer which whetted her interest and sharpened her appetite for creating various colors of sound.

In short, fascinated by the electronic organ (a Hammond model, one of the first to be manufactured in the mid-1930's), she spent hours at a time practicing and experimenting on the church organ. Her mother, realizing that Ivey had no previous experience playing the organ and had no one to teach her at the time, wrote to the Hammond company asking for literature for the organ and some instructional music books for self-teaching. The only materials that the company sent in reply to her mother's request were various advertisement bulletins and descriptive brochures of the organ which Ivey read through. Much of it offered information about the formation of sounds. Thus, she became deeply involved in exploring what could be produced electronically. Through reading and experimentation, she created various timbres by setting up the drawbars of the organ, a process which she explained as "an early introduction to what is called additive synthesis in electronic music." Consequently, she became interested in the technical descriptions of how the organ produced its sounds. Thus began an interest and involvement in electronic music which developed during her college and professional

years of teaching and subsequently contributed to her achievements as a composer of electronic music.

She played the organ in various churches and often accompanied her mother's friends. She also began to compose for the organ, writing a considerable amount of music for choir by setting liturgical texts for church services. The services provided opportunities for her to improvise at the organ and to make use of her own compositions for preludes and interludes.

Before entering college, Ivey thought seriously about enrolling in several possible programs including music, writing, and mathematics. (Her mother had a natural gift in mathematics and worked for a time in the U.S. Treasury department.) Both parents were good students in their youth, and Ivey followed in their footsteps. She remained at the head of her class throughout grade-school, and when ready to attend high school, received a half-scholarship to Notre Dame Academy where she also maintained high honors. During her senior year, she took the College Entrance Examination Board tests and earned a full scholarship to attend Trinity College in Washington, D.C. This resulted from her test scores which were the highest among those who took the test for that institute. She also won a scholarship to another local college but chose Trinity instead. Without the aid of the scholarship, it is quite unlikely that Ivey could have

continued her studies at the advanced level. She lived during the depression, and her father was often unemployed, making anything other than necessities a luxury.

After her freshman year at Trinity, she, like others, began her formal studies toward a degree in music with piano as her major instrument. Her program emphasized all the important areas of music. Her minor was English, and she often wrote poetry and essays for college publications. In 1944, she was graduated magna cum laude with a Bachelor of Arts degree.

A review of Ivey's career from 1943 to the present shows her to have been, at one time or another, a student, church organist, private piano teacher, concert pianist, composer, and college professor, with many of her activities overlapping or occurring simultaneously.

Beginning in 1943, while finishing her degree at Trinity College, she served as a church organist and started to give private piano lessons. In 1944, she began a Master of Music degree in piano at the Peabody Conservatory, her major professor being Pasquale Tallarico. She had been playing organ for several years prior to this time as well as studying voice privately, and she minored in these areas as part of her degree requirements. Her harmony teacher told her that she was gifted in composition and ought to study it as well. For her master's degree, her professor required a sonata movement in a traditional style and a fugue in the style of Bach. She actually received little exposure to

music of the twentieth century, either before or during her years at Peabody. There seemed to be, moreover, no attempt to introduce it, only the styles and forms of music of previous centuries being presented.

Because Ivey's studies at Trinity and Peabody had involved considerable theoretical work, and because of her ability to excel in it, she was hired at Trinity in 1945 before finishing her master's degree. Her duties were to teach theory as well as piano and organ. Over a period of ten years, she continued to teach there, first as a part-time instructor and then as a full-time assistant professor. In 1946, after completing her degree at Peabody, she taught solfege and keyboard harmony at Peabody for the next six years on a part-time basis. During this time she continued on at Trinity. The two positions, of course, required her to commute, an additional burden on an already busy schedule.

In 1948, Ivey decided to spend a summer session at the Eastman School of Music at the University of Rochester, New York, where she studied composition privately with Wayne Barlow. It was a time in which Barlow stimulated and encouraged her, introducing her to twentieth century practices. She stated that she would never cease to be grateful to him.

After the completion of her degree at Peabody (1946), she discovered that it was necessary for her to discontinue formal studies, including piano lessons. She was heavily burdened with teaching obligations, various church organist

positions, and family assistance at home. Her mother's health was deteriorating due to cancer, an illness which resulted in her death in 1951.

Following her teaching position at Peabody in 1952, she became, for three years, a part-time faculty member at Catholic University in Washington, D.C., teaching organ, piano, and theory. During this time, she resumed piano lessons with Glenn Dillard Gunn. With teaching and wanting to resume her piano playing, she finally decided to give up the organ, which she did in 1955. "One just can't do everything in a 24-hour day and do it well," Ivey once explained, but was happy to admit that she had no regrets in going on to pursue her other talents.

At the same time that she started to teach at Catholic University, she decided to go on for a second master's degree at Eastman, this time in composition. In order to maintain her teaching position, she attended Eastman for five consecutive summer sessions. While there, Barlow was her adviser (an official designation), but in keeping with policy at the music school, she also studied with Bernard Rogers, Herbert Elwell, and Kent Kennan. She always considered Barlow as her principal composition teacher, however, and the one who took a continuing interest in her work throughout her stay at Eastman. Ivey summed up the summer sessions by saying that the whole environment at Eastman, where there were so many composition students and so

many opportunities to write for orchestra and ensembles and hear one's works played, was tremendously stimulating to her.

Toward the end of her graduate work, she again became involved in playing the piano. Her goal was to become a concert pianist, and she thought that now was the time to do it. So with the encouragement of Gunn, who helped with some of the planning stages, she began, in 1955, to give professional piano recitals, all of which included her own compositions. She concertized at various colleges and also gave performances at the National Gallery of Art and the Phillips Gallery in Washington, D.C. From 1955 to 1957, she was also an assistant professor at College Misericordia in Dallas, Pennsylvania, teaching theory, composition, piano, and organ.

In 1957, she toured Mexico under the sponsorship of the U.S. Embassy and played a series of piano recitals at the Binational Centers of six Mexican cities (Mexico City, Guadalajara, Monterey, Vera Cruz, San Luis Potosí, and Morelia). The programs consisted of standard classics, American works, including her own compositions, and works by Mexican composers. During the mid-sixties, Ivey resumed her interest and research in Mexican music on which she was invited to give lecture-recitals at Wichita State University in Kansas while she was a resident of that state. She also wrote an article entitled "Mexico's Music," published in the Inter-American Music Bulletin.

During the same year that she toured Mexico, Ivey was invited by the National Catholic Music Educators Association to tour the United States as an accompanist for Carol Hoppe, a singer who had won the honor of a tour. They went on tour during fall-winter of 1957 and 1958, and Ivey was given the opportunity to have some of her own works performed, including some vocal compositions.

In 1958, she toured in Germany, visiting Hamburg, Frankfurt, and Munich and then went to Vienna, Austria. Although she planned to stay in these countries for a number of years, she met her future husband in Germany and married him while on tour. They returned to the U.S. and lived in New Orleans from 1959 to 1962. While there, she joined the faculty as an assistant professor at Xavier University, teaching theory, composition, and piano. Between married life and teaching, her dream of becoming a concert pianist was short-lived. However, concertizing enabled her to perform many of her own piano pieces, several of which she wrote for her tours of North America and Europe. After these concert performances (about thirty in all), she limited her piano writing for awhile to a few teaching pieces, among them, "Parade," a duet composed for the Wichita (Kansas) Piano Teachers League for its annual multiple-piano festival.

During a summer in the early 1960's, while living and teaching in New Orleans, she went to New York to take piano lessons with Claudio Arrau. She began more and more to favor composing, which gradually lessened her devotion to the

piano. For several years, however, she continued to give lecture-demonstrations on contemporary music for piano teacher groups. These took place in the U.S. primarily for state and divisional conventions of the Music Teachers National Association.

By this time, her interest in electronic music was growing, and she started listening to recordings. During the spring of 1964, three world-renowned composers visited various institutes in Kansas where she was then living. They were Karlheinz Stockhausen (at Kansas City University), Vladimir Ussachevsky (at Kansas State University), and Milton Babbitt (at Wichita State University), all of whom were involved with the study and composition of electronic music. Ivey had the opportunity to speak with all three composers about electronic music and decided it was time that she herself learned more about this medium. Ussachevsky and Barlow both recommended the University of Toronto in Canada where Barlow himself had gone to study. Indeed, there was a well-equipped studio at Toronto, and Ivey attended two summer graduate level courses there, one in 1964, and the other in 1966. Ivey stated that "The first sessions proved to be an excellent practical introduction to the field."³

³Jean Eichelberger Ivey, "Electronic Music in Toronto," "Kansas Music Review" (October-November 1964): 6.

The seminar at the University of Toronto, in the summer of 1964, was presented by Dr. Myron Schaeffer, the director of the studio. Enrollment was limited to ten composers, eight of whom were from the U.S., Ivey being the only woman in attendance.

The seminar ended with a public concert of the works completed by the various composers in attendance. Ivey's own composition was a four-track setting of the opening scene of Macbeth, entitled Enter Three Witches. Using her own voice, she recorded the words of all three witches, speaking or singing in a monotone. "Filtered white noise and a gliding spectrum of sine tones provided a stormy background" ("Electronic Music . . .," p. 7). The composition's first U.S. performance was given in 1964 during the University Composers Exchange Festival which met that year at the University of Southern Illinois, Carbondale.

Ivey was now becoming increasingly involved in the composition of electronic music. She also gave demonstrations at Peabody, which at the time was under the direction of Charles S. Kent (1963-68), a former teacher. In an interview with Henry Scarupa about the early stages of electronic music at Peabody, Ivey said:

In 1967 Peabody became the first conservatory in the nation to offer a summer workshop in electronic music for school music teachers. Ivey headed the program, using largely borrowed equipment. 'We seem to have pioneered

in it,' she says of the workshop. 'Now there's quite a bit of interest in electronic music in elementary and secondary schools.'⁴

Beginning in 1967 and for ten successive years, Ivey organized and lectured at summer workshops held at Peabody. She also presented workshops at the University of Delaware, Catholic University of Washington, D.C., and the University of Southern Illinois at Edwardsville.

With Ivey's involvement in electronic music and her return to the Baltimore, Maryland, area, she worked at Peabody toward the building of an electronic music studio which became a reality in 1969. At the same time, she joined the Peabody faculty as a major teacher of composition (there are no faculty ranks at Peabody). Electronic music was only a part of her teaching obligations. As founder and director, of the electronic music studio, Ivey took pride in her accomplishments, believing that with well-conceived plans for the improvement of the studio (the studio started modestly, but adequately) it would well-serve all who came to take advantage of it.⁵ As a member of the faculty at Peabody, she now had ready access to performers as well as to the

⁴Henry Scarupa, "Composing Music in the Electronic Medium," The Sun Magazine, April 1971, pp. 11-12.

⁵Ivey, "An Electronic Music Studio in a Conservatory," Proceedings of the Fifth Annual Conference, April, 1970 (New York, N.Y.: The American Society of University Composers, Inc., 1972), pp. 38-46.

electronic music studio equipment. Most composers seek invitations to compose for soloists and various ensembles; for Ivey, that is just what happened.⁶

She points out at the close of her article on "Electronic Music: Where Does It Stand Today?" that

Electronic Music, . . . , is not instant, automatic music. . . . It is the composer who must listen, experiment, make judgments and choices. . . . The principles whereby we evaluate any music composition serve no less for electronic music--such as the power to engage attention, to evoke feelings, to call forth anticipation, surprise, and recognition, to delight the mind by coherence of design and the ear by sheer beauty of sound. The most indispensable 'equipment' in composing electronic music is still the composer's imagination, taste, and talent.⁷

Ivey's ease in working in an electronic music studio was the result of several factors: her childhood experimentation with the Hammond organ, her interest while in Kansas, and her studies at the University of Toronto, including the summer workshops and the completion of her doctoral studies. Because of her association with the launching of the summer electronic music workshop in 1967 and founding of the studio at Peabody in 1969, Ivey is often perceived as a composer of only electronic music. As she stated in an interview (with the present writer), the promoting of electronic music came with the job. Certainly,

⁶Elliott Schwartz et al. Electronic Music: A Listener's Guide, (New York: Praeger Publishers, 1975; reprint ed., New York: Holt, Rinehart, 1978), p. 231.

⁷Jean Eichelberger Ivey, "Electronic Music: Where Does It Stand Today?" Pan Pipes (Winter 1982): 16.

it opened a new avenue of composition. But she did not wish to be identified only as a composer of electronic music. While it is true that she finds the medium exciting and challenging, particularly when writing for live performers and electronic tape, she also composes for a wide variety of media.

Ivey did her doctoral work at the University of Toronto in Canada, and completed her degree in 1972. Her major area of concentration was composition, with an emphasis on electronic music. Having served on the faculty at Peabody for seven years, she received tenure in 1976 and was appointed as the coordinator of the composition department in 1982.

ANALYSES OF SELECTED WORKS

A personal interview with Ivey, along with articles written by and about her, leave little doubt that her main interest throughout much of her life, particularly since 1970, has focused on the composition of vocal works. With the exception of the years 1972 and 1974, when the writing of two non-vocal works was in progress, she completed at least one vocal work each year during the 1970-79 period and one in 1982. Most of these received premiere performances within a year's time.

Ivey indicated that

Writing for the voice has always been particularly dear to me, as is the setting of texts and the use of literary themes in general. . . .

In fact, the synthesis of many elements, many diverse influences, in a united, coherent, and expressive whole, strikes me as the prevailing historical task of composers now at the end of this innovative century. I aim at combining tonal and atonal elements, and I consider all the musical resources of the past and present as being at the composer's disposal, but always in the service of the effective communication of humanistic ideas and intuitive emotion.

A detailed analysis of six of Ivey's vocal works follows. These include: "Terminus," "Hera, Hung from the

⁸Ivey quoted in program notes to "Testament of Eve" by Sam di Bonaventura, Baltimore Symphony Orchestra, Apr.-May 1976 concerts, p. 9

W O M E N I N M U S I C
a conference sponsored by
The University of Michigan School of Music

SHARON MABRY, MEZZO SOPRANO
CHARLENE HARB McDONALD, PIANO

Friday, March 12, 1982
Rackham Auditorium
11:35 am

LILI BOULANGER
(1893-1918)

Reflets
Le Retour
Attente

EMMA LOU DIEMER
(1927-)

Four Chinese Love Poems
People hide their love
Wind and Rain
By the willows
The Mulberry in the Lowland

JEAN EICHELBERGER IVEY
(1923-)

Terminus

PEGGY GLANVILLE-HICKS
(1912-)

Thirteen Ways of Looking at a Blackbird

JULIA SMITH
(1911-)

Three Love Songs
I will sing the song
The Door that I would open
The love I hold

Sky, Two Songs for High Voice, Flute or Clarinet, and Piano ("Night Voyage" and "Iliad"), Testament of Eve, and Solstice. These works, which are written for voice and different media, are representative of Ivey's writing since 1970. Hera, Hung from the Sky, Testament of Eve, and Solstice, were especially recommended by Ivey for study because they gained significant recognition through various performances.

In 1970, Ivey finished her first composition for voice and electronic tape, namely Terminus for mezzo-soprano and two-channel tape. She found herself quite intrigued by the sound of the duo and also discovered that performers were asking for such additions to their repertoires. Because the combination presents a challenge to the composer, she began to entertain the idea of writing a series of compositions of this type.

Terminus was premiered at Peabody in 1972, and numerous other performances have taken place since then. It was recently given at the first Women in Music Conference held in 1982 at the University of Michigan in Ann Arbor.⁹ Terminus and three other works by Ivey appear on the Folkways record FTS 33439 produced in 1974, entitled "Music by Jean Eichelberger Ivey for voices, instruments and tape."

⁹The second Women in Music Conference is scheduled for 5-8 May 1983 at the University of Michigan in Ann Arbor. The Conference may become a biannual event.

When looking at a score that involves electronic tape, a viewer might expect to find detailed instructions as to how to produce each of the individual and combined sounds in general use. In Ivey's music, however, this is not the case. When discussing her piece, Terminus, she explained that

With live performers you naturally have to have a score of some kind, but you don't have to give them too much detail. You can't begin to indicate what is on a complex tape so you indicate a ready cue and the length of an interlude ("Composing Music. . .", p. 12).

Single word and phrase descriptions of sound effects are ways of assisting the mezzo-soprano when she is singing with a tape part. In this way, the composer can provide easy, yet concrete, directions so that the performer knows what to expect, as in the opening section of the composition under discussion.

The text Terminus is an abridged and adapted version of Ralph Waldo Emerson's poem by the same title.

TERMINUS

It is time to be old,
To take in sail:--
The god of bounds,
Who sets to seas a shore,
Came to me in his fatal rounds,
And said, "No more!"

Fancy departs; no more invent.
No farther shoot
Broad ambitious branches.
A little while
Still
Mature the unfallen fruit.

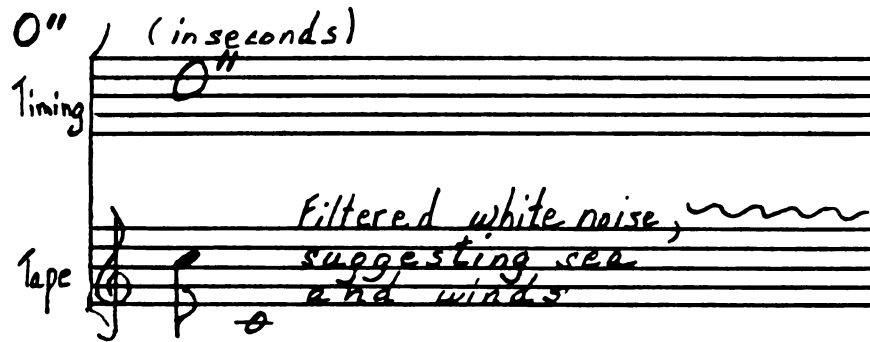
As the bird trims her to the gale
I trim myself to the storm,
Obey at eve the voice obeyed at prime.

It is time
 To take in sail:--
 The god of bounds,
 Who sets to seas a shore,
 Came in his fatal rounds
 And said, "No more!"

The tape part includes fragments of Emerson's poem, the words "time" and "no more." It also includes an excerpt from an English poet Andrew Marvell, "Always at my back I hear / Time's winged chariot hurrying . . .," using only the words "Always at my back / hurrying."¹⁰

The song begins with a lengthy tape introduction that lasts for two minutes and forty-three seconds; the remainder of the composition is approximately seven minutes in duration. The opening consists of a gong sound in definite pitch notation, that includes a descending perfect octave starting on "c." Ivey wrote the octave leap as both a pitch and timing cue for the singer. It is repeated several times throughout the composition, partly to help the performer. Immediately following, there are electronically produced sounds which suggest a rushing sea and blowing winds. A simple indication of an occurrence of these effects results with the phrase description:

¹⁰Abridged and adapted from the poem "To his Coy Mistress" Andrew Marvell, Andrew Marvell Complete Poetry, ed. George de F. Lord (New York: Yale University Random House, 1968), pp. 23-24.

Example 1: Terminus.

In this particular piece, score indications are in minutes and seconds, e.g., 2'44". The sea and wind effects continue to the next cue, which appears at eighteen seconds. At this time, another descending perfect octave occurs, followed by a second phrase description: "synthesized bird cries added to white noise." Ivey's use of a wavy line  refers to sounds on the tape that are undescribed. It may or may not indicate the continuation of sounds that were previously heard. Finally, at two minutes and forty-one seconds, a bar line appears for the first time and serves as a convenient guide for the live performer. Succeeding "measures" consist of three to five beats with the indication,  = 60. The sound of a perfect octave acts as a cue for the vocalist, who then enters three seconds later.

Ivey suggests that during initial rehearsals, a live performer may wish to use a stopwatch to help maintain the basic pulse. She does point out, however, that

. . . the tape part will not adjust. The performer must do all the adjusting. I've allowed for randomness. . . . The ending is not critical. There is a place to take up slack ("Composing Music . . .," p. 11).

If the mezzo-soprano discovers that she is not synchronized with a given cue, she must then determine whether she is rushing or delaying the basic pulse and so can make basic adjustments in her own timing until she encounters another cue.

Listening to the tape part, one notices many degrees of softness and loudness in the sound of the sea and winds, although no dynamic marks are indicated. Following the initial phrase "Filtered white noise . . .," only a continuous wavy line appears. When the voice enters, the tape part, in contrast to its role in the introduction, becomes accompanimental, and, again, a minute account of what is happening electronically on the tape is not offered.

Following the tape introduction that sets the mood of the vocal line, the first of four main vocal sections begins at two minutes and forty-four seconds and lasts until four minutes and two seconds. Each successive major vocal section is set off by tape interludes of varying lengths.

Ivey focuses attention on the theme of the approach of old age with excerpts from Emerson's poem. A clear depiction of this theme appears in the opening line of the text (two minutes and forty-four seconds) as sung by the vocalist. The immediate repetition of the word "time" (two minutes and fifty seconds), a graceful descending melodic line with a major seventh leap at the end, and a pause before reaching the pitch "a^b" on "old," all contribute to the effect of old age. "Old," a word that indicates that the

vocal sound be "dark" in color, is set at the lowest range of the phrase and also of the composition as a whole.

In the first line of text, there is an example ("ti-me") of Ivey's use of unconventional division of one-syllable words. Such a choice draws attention to the word and seems to enhance its meaning. Rhythmic precision of the placement of the various parts of "ti-me" is done through the use of tied values, as opposed to a single note value. Here, too, with the repeat of "ti-me" (two minutes and fifty seconds) there is the symbol *_____ to indicate a slow glide, with the notes showing approximate timing of intermediate pitches. Dynamic markings are also approximations because the composer wants the voice part always to be audible in comparison with the tape part, even if the dynamic marking is pianissimo.

Throughout the analyses, with an emphasis on pitch, the following terms will be used to identify various non-traditional melodic and harmonic structures:

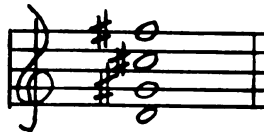
1. Split interval, to denote a structure that contains the simultaneous inflection of a given note (including enharmonic equivalents) that fits into tertian harmony (split root, split third, et cetera).



2. Negation of intervallic quality (quality negation), to denote mixed seconds, sevenths, and ninths, et cetera, that involve the simultaneous inflection of a pitch (including enharmonic equivalents) that do not fit into tertian harmony.



3. Mixed fourths, mixed fifths, et cetera to denote a structure that contains more than one quality of the same interval size.



Following the descending chromatic line in Example 2, the vocal line outlines a split root sonority of "b-g-a^b(g#)" (see EX. 2, p. 26).

Example 2: Terminus.

2'44"

Voice

p

It is — ti - me,

44"

Tape

Voice

mf

ti - - me to be old, —

50" 54"

dark color

Tape

The image shows a handwritten musical score for a piece titled 'Terminus.' It consists of two systems of staves. The first system has a vocal staff and a tape staff. The vocal staff begins with a time signature of 2'44" in a box. The melody is written in treble clef with a key signature of one sharp (F#). The lyrics 'It is — ti - me,' are written below the notes. A dynamic marking 'p' (piano) is above the first note. A slur covers the notes for 'ti - me,'. Below the vocal staff, there are two empty staves, with '44"' written between them. The tape staff shows a wavy line representing sound. The second system also has a vocal staff and a tape staff. The vocal staff continues the melody with lyrics 'ti - - me to be old, —'. A dynamic marking 'mf' (mezzo-forte) is above the first note. A slur covers the notes for 'ti - - me to be old, —'. A circled area around the notes for 'old, —' is labeled 'dark color'. Below the vocal staff, there are two empty staves, with '50"' and '54"' written between them. The tape staff shows a wavy line representing sound.

A cambiata figure is used with the word "sail," and as the melodic line continues to rise and fall, it conceivably suggests a flowing movement of a "sail in the wind." A sustained note at the end of the phrase may possibly imply a smoothing out. This example demonstrates a split third, "g#(a^b)-f-a^b." There is also the unconventional division of a one-syllable word with a prolongation of the "L" sound, an effect used by Ivey upon occasion.

Example 3: Terminus.

3'03" *pp, pensive*

Voice

sai - - - L.

03" 06" 08" 10"

Tape

Throughout the remainder of the first section, key words seem to center on the pitch "f," at the beginning or the ending of phrases. With such words as "bounds," "came to," and "No more," other techniques dramatize the possible tonal center of "f" as well. A setting of "bounds" involves an initial tone of "f#," a grace note. A slanted line to "f" indicates a "marked portamento" to the principal tone. The above combination gives an impression of commanding power, especially in conjunction with a strong rhythmic cadence. Such techniques appear as well in the rest of Terminus. As in other such instances, this phrase is strategically set off by rests which highlight the importance of the text. These rests emphasize individual words or fragments of the poetic setting where punctuation otherwise would not occur. Here, there is also a split third ("d-f#, f^h").

Example 4: Terminus.

The image shows a handwritten musical score for a piece titled "Terminus". It consists of two staves. The top staff is labeled "Voice" on the left. It begins with a time signature of $3/8$ in a box, followed by the dynamic marking *mp* and a triplet of eighth notes. The lyrics "The god of boun- ds," are written below the notes. Above the notes, there is a cross symbol ($\dagger$) above "The" and another cross symbol ($\dagger$) above "boun-". Below the lyrics, there are three time intervals marked: $18''$, $21''$, and $22''$. The bottom staff is labeled "Tape" on the left and contains a wavy line representing a tape recording.

The symbol $\dagger$ appears above portions of the text, a symbol which refers to the use of a chest voice by the vocalist. In the example below, the heaviness of the vocal sound adds to the meaning of the text in use. A descending diminished fifth followed by note repetition is yet another way in which intensity of line is brought out. An interval of a diminished fifth or smaller (with an emphasis on half-steps and note repetition) is often found in Terminus; on the other hand, a large leap of an ascending minor tenth approaches an up-coming climax on "rounds."

Example 5: Terminus.

The musical score for 'Terminus' consists of two staves. The top staff is for the Voice, written on a treble clef. It contains the lyrics 'Came to me in his fa-tl rounds'. Above the staff, there are dynamic markings 'mf' and 'f', and a box containing '3'34\". The bottom staff is for the Tape, showing a wavy line representing sound. Above the tape staff, there are three time intervals marked: '34\"', '38\"', and '42\"'.

At the penultimate phrase of section one, there is a return to the pitch "f." But a repeat of "No more" follows, as "f" is supplanted by "f#" at the close of the section. This change in inflection tends to create a sense of ambiguity or tension, and in this instance, even the direction "ominous" changes to "pondering."

Approximately eight seconds before the first section concludes, the whispered words ("Time," "No more," "Always," and "Hurrying") emerge from the rushing wind effect in the tape part. These words result from electronic manipulations of the composer's whispering voice. As the first phrase of "No more" in the voice part ends, one hears in the tape part the sound of a muffled gong and repetitions of the word "Time." The solo tape part continues as an interlude for twenty-seven seconds. During this time, occasional gong reverberations occur as well as repetitions of the words

indicated above but they do so in random order. As a result of the reverberations, the vocal sounds also overlap. The interlude brings to a close the ideas set forth in the first section.

Example 6: Terminus.

The image shows a handwritten musical score for a piece titled "Terminus". It consists of two staves: a vocal staff and a tape staff.

Vocal Staff:

- A box at the top left indicates a time of **3'51"**.
- The staff begins with a treble clef and a key signature of one sharp (F#).
- Handwritten lyrics under the notes are: "No more, —" and "No more. —".
- Dynamic markings include *f* (forte) and *p* (piano).
- Tempo or mood markings include *ominous* and *pondering*.
- Time markers below the staff are: 51", 55", 58", and 4'02".

Tape Staff:

- The staff is labeled "Tape" on the left.
- It shows a wavy line representing sound, followed by a rectangular box containing the text "emerging words on tape:". Inside this box, the words "Time Always" and "No more Hurrying" are written.

At the same time, with a gradual alternation of the taped words, the tape prepares the vocalist for her entrance to the second section (four minutes and thirty seconds - six minutes and eight seconds). The vocalist uses the fifth statement of the word "Always" as a cue to begin at four minutes and thirty seconds. Since no pitch cue occurs, she must rely on her memory to enter a minor third higher than the last pitch she sang approximately twenty-eight seconds earlier.

In section two, the initial melodic line begins with descending motion followed by a sharp ascent of a minor

ninth. As the line continues, there is a prolongation of the "arts" portion of "departs." This results in melismatic treatment of the "Ah" sound which concludes with "ar-ts." The line (four minutes and thirty-four seconds) opens with "f," and closes with a split third ("c#-e, f") as the latter two pitches alternate. Beginning with "Ah," the melodic contour is angular at the outset, involving large intervallic leaps for the vocalist, but each time, the large leaps are followed in the opposite direction by a "gliding" () motion of stepwise pitches.

Example 7: Terminus.

4'30" *mf, agitated* *N.B. f* *p*

Voice

Fan-cy de - par ts, Ah ar-ts

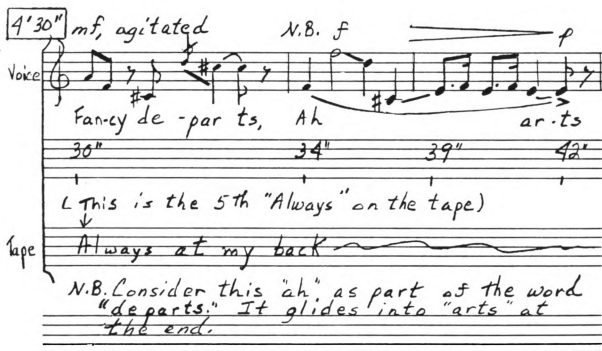
30" 34" 39" 42"

(This is the 5th "Always" on the tape)

↓

tape Always at my back

N.B. Consider this "ah" as part of the word "departs." It glides into "arts" at the end.



Eventually, the sound effects of wind stop at approximately four minutes and forty-five seconds, and of the taped words, only "Time" and "No more" continue. Within this

section, portions of the text return in the vocal part. Each time they do, however, the melodic content is modified while the rhythmic content remains basically the same.

Example 8: Terminus.

4'43" *f*

Voice

No more in-vent.

4'48" *p*

Voice

No more in-vent.

5'11"

Voice

No more in-vent.

A gradual descent in the melodic line and a change in dynamics from forte to piano leads to a return of "Fancy departs" that concludes on "b," the lowest tone thus far in this section. Immediately following, there is a phrase extension with the use of Sprechstimme for the "ts" of "departs." All these techniques tend to contribute to the idea of "departing."

Example 9: Terminus.

4'52" *sadly*

Voice

Fan-cy de - parts, ts, ts,

A tonal center of "f#" is momentarily established at five minutes and twenty-two seconds, as this tone is repeated and prolonged. In this instance, "still" is set only to the pitch "f#." A second time, the melodic line begins with a rising chromatic line toward "f#." Immediately following, there is a prolongation of the "L" in melismatic style. Now the melodic line consists of a wavy contour that concludes on "f#."

Example 10: Terminus.

The image shows a handwritten musical score for a voice part. It consists of two staves. The first staff is labeled 'Voice' and has a time signature of 7/8. It begins with a boxed annotation '5'22"'. The melody starts with a half note F#4, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. Above the first two notes are dynamic markings 'mp' and '> pp'. Below the first two notes is the word 'sti-ll' with a long horizontal line indicating a prolongation. The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. Above the last two notes are dynamic markings 'mp' and '> pp'. Below the last two notes is the word 'sti-- ll' with a long horizontal line indicating a prolongation. The second staff is also labeled 'Voice' and begins with a double bar line. It starts with a half note F#4, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. Above the first two notes are dynamic markings 'mp' and '> pp'. Below the first two notes is the word 'sti-ll' with a long horizontal line indicating a prolongation. The melody continues with a quarter note C5, a quarter note D5, and a quarter note E5. Above the last two notes are dynamic markings 'mp' and '> pp'. Below the last two notes is the word 'sti-- ll' with a long horizontal line indicating a prolongation. The score is written in ink on a white background.

The word "still" is repeated at the conclusion of section two, and the tonal center of "f#" is dissolved. Here, Sprechstimme is used for the opening "s" as opposed to its use for an ending sound as in the conclusion to section one (see EX. 9, p. 32, "ts"). At six minutes and eight seconds, the section comes to a close.

Example 11: Terminus.

The musical score for 'Terminus.' consists of two staves. The top staff is labeled 'Voice' and the bottom staff is labeled 'Tape'. The Voice staff has two systems of music. The first system has a time signature of 7/8 and dynamics *mf*, *mp*, and *p*. The second system has dynamics *mf*, *mp*, and *p*, followed by a fermata and the instruction *(ad lib.)*. The lyrics 's-ti-ll,' are written under the first system, and 's-ti-ll,' is written under the second system. The Tape staff has a wavy line representing a melodic line, and the text 'Words end on tape' is written below it.

The second interlude (six minutes and nine seconds) is shorter than the first, lasting only twenty seconds. This interlude is different from the previous one, in that it consists of "hollow 'plucked' sounds reverberated." The pitches recorded on the tape part are written in definite pitch notation, but the reverberations cause the pitches and durations to be approximations. At the beginning of the interlude, the tape part consists of a wavy melodic line. After the notation of ten pitches, a second melodic line enters a perfect octave higher than the first, imitating the general melodic contour of the first as well. Both melodic lines continue throughout the interlude and during section three of the composition. The notation of the pitches stops, however, and is replaced by a wavy line indicating that similar material follows, but not in the form of an ostinato. Although the pitches are approximations, the final notated

Example 12: Terminus.

6'09" (X) Hollow "plucked" sounds reverberated

"b" (six minutes and twenty-seven seconds) may serve as a pitch cue for the vocal entry just after it.

Example 13: Terminus.

6'27"

In the third section (six minutes and twenty-nine seconds - seven minutes and thirty-three seconds), the vocal part enters, and the tape part once again fades into the background. The opening phrase of this section starts with note repetition succeeded by an ascending minor ninth leap. It is immediately followed by a "glide" (____) that contains the intermittent pitches of the same minor ninth, but in descending motion.

To conclude the vocal part of this section, there is an indication for the singer to improvise in a "humming" fashion. In place of the continuous wavy line in the tape

part, the actual notation of pitches, as first written in the interlude preceding this section, reappears. When the vocalist is instructed to stop, a brief interlude of four seconds occurs that includes reverberated pitches and the whispering of the word "time" twice.

Example 16: Terminus.

As the fourth section (seven minutes and thirty-seven seconds - nine minutes and forty-five seconds) begins, a combination of the pitches of both the tape and voice parts results in a "d^b" major triad in second inversion. Melodically, the principal note of the voice part involves a chromatic half-step in the form of a grace note ("f-f^b") which immediately changes the major third to a minor triad (split third). The vocalist repeats the pitches in this opening phrase, but the second time, there are rhythmic

alterations. An uneasy awareness of the fact that it is "Time, it is time to take in sail, . . ." comes about through a built-in quivering effect of the "f-f^b" and five notes of a rising whole tone scale on "g^b" (seven minutes and fifty-three seconds). This is the first use of a scale, and with it, there is an implied effect of a person pulling in a sail toward himself. During this phrase, "filtered white noise" produces sounds of rushing water and wind and continues throughout the rest of the section.

Example 17: Terminus.

The musical score is handwritten and consists of three systems. The first system is for the Voice part, starting with a box containing '7' 37'' and a *mf* dynamic marking. The lyrics are 'ti - me, it is ti - me to'. The notes are circled, and timing markers are written below: 37'', 40'', 43'', and 46''. The second system is for the Voice part, starting with a *f* dynamic marking, followed by a *p* marking, and ending with a *ten. ad lib.* marking. The lyrics are 'take i-n S-ai - - - (ai)-L.'. The notes are circled, and timing markers are written below: 49'', 53'', 56'', 59'', and 8'02''. The third system is for the Tape part, showing a wavy line representing noise. The first system also includes a Tape part with a wavy line and a *mf* dynamic marking.

7' 37''

mf

Voice

ti - me, it is ti - me to

37'' 40'' 43'' 46''

Tape

f *p* *ten. ad lib.* *mf*

Voice

take i-n S-ai - - - (ai)-L.

49'' 53'' 56'' 59'' 8'02''

Tape

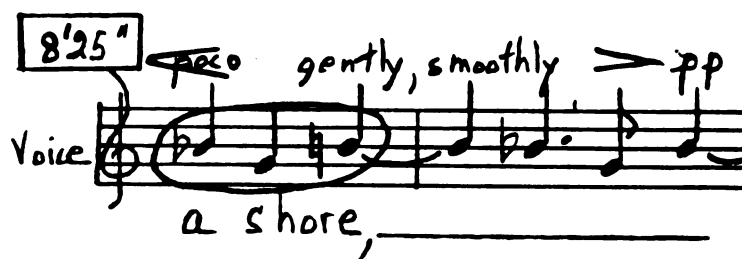
In comparison to the other sections, timing is crucial during the final section. In Ivey's performance suggestions, she specifies that

The most important section to sing in time is the last one, and more cues are provided for this section than any other. Synchronization at the end of the piece is important, but should be easy from the cues provided. The gong sound on the tape at 8'12" has been notated as an aid; it should fall approximately with the word "bounds" if the correct beat is being maintained, . . . (Terminus score, unnumbered page).

Example 18: Terminus.

The image shows a handwritten musical score on three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "The god of bound - ds,". Above the staff, there are handwritten notes: "8'10\"", "mp", and three vertical tick marks. The middle staff is empty. The bottom staff is labeled "Tape" on the left and shows a wavy line representing a sound. A vertical line on the tape staff is labeled "GONG" and "12\"", indicating a specific time point.

As the section continues, an undulating effect in combination with the word "shore" is obtained by means of a melodic line that moves up and down a third. Here, too, the pitches fluctuate between "b^b" and "b¹" (split interval). The final pitches are at a dynamic level of pianissimo which provides for a tremendous contrast to the climactic point of the section and the composition as a whole.

Example 19: Terminus.

The final climax is achieved with the pitch "a^b" at a dynamic level of sforzando. Immediately following, the largest vocal leap of the composition occurs, a descending minor fourteenth (as a "dead" interval). The rest of the phrase continues with a repetitive "b^b". The repetition of this note dramatizes the words "came, came in his fatal rounds, . . ." More attention is brought to the final four words with the inclusion of the symbol of a chest tone for a pitch that is already in a darker register of the vocal range. Once again, as near the beginning of the composition, the sound of bird cries is heard (see EX. 20, p. 41).

Once the climactic point occurs at a sforzando level, not only is the dynamic level gradually reduced with the appearance of each successive musical fragment, but also rests, of from three to seven and one-half beats in length, are used to separate each fragment.

During approximately the last thirty-seven seconds of the composition, "No more" is repeated three times. With each repetition, the rhythmic values lengthen, emphasizing the intent of the words "No more." Between the first and second setting, the tape part includes actual pitch notation

Example 20: Terminus.

8'35"

sf *mf* $\Rightarrow$ *p* *crescendo* - -

Voice

came, — ca-me in his fa-tal

f $\Rightarrow$ *p*

Voice

roun — ds,

The image shows two staves of handwritten musical notation for a voice part. The first staff begins with a boxed time signature '8'35"'. It contains a melodic line with notes and rests, with lyrics 'came, — ca-me in his fa-tal' written below. Above the staff are dynamic markings: 'sf' (sforzando) with an accent, 'mf' (mezzo-forte) with an accent, 'p' (piano) with an accent, and 'crescendo' with a wavy line. The second staff continues the melody with lyrics 'roun — ds,'. It features a dynamic marking 'f' (forte) with an accent, followed by 'p' (piano) with an accent, and a wavy line. The notation is handwritten and includes various musical symbols like notes, rests, and dynamic markings.

with "g#" serving as a reference for the vocalist's entry. At this time, a descending and ascending bird cry is indicated both in words and through the use of a wavy line. As the bird cry rises, there is the sound of a harmonic perfect octave in the tape part at which time the vocalist is to release her pitch. At the end of the rising bird cry, the singer is instructed to enter for the last time. As the vocal pitch fades away, so, too, do the taped wind sounds--Terminus comes to an end.

Example 21: Terminus.

9'08" mf

Voice

No more,

12" 13" 16" 21"

p 3 ppp p

(Release note with this tape chord)

Tape

Bird cry descends, ascends, at end

(Enter at end of rising bird cry on tape)

mp

No

24" 28" 32" 45"

pp

dim. a niente

more

White noise, filtered

pp mf niente

The score is divided into two systems. The first system features a Voice part starting at 9'08" with a melody in G major (F# and C# notes) and a Tape part with a wavy line representing a bird cry. Time markers 12", 13", 16", and 21" are placed below the Voice staff. Dynamic markings include mf, p, 3, ppp, and p. A note at 21" is marked with a bracket and the instruction "(Release note with this tape chord)". The second system begins with the instruction "(Enter at end of rising bird cry on tape)". The Voice part continues with the words "No" and "more", ending with "dim. a niente" at 45". The Tape part consists of "White noise, filtered" with dynamic markings pp, mf, and niente. A double bar line separates the two systems.

Hera, Hung from the Sky, for mezzo-soprano, winds, percussion, and tape, was commissioned by the University of North Dakota's Collegium Musicum. In 1973, the year it was completed, the ensemble gave the world premiere under its conductor, Tamar Read. The composition was programmed for a festival, "Women in the Arts," and the composer was asked to select a text by a woman writer.

Since its premiere, the work has received a large number of live performances, including one at the closing of the national conference of the American Society of University Composers, held at Carnegie Recital Hall in New York City on 23 February 1974. The composition is on Composers Recordings CRI SD 325 entitled "New Vocal Music," Elaine Bonazzi, mezzo-soprano, with the "Notes from Underground" ensemble conducted by Andrew Thomas, and there have been numerous radio broadcasts of it.

Since her initial task was to find an appropriate text, we find her saying:

I searched through a great deal of poetry before I came upon [the following] poem in a volume by Carolyn Kizer. As soon as I saw it, I knew I had found my text. It deals with the goddess, Hera, wife of Zeus, who for her presumption of equality with him was punished by being turned into a constellation, still hanging in the sky. This reinterpretation of myth from the woman's point of view seemed not only appropriate to a woman's conference, but full of vividly dramatic possibilities
¹¹

¹¹Ivey quoted on the record jacket notes to her composition.

HERA, HUNG FROM THE SKY

I hang by my heels from the sky.
The sun, exploded at last,
Hammered his wrath to chains
Forged for my lightest bones.
Once I was warmed to my ears,
Kept close; now blind with fire!
What a child, taking heat for delight
So simply! Scorched within,
I still burn as I swing,
A pendulum kicking the night,
An alarum at dawn, I deflect
The passage of birds, ring down
The bannering rain. I indict
This body, its ruses, games,
Its plot to unseat the sun
I pitted my feminine weight
Against God, his terrible throne.
From the great dome of despair,
I groan, I swing, I swing
In unconstellated air.

I had shared a sovereign cloud:
The lesser, the shadowy twin
To my lord. All woman and weight
Of connubial love that sings
Within the cabinet's close
And embracing intimacy.
I threw it all to the skies
In an instant of power, poise--
Arrogant, flushed with his love,
His condescending praise;
From envy of shine and blaze,
Mad, but beautifully mad,
Hypnotized by the gaze
Of self into self, the dream
That woman was great as man--
As humid, as blown with fame,
So great I seemed to be!
I threw myself to the skies
And the sky has cast me down.
I have lost the war of the air:
Half-strangled in my hair,
I dangle, drowned in fire.

The work is thirteen minutes in duration and is scored for a complete ensemble consisting of:

Mezzo-soprano

Instruments:

Flute, alternating with Piccolo
Oboe
Clarinet in Bb*
Bassoon
Horn in F*
Trumpet in C
Bass Trombone

Percussion (3 players, minimum)

Membranes: 4 timpani with pedal tuning
bass drum
snare drum
tambourine

Metals: vibraphone
tubular bells
2 suspended cymbals, large and medium
2 triangles, large and medium
tam-tam

Woods: xylophone
2 wood blocks
claves

Piano, alternating with Celesta

Tape, 2-channel stereo (realized in the Peabody Conservatory
Electronic Music Studio)

*Notated at concert pitch in the score; part is appropriately transposed.

There are two main sections in Hera based on the divisions of the poem. Section one (mm. 1-113) begins with an "e^b" pedal point, which is initially played by the tubular bells and piano together with a double pedal ("e^b-f") in the clarinet, which lasts until the downbeat of measure 4. The predominant pedal point on "eb" is then taken over by the

Example 22: Hera, Hung from the Sky, I.

Handwritten musical score for Example 22, Hera, Hung from the Sky, I. The score is in 4/4 time and features three staves: Clarinet in B^b, Tubular Bells, and Piano. The Clarinet staff has a handwritten "Cl. in B^b" and a box with a vertical line and the text "(actual pitch)*". The Tubular Bells staff has a handwritten "Tb. Bells". The Piano staff has a handwritten "Piano" and "senza ped.". The music shows a double pedal in the Clarinet, a single pedal in the Tubular Bells, and a single pedal in the Piano. Dynamics include pp, mf, and senza ped.

*Cl. in B^b and Horn in F are notated at actual pitch in each example they are in.

flute, which provides a pitch reference for the mezzo-soprano's entry on the tone "e^b" at measure 4. The use of leaps of an ascending major sixth and a descending minor

tenth in the vocal line, along with melodic figurations in the celesta, adds to a sense of "hanging" or "dangling" to the words "I hang." A cross relationship also occurs between the right and left hands of the celesta.

Example 23: Hera, I.

The musical score for Example 23, titled "Hera, I.", is written in 4/4 time. The vocal line (Soprano) is marked mezzo-piano (mp) and includes the lyrics "I hang, hang,". The celesta accompaniment features triplet patterns in both hands, with a piano (p) dynamic marking. A handwritten note "(sounds Bru)" is written above the celesta part. The score is marked with a 4/4 time signature and a key signature of one flat.

When the vocalist sings "hang" a third time, the melodic line descends a diminished fifth from "d" to "g#." In contrast, the celesta ascends in contrary motion by perfect fourths and augmented fifths. Then it descends an augmented fourth and repeats the same four-note pattern a perfect octave higher.

Example 24: Hera, I.

Handwritten musical score for Example 24: Hera, I. The score consists of two staves. The top staff is for Mezzo-Soprano (Mezzo Sop.) and the bottom staff is for Cello (Cel.). The Mezzo-Soprano staff starts with a box containing the number 7, followed by a 'cresc.' marking. The melody begins with a half note G#4, followed by a half note A4, and then a half note B4. A slur covers the last two notes. The Cello staff has a 'hang' marking under the first measure. It begins with a half note G3, followed by a half note A3, and then a half note B3. A slur covers the last two notes. The Cello staff also has a '3' marking under the first measure. The score ends with a final measure containing a half note G#4 and a half note A4, with a slur over them.

The mezzo-soprano repeats the tone "g#" as she sings "by my heels." Shortly after, the timpano begins a partial ascending whole tone scale on "g." On the last beat of measure 9 and the beginning of measure 10, as the vocalist ascends a minor sixth to sing the word "sky," a vertical structure including the quality negation of "e-f,g^b," occurs and adds to the imagery of the word by creating tension.

Example 25: Hera, I.

9

Fl.

Ob.

Bn.

Tb.

Bells

Timp.

M mezzo Sop.

heels from the sky

(1 drum, gliss.)

3

p

f

mf

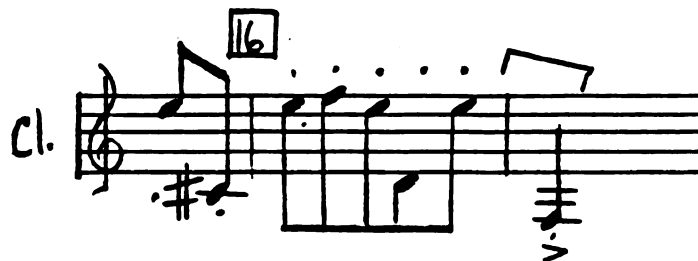
mp

Following the previous material, and after the last two tones have been sung by the mezzo-soprano, these tones are taken up in turn by the clarinet and developed. This melodic material receives further treatment and migrates

Example 26: Hera, I.

Handwritten musical score for Example 26: Hera, I. The score consists of two systems. The first system shows a Clarinet (Cl.) and Mezzo-Soprano (Mzzo Sop.) part. The Cl. part starts with a box containing the number 10, followed by a series of notes: a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The Mzzo Sop. part has a half note G4, a quarter note A4, and a quarter note B4. The second system shows the Cl. part continuing with a half note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The Mzzo Sop. part continues with a half note G4, a quarter note A4, and a quarter note B4. The Cl. part ends with a double bar line. The Mzzo Sop. part ends with a double bar line.

among the woodwinds (oboe, flute, and oboe), only to return once again in the clarinet to the initial idea, which concludes with the descent of a major seventh (fourteenth).

Example 27: Hera, I.

Meter signatures were not present in Terminus, which is measured in minutes and seconds, (M.M. ♩ = 60). Hera, on the other hand, uses various meter signatures, but it changes at several points throughout the composition; it begins in 5/4 and includes 8/8, 5/8, and 9/8, as well as other signatures.

The text that was chosen for this work contains words that lend themselves to musical tone painting: "The sun exploded," "hammered," and others. In conjunction with the mezzo-soprano's line, "The sun exploded," a musical "explosion" seems to occur in the ensemble. A tremolo begins softly in the bassoon and clarinet, and to it a roll is added in the vibraphone. In addition, within a measure, there is an increase in the dynamic level from piano to forte. As the vocalist sings the syllable "plo" of "exploded" on the down-beat of measure 20, the rest of the ensemble is included. The vertical structure contains the pitches of a "b" chord with a split third. The upper winds then move in an angular motion to a chord played forte (↓) that consists of a high

degree of quality negation and leads to a glissandi in five of the seven parts.

Example 28: Hera, I.

[illegible]

Following this, incorporating the method of Sprechstimme, the voice is left alone to utter in a "breathy" voice "exploded at last, . . ."

Example 29: Hera, I.

21

Meno Sop.

ex- plo-ded at last

* x = spoken, "breathy," like a loud whisper.

In a subtle way, the effect of a "hammered" sound occurs with the repetition of the pitch "b" in the xylophone, followed by "e" in the mezzo-soprano as she sings "hammered," and "e" once again in the xylophone.

Example 30: Hera, I.

Handwritten musical score for the song "Hammered His Wrath to Me". The score is written on three staves. The first staff is for Xyl. (Xylophone) and the second staff is for Mezzo sop. (Mezzo soprano). The music is in 2/4 time, indicated by the time signature at the beginning of the first staff. The key signature has one sharp (F#), indicated by the sharp sign on the F line of the first staff. The tempo is marked "mf" (mezzo-forte). The lyrics "Hammered his wrath to" are written below the Mezzo sop. staff.

22

Xyl.

mf

Mezzo sop.

mf

Hammered his wrath to

During a brief instrumental interlude, an instance of mirroring between some of the instrumental lines takes place. The trumpet and trombone mirror one another simultaneously while rhythmically staying the same. As the two parts continue, the oboe begins a pattern of its own, and four beats later the bassoon imitates in contrary motion as well.

Example 31: Hera, I.

The musical score for Example 31, titled 'Hera, I.', is written for four instruments: Oboe (Ob.), Bassoon (Bn.), Trumpet (Tp.), and Trombone (Tb.). The time signature is 8/8. The Oboe and Bassoon parts are mirrored, with the Oboe playing a melodic line and the Bassoon playing a corresponding line in contrary motion. The Trumpet and Trombone parts are also mirrored, playing a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'.

The interlude comes to an end when the ensemble plays a tone cluster that includes half-steps between the pitches "e" and "a#."

Example 32: Hera, I.

Handwritten musical score for Example 32: Hera, I. The score is for a woodwind and brass ensemble, featuring Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, and Xylophone. The music is in 4/4 time and includes a key signature change to one sharp (F#) at measure 51.

The score is written on eight staves, each labeled with an instrument:

- Pic. (Piccolo): Treble clef, 4/4 time. Measure 51 starts with a key signature change to one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- Ob. (Oboe): Treble clef, 4/4 time. Measure 51 starts with a key signature change to one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- Cl. (Clarinet): Treble clef, 4/4 time. Measure 51 starts with a key signature change to one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- Bn. (Bassoon): Bass clef, 4/4 time. Measure 51 starts with a key signature change to one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- Hn. (Horn): Treble clef, 4/4 time. Measure 51 starts with a key signature change to one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- 1pt. (Trumpet): Treble clef, 4/4 time. Measure 51 starts with a key signature change to one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- Tb. (Trombone): Bass clef, 4/4 time. Measure 51 starts with a key signature change to one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4.
- Xyl. (Xylophone): Treble clef, 4/4 time. Measure 51 starts with a key signature change to one sharp (F#). The melody begins with a quarter note G4, followed by a quarter rest, and then a quarter note A4.

The use of a repetitive pitch ("a") in the vocal line adds to the sense of "still burning." A similar

Example 33: Hera, I.

instance of highlighting the text occurs when the vocalist sings "I swing" (see end of previous example). The descending minor tenth of "swing" is taken up by the xylophone, doubled a major second below, and stated eight times.

Example 34: Hera, I.

All the active parts cease at measure 78, leaving the vocalist to crescendo to a sforzato as she sings "to unseat the suN." As she reaches a climactic point on "suN," the ensemble enters playing a "d" chord that involves a split root.

Example 35: Hera, I.

Handwritten musical score for Example 35: Hera, I. The score is for a full orchestra and voice. It includes staves for Piccolo, Oboe, Clarinet, Horn, Trombone, Menor Soprano, and Cello/Double Bass. The score is handwritten with various musical notations, including dynamics (p, mf, sf, ff), articulation (tr, su), and performance instructions (rapid gliss., full length of keyboard).

Instrumental Parts:

- Pic.** (Piccolo): Starts with a trill (tr) and a dynamic marking of *p* (piano).
- Ob.** (Oboe): Starts with a dynamic marking of *p* (piano).
- Cl.** (Clarinet): Starts with a dynamic marking of *p* (piano).
- Hn.** (Horn): Starts with a dynamic marking of *mf* (mezzo-forte).
- Tb.** (Trombone): Starts with a dynamic marking of *sf* (sforzando).
- Meno Sop.** (Menor Soprano): Starts with a dynamic marking of *sf* (sforzando) and a vocal line marked *su* (sustained).
- Cel.** (Cello/Double Bass): Starts with a dynamic marking of *ff* (fortissimo) and a performance instruction: "rapid gliss. full length of keyboard." (rapid glissando, full length of keyboard).

The various vertical structures throughout Hera thus far have contained split intervals and quality negation, or have been tone clusters. Near the close of the first section of Hera, the piano and winds play a chord structure that involves mixed fourths (see EX. 36, p. 59).

Example 36: Hera, I.

84

Ob. *mf fp*

Cl. *mf fp*

Bn. *mf fp*

Hn. *mf fp*

Tpt. *mf fp*

Tb. *mf fp*

Pno. *mf fp*

In the final portion of the first section of Hera, the tubular bells, timpano, and piano each contain for eleven

measures (mm. 95ff) an ostinato pattern that anticipates the closing text of the mezzo-soprano ". . . dome of despair, I groan, I swing, I swing. I swing in unconstellated air." At measure 99, using the alternation of the two pitches

Example 37: Hera, I.

Handwritten musical score for Example 37, Hera, I. The score is for measures 95 and 96. It features three staves: Tubular Bells (Tb. Bells), Timpani (Timp.), and Piano (Pno.). The Tubular Bells staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, both marked 'mf'. The Timpani staff is in bass clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, both marked 'mf'. The Piano staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains two measures of music, both marked 'f'. The Piano part includes a 'sempre ped.' (sempre pedale) marking. The score is handwritten and includes a box around the measure number '95' and a note '(normal mallets)' above the Tubular Bells staff.

"d"-"c" first heard in the tubular bells, the words are set syllabically until "unconstellated air," at which time "c" changes to "b," the concluding note of the voice part. This interval of a descending minor tenth has occurred throughout

Hera, particularly in conjunction with such words as "hang" and "I swing." The use of pitches "d-b" has also remained the same.

Example 38: Hera, I.

Handwritten musical notation for 'Hera, I.' The notation is on a single staff with a treble clef. The key signature has one flat (B-flat). The tempo/mood is marked 'Mezzo Sop.' (Mezzo Soprano). The piece begins with a box containing the number '106'. The first measure is marked with a forte 'f' dynamic. The melody consists of a series of eighth and quarter notes. A slur covers the first five measures. The lyrics 'I swing in un-con-stel-la-ted air.' are written below the notes. The final measure is marked with a mezzo-piano 'mp' dynamic and a fermata. The notation is handwritten and includes some corrections and annotations.

The first section closes with a chord cluster outlined in the celesta and a soft roll in the bass drum over a thirty second tape codetta (see EX. 39, p. 62).

Example 39: Hera, I.

112

B. Dr.

tr.

ppp

Cel.

mp

L.V.

To Piano

ch.1

Tape

ch.2

ON HERE

OFF

about 30"

Section two of Hera (mm. 1-95) opens with a canon in inversion at the perfect fifth between the horn and clarinet. The rhythm of the clarinet is in diminution, and as a result, it becomes the leader of the canon by the second half of measure 3. Although not shown in its entirety, the clarinet part is also a palindrome. An ostinato in the piano which

Example 40: Hera, II.

Cl.

Hn.

pp *mp* *fp* *mf*

3

consists of a repetitive pitch pattern that moves at a note value of somewhere between a quarter and eighth note (that the pianist selects and then maintains), and continues for seventeen measures, is added to the canon.

Example 41: HeRa, II.

Pna

15 ma

7

pp *una corda*

Ped. down throughout →

Keep repeating, steadily, between G and A, not in time with other instruments, till S.

Although canons are not found throughout the rest of the composition, there are several instances of imitation with accompanying repetitive figurations. Imitation at the perfect unison begins at measure 18 between the oboe and mezzo-soprano and lasts until measure 19. Heterophony is

Example 42: Hera, II.

17

Ob.

Bsn.

Mezzo Sop.

Solo

p

mp

cresc.

poco piu f

the les-ser, the sha-dow-y

used between the clarinet and vibraphone at mm. 33ff where the mezzo-soprano briefly imitates the clarinet at the perfect unison. Imitation at the diminished seventh is also present between the mezzo-soprano and oboe, a few measures later.

Example 43: Hera, II.

33

Cl.

Vib.

Mezzo Sop.

mp

poco piu f

Ah, sings

The repetition of a minor second figuration appears in both parts. In measure 41, a split third occurs simultaneously between the mezzo-soprano and oboe, "d-f, g^b(f#)."

Example 44: Hera, II.

38

Ob.

Mzzo Sop.

p. espr.

(ad lib.) bend pitch

sings with-in the ca-bi-nets close

and return

Ob.

Mzzo Sop.

and em-brac-ing in-ti-ma-cy

Beginning at measure 56, against a roll in the timpano, the winds gradually enter one by one and swell to a climactic point three measures later. The vertical structure on "g" that follows on beat six (m. 59) in the orchestra involves split intervals within itself as well as with the tones sounding in the vocal line at that particular time.

As in section one of Hera, the words of the poem lend themselves to text painting. At measure 65, the claves begin a repetitive rhythmic pattern that lasts for four measures. At the same time, the vibraphone plays a three-note chord whose make up in combination with the "d" in the mezzo-soprano, possibly suggests a whole tone sonority. The repetitive nature of these parts creates somewhat of a "hypnotic" effect as the voice enters, singing "hypnotized by the gaze of self into self, . . ."

Example 46: Hera, II.

Handwritten musical score for Example 46, Hera, II. The score is for three parts: Claves, Vibraphone (Vib.), and Mezzo-soprano (Mzzo-sop.). The Claves part has a box labeled '66' above it. The Vibraphone part has handwritten notes 'mf', 'soft sticks', 'p', and 'mp'. The Mezzo-soprano part has handwritten notes 'mf', 'p', 'p subito', and 'hyp - no - tized'. The lyrics 'hyp - no - tized' are written below the Mezzo-soprano staff.

The above section leads to a vertical structure in the piano whose pitches are duplicated in the winds and xylophone (only the piano part is shown). The arrangement of pitches in the piano reveals a symmetrical pattern of a minor third, augmented fifth, perfect fifth, minor sixth (augmented fifth), and minor third.

Example 47: Hera, II.

Mezzo Sop.

(ord.) 8

Pno.

as hu-mid, as blowN with fame, —

The exact chordal structure that was heard in measure 59 in the winds returns in measure 74-75. In addition, there is the use of a similar line from the poem in the vocal part, and it too consists of the pitches previously used, the only difference being in the rhythm (see EX. 45, p. 66 and EX. 48, p. 69).

Example 48: Hera, II.

75

Fl. $\leq ff$

Ob. $\leq ff$

Cl. $\leq ff$

Bn. $\leq ff$

W. $\leq ff$

Tpt. $\leq ff$

Tb. $\leq ff$

Mzzo Sop. $cresc. - al - - - ff$

I threw my - self to the skies.

A climactic point in the poem comes as the vocalist sings "and the sky has cast me down." After an ascending diminished octave, the melodic line contains a "downward" outline of a "b" diminished seventh chord. It is echoed at the perfect octave in the tubular bells on the second half of each beat until the vibraphone takes over at the end of the phrase with another familiar motive, the descending-ascending minor tenth on "d" and "b." This motive lasts until measure 82, at which time the mezzo-soprano re-sounds the motive on

Example 49: Hera, II.

78

Tb. Bells

Mzzo Sop.

and the sky has cast me down

Vib. (fast vibrato)

Tb. bells

Mzzo Sop.

ten. ad lib. →

Di.

the same two pitches. As she concludes her line, "I have lost the war of the air. . .," bursts of "white noise" and pitch clusters enter in the tape part.

The penultimate phrase of the poem "I dangle, drowned in fire" prefaces a rather "fiery" climax in the ensemble. It is a section of indeterminacy that lasts for one minute and twelve seconds, and that contains various glissandi and a tone cluster in the tape. The chaotic sound effect ceases in all the instruments, and the sound in the tape is reduced to "db" over a period of thirty and one-half seconds which then fades into nothingness (see EX. 50, p. 72).

Example 50: Hera, II. Facsimile of MS.

92

Fl.

Ob.

Cl.

B♭

Hr.

Tpt.

Tb.

Keep performing these or other rising glissandi, ad lib., until 5: (between mf and ff)

senza sord.

Xyl.

Perc.

mf to ff, ad lib.

Vib. (hard sticks) fast vibrato

gliss.

repeat, ad lib., till 5

Tb. Balls, sn. dr. stick gliss. repeat, ad lib.

Mezzo sop.

ff

fire.

Conductor: stop all instruments here.

Cue after son to

Piano

gliss.

15ma

ff

Cal.:

alt. gliss. on piano and celesta, ad lib., till 5

ch. 1

high cluster

ch. 2

Noise, rain, etc. to pitch

mf

niente

1' 12"

30' 12"

This "d^b" is then taken up by prominent instruments as the ensemble sustains a "b^b" triad with a split third. The "b^b" serves as a cue for the final vocal entrance "I hang from the sky," a repetition of the opening line of the poem. As the mezzo-soprano sings, the xylophone plays a single descending minor tenth, an interval used throughout the composition.

Example 51: Hera, II.

Handwritten annotations in the score include:

- pp* (pianissimo)
- mp* (mezzo-piano)
- p* (piano)
- molto tranquillo*
- vibrato gradually slower*
- M. 4 wood split*
- B.D. 11*

The vocal line includes the lyrics: "I — hang from the sky. —"

In 1975, Two Songs for High Voice, Flute or Clarinet, and Piano were completed in the flute version. The individual songs are titled "Night Voyage" and "Iliad," and when programmed together, they are to be performed in the

order given above. The first performance of the works was given in New York City on 15 March 1977 in a concert of the Gregg Smith Singers, with Rosalind Rees, soprano, Rebecca Troxler, flute, and Oresta Cybriwsky, piano. Ivey later wrote a clarinet part which does not differ greatly from the flute part, except in some transpositions to accommodate the range. As a result, some melodic contours do change.

"Night Voyage" is approximately six minutes in duration, and the text is adapted from Matthew Arnold's poem, "Self-Dependence."

NIGHT VOYAGE

Weary of myself,
 and sick of asking what I am,
 and what I ought to be,
 At this vessel's prow I stand,
 which bears me forwards over the starlit sea.

You, who from my childhood up have calm'd me,
 Stars and water,
 Still let me, as I gaze on you,
 Feel my soul becoming vast like you.

Unaffrighted by the silence round them
 Undistracted by the sights they see,
 These demand not that things without them yield them love,
 amusement, sympathy,

And with joy the stars perform their shining,
 and the sea its long, moon-silvered roll.
 Self-poised they live, nor pine with noting all the fever of
 some differing soul.

Bounded by themselves, and unregardful in what state God's
 other works may be.
 In their own tasks all their powers pouring,
 These attain the mighty life I see.

O airborne voice
 From the star-sown vault of heaven,
 Over the lit sea's unquiet way:
 "Wouldst thou be as these are?
 Live as they!"

The composition is divided into six sections that are nearly equal in length and based on the six stanzas of the poem. Section one (mm. 1-17) begins with a three-measure instrumental introduction. The flute plays a recurring figuration that ascends and descends a minor ninth. This motive is answered each time in the piano with a minor seventh in the left hand, along with a sustained "b^b" and an alternating minor third in the right hand. A split third and seventh is evident in the opening measure ("c[#]-e^b, e^b, b^b, b^b").

Example 52: "Night Voyage."

Handwritten musical notation for Example 52, "Night Voyage." The score is written on three staves. The top staff is for the Flute (Fl.) in treble clef, marked with a box containing the number 1. The middle and bottom staves are for the Piano (Pno.) in treble and bass clefs, respectively, grouped by a brace. The time signature is 5/8. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). A specific note in the piano's right hand is marked with a sharp sign (#).

As the flute and piano continue their recurring figuration, the vocalist enters with a motive that ends with a two-note fragment "e^b-c" initially heard in the piano (see EX. 53, p. 76). This original vocal motive, or a variation of it, returns in the piano and voice not only throughout the

remainder of section one, but also in other portions of the composition (see EX. 54, p. 76).

Example 53: "Night Voyage."

4 *p, espr.*

Voice

Wea- - ry of my - self,

Example 54: "Night Voyage."

a.)

Bring out top notes

Pno.

mp *p* *pp*

b.)

Voice

which bears me for - wards

c.)

Pno.

A new figuration appears in the piano at measure 18 and continues throughout much of section two (mm. 18-23). Its make up produces a polytonal effect: in a linear fashion, the right hand centers on an "a" major triad, and the left hand, moving in contrary motion, is made up essentially of a "c" major triad. As this figuration continues, the flute and voice enter with a scalar pattern that suggests Dorian mode (see EX. 55, p. 78).

At measure 26, the piano figuration that began in measure 18 appears for the last time, but as it does, the flute begins a new motive on "c#." The voice imitates this motive at a perfect unison and expands it to include the pitches of a pentatonic scale.

Example 56: "Night Voyage."

Handwritten musical score for "Night Voyage" (Example 56). The score is for Voice and Flute (Fl.).

Measure 26: The Voice part begins with the lyrics "Feel my soul be". The Flute part begins with the lyrics "vast". The dynamics are *mf* for the Flute and *pp* for the Voice. A *cresc.* (crescendo) marking is present above the Voice staff.

Measure 27: The Voice part continues with the lyrics "com - ing". The Flute part continues with the lyrics "vast". The dynamics are *mf* for the Voice and *pp* for the Flute.

Measure 28: The Voice part continues with the lyrics "com - ing". The Flute part continues with the lyrics "vast". The dynamics are *mf* for the Voice and *pp* for the Flute.

Measure 29: The Voice part continues with the lyrics "com - ing". The Flute part continues with the lyrics "vast". The dynamics are *mf* for the Voice and *pp* for the Flute.

Measure 30: The Voice part continues with the lyrics "com - ing". The Flute part continues with the lyrics "vast". The dynamics are *mf* for the Voice and *pp* for the Flute.

Measure 31: The Voice part continues with the lyrics "com - ing". The Flute part continues with the lyrics "vast". The dynamics are *mf* for the Voice and *pp* for the Flute.

Measure 32: The Voice part continues with the lyrics "com - ing". The Flute part continues with the lyrics "vast". The dynamics are *mf* for the Voice and *pp* for the Flute.

Measure 33: The Voice part continues with the lyrics "com - ing". The Flute part continues with the lyrics "vast". The dynamics are *mf* for the Voice and *pp* for the Flute.

The composition opened with a tempo indication of "molto tranquillo," $\text{♩} = \text{c. } 104$, but section three (mm. 33-48) changes in character as the eighth note increases in tempo to 144. A canon-like effect takes place as the voice initially introduces the main motive of this section in measure 33. In the left hand, the piano imitates the head motive of the

voice a perfect octave higher, and in the right hand, yet another perfect octave higher. The flute follows next, but with a chromatic alteration of "c#" to "c^b." The head motive returns once again in the left hand of the piano, and what was originally a second ("a-b") expands to a perfect fourth ("a-d") followed by a perfect fifth ("d-g") before the voice repeats the original phrase (m. 33ff) in measure 37 (see EX. 57, p. 81).

Example 57: "Night Voyage."

33

mp

Voice

Un-af-fright-ed by the si-lence

Fl.

Pno.

f

8

35

Voice

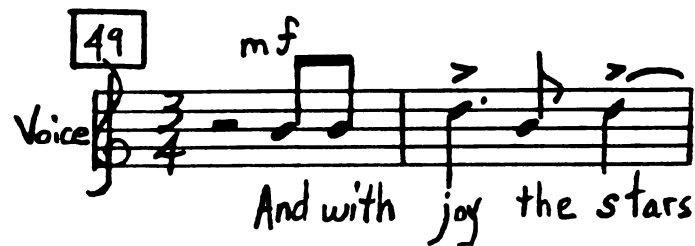
round the M - (m) Un-dis-

Fl.

Pno.

The familiar minor third ending closes this section on the original pitches, "e^b-c" followed by transposition to "d-b." The latter pitches are sung in reverse order by the voice at the start of section four (mm. 49-64). These pitches ("b-d") undergo development. In this passage, text

Example 58: "Night Voyage."



painting is conceivably suggested as the vocalist concludes the phrase "And with joy the stars perform their shining," On the word "shining," the flute plays a trill that could imply a "glimmering" effect of "twinkling stars."

Example 59: "Night Voyage."

Handwritten musical notation for Example 59. It consists of two staves: 'Voice' and 'Fl.' (Flute). The 'Voice' staff is in 3/4 time and shows a melodic line with a triplet of eighth notes (G4, A4, B4) marked with a '3' above them. A box containing the number '52' is placed above the second measure. The lyrics 'shin - - - ing,' are written below the staff, with 'shin' under the first measure and 'ing,' under the second. The 'Fl.' staff is in 3/4 time and features a trill on the note B4, marked with a '3' below it. The dynamic marking 'pp' is written below the staff. The notation includes slurs and accents over the notes.

Following this phrase, a new figuration, consisting of an up and down arpeggio of perfect fourths, augmented fourths, and diminished fifths appears in the piano. It is repeated in measure 56, and by measure 58, it changes to one of perfect fifths starting on "a." The material that

Example 60: "Night Voyage."



Example 61: "Night Voyage."

Handwritten musical score for "Night Voyage." The score consists of four staves. The first staff is labeled "Voice" and contains a melodic line starting with a box containing the number "58". The second staff is labeled "Fl." and contains a few notes, including a triplet. The third staff is labeled "Voice" and contains a single note with the word "diminuendo" written above it. The fourth staff is labeled "Fl." and contains a complex melodic line with a fermata. The score includes various musical notations such as slurs, ties, and dynamic markings like "roll." and "p, misterioso".

Next, an arpeggiation of perfect fourths in both hands of the piano provides an ostinato-like pattern underneath the voice and flute which are each moving in seconds (see EX. 62, p. 85).

Example 62: "Night Voyage."

Handwritten musical score for Example 62, "Night Voyage." The score is written on four staves. The first staff is labeled "Voice" and contains the lyrics "not-ing all the". The second staff is labeled "Fl." (Flute). The third and fourth staves are grouped by a brace and labeled "Pno." (Piano). The music is in 4/4 time. The key signature has one flat (B-flat). The score includes dynamic markings such as *f* (forte) and *p* (piano). The piano part features arpeggiated figures and block structures. A boxed number "62" is in the top left corner of the score area.

At the outset of section five (mm. 65-77) the voice sings five tones of a whole tone scale. In contrast to the previously heard arpeggios in the piano, there are now block structures containing a mixture of augmented fourths and perfect fourths (see EX. 63, p. 86).

Example 63: "Night Voyage."

64 *intenso*

Voice

Bound-8

P_{no}

f

At measure 71, a canon-like passage appears based on the repetition and development of the first five notes begun in the vocal part. The flute, though not strictly imitative, resembles the other parts (see EX. 64, p. 87).

Example 64: "Night Voyage."

The musical score for "Night Voyage" is written for Voice, Flute (Fl.), and Piano (Pno.). The score is in 6/8 time and consists of three staves. The Voice part begins with a boxed number 71 and a forte (f) dynamic. The lyrics "all their pow-ers" are written under the first staff. The Flute part begins with a mezzo-forte (mf) dynamic. The Piano part begins with a mezzo-forte (mf) dynamic and includes a section marked (S.P.) at the bottom. The score is written in treble clef for all parts.

None of the text is repeated later in the composition. The form is through-composed with only hints of previously heard fragments returning periodically. The final stanza of the poem is conceivably a coda (mm. 78-95) that makes use of several measures of melodic material heard in section two (see EX. 55, p. 78).

"Iliad," the second piece of Two Songs, is approximately five minutes in duration with the text based on a poem of the same title by Humbert Wolfe and is scored for the same ensemble as "Night Voyage," high voice, flute or clarinet, and piano. Ivey offered the following commentary on the poem:

Its meaning at first reading may not be obvious, but it is a poem in praise of poetry, and by extension of art in general. The poet is saying that the only reason we know about the passions of Paris and Helen is because blind old Homer wrote about them: not they, but his words, endure. And because the poet ends by using the word "sung" for "written as poetry"--a common usage (also found in Hovey's poem "I dreamed of Sappho")--the poem seemed especially appropriate to music ending: Only what's sung endures." I emphasized this last line by repetition and by leaving the singer's voice unaccompanied at the end, so that we hear at the end, literally, "only what's sung."

ILIAD

False dreams, all false,
 mad heart, were yours.
 The word, and nought else,
 in time endures.
 Not you long after,
 perished and mute,
 will last, but the defter
 viol and lute.
 Sweetly they'll trouble
 the listeners
 with the cold, dropped pebble
 of painless verse.
 Not you will be offered,
 but the poet's false pain.
 You have loved and suffered,
 mad heart, in vain.
 What love doth Helen
 Or Paris have
 where they lie still in
 a nameless grave?
 Her beauty's a wraith,
 and the boy Paris
 muffles in death
 his mouth's cold cherries.
 Yes! these are less,
 that were love's summer,
 than one gold phrase
 of old, blind Homer.
 Not Helen's wonder
 not Paris stirs,
 but the bright, untender
 hexameters.
 And thus, all passion
 is nothing made,
 but a star to flash in
 an Iliad.

Mad heart, you were wrong!
 No love of yours,
 but only what's sung,
 When love's over, endures.

An instrumental flute solo divides the composition into two sections (mm. 1-40 and 42-107). The work begins with one of several special effects that occurs in the piano part whereby a performer moves his fingertips or fingernails over the strings of the instrument. This special effect consists of a glissando over the lowest strings of the piano register, the performer using the fingertips of the left hand while holding down the pedal. A dark "ominous" sound results and is held for three and one-half measures. At the end of measure 1, the flute enters with movement involving a minor third, a prominent interval used in "Night Voyage." In measures 3 and 4, "a^b" alternates with "a^b," causing a split third to occur. In a vertical structure at the end of measure 4, a mixed fourth appears ("c[#]-f, g^b").

Example 65: "Iliad."

The musical score for Example 65, "Iliad," is written for Flute (Fl.) and Piano (Pno.). The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into two systems. The first system shows the flute entering with a melodic line marked *p, espressivo*. The piano part features a glissando over the lowest strings, marked *p, ominous*, and a pedal point. The second system shows the flute continuing its melodic line, marked *ord. pp*, and the piano part with a final chord marked *#*.

As a new line of text begins at measure 26, the vocal line gradually moves toward a pitch center on "g" (mm. 28-31). In measure 29, there is pitch agreement of the initial tone "f#" in the voice and piano, while at the same time a mixed fifth appears with ("b-f, f#") in the piano, and "f#" in the voice. On beats 3 and 4 of measure 29, there is quality negation of "f-f#, g" between the piano and voice.

Example 68: "Iliad."

The image shows a handwritten musical score for a piece titled "Iliad." It consists of two systems of staves, each with a vocal line and a piano accompaniment line. The first system covers measures 28 and 29, and the second system covers measures 30 and 31. The lyrics are written below the vocal staves.

Measure 28: The vocal line begins with a quarter note on G4, followed by a quarter rest, then a quarter note on A4, and a quarter note on B4. The piano accompaniment starts with a half note on B3, followed by a half note on C4. The lyrics are "lis-ten-ers with the".

Measure 29: The vocal line continues with a quarter note on C5, followed by a quarter note on D5, and a quarter note on E5. The piano accompaniment features a half note on F#4, followed by a half note on G#4. The lyrics are "cold dropp'd peb-ble - of".

Measure 30: The vocal line begins with a quarter note on F#4, followed by a quarter note on G4, and a quarter note on A4. The piano accompaniment starts with a half note on B3, followed by a half note on C4. The lyrics are "pain - - less verse -".

Measure 31: The vocal line continues with a quarter note on B4, followed by a quarter note on C5, and a quarter note on D5. The piano accompaniment features a half note on E4, followed by a half note on F#4. The lyrics are "verse -".

Handwritten annotations include a box around measure 28, a box around measure 30, and various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *f*, *smf*, *p*).

As the first half of the song (mm. 1-40) comes to a close, the vocalist sings a melodic passage (mm. 38-39) that is similar to one that appeared at the opening of the composition (mm. 8-9). In the example below, the first two words of the passage were also previously used (m. 8). In addition, there is a special effect wherein the pianist, silently depresses several keys of the pitches notated while a glissando over this area of the strings is produced with one fingernail of the right hand. Specific keys of the piano are depressed silently and held as before, but not the same pitches.

Example 69: "Iliad."

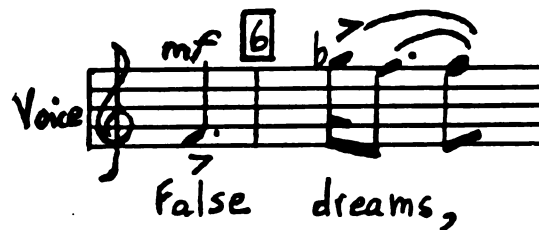
Handwritten musical score for Example 69, "Iliad." The score is written on three staves: Voice, Flute (Fl.), and Piano (Pno.).

- Voice:** The melody is written in treble clef. It begins with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (B4), a quarter note (A4), and a half note (G4). The lyrics "mad-heart, in-vain." are written below the notes. A box labeled "39" is placed above the first measure of the voice part.
- Flute (Fl.):** The part is written in treble clef. It begins with a half note (G4) and a half note (A4), followed by a half note (B4) and a half note (A4). The dynamics *mf*, *pp*, and *p* are marked below the notes. The melody continues with a half note (G4) and a half note (A4), followed by a half note (B4) and a half note (A4).
- Piano (Pno.):** The part is written in grand staff (treble and bass clefs). It begins with a half note (G4) and a half note (A4), followed by a half note (B4) and a half note (A4). The dynamics *mf*, *pp*, and *p* are marked below the notes. The piano part includes a section labeled "Depress silently" with a note (G4) and a note (A4). Below this, the text "L.H. senza ped. R.H." is written. The piano part also includes a section labeled "L.V." with a note (G4) and a note (A4).

After the close of the first half of the composition, there is a flute solo approximately thirty seconds in

The pitch "f," in both the flute and piano, serves as a cue for the vocal entrance (m. 5) on the same pitch. The vocal line begins with a dramatic opening of an ascending minor ninth.

Example 66: "Iliad."



As in Hera and "Night Voyage," the composer utilizes a canon-like passage as the flute, serving as the leader, is followed by the voice two measures later a perfect octave lower.

Example 67: "Iliad."

Handwritten musical notation for Example 67. It consists of four staves. The first staff is for the voice, starting with a box containing '116' and a treble clef. The second staff is for the flute, starting with a box containing '116' and a treble clef. The third staff is for the voice, starting with a box containing '119' and a treble clef. The fourth staff is for the flute, starting with a box containing '119' and a treble clef. The lyrics 'you long af-ter per-ish'd and mute, will last,' are written under the third staff. Above the third staff, the word 'wistful' is written twice, with a dynamic marking 'p' between them. Above the fourth staff, the word 'Not' is written above a note. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

is a split third (mm. 41-42).

Example 70: "Iliad."

[41] Solo

Fl.

freely, expressively, phrasing ad libitum,
around the speed of 8th-notes.

[42] a tempo

mf *mp* *p*

A striking color-effect occurs on the word "love's" as the vocal line moves in stepwise motion while the right and left hands of the piano double the pitches in an alternating fashion, thus creating a three-stage sequence of perfect fourths in the right hand and a three-stage sequence of minor thirds in the left hand. The flute also doubles the vocal line a major second (ninth) higher (see EX. 71, p. 94).

Example 71: "Iliad."

Handwritten musical score for Example 71, "Iliad." The score is in 4/4 time and features three staves: Voice, Fl. (Flute), and Pno. (Piano). The key signature has one flat (B-flat). The Voice staff begins with a measure marked with a boxed "59" and a forte "f" dynamic, containing a descending eighth-note scale. The Fl. staff follows with a similar descending eighth-note scale, marked with a mezzo-forte "mf" dynamic and the instruction "colla voce". The Pno. staff begins with a descending eighth-note scale, also marked with a mezzo-forte "mf" dynamic and "colla voce". The piano part consists of two staves, with the right hand playing a descending eighth-note scale and the left hand playing a similar pattern.

The piano, in "bell-like" fashion, anticipates the vocal line that enters two beats later, the latter continuing with a descending "g" pure minor scale.

Example 72: "Iliad."

Handwritten musical score for Example 72, "Iliad." The score is in 4/4 time and features three staves: Voice, Fl. (Flute), and Pno. (Piano). The key signature has one flat (B-flat). The Voice staff begins with a measure marked with a boxed "61" and a tempo marking "Tempo I = ff", followed by a descending eighth-note scale. The Fl. staff follows with a similar descending eighth-note scale, marked with a mezzo-forte "mf" dynamic and the instruction "colla voce". The Pno. staff begins with a descending eighth-note scale, marked with a fortissimo "ff" dynamic and the instruction "bell-like". The piano part consists of two staves, with the right hand playing a descending eighth-note scale and the left hand playing a similar pattern. The lyrics "Tempo I - than one gold phrase of old blind Ho -" are written below the Voice staff.

The conclusion of the piece, however, ends with the voice singing the repetitive pitch "f."

Example 73: "Iliad."

The musical score for "Iliad" consists of three staves: Voice, Flute (Fl.), and Piano (Pno.). The Voice staff begins with a measure marked "103" in a box. The tempo is marked "p" (piano) with the instruction "but with emphasis". The lyrics "on-ly what's sung" are written under the first four measures, and "en - dures." under the last two. The tempo changes to "poco riten." in the final measure. The Flute and Piano staves are mostly empty, with a few notes in the Piano staff.

Testament of Eve is a monodrama for mezzo-soprano, orchestra, and tape, that is twenty minutes in duration. Ivey wrote the text in 1965, but since there was no performance in view, chose not to set it to music. Because of her previous success as a composer in the Baltimore area, Sergiu Comissiona, the music director of the Baltimore Symphony, promised in 1974 that the orchestra would perform Testament of Eve upon its completion. Ivey revised the text during the following year.

TESTAMENT OF EVE

Tape: Listen!

Listen!

Listen! (many times)

Eve: "Listen! Listen!" Who spoke? Who spoke? That is not the voice of God. That is not the voice of Adam. What new voice speaks in Eden?

Tape: Child of Eden, do you know all of your domain?

Eve: All? This is God's domain, but he has given it to us. All? Yes, all of Eden is known to me! I know trees that strain to touch the sky, and birds that chatter there at morning. I know waters that play hide and seek with the sun, over bright sand where shadows of fishes play, and a pool where stars tremble at midnight. Soft is the moss on its banks, fragrant the grasses. Often we lie there, Adam and I. Yes! All of Eden is known to me.

Inquisitive eyes of animals peek out at us sometimes. Sometimes they come and nuzzle at our hands. All of Eden is known to me. I know the open meadow with scent of mint and clover, I know which grasses taste sweet and spicy and which ones bear beads of grain. Many bright-faced flowers I know, softer than feathers, soft cups of dew, and blossoms of fruit trees heavy with perfume, and then, great globes of fruit!

Tape: Great globes of fruit, you say? And have you indeed tasted all the fruits?

Eve: Yes, all, almost all--the fruit of every tree but one. One tree there is of which we never eat.

Tape: Why? Is this tree thorny, or tangled with brambles? Or is the fruit wormy, or foul to smell?

Eve: No, no! It is the loveliest tree in Eden, and the scent of its fruit delicious.

Tape: Why not eat then?

Eve: (imitating tape) "Why not eat, then?" God has forbidden us ever to eat of that tree. All else in Eden is ours to enjoy, but that one tree is under God's ban. God used a word I fear, but do not understand: Die! The day we eat that tree's fruit we shall die.

Tape: Eve, Eve, listen to me!

Eve: Who are you, spirit? What new voice speaks in Eden?

Tape: My name is Lucifer.

Eve: My name is Eve, and it means: "Mother of all the living." What does Lucifer mean?

Tape: "He who brings light."

Eve: Light!

Tape: Is there nothing that for you lies in shadow?

Eve: Yes! That tree whereof we may not eat, though it is the fairest of all,--the reason why lies in shadow, and the name of the tree lies in shadow.

Tape: I will tell you the name of the tree: it is Knowledge of Good and Evil.

Eve: Knowledge! I said: All of Eden is known to me. But Good-and-Evil I know not. Here in Eden, all things are good.

Tape: Is the tree good, that is forbidden?

Eve: God will tell us what is good, what is evil. What need have we for this knowledge?

Tape: So that you and Adam may be as Gods!

Eve: Lucifer, listen to me, listen, bearer of light! There is so much not known to me. What does it mean to know good and evil? What does it mean to be as Gods? And what does it mean to die?

Tape: To die is to sleep without ever waking; to fold like a flower that unfolds no more. Once you were not, and shall not be again!

Eve: All of a sudden I'm cold, colder than I have ever been. Lucifer, I don't want to die!

Tape: Eve, animals die, and flowers die. New ones grow in their place. But awareness of death is part of being human.

Eve: And what is that word, "human"? Oh, here with other animals, I know how to be one with them. But what does it mean to be human? I have a little pet monkey, he loves to spring upon my shoulder, he loves to snuggle in my breast, and I feed him and take care of him. So God takes care of us. We are the pets of God. But what does it mean to be human?

Tape: Not to be pets of God! But if you will know what it is to be human, eat of the Tree of Knowledge.

Eve: And be cast out of Eden?

Tape: Yes! Eden is for the not-yet-human.

Eve: Shall we die then?

Tape: Before you die, knowing good and evil, you shall be as Gods!

Eve: Gods! To be as Gods exceeds my present being as sunrise pales the stars, or as this tree towers over blades of grass; or as we, Adam and I, exceed the animals. Oh, my little monkey, so sweet, so clever, he does whatever he sees me do, but he doesn't know why. If I should say to him: "You can become a man, become like Adam and Eve,"--what would he choose, I wonder. He is very happy now, playing and petted without any care. And for me, life is no longer so happy. Paradise is no longer paradise, now that I have choice. Shall I abandon paradise, where all we need comes without striving? We are the pets of God. All of Eden he has given us, new delights every day. Sweetest delight of all is mine in Adam, his in me. Ah, Adam! Maybe that delight we can take with us if we leave Eden. If we leave Eden all else is unknown to me. How can I think of leaving? Already a chill wind troubles the waters in my heart. All was peace there till you came, Lucifer, bearer of

Baltimore Symphony Orchestra

SERGIU COMISSONA, *Music Director*

SIXTY-FIRST SEASON 1975-1976

Lyric Theatre

Wednesday, April 21, 1976 — 8:15 PM

Thursday, April 22, 1976 — 8:15 PM

LEON FLEISHER, *Conductor*
ELAINE BONAZZI, *Mezzo-Soprano*
RUGGIERO RICCI, *Violin*

* Testament of Eve

ELAINE BONAZZI

IVEY

Violin Concerto No. 1 in D major, Opus 6

Allegro maestoso

Adagio espressivo

Rondo: *Allegro spiritoso*

RUGGIERO RICCI

PAGANINI

INTERMISSION

Symphony No. 102 in B flat major, Opus 98

Largo; allegro

Adagio

Minuet

Finale: Presto

HAYDN

** Partita for Orchestra

Toccata (*Briosio*)

Pastorale Siciliana (*Andante comodo*)

Giga burlesca (*Allegro giuriale*)

WALTON

* World premiere.

** First time at these concerts.

The use of cameras and tape recorders at performances is strictly prohibited.

For your own safety, please note the exit nearest your seat.

In case of emergency, walk, do not run, to that exit.

By order of the Mayor and City Council of Baltimore.

Joseph Leavitt
General Manager

Arnold Manchester
Orchestra Manager

The Baltimore Symphony records for Vox and Columbia Records.

light. If I say "no" to this chance, this choice, then never will I know what we have lost, Adam and I and our children yet to be. Here is Paradise, peace and a quiet heart; out there, all the unknown, with the chance to be more than I am. Peace -- or the chance to be more?

Adam, what will you say? Children, what will you say? Either way I have lost them something treasured. Why must I make this choice, why not Adam? or our child? even my little pet monkey? Oh, I could follow another, but make the path myself, with no more light? No more light?

But to me the choice is given. Which shall it be mother of all living? O God. God! We shall be as Gods, knowing good and evil. Till today, I know only good. Maybe this fruit holds more tears than glory. But I can never be a little pet monkey again. No, no! Open the shut gates of Eden! For I will eat of this tree.

In 1976, she finished the musical score, and during that same year, it was premiered under the direction of Leon Fleischer. For the premiere, the composer wrote a commentary of her work from which the following is taken.

The story of Eve and the Tree of Knowledge has always fascinated me. . . . To 'know good and evil,' to leave the comforts of Paradise in order 'to be as Gods'--how inexhaustibly rich in symbolism. . . .

To me as a woman, it is of special interest that in this myth, a woman makes the choice. She chooses knowledge and growth, as opposed to remaining a pampered pet forever in the Garden of Eden. And Eve, whose name traditionally means 'Mother of all the living,' makes this choice not for herself alone but for Adam and her children and all the human race to come. . . .

Lucifer, the 'bearer of light,' I have also reinterpreted. He appears here as a disembodied voice on tape, rising out of turbulent winds, an invisible spirit who ultimately is a part of Eve herself--her own dawning self-awareness and urge to grow and change.¹²

¹²Ivey quoted in program notes by Sam di Bonaventura, Baltimore Symphony Orchestra, Apr.-May 1976 concerts, pp. 8-11.

In Testament of Eve, Ivey gives the tape part a more prominent role in comparison with other tape parts of vocal compositions under study. Throughout the first half of the monodrama (mm. 1-220), the tape is heard not only as the sound of winds, but also as a speaking voice that alternates with the part of Eve. Usually, only the text of the tape part is provided, and therefore it is the responsibility of the vocalist to keep in time with it. Upon occasion, rhythmic notation is indicated in the tape part to serve as a cue for entrances of the vocalist or the orchestra.

The composition begins with electronically produced effects of wind that last for approximately two and one-half minutes. Repetitions of "Listen!" are faintly heard after one minute of tape. An increase in the sound of wind follows which then fades into complete silence. After a brief pause, the tape part utters "Listen!" to which Eve responds.

Example 74: Testament of Eve.

Handwritten musical notation for Example 74: Testament of Eve. The notation shows two staves. The top staff is labeled "Tape" and contains a box with the number "2" and the text "(loud whisper)". Below this, there are two measures of rhythmic notation with "x" marks. The bottom staff is labeled "Eve" and contains a treble clef, a key signature of one flat, and a 4/4 time signature. It begins with a melodic line labeled "tape:" and "Lis-ten!" in quotes, with the instruction "whispered, imitating" and a dynamic marking "mf". This is followed by two measures of rhythmic notation with "x" marks, each labeled "Lis-ten!" below it.

A rising melodic line adds to the questioning sound in Eve's voice as she asks, "Who spoke?" The line is further

heightened by a melodic contour in the viola and cello parts that rises sharply with a diminished octave, descends gradually, and rises sharply again at the end.

Example 75: Testament of Eve.

The musical score for Example 75, 'Testament of Eve', consists of four staves. The top staff is for the voice (Eve), the second for viola (Vla), the third for cello (Vcl.), and the bottom for double bass (D.B.). The key signature has one sharp (F#). The time signature is 4/4. The voice part has the lyrics 'Who spoke?'. The viola and cello parts are marked 'non div.' and play a melodic line. The double bass part plays a lower melodic line. The score is divided into two measures by a vertical line.

At the anacrusis to measure 13, the cello and double bass play a melodic line in unison that outlines in part a whole tone scale beginning on "d." The voice then continues to outline a partial whole tone scale beginning on "a." In measures 16-17, the voice concludes with a descending perfect fourth, and the oboe echoes the same interval an augmented fourth higher. The flute then follows the oboe expanding the interval to a diminished fifth at a diminished seventh higher.

Example 76: Testament of Eve.

Handwritten musical score for "Testament of Eve". The score is written on ten staves, grouped into two systems of five staves each. The instruments and parts are labeled on the left: Eve, Vcl. (Violoncello), D.B. (Double Bass), Fl. (Flute), Ob. I (Oboe I), Ob. II (Oboe II), Eve (voice), Vcl. (Violoncello), and D.B. (Double Bass).

First System (Measures 13-15):

- Eve:** Treble clef, measure 13 is boxed with "13". Dynamic *mf* is written above measure 15.
- Vcl.:** Bass clef, measure 13 has a bracketed *arco* and *mf* dynamic. A slur covers measures 13-15, with an accent (>) over the final note. The word "What" is written above measure 15.
- D.B.:** Bass clef, measure 13 has a bracketed *arco* and *mf* dynamic. A slur covers measures 13-15.
- Fl.:** Treble clef, measure 13 is boxed with "15".
- Ob. I:** Treble clef, measure 13 is boxed with "15".
- Ob. II:** Treble clef, measure 13 is boxed with "15".

Second System (Measures 16-18):

- Eve:** Treble clef, measures 16-18 contain the lyrics "new - voice - speaks - in E - den?". Measure 17 has an accent (>) over the note "E".
- Vcl.:** Bass clef, measure 16 has a dynamic *p*. A slur covers measures 16-18.
- D.B.:** Bass clef, measure 16 has a dynamic *p*. A slur covers measures 16-18.
- Fl.:** Treble clef, measure 16 has a dynamic *mf*. Measure 17 has a dynamic *pp*. Measure 18 has a triplet of eighth notes circled.
- Ob. I:** Treble clef, measure 16 has a dynamic *mf*. Measure 17 has a dynamic *pp*. Measure 18 has a dynamic *pp*. Measure 18 has a triplet of eighth notes circled.
- Ob. II:** Treble clef, measure 16 has a dynamic *mf*. Measure 17 has a dynamic *pp*. Measure 18 has a dynamic *pp*. Measure 18 has a triplet of eighth notes circled.

A similar passage containing an incomplete whole tone scale returns in measure 21. This time, it is in the cello and viola. Now, however, the fragment is heard in conjunction with the sustained pitches "b," "b^b," and "f." The 3rd horn part contains a descending perfect fourth at the end of its line as previously seen in Example 76 (Eve and oboe).

Example 77: Testament of Eve.

21 (senza sord.)

III

Hn. (con sord.)

II

IV

Eve

Vlas. unis.

Vcl.

D.B.

God's ord.

do-main,

p, *f*, *sf*, *mf*, *mp*

*F Horn (and B^b Clarinet) are notated at concert pitch in the score.

As Eve sings about the Garden of Eden, text painting appears. An ascending line with immediate tone repetitions in the voice part seems to suggest a "straining" effect of the "trees trying to touch the sky." Repetitive pitches also occur in the violins. Rhythmically, the triplet figures in the violins tend as well to create a sense of "straining" upward. Added tension comes about in measure 34 with a split third (Eve) and quality negation (orchestra) see EX. 78, p. 104).

Example 78: Testament of Eve.

Handwritten musical score for Example 78: Testament of Eve. The score is in 4/4 time and features multiple staves with various instruments and vocal parts.

Staves and Instruments:

- Ob. I & II:** Oboe parts. Includes a box with "32" and dynamic markings *mp* and *mf*.
- Cl. I & II:** Clarinet parts. Includes dynamic marking *fp*.
- Hr. I & II:** Horn parts. Includes dynamic marking *fp*.
- Harp:** Harp part. Includes dynamic marking *fp*.
- Eve:** Vocal part. Includes lyrics: "trees — that strain to touch the sky," and dynamic markings *cresc.*, *ff*, and *mf*.
- Tr:** Trumpet part. Includes dynamic marking *f*.
- Vl. I & II:** Violin parts. Includes dynamic marking *f*.
- Vla.:** Viola part. Includes dynamic marking *f*.
- Vcl.:** Violoncello part. Includes dynamic marking *f*.
- D.B.:** Double Bass part. Includes dynamic marking *mf*.

Handwritten Annotations:

- 32* (boxed)
- mp* (mezzo-piano)
- mf* (mezzo-forte)
- fp* (fortissimo)
- cresc.* (crescendo)
- ff* (fortissimo)
- mf* (mezzo-forte)
- f* (forte)
- mf* (mezzo-forte)
- uniso. ord.* (unison order)
- non div.* (non-divisi)
- pizz.* (pizzicato)
- (actual sound)* (in parentheses)

The triplet figures, as heard in the celesta and piccolo, seem to suggest an air of playfulness as indicated by the text in the voice part. An irregular grouping of seven notes is at the end of each two-measure segment that is stated in the celesta for seven measures. At the same time, a split root occurs as Eve sings "b^b," the piccolo plays "b^b," and the celesta "b^b." The above leads to a

Example 79: Testament of Eve.

The musical score for Example 79, "Testament of Eve," consists of three staves. The top staff is for the Piccolo (Pic.), the middle for the Celesta (Cel.), and the bottom for the Voice (Eve). The Piccolo staff begins with a boxed number "39". The Celesta staff has a "mp" (mezzo-piano) dynamic marking. The Voice staff is marked "playfully". The lyrics "I know waters that play hide and seek with the" are written below the voice staff. The music features triplet figures in the Piccolo and Celesta parts, and a seven-note irregular grouping in the Celesta part. The Piccolo part also includes a trill-like figure.

triplet figure played by the bassoon and violin that complements "tremble" in the voice and develops into a trill; this is followed a beat later by the piccolo, also sounding a trill. This time, the alternating pitches in the piccolo are a half-step apart, while the remaining parts are a whole-step apart.

Example 80: Testament of Eve.

48

Pic

Br.

Eve

Vl. II

tr.

pp

poco

tr.

trém-ble

at

In Testament of Eve, delayed as well as immediate repetition of motivic material take place and serve as unifying formal elements. During the first half of the piece, a single line is stated three different times. To add to the importance of the text, the motivic material remains basically the same. The vocalist sings a melodic line that emphasizes minor thirds, "d-f" and " b^b - a^b ," and it is accompanied primarily by wind instruments which sustain a vertical structure built in superimposed sixths, with the uppermost pitch ("a") duplicated a perfect octave higher. The strings enter on the "N" sound of "EdeN" with a glissandi ascending a diminished twelfth. As the vocalist sings "known" (m. 73), the interval emphasized in the instruments is now a perfect fourth ("a-d" and "c-f").

Example 81: Testament of Eve, Facsimile of MS.

Handwritten musical score for "Testament of Eve". The score is written on multiple staves, including Piccolo (Pic.), Oboe I (Ob. I), Clarinet I (Cl. I), Flute I (Fl. I), Flute II (Fl. II), Bassoon (Bsn.), Tuba, Timpani (Timp.), Glockenspiel (Glock.), Vibraphone (Vib.), Harp, Eve (Vocal), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score features various musical notations, including notes, rests, and dynamic markings such as *pp*, *sf*, *ppp*, *mf*, and *f*. There are also performance instructions like "all but 8's" and "actual on down". The vocal part for Eve includes the lyrics: "All of E-d-n - (n) is known to". The score is marked with a box containing the number 68 in the top left corner.

Before the melodic material used in conjunction with "All of Eden. . ." returns, evidence of immediate repetition in the voice part occurs. Measure 82 is an exact repetition of m. 81, and m. 83 is modified repetition involving alterations in rhythm and articulation, as well as the deletion of "f."

Example 82: Testament of Eve.

Ob. I

Temple Blocks

Xyl.

Harp

Eve

mp, playfully

mp secco

In-quis-i-tive eyes- of an-i-mals peek out at us some-times

Five measures later, the phrase "All of Eden" is repeated. The melody is now a major second higher than

the original (EX. 81, p. 107), and contains slight rhythmic adjustments as well as deletion of tones. Structural tones are still evident and are used with the same text as before. Once again, the orchestral accompaniment consists of sustained tones, but there is a change in texture from winds to harp and strings. The vertical structure at measure 88, beat 1, now contains mixed interval sizes as opposed to sixths (see EX. 83, p. 110).

Example 83: Testament of Eve.

88

Harp

poco allarg. - - - - -

Eve

All — of E-den is known to me.

I

Vn. {p

II

Vla. non div.

Vcl. p

poco allarg., colla voce - - - - -

For twenty measures, beginning at measure 91, there is a steady movement toward a climactic point that occurs at measure 111. The horns, clarinets, celesta, and harp have their own repetitive pitches or figures that continue for most of this segment. At the same time, the vocal part consists of a wavy melodic contour, which, at the outset, involves the use of consecutive whole-steps that may possibly suggest an incomplete descending whole tone scale on "c" (m. 94), a scale in use earlier in the composition. While several of the pitches are in agreement with one another among the various parts, such as "d" in the 3rd horn, celesta, and harp, as well as "e^b" in the 2nd clarinet, celesta, and Eve, the combined "d-e^b, e^b" (m. 95) also produces quality negation (see EX. 84, p. 112).

Example 84: Testament of Eve.

93

Cl. I

Hr. I

Tb. I

Cel.

Harp

Eve

mp > pp

(con sord)

Know the o-pen mead-ow-with scent of mint and clov-er, I

Four measures before the actual climax (m. 111), the tempo gradually slows up. The remaining strings enter, and in the harp and strings, the dynamic level increases to fortissimo over the next four measures. Then the full orchestra plays a vertical structure (m. 111) focusing on the pitches "d, d^b, f

and a^b in the woodwinds, while the tuba, timpano, harp, and strings emphasize the pitch "a." Additional tones found in the brass parts result in a high degree of quality negation including " $b-c-d^b-d^{\sharp}$ " and " $g-a^b-a^{\sharp}$ " (see EX. 85, p. 114).

Example 85: Testament of Eve, Fascimile of MS.

Handwritten musical score for "The Great Globe of Fruit" by John Cage. The score is for a large ensemble, including Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Cello, Harp, Tape, and Voice. The tempo is marked "110 (allarg.)". The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The lyrics "great globe of fruit!" are written below the voice part. The score is dated 1961.

Text painting again is used with the word "die." This word also lends itself to various settings in conjunction with the orchestra. A descending glissando in the vocal part is dramatized in the cello. The effects of

Example 86: Testament of Eve.

the word "die" are further emphasized when the vocalist sings it a second time at a lower pitch level. To add to the intensity of the word, the glissandi are now played by the violins, cellos, and double basses, beginning on an indeterminate high pitch, as each of the viola parts has a tremolo in thirds.

Example 87: Testament of Eve.

Handwritten musical score for measures 172-173. The score is written on five staves. The first staff is labeled 'Eve' and contains a single note with the lyrics 'die...'. Above the first measure of the first staff is a box containing the number '172' and the tempo marking 'poco ten.'. The second staff is labeled 'Vn. I' and 'Vn. II' and contains a series of notes with 'x' marks above them. The third staff is labeled 'Vla. div. in 2' and contains a series of notes with 'x' marks above them. The fourth staff is labeled 'Vcl. D.B.' and contains a series of notes with 'x' marks above them. The fifth staff is labeled 'Vcl. D.B.' and contains a series of notes with 'x' marks above them. The score includes various musical notations such as dynamics (mp, pp), articulation (accents), and performance instructions (sul pont., Improvise long glissandi...).

172 poco ten.

Eve

die...

Vn. I

Vn. II

Vla. div. in 2

Vcl. D.B.

Vcl. D.B.

*Improvise long glissandi...

A modified return of the phrase "All of Eden . . ." appears for the third time in measures 172-173. The starting pitch is the lowest of the three settings, and the phrase concludes with a descending diminished octave. The register and intervallic content in Eve's part implies that, as a result of speaking with Lucifer, she does not know "All of Eden" as she thought she did. To add to the intensity of the

phrase, the bassoon and brass instruments play a tone cluster consisting of the pitches "b, c#, d, e, and f," with the brass muted.

Example 88: Testament of Eve.

172

Bn. I

Hn. IV con sord.

Tpt. I con sord.

Trb. I con sord.

Tuba con sord.

Eve

I said: All of E-den is known to me But Good and E-vil

Indeterminacy occurs again in union with the word "die." Here, Eve finishes on "c," and the tape part responds with words describing what it means to die.

Example 89: Testament of Eve, Facsimile of MS.

194 Begin just after tape speech (slightly slower than S). *sempre pp* Optional number of repetitions. After n, repeat all or a fragment, at will. Do not alter ordering, and begin each fragment on concert E. Stop after Eve resumes.

B. Cl. *pp*

Perc. *pp*

Tape

Eve

Vcl.

To die is to sleep without ever waking; to fold like a flower that unfolds no more. Once you were not and shall not be again!

die?

All of a sudden

*Improvise by playing the given double stops, in any order, slow, sustained, and well separated. Never louder than *mp*. Use, ad lib, sul pont, sul tasto, trem, etc., but not pizz. Repeat or omit any double stop at will. Listen to the total effect and choose what will add variety, but always ominous, portentous, and sinister.

When Eve sings about her "pet monkey," immediate repetition occurs, including a rhythmic alteration on "loves" and a change in articulation by means of an accent. The instrumental accompaniment, however, does not repeat. In measure 209, the violas sound an augmented-major seventh chord, while the harp plays a tone cluster of primarily seconds, whereas in measure 210, the woodwinds play a vertical structure of mixed thirds. The lowest and highest pitches of the melodic line involve a split third.

Example 90: Testament of Eve.

209

Fl. I

Ob. I

Cl. I

Bn. I

Harp

Eve

Vn. II

Vla.

p

p

trb

p

p

A^b

L.V.

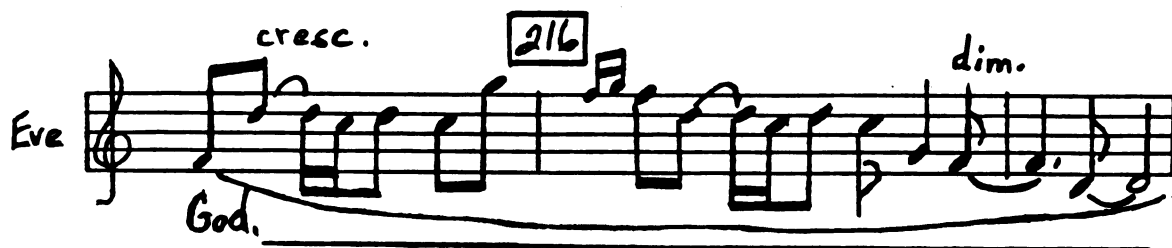
he loves to spring up on my shoulder, he loves to struggle in my breast,

div. b²

mp

As in the previous example, much of the text of Testament of Eve is syllabic, in contrast to which a melismatic passage stands out and displays the virtuosic nature of the performer's voice. Below is an extensive passage on "God" that exploits a range of a perfect eleventh.

Example 91: Testament of Eve.



At the end of measure 221, the tape part finishes, leaving Eve to ponder over the thought that if she eats the fruit of the "forbidden tree," she and Adam will "know good and evil and be as Gods." Faced with the decision of what to do, she has a discourse with herself that lasts approximately four and one-half minutes. At a climactic point in her discourse, the instability that she seems to be experiencing is supported musically by a "b" diminished triad in the vocal part. Some of the instruments, namely the piccolo, flute, and violin, reinforce the pitches "d and f" while the timpano creates a split third. The piccolo plays a trill that also produces a split third.

Example 92: Testament of Eve.

391

Pic. *tr. b*

Fl. I *sf sf mf* *tr. b* *sf sf mf*

Timp. *ff* *DAMP*

Eve. *ff*

I. *non div.* *If I say "no" to this chance* *8--7*

Vn. *ff* *non div.*

Vn. II *ff* *non div.*

Vla. *ff* *non div.* *f*

Eve finally realizes that she alone must make a choice. The indecision that she is still faced with is reflected in the unsettledness of not only the melodic line of the voice but also of the strings. Both involve downward and upward glissandi which lead to the end of the voice line that culminates with an alternation of minor and major seconds in measures 399-401.

Example 93: Testament of Eve.

Handwritten musical score for Example 93: Testament of Eve.

The score is in three staves: Eve (voice), Vla. (viola), and Vcl. (violin). The key signature is B-flat major (two flats). The time signature is 3/4.

The voice part begins at measure 397, marked with a box containing "397". The lyrics "which shall it be," are written under the first two measures. The voice line features a long, sweeping glissando (marked "gliss.") that spans measures 397 and 398, ending with a triplet of eighth notes (marked "3").

The viola and violin parts enter in measure 398 with a glissando (marked "gliss.") and a piano (pp) dynamic. The viola part is marked with "(pont.)" and the violin part with "(pp)" and "(pont.)".

Soon afterward, Eve sings a melodic line that includes a repetition of pitches "e-d." The repetition of these pitches tends to add to the effect of decisiveness, especially when they are also duplicated in the strings.

Example 94: Testament of Eve.

429 *mf, decisively*

Eve: But I can never be a lit-tle pet-mon-key a-gain.

Vn. I

Vn. II

Viola: pizz. *f* *sal G*

Vcl. *f*

non div.

non div.

At last, she exclaims: "Open the shut gates of Eden!" During an immediate repeat, melodically and rhythmically the contour of the vocal line remains basically the same until interval expansion occurs toward the end. The highest and lowest pitches of the melodic line once again involve a split third. When the phrase returns for a

Example 95: Testament of Eve.

433

Eve

pen the shut gates of E--den!

Eve

O -- pen the shut gates of E--den! —

third time, the contour is similar, but it starts at a higher pitch level. The end of this repetition then leads to the

Example 96: Testament of Eve.

444

Eve

pen

ultimate climax beginning at measure 454 involving a crescendo from pianissimo to fortissimo with an orchestral accompaniment of woodwinds, brass and tubular bells as Eve finally declares: "For I will eat of this tree."

MUSIC IN AMERICAN LIFE SERIES

Sunday, May 6, 1979

8:30 P.M.

Peabody Concert Hall

THE RECENT MUSIC OF PEABODY—PART II

ROBERT HALL LEWIS, *Commentator*

Combinazioni III for Oboe-English Horn, Percussion and Narrator (1977)

Robert Hall Lewis

JAMES OSTRYNIEC, *Oboe-English Horn*

MARK GOLDSTEIN, *Percussion*

RHEDA BECKER, *Narrator*

Text by JEAN RUBIN

Tehom for Three Pianos (1974)

Morris Moshe Cotel

PAUL HOFFMANN, *Piano I*

MEADE CRANE, *Piano II*

MORRIS MOSHE COTEL, *Piano III*

Monophony II for Oboe Solo (1968)

Robert Hall Lewis

JAMES OSTRYNIEC, *Oboe*

Prospero for Bass, Horn, Percussion and four channel tape* (1978)

Jean Eichelberger Ivey

ROBERT KEEFE, *Bass***

AARON PORTER, *Horn*

MARK GOLDSTEIN, *Percussion*

GEOFFREY WRIGHT, *Tape operator*

INTERMISSION

Solstice for Soprano, Flute-Piccolo, Percussion and Piano* (1977)

Jean Eichelberger Ivey

SUSAN WRIGHT, *Soprano*

MAGDALENA GONZALEZ, *Flute-Piccolo*

MARK GOLDSTEIN, *Percussion*

DONALD COLLUP, *Piano*

"August 12, 1952: The Night of the Murdered Poets"* (1978)

Morris Moshe Cotel

MORRIS MOSHE COTEL, *Conductor*

RHEDA BECKER, *Narrator*

AARON PORTER, *Horn*

RUMANO SOLANO, *Bass*

MARK GOLDSTEIN, *Vibraphone*

RICHARD GUASTAMACHIO, *Percussion*

MEADE CRANE, *Piano*

The Peabody composition department is deeply indebted to the resident Baltimore artists who have made this program possible through the generous gift of their time, effort and talent.

* Baltimore Premiere

** Guest Artist

Sigma Alpha Iota commissioned Ivey to write Solstice, a composition of fifteen minutes in duration which is scored for soprano, flute alternating with piccolo, percussion (one player), and piano. The work was completed in 1977 and performed 7 August 1978 at SAI's triennial convention held in Dallas, Texas. It, too, was one of several of Ivey's works performed at Sarah Lawrence College in December 1981. As with Testament of Eve, and others, the composer wrote the text. The theme reflects her life-long interest in the symbolism of astronomy (program notes). Ivey indicated that:

Solstice deals with the winter solstice, as an astronomical phenomenon, as poetic symbolism, and as a time around which major festivals have been celebrated in many different cultures.

The ancient Egyptians . . . the Romans . . . the early church fathers . . . ; the Scandinavian festivities of St. Lucy's Day (Dec. 13) probably relate to pagan times, since "Lucy" means "light" and may well not have been a historical person but a symbol of light. All these feasts . . . celebrate, light. . . . What they at bottom celebrate, probably is the reassuring feeling given us by the regular, dependable, recurrence of astronomical phenomena of which the winter solstice is one of the most dramatic. . . .

SOLSTICE

I

At half-past night
and half-past winter,
the sun stands still
out in the Milky Way.
The year turns on its axis.
We huddle blind
in earth's bulky body's black shadow.
Flung like a yo-yo out to the end of its string,
our planet strains its orbit.
Sun! will you slip the leash this time,
and let us hurtle heedless away toward Hercules,
out of your track forever?
Ah, we have known you will not,
since Egypt and Chaldea.
We have known you will not.

II

There in the desert night, astronomers,
 Magi of the East,
 measured the motions on the cloudless sky,
 learned to foretell the rise and fall of planets,
 the courses of the moon,
 your waning and your waxing great, O Sun!
 Then said the wise men of Egypt:

Now is the sun reborn.

This is the birth of the sun-god,
 at half-past night,

the longest night in the year.

And just here was ancient Rome's great revel
 to chronicle the god of time:

Cronus-Saturn, father of the gods,
 with feasting, gifts to friends, pardon to foes,
 torches, rockets, and all festive flames: _____
 Saturnalia! Saturnalia!

Then said the holy Church Fathers:

Let this date be hallowed;

let this rite be consecrate.

Now is the birth of the Son of God,
 at half-past night,

the longest night of the year.

III

We have marked every day
 each dawn more laggardly
 and every dusk too soon.
 Now in northern countries
 night is a slowly, slowly spreading stain.
 December's day is sickly, bleak, uncertain.
 But just here is the Lucy-date, feast of lights!
 when the eldest virgin daughter, crowned with candles,
 bringing pine,
 and pastries scented with coriander.
 comes carolling a blessing.
 Carolling, she wakes the sleepers,
 elucidates the dark.

At half-past night
 and half-past winter,
 the sun stands still
 out in the Milky Way.
 The year turns on its axis.
 Now is the sun reborn!
 It is the longest night of the year.

The poem Solstice consists of three sections that
 make up the musical setting:

I Introduction and Part A (mm. 1-78).

II Introduction, Parts B and C (mm. 1-154).

III Introduction, Part D and Coda (mm. 1-97).

Section one begins with an introduction of three percussive "ringing" sounds produced by finger cymbals followed by vertical structures in the piano made up of mixed fourths. A prominent use of fourths, both vertically and linearly, is apparent throughout the piece. Once again, one can see Ivey's predilection for quality negation. At measure 3, a vertical sonority made up of mixed fourths, is followed by structures that negate the quality of seconds ("a-b-a $\sharp$, d-e-d $\sharp$, f-g-f $\sharp$ "). In Example 98, a split third can be seen in the flute in measure 6 ("e-g $\sharp$ -g $\flat$ ").

Example 97: Solstice, I.



Example 98: Solstice, I.



Part "A" (mm. 5-78) follows a brief introduction. The vocalist, receiving her cue from the flute, enters on "b." The opening line is repeated (m. 12), but following the repetitive "b's," the conclusion involves intervallic expansion. The ending "c#" then elides with the same pitch in the right hand of the piano and leads into a tremolo of "c#-e." This tremolo is then taken over by the flute at the end of the following measure (not shown). Vertically, the tones in the left and right hands of the piano produce quality negation of "c-d-d#-c#" (see EX. 99, p. 129).

Example 99: Solstice, I.

Handwritten musical score for "Solstice, I." featuring Flute (Fl.), Voice, and Piano (Pno.) parts.

System 1: Flute and Voice parts. The Flute part begins with a circled measure containing a sharp sign. The Voice part has the lyrics "At half-past night" and a circled measure. Dynamics include *p* and *mf*.

System 2: Flute and Voice parts. The Flute part has a circled measure. The Voice part has the lyrics "and half-past win-ter the" and a circled measure. Dynamics include *cresc.*, *mf*, and *mf*.

System 3: Piano part. The Piano part has a circled measure. Dynamics include *mf* and *p*.

Imitation appears frequently and sometimes involves rhythmic changes from part to part as is evident in the following segment:

Example 100: Solstice, I.

22

The musical score consists of two staves. The top staff is for Flute (Fl.) and the bottom staff is for Voice. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The Flute part begins with a melodic line of mixed fourths, starting on a half note G4 and moving through a series of eighth and quarter notes. The Voice part begins with a whole note G3, followed by a series of eighth and quarter notes. Dynamics include piano (p) and pianissimo (pp). The lyrics 'The year turns on its ax - is.' are written below the Voice staff.

Fl.

Voice

The year turns on its ax - is.

A melodic line of mixed fourths occurs in the flute and piano while at the same time the voice outlines an ascending augmented and perfect fourth. The contour that follows in the piano part is then continued in the flute (see EX. 101, p. 131).

Example 101: Solstice, I.

Handwritten musical score for "Solstice, I." featuring three staves: Flute (Fl.), Voice, and Piano (Pno.).

- Flute (Fl.):** The first staff begins with a boxed measure number "37". It contains melodic lines with slurs, ties, and dynamic markings *f*, *mf*, and *cresc.*. There are also triplets indicated by a "3" and a bracket.
- Voice:** The second staff contains the lyrics "Flung (NG) like a yo - - - yo -". The notes are connected by a long horizontal line, indicating a sustained or gliding pitch. Dynamics include *f* and *mf*.
- Piano (Pno.):** The third staff features a rhythmic ostinato pattern of mixed fourths. It includes dynamic markings *cresc.* and *ff*, and is marked with triplets and a "3" with a bracket.

A portion of the lyrics involves text painting with the phrase "our planet strains its orbit, . . ." Over a period of three measures, intervallic expansion occurs in the voice while the piano plays an ostinato figure made of mixed fourths (mm. 43-45), as in Example 102.

Example 102: Solstice, I.

Handwritten musical score for "Solstice, I." consisting of two systems. The first system is marked with a box containing "43" and "mp subito". The vocal line (Voice) is in treble clef with a key signature of one sharp (F#). It contains the lyrics "it strains its or-bit" with melisma lines. The piano accompaniment (Pno) is in bass clef and features a triplet of eighth notes in the left hand and a triplet of eighth notes in the right hand, both marked "subito". The second system is marked with a box containing "45" and "piu f". The vocal line continues with the lyrics "its or-bit" and melisma lines. The piano accompaniment continues with a triplet of eighth notes in the left hand and a triplet of eighth notes in the right hand, both marked "subito". The score is written in a handwritten style with various musical notations including clefs, key signatures, dynamics, and melisma lines.

While the Glockenspiel plays an ostinato figure containing intervals of a diminished fifth, a filled-in and open diminished fourth, followed by diminished fifths; the piano provides a sustained structure of mixed fifths and the vocal line has both a filled-in perfect fourth and an ascending interval of a diminished fifth.

Example 103: Solstice, I.

Handwritten musical score for "Solstice, I." featuring three staves: Glock, Voice, and Piano.

- Glock:** The staff begins with a circled measure number "49". The notation includes various rhythmic patterns with accents and slurs, including triplet markings. A handwritten "simile" is written above the staff.
- Voice:** The staff contains lyrics: "sun!" followed by a long horizontal line, then "will you stop the least this time," followed by another long horizontal line. The music includes dynamic markings *ff* and *f, excitedly*, and features slurs and triplet markings.
- Piano:** The staff shows a series of chords and melodic lines with slurs. It includes dynamic markings *ff* and *f*. A handwritten accent mark ">" is placed below the final measure.

As if suggesting that "our planet" might be hurtled out of its "track"--"flung like a yo-yo out to the end of its string"--the piccolo and piano begin a series of triplet figures. The motion of the melodic lines is reinforced by various scalar patterns and mixed fourths and helps to achieve a climactic goal that occurs on the word "track" at measure 62.

Example 104: Solstice, I.

59

Pic. *sf sf mf sf*

Voice *# out of year*

Pno.

61

Pic. *cresc. - //: al ff*

Voice *track*

Pno.

The phrase, "we have known you will not," referring to the planet possibly going out of its orbit, and the contrary lines in the piano between the right and left hands that primarily consist of seconds, together with a descent in register of pitch, all seem to imply a constancy of gravity that holds the planet in place. The section concludes with a

Example 105: Solstice, I.

68

Voice

mf

Know, you will not

Pno.

mf

meno

repetition of the text as well as a slowing up of the rhythm, further suggesting the stability of the planet (see EX. 106, p. 136).

Example 106: Solstice, I.

Handwritten musical score for Example 106: Solstice, I. The score consists of four staves: Piccolo (Pic.), Glockenspiel (Glock.), Voice, and Piano (Pno.).

- Piccolo (Pic.):** Starts at measure 76. Features a triplet of eighth notes, followed by a long note with a fermata and the handwritten instruction "(as long as possible) on one breath".
- Glockenspiel (Glock.):** Features a triplet of eighth notes marked "3 poco cresc.", followed by a long note marked "dim. ad lib.".
- Voice:** Features a long note marked "p" and a long note marked "pp".
- Piano (Pno.):** Features a long note marked "p" and a long note marked "(col/piccolo)".

Section II of Solstice is 154 measures in length and begins with a twenty-measure introduction played by the piccolo. Instead of a recurring triplet figure found at the end of Section I, the rhythmic movement, as first seen in the piccolo, now tends to highlight sustained tones. When the melodic contour is repeated (m. 4), a modified two-stage sequence occurs. At the conclusion of its solo, the piccolo

Example 107: Solstice, II.

sustains "d" for three and one-half measures, during which time part "B" (mm. 21-94) starts in the voice. Immediate repetition of the fragment below occurs with an extension at the end.

Example 108: Solstice, II.

A similar instance of repetition appears in the voice, but this time it includes sustained tones in the other instruments. The vocal line and piano at measure 44, beat two, contain a "d^b" seventh chord with a split fifth.

Example 109: Solstice, II.

Handwritten musical score for Example 109, "Solstice, II." The score is for Voice and Piano (Pno.). The Voice part is in treble clef, and the Piano part is in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The score begins with a boxed measure number "41" and a piano dynamic marking "p". The lyrics are "learned to fore-tell the rise and fall of plan-ets". The Voice part features a repetitive "c" sound (circled) while the Piano part sustains a vertical structure of "g, a, and a#" (circled). The score ends with a double bar line and a fermata.

In conjunction with a "quasi parlando" indication, the vocalist sings a repetitive "c" while the piano sustains a vertical structure of "g, a, and a#." This time, quality negation is found in the vertical structure. Three

Example 110: Solstice, II.

Handwritten musical score for Example 110, "Solstice, II." The score is for Voice and Piano (Pno.). The Voice part is in treble clef, and the Piano part is in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The score begins with a boxed measure number "64" and a "quasi parlando" marking. The lyrics are "Then said the". The Voice part features a repetitive "c" sound (circled) while the Piano part sustains a vertical structure of "g, a, and a#" (circled). The score ends with a double bar line and a fermata.

measures later, at the conclusion of the phrase begun at measure 64, the voice line ascends an augmented fourth. At the same time, a roll in the tam-tam occurs along with a different vertical structure containing mixed fourths in the left and right hands of the piano, the two separated by a minor third. The top pitch in the piano is in unison with the pitch in the voice, but simultaneously the bottom pitch in the piano negates both parts.

Example 111: Solstice, II.

68 Tam tam, *soft* beaters

Perc.

pp

3

sf

Voice

Now is the sun - re - born.

Pno.

mf

Although the rhythm changes, a transposition of the vocal line just heard is immediately repeated a major third higher. At the end of this repeated phrase, a different vertical chord in the piano is used consisting of mixed intervals in both size and quality.

Example 112: Solstice, II.

73

cres. — — — *f*

Voice

birth of the sun-gods

Pna

f

The end of part "B" (last nineteen measures) includes the phrases "at half-past night" and "the longest night in the year," two phrases that return at the end of part "C." An emphasis on "long" occurs as the vocalist sings a descending stepwise melodic line five measures in length. The augmented fourth is highlighted here, when the piccolo begins to double the vocal line.

Example 113: Solstice, II.

81

Pic.

f

Voice

long — — — — — est

poco dim. — *p* — *colla voce*

An instrumental interlude immediately follows in the tambourine which is then joined by the piano. Nine measures after part "C" (mm. 95-154) begins, a delayed repetition of measure 98 in the piano occurs (m. 107) with two adjustments: omission of the perfect octave doubling in the right hand and a change of register to a perfect octave higher in the left hand.

Example 114: Solstice, II.

The musical score for Example 114: Solstice, II. consists of two measures of piano accompaniment. The first measure is labeled '98' and the second measure is labeled '107'. Both measures are marked 'ff' (fortissimo). The notation is in treble and bass clefs, with a key signature of one flat. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes, with a perfect octave doubling in the right hand in measure 98. In measure 107, the perfect octave doubling is omitted, and the left hand is changed to a perfect octave higher register.

Imitation a perfect octave higher takes place between the voice and flute, while the piano sustains a chord that contains superimposed intervals decreasing in size (seventh, fifth, fourth, third and second). Usually the chords have the same size interval with mixed quality, or mixed quality and size, but not in decreasing order. In this particular chordal structure (m. 106), there is also evidence of quality negation.

Example 115: Solstice, II.

During a sustained chord in the piano, the vocalist sings a phrase that is set to a chant melody sometimes used in a Roman Catholic church service. In addition, the

Glockenspiel plays an ostinato figure that is reminiscent of church bells.

Example 116: Solstice, II.

126 Glock. Keep repeating, accelerating, slightly out of time with others --

Perc. *pp*

Voice a little faster,
ho-ly Church Fath-ers: Let this date be hal-

Pno.

130 End here on any convenient note.

Perc.

Voice somewhat freely
lowed; let this rite be con-se-crate.

Pno.

The musical score is handwritten and consists of three systems. The first system starts at measure 126, marked with a box. It features a Glockenspiel (Glock.) part with a rhythmic ostinato figure, a Percussion (Perc.) part with a *pp* dynamic, and a Voice part with the lyrics 'ho-ly Church Fath-ers: Let this date be hal-'. The Voice part is marked 'a little faster,'. The Piano (Pno.) part has a simple harmonic accompaniment. The second system starts at measure 130, also marked with a box. It features a Percussion (Perc.) part with a note marked 'any convenient note.', a Voice part with the lyrics 'lowed; let this rite be con-se-crate.', and a Piano (Pno.) part. The third system continues the Piano part. The score is written on five-line staves for each instrument/voice part.

The example that follows, shows a melodic line consisting of repetitive tones followed by an ascending tritone heard earlier in part "B" (see EX. 111, p. 139), but this time with minor rhythmic alterations. Example 112 along with Example 117 that follows involves a pun with the use of "suN-god" and "Son of God."

Example 117: Solstice, II.

134 *back in time* $\frac{3}{4} = 112$ *cresc.* *poco f*
 Voice
 Now is the birth of the Son of God,

The final fifteen measures of part "C" include a return of the text used at the end of part "B" (see EX. 113, p. 140). In this instance, the vocal line is a major second higher. This results in a doubling of the voice line a perfect fifth higher instead of an augmented fourth.

Example 118: Solstice, II.

145 *p* *poco*
 Fl.
 Voice
 long - - - - - est

Section III begins with an introduction that lasts for approximately seven measures. Throughout the introduction, the vertical structures scored for the piano consist of quality negation. Section three then continues with part "D" (mm. 7-64).

Example 119: Solstice, III.

□ Upper parts legatissimo, topline brought out.

Immediate repetition of "e-f#-g" and the word "slowly" occur in the voice (mm. 21-22) while sustained tones in the flute and piano help to suggest the movement of "slowness." A two-stage sequence follows in the voice (mm. 22-23) with the piano doubling the final statement in unison, a fourth and a seventh below. Chordal structures of mixed fourths appear in the right hand of the piano, and at the same time, mixed fourths are played in the melodic line of the flute at measure 24 (see EX. 120, p. 146).

Example 120: Solstice, III.

21

Fl.

Voce

slow - - ly, slow - - - ly

Pno.

23

Fl.

Voce

spread - - ing stain. -

Pno.

cresc. al bop:

After five measures of silence in the flute, a quartal melody returns. Its fourths are perfect until mixed quality occurs involving an augmented fourth followed by a perfect fourth.

Example 121: Solstice, III.



A descending line that includes note repetition appears in the voice followed by a vertical structure in the piano (m. 38), that contains quality negation. In measure 39, the accompaniment and solo lines have a structure that contains quality negation ("d-e-e^b-d^b").

Example 122: Solstice, III.

Shortly after, there is an extensive passage of thirteen measures that involves repetition of both text and pitch. For ten of these measures, a vertical structure that contains both perfect fourths and mixed fourths is sustained by the piano.

Example 123: Solstice, III.

The image displays two systems of handwritten musical notation for a piece titled "Solstice, III". Each system consists of a vocal line and a piano accompaniment line.

System 1 (Measures 47-53):

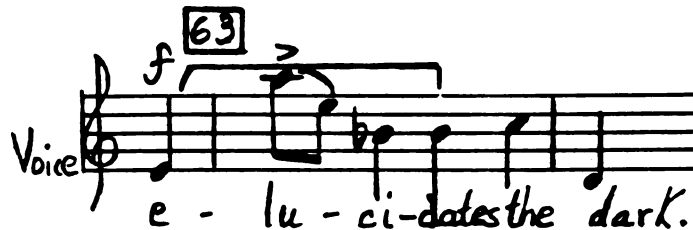
- Measure 47:** The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a forte dynamic (*f*) and a triplet of eighth notes. The lyrics are "Ca - rol - ling ca - rol - ling, ca - rol - ling,". The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It features a sustained vertical structure of perfect fourths and mixed fourths, marked with a forte dynamic (*f*).
- Measures 48-53:** The vocal line continues with the same melodic pattern and lyrics. The piano accompaniment maintains the sustained vertical structure.

System 2 (Measures 54-60):

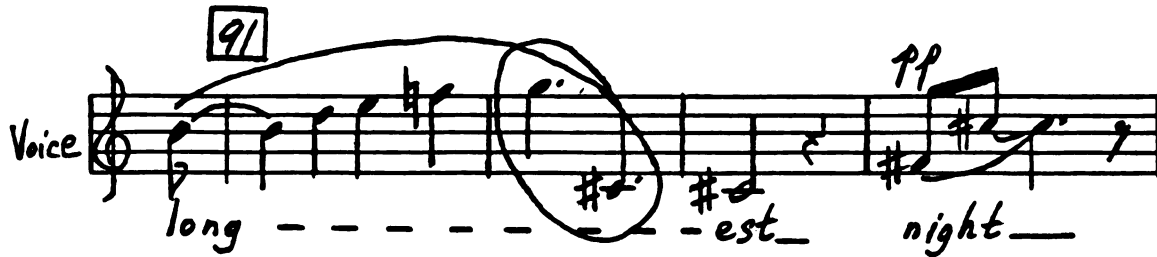
- Measure 54:** The vocal line continues with the same melodic pattern. The lyrics are "- rol - ling ca - rol - ling ca - - rol - ling ca - rol - ling". The piano accompaniment continues the sustained vertical structure.
- Measures 55-60:** The vocal line continues with the same melodic pattern. The piano accompaniment maintains the sustained vertical structure.

Part "D" also includes a pun involving the previous use of "Lucy-date" (see EX. 122, p. 147) and presently the use of "eludicates." A descending line with intervallic expansion, followed by note repetition, has a contour which resembles the contour of the first setting in EX. 122, p. 147.

Example 124: Solstice, III.



A coda begins at measure 65, the first part of which is based on twenty measures of text and musical material that opened part "A" of Section I (mm. 5-25). After a twenty-measure segment, there is a one-measure instrumental interlude in the piano. This leads to a partial repetition of the text that concluded both parts "B" and "C" of Section II. "Longest" is set melodically once again, and after an ascending scalar passage, a descending diminished fifth (twelfth) appears. As the phrase continues, the diminished fifth becomes a perfect fifth for the final interval of the piece (see EX. 125, p. 150).

Example 125: Solstice, III.

In conclusion, until now, most of Ivey's serious compositions for voice were written within a span of approximately ten years (1970-1980). These compositions were for voice in combination with a wide variety of media, including live performers and/or electronic tape. Her natural inclination for writing poems and short stories as well as her general interest in literature provided her with a wealth of lyrics to set to music. The form of the text used for each vocal piece often dictates the overall form of the musical composition. Even her non-vocal works are often based on literary themes, such as Sea-Change, a work for orchestra and tape, which relates to Shakespeare's Tempest.

An analysis of her selected works suggests that Ivey aims at combining tonal and atonal elements. She tends to repeat pitches, intervals, and short motives for unity. Numerous instances of linear and vertical dissonances are often achieved by split intervals in tertian chords, by quality negation of one or more intervals in non-tertian chords, or by intervals of mixed fourths and fifths. Although traditional major and minor scales per se are not an

essential part of her writing technique, fragmentary scalar patterns outlining various modes as well as whole-tone arrangements are found.

When she uses electronic tape with her vocal works, the tape part may include the recording of actual sounds, newly derived sounds, or a combination of the two, which Ivey then proceeds to use as background or accompanimental material. The tape part may also be that of an equal partner, or it may take on a prominent role. Although marked by common characteristics, Ivey's music is not limited to one musical style that allows a listener to anticipate what will be heard next. Each composition is unto itself fresh and new in sound.

AN OVERVIEW OF ALL OF IVEY'S OTHER VOCAL WORKS

A complete collection of her vocal and nonvocal works written since 1948 (published and unpublished) is now to be found at the American Music Center in New York City. She is a member of ASCAP which also has listings of her works. A majority of these have received performances too numerous to mention, so only a reference to premieres and performances of special interest, such as commissioned works, will be highlighted. A brief summary of the vocal pieces written as of 1948 will now follow.

Morning Song for medium voice and piano, with the text taken from Conrad Aiken, was written in 1956. In this work, medium voice simply refers to either a male or female singer. Completion of the work pre-dates a concert tour in the United States during the fall-winter season of 1957-58, a tour sponsored by the National Catholic Music Educators Association. With Carol Hoppe as vocalist and Ivey as accompanist, the work received several performances at various academies and colleges.

In 1960, she composed two choral anthems for unaccompanied SATB entitled Panis Angelicus and Ave Verum. These two works, based on Latin texts, are the only ones

for mixed chorus in her current list,¹³ although the composer has contemplated writing other choral pieces. As a result of Vatican II in 1963, the official language of the Roman Catholic Church was changed from Latin to the vernacular. Revisions of both of these anthems were made in 1965. Ivey provided each choral piece with an English text that she wrote containing words that reflected the original Latin text. The titles are now, O Come, Bless the Lord and Lord, Hear My Prayer respectively. Both received performances in the Latin version in 1962 and O Come, Bless the Lord in its English version in 1966. Although the McLaughlin & Reilly Co. published the English text first, in the late 1960's, Summy-Birchard took over the publications. At present, the anthems are out of print.

Another work, Woman's Love, is a song cycle for mezzo-soprano and piano, with the texts by Sara Teasdale. Ivey completed the composition in 1962 and, during that same year, it received second prize (no first prize was given) in a contest sponsored by the Louisiana Federation of Music Clubs and judged by Ned Rorem. Two of the songs from the cycle, "I Would Live in Your Love" and "To One Away," are in the American Artsong Anthology, Volume 1, for High Voice and Piano, recently published by the Galaxy Music Corporation.

¹³Numerous choral works were written for church use while Ivey was an organist.

The collection also contains, among others, works by Miriam Gideon, Judith Zaimont, Barney Childs, Jack Beeson, and Richard Cumming.

Tribute: Martin Luther King for baritone and orchestra (1969) is a three movement work of thirty minutes in duration. The text and portions of the musical material come from four traditional spirituals: "I Never Felt Such Love in My Soul Before," "I Made My Vow to the Lord," "Go Down Moses," and "There Is a Balm in Gilead." Ivey indicated in a personal interview about the work that in addition to a mixture of traditional writing based on these spirituals, twelve-tone writing procedures were used to some extent.

Ivey's composition, Tribute: Martin Luther King, was her first commissioned work, commissioned by Margaret Lauer of New Orleans. In 1973, a grant was made possible for the copying of the parts from the Martha Baird Rockefeller Fund through the Composers Assistance Program of the American Music Center. A premiere of the work occurred in March of the same year by the Peabody Conservatory Orchestra under the direction of Leo Mueller with Earl Grandison as soloist. Within the same year, three more works by Ivey were performed, Aldebaran, Hera, Hung from the Sky, and Skaniadaryo. The latter two works were also commissioned.

In 1971, Ivey completed Three Songs of Night for soprano, alto flute, clarinet, viola, violoncello, piano, and tape. This composition consists of three main sections entitled "The Astronomer," (text by Walt Whitman), "I dreamed

of Sappho," (text by Richard Hovey), and "Heraclitus," (text by Callimachus, translated by William Cory), all three texts adapted by the composer. During the same year, Ivey's work was performed at the regional conference of the American Society of University Composers by Elizabeth Knozek, soprano, and the Peabody Conservatory Contemporary Music Ensemble under the direction of Leonard Pearlman. In 1972, Catherine Rowe performed the work with the same ensemble and conductor and later recorded it on the Folkways record "Music by Jean Eichelberger Ivey for voices, instruments, and tape." In his article, "From a 'Partly Tamed Medium'," Joseph McLellan writes that

Particularly impressive (though it borders on self-indulgence, a vice from which Ivey seems otherwise singularly free) is a virtuoso tape cadenza that follows and illustrates the words 'much applause.'¹⁴

However, the use of applause on the tape does lend itself to the actual words of the poem, "When I, sitting, heard the astronomer in the lecture-room where he lectured with much applause, . . ."

In her composition, Terminus, the first of her works to include a live performer with tape, Ivey prepared her score so that the tape part plays continuously throughout the piece. In contrast, in Three Songs of Night, she provides the person manipulating the tape recorder with cues for the

¹⁴Joseph McLellan, "From a 'Partly Tamed Medium',"
The Washington Post, 10 Nov 1974, F 10.

tape part to be turned on and off. As a result of these tape manipulations, the performers can take appropriate liberties in their interpretation of the music.

A Carol of Animals is a simple, unpretentious Christmas piece, somewhat different in style from Ivey's "serious works." The composition, written in 1976, is five minutes in duration and is scored for mezzo-soprano, oboe, and piano or organ. The text is taken from two sources: O Magnum Mysterium (Latin), a responsory from the Feast of the Nativity that comes from the Canonical Hours (Matins) of the Roman Catholic liturgy, and "A Christmas Carol" from a poem by Christina Rossetti. The Latin text is used to open and close the work, and certain Latin phrases are found interspersed with verses from the English text.

In February 1978, the work received a performance in Washington, D.C., by Rilla Rowe Mervine, mezzo-soprano, Michael Bernard, oboe, and Walter Pate, piano. It was broadcast at a later date on WGMS, Washington, D.C. When Ivey visited Sarah Lawrence College in New York in December 1981, A Carol of Animals was one of several of her works performed.

Absent in the Spring, is for medium voice and string trio and is five minutes in duration. It was completed in August 1977 and received a performance the following year by Constance Beavon, mezzo, and the New Repertory Ensemble of Queens College, New York City, under the direction of Leo Kraft. In this work, Ivey set her music to Shakespeare's

Sonnet XCVIII. She hopes to add one or two more songs to Absent in the Spring to make it a set, but is unsure at this time if she will employ Shakespearean sonnets or Elizabethan poems. She intends, however, to have a common theme for all of the songs. Boosey & Hawkes has recently accepted Absent in the Spring for publication.

Prospero, based on Act V, scene i, from Shakespeare's Tempest, is for bass voice, horn, percussion, and four-channel tape. The work, completed in 1978, is nine minutes in duration and was composed for a concert given that same year at the Eastman School of Music. The concert was in honor of Wayne Barlow, Ivey's former teacher, on his retirement as Director of the Eastman Electronic Music Studio and Professor of Composition.

In her composition, Ivey included the opening of the second movement of Barlow's Sonata for Piano. She played the excerpt herself and incorporated it into a portion of the tape part. She also conducted the piece the day of the concert.

Commenting on her work, Ivey noted that many critics have perceived in the final scene of Shakespeare's last play, his own farewell to the stage (program notes). In turn, it seemed appropriate to use this scene as the basis for a composition dedicated to Barlow on his retirement. Prospero has been recorded for release on the Grenadilla label.

A poem by Walt Whitman, Crossing Brooklyn Ferry, provided Ivey with the text for her vocal work by the same title. The composition is twelve minutes in duration and is scored for baritone voice and piano. Donald Collup, baritone, and Walter Huff, piano, performed it the year that it was completed (1979) at the Phillips Collection in Washington, D.C. The composer wrote the piece at the request of the soloist. The performance was taped for a local broadcast and then distributed nationally by Parkway Productions along with a taped interview with the composer. It, too, is a composition soon to be published by Boosey & Hawkes. In 1982, Ivey began work on a version for baritone and chamber orchestra, a work that is still in progress.

REVIEW OF CURRENT ACTIVITIES AND FUTURE PROJECTS

Ivey took a leave of absence from the Peabody Conservatory during the 1980-81 academic year to begin work on her first one-act opera, The Birthmark. It is for three characters, a baritone, soprano, and tenor, plus a full orchestra with woodwinds in pairs. The opera, completed in 1982, is approximately one hour in duration, and the libretto by the composer, is based on a tale of the same title by Nathaniel Hawthorne. Ivey has completed a voice-piano score as well as the orchestral score. In order to help in the completion of the opera, she was given fellowships from Yaddo and the MacDowell Colony. At the Colony, she was also named a Norlin Fellow.

During the past year, several of Ivey's compositions have been performed. In addition to those mentioned in the previous chapter, a premiere of Sea-Change (1979), for large orchestra and tape, was given on the third and fourth of March 1982, by the Baltimore Symphony Orchestra under the direction of Joseph Silverstein (guest conductor). The premiere performance was taped and broadcast nationally on NPR stations. The work was funded by the National Endowment for the Arts and parts copied with aid from the American Music Center.

In 1982, Enid Kathan, pianist, performed another earlier work, Skaniadaryo (1973), for piano and tape and will also perform it during 1983. Her schedule has included performances in New York, London, Brussels, and at the 1982 International Electronic Music Plus Festival in Knoxville. Andrea Cohen also programmed the composition for a recital in Paris.

During a tour of his native Indonesia in 1983, pianist Yazeed Djamin performed certain works of Ivey's. A complete concert of her chamber music will be scheduled at Trinity College in Washington, D.C., in October 1983 in honor of her 60th birthday which is the third of July. There will also be one at Peabody during the 1983-84 season.

In 1982, Ivey added two more works to her list of compositions. The first, Pantomime, is for clarinet and xylophone. The premiere of the second, Triton's Horn, for tenor saxophone and piano, was given on 29 March 1983, at the Carnegie Recital Hall, by James Cunningham and Li-ly Chang.

In addition to her activities as composer and teacher, Ivey, in the fall of 1982, was named coordinator of the composition department of the Peabody Conservatory (Peabody has coordinators instead of chairmen). In October of the same year, at the national convention of the College Music Society, held in Boston, Massachusetts, she presented a paper entitled "Performance Problems in Works for Live Performers and Tape."

The Chamber Music Society of Baltimore recently commissioned her to write a chamber work for a performance in their concert series of March 1984. Ivey will be writing for the Jubal Trio (mezzo-soprano, flute and harp). For the texts, she has chosen the poetry of a Baltimore poet, Josephine Jacobsen, whom Ivey met at the MacDowell Colony, and again at Yaddo. The title for the work, Notes Toward Time, is taken from the title of a group of Jacobsen's poems by the same name.

After her leave of absence in 1981, Ivey returned to the faculty at Peabody and resumed her teaching of composition, electronic music, and orchestration. She continues as the coordinator of the composition department and the director of the electronic music studio. She also participates with other major teachers of composition in conducting composition seminars. In addition, she supervises doctoral dissertations and works with students who are enrolled in B.M., M.M., and D.M.A. degree programs.

APPENDICES

APPENDIX A

CATALOG

Following is a catalog of the music composed by Jean Eichelberger Ivey that has received the most recognition since the year 1948.

It falls under seven main headings,

CHAMBER MUSIC, p. 165

ELECTRONIC MUSIC (TAPE ONLY), p. 170

LIVE PERFORMERS PLUS TAPE, p. 173

MUSIC FOR THEATER, FILMS, AND TELEVISION, p. 175

ORCHESTRA MUSIC, p. 177

PIANO MUSIC, p. 180

VOCAL AND CHORAL MUSIC, p. 184

Within each section, the titles are alphabetized. A chronological listing of the complete catalog is included on page 190, as well as a separate alphabetical listing serving as an index on page 192.

The maximum amount of information provided for each composition (when applicable) is as follows:

Title

Instrumentation (for clarity when necessary)

Number of movements (shown in Roman numerals, e.g., III mvts.)

Names of Movements

Duration (shown, e.g., 5' 30")

Year of composition (completion year)

Commissions or grants (if applicable) or other pertinent information

Concert performances (performers, places, conductors, dates, radio broadcasts of premieres and performances of special interest. Others are too numerous to cite in this catalog.)

Publication (facsimile edition; publishing company or retainer of published and unpublished scores,¹⁵ number of pages, indication of parts and/or tape, and price of score--subject to change)

Recording (title of record, record company, code number)

Review of comments

The following abbreviations are in use:

C. Fischer = Carl Fisher, Inc.

CRI = Composers Recordings, Inc.

FE = Facsimile edition

MS = Manuscript

mvts. = movements

NNAMC = American Music Center, New York, New York

The following is a model example:

Dinsmoor Suite. Two clarinets, trombone, percussion (three players) including a xylophone. VI mvts.: Prairie artist, The Garden of Eden, Cain and Abel, Labor crucified, Modern civilization, Tomb with angel, Codetta. 10'. 1963. Practically identical with score of film Montage IV: The Garden of Eden, (see p. 167). Concert performances: University of Alabama Composers' Forum, 24 Apr 1964; University Composers Exchange Festival, Southern Illinois

¹⁵Address listing of publishers, retainers, and recording houses is on page 195.

University, Carbondale, 14 Nov 1964; Temple University Collegium Musicum, Clifford Taylor conducting, 22 Apr 1970. Facsimile of MS at NNAMC, 1963. 24 p. score.

CHAMBER MUSIC

Androcles and the Lion

Dinsmoor Suite

Music for Viola and Piano

Ode for Violin and Piano

Pantomime

Scherzo for Wind Septet

Six Inventions for Two Violins

Sonatina for Unaccompanied Clarinet

Song of Pan

String Quartet

Suite for Cello and Piano

Tonado

Triton's Horn

Chamber music including voices, see VOCAL AND CHORAL, p. 184.

Chamber music for tape, see LIVE PERFORMERS PLUS TAPE,
p. 173.

FOR WOODWINDS:

Androcles and the Lion

Pantomime

Scherzo for Wind Septet

Sonatina for Unaccompanied Clarinet

Song of Pan

Triton's Horn

CHAM. MUS. (Cont'd.)

FOR STRINGS:

Music for Viola and Piano

Ode for Violin and Piano

Six Inventions for Two Violins

String Quartet

Suite for Cello and Piano

Tonado

FOR MIXED ENSEMBLES:

Dinsmoor Suite (cl., trb., and perc.)

CHAM. MUS. (Cont'd.)

Androcles and the Lion, a suite for woodwind quintet. VI mvts. Overture, Waltz, March, Hymn, Trio, Caper. 10'. 1963. Adapted from the incidental music for a play by the same title, (see p. 176). Concert performance: Peabody Woodwind Quintet, Peabody Conservatory Wednesday Noon Series, 4 Apr 1973; and shown in rehearsal on TV documentary on Ivey, A Woman Is . . . a Composer. Facsimile of MS at NNAMC, 1963. 23 p. score.

Dinsmoor Suite. Two clarinets, trombone, percussion (three players) including a xylophone. VI mvts.: Prairie artist, The Garden of Eden, Cain and Abel, Labor crucified, Modern civilization, Tomb with angel, Codetta. 10'. 1963. Practically identical with score of film, Montage IV: The Garden of Eden, (see p. 176). Concert performances: University of Alabama Composers' Forum, 24 Apr 1964; University Composers Exchange Festival, Southern Illinois University, Carbondale, 14 Nov 1964; Temple University Collegium Musicum, Clifford Taylor conducting, 22 Apr 1970. Facsimile of MS at NNAMC, 1963. 24 p. score.

Music for Viola and Piano. 10'. 1974. Commissioned by the Composers' Forum of Albany, New York with the aid of a grant from "Meet the Composer" for Jacob Glick, viola, and Vivian Fine, piano. Concert performance: Albany, New York, 20 Nov 1974. FE 87, C. Fischer, 1975. 12 p. score, \$5.50; parts, \$11.00.

Ode for Violin and Piano. 7'. 1965. Original version of Ode for Orchestra, (see p. 178). Concert performances: Joanne and Charles Bath, violin and piano respectively, installation concert of the Wichita Sigma Iota Chapter, Nov. 1965; Markwood Holmes, violin, with the composer at the piano, at the Division convention of the Music Teachers National Association, Des Moines, Iowa, Mar. 1966; Rogeri Trio, First Festival of Women's Music, CUNY Graduate Center, 8 May 1978; et al. Facsimile of MS at NNAMC, 8 p. score, parts.

Pantomime. Clarinet and xylophone. c. 7'. 1982.

Scherzo for Wind Septet. Flute, oboe, clarinet, bassoon, horn, trumpet, trombone. 3'. 1953. Concert performance: U. S. Air Force Symphonette members, Corcoran Art Gallery, Washington, D.C., spring 1958. New York premiere by Queens Symphony Chamber Ensemble, 12 Aug 1979. Facsimile of MS at NNAMC, 1953. 7 p. score.

CHAM. MUS. (Cont'd.)

Six Inventions for Two Violins. 10'. 1959. Concert performances: Angelo and Lilajane Frascarelli, Mississippi Southern College, 12 and 18 Mar 1960; Xavier University program of Ivey works, 15 Apr 1962; and four of the set performed by John Celentano and James Lerch, Eastman American Music Festival, 27 Apr 1964. Facsimile of MS at NNAMC, 1959. 14 p. score, parts.

Sonatina for Unaccompanied Clarinet. III mvts. 10'. 1963. Concert performance: Jerome Bunke, National Association for American Composers and Conductors concert, Library of Performing Arts, Lincoln Center, New York City, 11 Apr 1970 (concurrently broadcast on WNYC); et al. FE 10, C. Fischer, 1972. 6 p. score, \$2.50.

Song of Pan. Alto recorder or flute and piano or harpsichord. 5'. 1953. Concert performances: James Westbrook, flute with the composer at the piano, Mississippi Southern College Composers' Forum, 12 Mar 1960; Carolyn Wilhoyte, recorder, Berkshire Recorder School, Massachusetts, Aug. 1961; Richard Harrison, flute, with the composer at the piano, on an Xavier University (New Orleans) program of Ivey works, 15 Apr 1962; at a regional conference of American guild of Organists, Oklahoma City University, 22 June 1971; Betty Hensley, flute, on Kansas Bicentennial state-wide radio programs, 1976; et al. Facsimile of MS at NNAMC, 1954. 6 p. score, parts.

String Quartet. IV mvts. 20'. 1960. Some informal readings but no performances. Facsimile of MS at NNAMC, 1960. 53 p. score.

Suite for Cello and Piano. V mvts.: Aria, Divisions on a ground, Bourrée, Barcarolle, Finale. Can be played separately and in varying orders. 25'. 1960. Concert performances: Katherine Eide Longyear, cello with the composer, University of Alabama Composers' Forum, 29 Apr 1961; repeated at an Xavier University program of Ivey's music, 15 Apr 1962; two or more mvts. only--Elizabeth Martin, cello, and Eloise Stanhope, piano, Louisiana Music Teachers Association convention, 28 Oct 1960; Zoe Levenson, cello, with the composer, Kansas Music Teachers Association convention, 13 Feb 1964, et al. Facsimile of MS at NNAMC, 1960. 36 p. score, parts.

Tonado. Violin and cello. 5'. 1966. Concert performance: Rogeri Trio, First Festival of Women's Music, CUNY Graduate Center, New York City, 8 May 1978. Facsimile of MS at NNAMC, 1966. 5 p. score, parts.

CHAM. MUS. (Cont'd.)

Triton's Horn. Tenor saxophone and piano. 1982. Concert performance: James Cunningham and Li-ly Chang, Carnegie Recital Hall, 29 Mar 1983. Review comments: "The best piece on the bill was Triton's Horn by Jean Eichelberger Ivey, a first performance." John Rockwell, New York Times.

ELECTRONIC MUSIC (TAPE ONLY)

Continuous Form

Cortege--for Charles Kent

Enter Three Witches

Pinball

Theater Piece

ELEC. MUS. (Cont'd.)

Continuous Form. Indeterminate length. 1967. Realized at SUNY/Albany Electronic Music Studio. Composed for station break material (with film by Wayne Sourbeer) for WNET-TV, New York, where, with WGBH-TV, Boston, it had thousands of performances in credited station breaks, with daily credit, over several years. Accompanies film in randomly selected, non-synchronized excerpts, in such a way that no two station breaks can be alike. These station breaks (film and music) have been the subject of articles in TV Guide, 19 Apr 1969, and Film Comment, fall 1969, and have been presented at several conferences on educational TV: Philadelphia, 1969; Budapest, Hungary, 1972, et al.

Cortege--for Charles Kent. 5'20". 1969. The first piece to be composed in the Peabody Conservatory Electronic Music Studio. Concert performances: League of Composers--ISCM concert, Carnegie Recital Hall, New York City, 15 Mar 1970; University of Wisconsin; Peabody Conservatory; Catholic University; Oberlin Conservatory; Smith College; et al. Included in Ivey "Composers Forum" on National Public Radio, 1972. Available from composer, 1973, tape. Recording: "Music by Jean Eichelberger Ivey for voices, instruments, and tape," Folkways, FTS 33439.

Enter Three Witches. Four channels, to be played from two tapes on two stereo tape recorders; also exists in two-channel version for one tape recorder. Realized in the University of Toronto (Canada) Electronic Music Studio. 5'30". 1964. A setting of the opening scene of Shakespeare's Macbeth, using manipulations of speech (the composer's voice) with other concrète and electronic sounds. Concert performances: University of Toronto, summer 1964; (U. S.) University Composers Exchange Festival, Southern Illinois University, Carbondale, 14 Nov 1964; Bradley University, Peoria, Illinois; Kansas Music Teachers Association, 1965; Oklahoma City Festival of 20th Century Music, Oklahoma City University, 1965; University of Alabama Composers Forum, 1965; Birmingham, Alabama, Connoissert Concerts, 22 Feb 1967; Peabody Conservatory several times, et al. Included in Ivey "Composers Forum" on National Public Radio series, 1972.

Pinball, Musique concrète, entirely derived from pinball machine sounds. Realized in the Brandeis University Electronic Music Studio, Waltham, Massachusetts. 6'. 1965. Described by Peter S. Hansen in his book, An Introduction to 20th Century Music, 3rd edition, 1971, pp. 375-76. Identical with score for film, Montage V: How to Play Pinball, (see p. 176). Concert performances: University of Alabama Composers Forum, 30 Apr 1965; at a Division convention of Music Teachers National Association, Des Moines, Iowa, 1966; at Oak

ELEC. MUS. (Cont'd.)

Ridge (Tennessee) Coffee Concerts; et al. Included in Ivey "Composers Forum" on National Public Radio, 1972; and on two radio series distributed nationally by the National Federation of Music Clubs, 1972-73. Tape available from the composer. Recording: "Electronic Music," Folkways FMS 3/3436, released in 1967. Also excerpted on Columbia Special Products educational record P 11597 in Silver Burdett album.

Theater Piece. Realized in the Peabody Conservatory Electronic Music Studio. 4'. 1970. Partly derived from pre-recorded piano material, played by the composer, taken from incidental music for the play, The Exception and the Rule, (see p. 176), to which are added purely electronic sounds. Concert performances: Peabody Conservatory, 13 May 1970; also on WBAL-TV, Baltimore, et al.

LIVE PERFORMERS PLUS TAPE

(Tapes all done at Peabody Conservatory Electronic Music
Studio unless otherwise noted.)

Aldebaran

Hera, Hung from the Sky

Prospero

Sea-Change

Skaniadaryo

Terminus

Testament of Eve

Three Songs of Night

LIVE PERF. PLUS TAPE (Cont'd.)

Aldebaran. Viola and tape. 10'. 1972. Concert performances: Composed for and performed by Jacob Glick, American Society of University Composers regional festival, Manhattan School of Music, 12 Jan 1973; numerous other performances by this artist, including one at the International Viola Congress, Eastman School of Music, 5 June 1977; Louise Schulman, League of Composers--ISCM concert, Carnegie Recital Hall, New York City, 11 Mar 1976 and at Cornell University, 11 Mar 1977; Marna Street, Eastman School of Music, 19 Apr 1977. FE 56, C. Fischer, 1973. 9 p. score, \$3.50; score and tape, \$10.50. Recording: "Music by Jean Eichelberger Ivey for voices, instruments, and tape," Folkways, FTS 33439, Jacob Glick, viola. Record review: "Aldebaran is, in effect, a small poem for viola and tape, creating. . . a sense of contemplation, the mind wandering among the vast spaces of a nocturnal sky." Joseph McLellan, "From a 'Partly Tamed Medium'," The Washington Post, 10 Nov 1974, F 10.

Hera, Hung from the Sky. Mezzo-soprano, winds, perc., piano and tape. 13'. 1973. (see p. 185).

Prospero, Scena for bass voice, with horn, perc., and four-channel tape. 9'. 1978. (see p. 187).

Sea-Change. Orchestra with four-channel tape, part. Realized at the Eastman Electronic Music Studio. 15'-20'. 1979. (see p. 179).

Skaniadaryo. Piano and tape. 11'. 1973. (see p. 181).

Terminus. Mezzo-soprano and tape. 10'. 1979. (see p. 188).

Testament of Eve. Monodrama for mezzo-soprano, orchestra and tape. Tape part begun at the University of Toronto studio, completed at Peabody Conservatory. 20'. 1976. (see p. 179).

Three Songs of Night. Song cycle for soprano, five instruments, and tape. 14'43". 1971. (see p. 188).

MUSIC FOR THEATER, FILMS, AND TELEVISION

Androcles and the Lion

Continuous Form

The Exception and the Rule

Montage IV: The Garden of Eden

Montage V: How to Play Pinball

Documentary film on Jean Eichelberger Ivey

MUS. FOR THEATER, FILMS, AND TV (Cont'd.)

Androcles and the Lion. Shaw play. Incidental music for brass, woodwinds, and piano, for a Wichita Community Theatre production, spring 1963. Adapted into concert suite for woodwind quintet, (see p. 167).

Continuous Form. 1967. TV station break material for WNET-TV, (see p. 171).

The Exception and the Rule. Brecht play. Songs with piano accompaniment and incidental piano music for the University of Wichita TV production on a Kansas State Network. (Ivey was the pianist and musical director), Feb. 1963, repeated Dec. 1963. Kinescope is in library of Audio-Visual Department, Wichita State University. Portions used later in Theater Piece, (see p. 172).

Montage IV: The Garden of Eden. Incidental music for a film by Wayne Sourbeer (Ivey as conductor). 10'. 1963. Showings: Lucas, Kansas, fall 1963; Wichita State University; Peabody Conservatory, at various film festivals, et al. Cf. Dinsmoor Suite, adapted from this score, (see p. 167).

Montage V: How to Play Pinball. Art film by Wayne Sourbeer. 6'. 1965. A tape score entirely derived from recordings of pinball machine sounds, manipulated at the Brandeis University electronic music studio. The score is identical with Pinball, (see p. 171). Showings: Wichita State University, 26 May 1965; Vision '65 International Conference on Communications, Southern Illinois University, Carbondale, 23 Oct 1965; Oklahoma City Festival of 20th Century Music, Oct. 1965; Peabody Conservatory several times; on WNET-TV in New York, WJZ-TV in Baltimore, et al.

Documentary film: A half-hour documentary on Jean Eichelberger Ivey, filmed at Peabody Conservatory for the series A Woman Is . . . entitled A Woman Is . . . A Composer, originally produced by Louise Tiranoff Productions, for WRC-TV (NBC) Washington, D.C.; now distributed by Louise Tiranoff Productions, 53 W. 87th Street, New York, N. Y. 11024, (212) 580-7861. Several showings in Baltimore and Wash., D.C., also in Houston, and at the joint conference of College Music Society and American Society of University Composers, University of Iowa, Feb. 1975, et al. It includes the following Ivey works: Androcles and the Lion, suite for woodwind quintet, shown in rehearsal with the composer; Aldebaran for viola and tape, performed by Jacob Glick (not shown); Skaniadaryo for piano and tape, performed by Barbara English Maris. The film shows Ivey as a composer and as a teacher of composition and electronic music.

ORCHESTRA MUSIC

Festive Symphony

Forms in Motion

Little Symphony

Ode for Orchestra

Overture for Small Orchestra

Passacaglia for Chamber Orchestra

Sea-Change

Testament of Eve

Tribute: Martin Luther King

ORCH. MUS. (Cont'd.)

Festive Symphony. III mvts. 10'. 1955. M.M. in Composition, Thesis, Eastman School of Music. Reading by Eastman-Rochester Orchestra, Howard Hanson conducting, Eastman Spring Symposium, Apr. 1955. Facsimile of MS at NNAMC.

Forms in Motion, a symphony for large orchestra. III mvts. 30'. 1972. Mus. Doc. in Composition, Dissertation, University of Toronto, Canada. C. Fischer, rental library. 107 p. score.

Little Symphony, for large orchestra. IV mvts. 15'. 1948. Reading at Brevard Music Center Composers' Forum, John Boda conducting, 6 Aug 1962. Facsimile of MS at NNAMC.

Ode for Orchestra. 7'. 1965. An orchestral version of Ode for Violin and Piano, (see p. 167). Concert performance: Eastman-Rochester Orchestra, Howard Hanson conducting, Eastman American Music Festival, 2 May 1967. Readings by Houston Symphony, A. Clyde Roller conducting, Rockefeller Symposium, Apr. 1967; and University of Alabama Composers, Forum Orchestra, Franklin Choset conducting, May 1967. Included in a one-hour radio broadcast of Ivey's works on the series "Composers Forum" distributed by National Public Radio, 1972 (heard in New York on WKCR, 4 Apr 1972). C. Fischer, rental library. 26 p. score, parts.

Overture for Small Orchestra. 5'. 1955. Concert performances: U.S. Air Force Symphonette, John Yesulaitis conducting, Corcoran Art Gallery, Washington, D.C., 1956; Mississippi Southern College Composers' Forum, Walter Moeck conducting, Mar. 1961; Edmonton Symphony Orchestra (Canada), Eve Queler conducting, 5 Oct 1979, the 50th anniversary commemorative concert celebrating the "Persons Case," the declaration of Canadian women as "persons"; reading by Eastman Chamber Orchestra, Frederick Fennell conducting, Eastman Summer Symposium, 1955. C. Fischer, rental library.

Passacaglia for Chamber Orchestra. 5'. 1954. Concert performances: Brevard Music Center Composers' Forum (public concert), John Boda conducting, 6 Aug 1962; U.S. Air Force Symphony, Arnold Gabriel conducting, 31 May 1965 (concurrently broadcast on WGMS, Washington); Greenwich House Orchestra, Michael Bartos conducting, Donnell Library, New York City, in WNYC annual Festival of American Music, 19 Feb 1970 (concurrently broadcast on WNYC); reading by Eastman Chamber Orchestra, Frederick Fennell conducting, Eastman Summer Symposium, 1954. C. Fischer, rental library. 19 p. score, parts.

ORCH. MUS. (Cont'd.)

Sea-Change. Large orchestra and four-channel tape. c. 20'. 1979. Composed on a grant from the National Endowment for the Arts awarded 1978. Parts copied with the aid of a grant from the American Music Center. Concert performances: Baltimore Symphony, Joseph Silverstein conducting, 3-4 Mar 1982. Taped for broadcast distributed nationally on National Public Radio stations. Oakland (CA) Symphony, Andrew Schenck, conducting, 1, 2, and 3 Nov 1983. C. Fischer, rental library. Score, parts, and tape. Review comments: ". . . a skillful combination of electronic music sources with standard symphonic instrumentation, . . . The results? Strange and, for the most part, lovely." Alfred C. Haynes, "Strange and Lovely Mix," The Baltimore Evening Sun, 3 Mar 1982, B 1.

Testament of Eve. A monodrama for mezzo-soprano, orchestra, and tape. 25'. 1976. Text by composer. Parts copied with the aid of a grant from the American Music Center. Concert performances: Elaine Bonazzi, soloist, Baltimore Symphony Orchestra, Leon Fleisher conducting, 21-22 Apr 1976; E. Bonazzi, soloist, Columbia University Orchestra, Victoria Bond conducting, New York, 7 Nov 1976. C. Fischer, rental library. 71 p. score, part, and tape. Review comments: "It is a fascinating composition in terms of effect and amalgamation of traditional and innovative materials." Elliott W. Galkin, High Fidelity/Musical America, Aug., 1976.

Tribute: Martin Luther King. Baritone and large orchestra. III mvts. 30'. 1969. Texts from four traditional spirituals: "I never felt such love in my soul before," "I made my vow to the Lord," "Go down, Moses," and "There is a balm in Gilead." Commissioned by Margaret Lauer. Parts copied with the aid of a grant from the Martha Baird Rockefeller Fund awarded in 1973 through the Composers Assistance Program of the American Music Center. Concert performance: Earl Grandison, soloist, Peabody Conservatory Orchestra at Johns Hopkins University, Leo Mueller conducting, 3 Mar 1973 (also broadcast later on WBJC, Baltimore). C. Fischer, rental library. 81 p. score, parts.

PIANO MUSIC

Artist level pieces:

Prelude and Passacaglia

Skaniadaryo (Pno. & Tape)

Sonata for Piano

Theme and Variations

Teaching pieces:

Magic Circles

Modal Melodies (7)

Parade (Duet)

Pentatonic Sketches (5)

Sleepy Time

Tiny Twelve-Tone Tunes (5)

Water Wheel

PNO. MUS. (Cont'd.)

Artist level pieces:

Prelude and Passacaglia. 6'. 1955. Concert performances: Ivey, a composition for the Beta Phi Chapter, Sigma Alpha Iota, at Catholic University, spring 1955; Ivey, the National Gallery of Art, Washington, D.C., June 1956; during Ivey's concert tour of Mexico (Mexico City, Guadalajara, Monterey, Vera Cruz, San Luis Potosí, and Morelia) sponsored by the U.S. Embassy, summer 1957; et al. Performances also by Frances Villaret, Madrid, Spain, 9 Aug 1965, et al.: Marian Buck-Lew, faculty recitals at the University of Maryland, Baltimore County; Bowie, (Md.) State College, et al., 1974-75 season, et al. Facsimile of MS at NNAMC. 10 p. score. Review comments: "Miss Eichelberger displayed her solid talents as a composer in a classical Prelude and Passacaglia. Well conceived, the music builds with a steady and knowing hand [composer as performer], . . . fully alert to the resonant potentialities of her instrument, and filled with touches of fresh figuration and harmony." Paul Hume, "Eichelberger Recital Distinguished," The Washington Post, June 1956.

Skaniadaryo. Piano and Tape. 11'. 1973. Commissioned by the New York State Music Teachers Association (NYSMTA), in conjunction with the Music Teachers National Association (first piece ever commissioned by NYSMTA). 1973. Concert performances: Barbara English Maris, pianist NYSMTA annual convention, Buffalo, 3 Nov 1973; others by Maris--American Society of University Composers regional conference, Baltimore, 19 Oct 1974; on WNYC, 3 May 1975; at the Friday Morning Music Club (Wash., D.C.) 90th anniversary Gala, 16 May 1975; at Peabody Conservatory, 5 Dec 1975; "Electronic Music Plus Festival," University of North Carolina, Chapel Hill, 28-29 Oct 1977; also on TV documentary Ivey, A Woman Is . . . a Composer, (see p. 176); Enid Katahn, at the "Electronic Music Plus Festival," George Peabody College, Nashville, Tennessee, 16 Mar 1974, New York, London, Brussels, and at the 1982 International Electronic Music Plus Festival in Knoxville; and by various other pianists throughout the country. FE 102, C. Fischer, 14 p. score, \$7.00; score and tape, \$14.50. Review comments: "The two works for piano and tape on the festival agenda were powerful statements. . . . Jean Eichelberger Ivey's Skaniadaryo (1973), an ode to a Seneca Indian and New York State's heroic past, blends a range of synthesized environmental sounds, as well as more abstract ones, with a challenging piano part. Enid Katahn of Vanderbilt University gave the work a strong reading." Lance W. Brunner, "Electronic Music Plus," Musical America, Apr. 1983, p. 30.

PNO. MUS. (Cont'd.)

Sonata for Piano. IV mvts. 20'. 1957. Concert performances: Ivey at Phillips Gallery, Washington, D.C., Feb. 1958 and on a concert tour of Europe (Hamburg, Frankfurt, Munich, and Vienna) spring 1958; Xavier University faculty recital, New Orleans, Oct. 1960; on the radio series "Music Now" distributed by Southeastern Composers League 1962-63; on WNYC Festival of American Music, 21 Feb 1961, et al.; by Enid Katahn at Alice Tully Hall, New York, 19 Oct 1980, at the Wyoming Music Teachers Association convention at Central Wyoming College, 15 July 1982, et al. Facsimile of MS at NNAMC, 1958. 26 p. score. Review comments: "Her four-movement sonata, sharply delineated, rich in ideas, very colorful, revealed such a strong gift and personal note, that one should follow her further compositions attentively." Excerpt from reviews, Europe, the Vienna Austria Monatschrift.

Theme and Variations. 10'. 1952. Concert performances: Ivey at Eastman Summer Symposium, 1952; at Catholic University faculty recital, 1955; on Xavier University (New Orleans) program of all-Ivey chamber music, 15 Apr 1962; et al. Facsimile of MS at NNAMC, 1952. 10 p. score.

Teaching pieces:

Magic Circles. 1961. In Contemporary Collection 2, pp. 44-45. Summy-Birchard, 1965. Out of print as of 1971. Facsimile of MS at NNAMC.

Modal Melodies. Seven pieces. 1961. Facsimile of MS at NNAMC.

Parade. Duet. 1963. Composed for the Wichita (Kansas) Piano Teachers League for its annual multiple-piano festival, Nov. 1963. A 12-tone composition. In the Robert Pace Recital Series, Lee Roberts, Inc., 1965. 10 p. score (both parts together).

Pentatonic Sketches. Five pieces. 1948, revised 1963. Published by McLaughlin & Reilly and later assigned to Summy-Birchard. Out of print as of 1971. Facsimile of MS at NNAMC.

Sleepy Time. 1966. An easy piano teaching piece published together with "Water Wheel" in the Robert Pace Recital Series, Lee Roberts, Inc.

Tiny Twelve-Tone Tunes. Five pieces. 1966. Facsimile of MS at NNAMC.

PNO. MUS. (Cont'd.)

Water Wheel. 1966. An easy piano teaching piece published together with "Sleepy Time" in the Robert Pace Recital Series, Lee Roberts, Inc.

VOCAL AND CHORAL MUSIC

Absent in the Spring

Ave Verum, see Lord, Hear My Prayer

The Birthmark

A Carol of Animals

Crossing Brooklyn Ferry

Hera, Hung from the Sky

Iliad, see Two Songs for High Voice, Flute or Clarinet, and
Piano

Lord, Hear My Prayer

Morning Song

Night Voyage, see Two Songs for High Voice, Flute or
Clarinet, and Piano

Notes Toward Time

O Come, Bless the Lord

Panis Angelicus, see O Come, Bless the Lord

Prospero

Solstice

Terminus

Testament of Eve

Three Songs of Night

Tribute: Martin Luther King

Two Songs for High Voice, Flute or Clarinet, and Piano

Woman's Love

VOC. AND CHOR. MUS. (Cont'd.)

Absent in the Spring. Medium voice and string trio. 5'. 1977. Setting of Shakespeare's Sonnet XCVIII. Concert performance: Constance Beavon (mezzo) with the New Repertory Ensemble, Leo Kraft conducting, at Queens College, New York City, 3 Dec 1978. Boosey & Hawkes, Inc. 6 p. score.

Ave Verum. See Lord, Hear My Prayer. p. 186.

The Birthmark. A one-act opera. Three characters, baritone, soprano, and tenor. Accompaniment is for full orchestra (with ww. in pairs). 1982. Libretto by the composer, based on a Nathaniel Hawthorne tale of the same title. c.60". Vocal-piano score also available.

A Carol of Animals. Mezzo-soprano, oboe, and piano (or organ). 5'. 1976. Texts from traditional Latin Liturgy (Matins) O Magnum Mysterium and the poem "A Christmas Carol" by Christina Rossetti intermingled. Concert performances: Rilla Rowe Mervine, mezzo; Michael Bernard, oboe; and Walter Pate, piano, at the Friday Morning Music Club, Washington, D.C., 17 Feb 1978. Later broadcast on WGMS, Washington, D.C. Susan Wright, soprano, Sherwood Hawkins, oboe, and Geoffrey Wright, piano, Baltimore, Md., Dec. 1978. Facsimile at NNAMC. 7 p. score.

Crossing Brooklyn Ferry. Baritone and piano. 12'. 1979. Text by Walt Whitman. Concert performance: Donald Collup, bar. and Walter Huff, piano, at Phillips Collection, Washington, D.C., 9 Sept 1979. Asked by soloist to compose the work; taped for broadcast on WETA-FM, Washington, and distributed nationally, with a taped interview with the composer, by Parkway Productions. Published by Boosey & Hawkes, Inc. 17 p. score. (As of 1982, version for baritone and chamber orchestra in progress.) Review comments: "In varying moods, this proved a lyrical framework in which the natural rhythms of Whitman's lines led into some touching passages." Paul Hume, The Washington Post, 10 Sept 1979.

Hera, Hung from the Sky. Mezzo-soprano, seven winds--flute alternating with piccolo, oboe, Bb clarinet, bassoon, horn in F, C trumpet and bass trombone, percussion--(three players or more) four timpani, bass and snare drum, tambourine, vibraphone, tubular bells, suspended cymbals, triangles, tam-tam, xylophone, two wood blocks and claves, piano alternating with celesta, and two-channel tape (stereo). 13'. 1973. Text by Carolyn Kizer (in the collection The Ungrateful Garden). Margaret Gunderson, mezzo, with Tamar Read conducting the commissioned work by the Collegium Musicum of the University of North Dakota, at a festival on Women and the Arts, 12 Apr 1973; Elaine Bonazzi, mezzo, with the Notes from Underground ensemble, Andrew Thomas

VOC. AND CHOR. MUS. (Cont'd.)

conducting, at the closing of the national conference of American Society of University Composers, Carnegie Recital Hall, New York City, 23 Feb 1974; Phyllis Kubey, mezzo, and the Pittsburgh New Music Ensemble, David Stock, conducting, 17 May 1981, Elaine Bonazzi as soloist, Peabody Contemporary Music Ensemble conducted by Frederik Prausnitz, Peabody Conservatory, 12 May 1983; numerous radio broadcasts of the recording, including a radio program distributed nationally by the American Society of University Composers, beginning 1977; other live performances. C. Fischer, rental library. 38 p. score, parts, and tape. Recording: CRI (SD325) "New Vocal Music," Elaine Bonazzi, mezzo-soprano, with the "Notes from Underground" ensemble and tape conducted by Andrew Thomas. Review comments: Hera, . . . is a sensitive handling of a difficult poem. . . . It allows the text to be always under-stood and illuminates its abrupt contrasts of mood." Gregory Levin, The Musical Quarterly LX no. 4 (1974): 628.

Iliad, see Two Songs, p. 189.

Lord, Hear My Prayer (originally Ave Verum), a choral anthem, SATB, unaccompanied. 5'. 1960 (Latin). 1965 (English adaptation from traditional sources by composer). Concert performances: Loyola University Chorale, Elise Cambon conducting, New Orleans, 22 July 1962; et al. Published by McLaughlin & Reilly, 1966 (English version), later assigned to Summy-Birchard. 7 p. score. Out of print as of 1971. Facsimile of MS at NNAMC.

Morning Song. Medium voice and piano. 5'. 1956. Text by Conrad Aiken. Concert performances: Carol Hoppe, mezzo, with the composer at the piano, during a tour of U.S. academies and colleges, sponsored by the National Catholic Music Educators Association, fall-winter 1957-58; Nita Kirkpatrick, mezzo, and Carl Alette, piano, Mississippi Southern College Composers' Forum, 12 Mar 1960; et al. Facsimile of MS at NNAMC.

Night Voyage, see Two Songs, p. 189.

Notes Toward Time. Mezzo, flute, and harp. In progress. Text by Josephine Jacobsen, commissioned by the Chamber Music Society of Baltimore, Md. Concert performance: Jubal Trio, Baltimore, 11 Mar 1984.

O Come, Bless the Lord (originally Panis Angelicus), a choral anthem, SATB, unaccompanied. 5'. 1960 (Latin). (English adaptation from traditional sources by composer). Concert performances: Xavier University Concert Choir, Alex McDonald conducting, New Orleans, 30 Mar 1962; English

VOC. AND CHOR. MUS. (Cont'd.)

version, Madison Madrigal Singers, Don Haines Guidotti conducting, Pan-American Union, Washington, D.C., 16 Mar 1966 (also broadcast on WGMS); Wichita State University Madrigal Singers, Harrison Boughton conducting, 19 Apr 1966; et al. Published by McLaughlin & Reilly, 1966 (English version), later assigned to Summy-Birchard, Inc. Out of print as of 1971. Facsimile of MS at NNCMC. 4 p. score.

Panis Angelicus. See previous entry.

Prospero. Scena for bass voice, horn, percussion, and four-channel tape. 9'. 1978. Text from a scene in Shakespeare's Tempest. Concert performances: Lee Strawn, bass-baritone, Verne Reynolds, horn, Richard Albagli, perc., and the composer conducting, 4 Apr 1978, dedicated to Wayne Barlow, performed in honor of his retirement from the Eastman faculty. (Includes quotation from Barlow's Sonata for Piano in tape part, performed by Ivey.) Robert Keefe, bass, Melissa Coren, horn, and Daniel Druckman, perc., Carnegie Recital Hall, New York City, Concert of the League of Composer/ISCM, 25 Jan 1979. C. Fischer, rental library, 1978. 14 p. score, parts, and tape. Recording: Recorded for release on a Grenadilla label. Review comments: "Miss Ivey's choice of bass-baritone, horn, percussion, and tape gives a deliberately austere, rugged, and unsentimental quality to her musical interpretation of this powerful speech. It was all not only appropriate, but added a distinctly original musical dimension to the words, and one with considerable expressive impact." Peter G. Davis, "Concert of Contemporary Music." The New York Times, 24 Feb 1979, p. 14.

Solstice. Soprano, flute alternating with piccolo, percussion (one player)--finger cymbals, small tam-tam, glockenspiel, claves, triangle, tambourine, and piano. 15'. 1977. Text by composer. Concert performance: Florence Vachon, sop., Jackie Poe Aiken, fl./picc., Linda McDavitt, perc., and Elizabeth Bailey Geyer, piano. A commissioned work by Sigma Alpha Iota for their triennial convention, Dallas, Texas, 7 Aug 1978; Susan Wright, sop., Magdalena Gonzales, fl./picc., Mark Goldstein, perc., and Donald Collup, piano, at the "Recent Music of Peabody--Part II" Music in American Life Series, Baltimore, Md., 6 May 1979. FE, 186, C. Fischer, 1978. 20 p. score, \$9.00. Review Comments: "The high point of the evening was a vocal work by Jean Eichelberger Ivey, . . . Using a text by the composer, this is wintry music dedicated to 'half-past night and half-past winter . . . the longest night of the year.' It is vividly expressive with very subtle use of percussion and flute as well as the high notes of piano to hint at bleak winter atmosphere. Soprano Pamela Jordan sang expressively."

VOC. AND CHOR. MUS. (Cont'd.)

Joseph McLellan, "Music Forum at NIH." The Washington Post. 15 February 1982, C2; "The most striking, binding quality that [Ivey's work] exhibited was warmth and an overriding sense of calm humanity. . . . Solstice, within its crystalline images of the night sky and pristine melding of many voices, seemed a far more coherent, focused piece than [Hamar's] Open Hand," Pamela Sommers, "Contemporary Music Forum." The Washington Post. 19 January 1983, B 10.

Terminus. Mezzo-soprano and tape. 10'. 1970. Text by Ralph Waldo Emerson. Concert performances: Marie Anderson, mezzo, Peabody Conservatory Wednesday Noon Concerts, 24 Feb 1971; repeated performances thereafter including several radio broadcasts of Ivey's music on "Composers Forum," National Public Radio, 1972; on WNYC 17 Feb 1972; on Amherst College radio station WAMH, spring 1973, et al; Isabelle Lipschutz, sop., at the American Society of University Composers national conference, Houston, Texas, 16 Apr 1971; at Ball State University's Festival of New Music, 1973; Lee Dougherty, sop., at the Wingspread Conference on Women and the Arts, the University of Wisconsin, Sept. 1973 and on numerous other programs; Elaine Bonazzi, mezzo, at the Kennedy Center, Washington, D.C., 21 July 1975, on a program of Bicentennial Parade of American Music by Maryland composers; et al. FE 22, C. Fisher, 1972. Sharon Mabry, mezzo, at the Conference of Women in Music, the University of Michigan, 12 Mar 1982. 7 p. score, \$3.00; score and tape, \$7.75. Recording: "Music by Jean Eichelberger Ivey for voices, instruments, and tape." E. Bonazzi, soloist, Folkways, FTS 33439. Record review comments: ". . . a thoughtful, evocative meditation on time, maturing and human limitations for mezzo-soprano and tape, almost a perfect statement of its large, slightly disquieting theme." Joseph McLellan, "From a 'Partly Tamed Medium'," The Washington Post, 10 Nov 1974, F 10.

Testament of Eve. A monodrama for mezzo-soprano, orchestra, and tape, see p. 179.

Three Songs of Night. Soprano, alto flute, clarinet, viola, violoncello, piano, and tape. 14'43". 1971.

- I. The Astronomer, text by Walt Whitman
- II. I dreamed of Sappho, text by Richard Hovey
- III. Heraclitus, text by Callimachus, translated by William Cory. Concert performances: Elizabeth Knozek, sop., with the Peabody Conservatory Contemporary Music Ensemble, Leonard Pearlman conducting, at the regional conference of American Society of University Composers (ASUC), Baltimore, 6 Mar 1971; Catherine Rowe with the same ensemble and conductor at the national conference of ASUC, Peabody Conservatory, 8 Apr 1972; also with Notes from Underground ensemble, Andrew

VOC. AND CHOR. MUS. (Cont'd.)

Thomas conducting, on the Composers Theatre Spring Festival, 14 Mar 1974; and included on numerous broadcasts of Ivey works. FE 57, C. Fischer, 1973. 29 p. score, \$8.50; parts and tape in rental library. Recording: "Music by Jean Eichelberger Ivey for voices, instruments, and tape," C. Rowe, soloist, Folkways, FTS 33439. Record review comments: "The witty, pensive first song, . . . is a fine example of the kinds of nuance that can be achieved in compositions which combine tape with live performers." Joseph McLellan, "From a 'Partly Tamed Medium'," The Washington Post, 10 Nov 1974, F 10.

Tribute: Martin Luther King. Baritone and large orchestra, see p. 179.

Two Songs for High Voice, Flute or Clarinet, and Piano. c.6' and 5'15". 1975.

I. Night Voyage, text by Matthew Arnold

II. Iliad, text by Humbert Wolfe

The two may be sung separately. If sung as a pair, the above order should be used. Concert performance: Rosalind Rees, sop., Rebecca Troxler, fl., and Oresta Cybriwsky, piano, on a concert of the Gregg Smith Singers, New York City, 15 Mar 1977. Published by Boosey & Hawkes, Inc. 9 p. (full) score for each song, clarinet part separate.

Woman's Love, a song cycle. Mezzo-soprano and piano. 10'. 1962. Texts by Sara Teasdale. Concert performance: Winner of the second prize (no first prize awarded) in a contest sponsored by the Louisiana Federation of Music Clubs, judged by Ned Rorem, 1962. Two songs from this cycle, "I Would Live in Your Love," and "To One Away," are in the American Artsong Anthology, Volume 1, for High Voice and Piano, \$8.75. Volume number 1.2900, Galaxy Music Corporation, 1982. 2 p. each. Order c/o E. C. Schirmer Music Co., 112 South Street, Boston, MA 02111.

CHRONOLOGICAL LIST OF PRINCIPAL COMPOSITIONS

- 1948 Pentatonic Sketches, revised 1963
Little Symphony
- 1952 Theme and Variations
- 1953 Scherzo for Wind Septet
Song of Pan
- 1954 Passacaglia for Chamber Orchestra
- 1955 Festive Symphony
Prelude and Passacaglia
Overture for Small Orchestra
- 1956 Morning Song
- 1957 Sonata for Piano
- 1959 Six Inventions for Two Violins
- 1960 String Quartet
Suite for Cello and Piano
O Come, Bless the Lord (originally Panis Angelicus)
Lord, Hear My Prayer (originally Ave Verum)
- 1961 Modal Melodies
Magic Circles
- 1962 Woman's Love
- 1963 Parade
The Exception and the Rule
Androcles and the Lion (Incidental music for a play by Shaw)
Androcles and the Lion (A suite for woodwind quintet; an adaptation of the above entry)
Montage IV: The Garden of Eden (Incidental music for a film by Wayne Sourbeer)
Dinsmoor Suite (An adaptation of the above entry with almost no changes)
Sonatina for Unaccompanied Clarinet
- 1964 Enter Three Witches
- 1965 Montage V: How to Play Pinball (Incidental music for an art film by Wayne Sourbeer)
Pinball (Tape piece identical with film score to above entry)
Ode for Violin and Piano
Ode for Orchestra

Chronological List (Cont'd.)

- 1966 Sleepy Time
Water Wheel
Tonada
Tiny Twelve-Tone Tunes
- 1967 Continuous Form
- 1969 Tribute: Martin Luther King
Cortege--for Charles Kent
- 1970 Theater Piece
Terminus
- 1971 Three Songs of Night
- 1972 Aldebaran
Forms in Motion
- 1973 Hera, Hung from the Sky
Skaniadaryo
- 1974 Music for Viola and Piano
- 1975 Two Songs for High Voice, Flute or Clarinet, and Piano
I. Night Voyage
II. Iliad
- 1976 Testament of Eve
A Carol of Animals
- 1977 Solstice
Absent in the Spring
- 1978 Prospero
- 1979 Crossing Brooklyn Ferry
Sea-Change
- 1982 The Birthmark
Pantomime
Triton's Horn
- In progress: Notes Toward Time

ALPHABETICAL LIST OF PRINCIPAL COMPOSITIONS

Section abbreviations are as follows: C=Chamber Music; E=Electronic Music; L=Live Performers plus Tape; M=Music for Theater, Films, and Television; O=Orchestra Music; P=Piano Music; V=Vocal and Choral Music.

	Section	Page
Absent in the Spring	V	185
Aldebaran	L	174
Androcles and the Lion	C,M	167, 176
A Carol of Animals	V	185
<u>Ave Verum</u> , see Lord, Hear My Prayer	V	185
The Birthmark	V	185
Continuous Form	E,M	171, 176
Cortege--For Charles Kent	E	171
Crossing Brooklyn Ferry	V	185
Dinsmoor Suite	C	167
Enter Three Witches	E	171
The Exception and the Rule	M,E	176, 172
Festive Symphony	O	178
Forms in Motion	O	178
Hera, Hung from the Sky	V,L	185, 174
Iliad, see Two Songs	V	189
Little Symphony	O	178
Lord, Hear My Prayer	V	186
Magic Circles	P	182
Modal Melodies	P	182
Montage IV: The Garden of Eden	M	176
Montage V: How to Play Pinball	M,E	176, 171

Alphabetical List (Cont'd.)

	Section	Page
Morning Song	V	186
Music for Viola and Piano	C	167
Night Voyage, see Two Songs	V	189
Notes Toward Time	V	186
O Come, Bless the Lord	V	186
Ode for Orchestra	O	178
Ode for Violin and Piano	C	167
Overture for Small Orchestra	O	178
<u>Panis Angelicus</u> , see O Come, Bless the Lord	V	187
Pantomime	C	167
Parade	P	182
Passacaglia for Chamber Orchestra	O	178
Pentatonic Sketches	P	182
Pinball	E	171
Prelude and Passacaglia	P	181
Prospero	V,L	187, 174
Scherzo for Wind Septet	C	167
Sea-Change	L,O	179, 174
Six Inventions for Two Violins	C	168
Skaniadaryo	P,L	181, 174
Sleepy Time	P	182
Solstice	V	187
Sonata for Piano	P	182
Sonatina for Unaccompanied Clarinet	C	168
Song of Pan	C	168
String Quartet	C	168

Alphabetical List (Cont'd.)

	Section	Page
Suite for Cello and Piano	C	168
Terminus	V,L	188, 174
Testament of Eve	O,L, V	179, 174, 188
Theater Piece	E	172
Theme and Variations	P	182
Three Songs of Night	V,L	188, 174
Tiny Twelve-Tone Tunes	P	182
Tonada	C	168
Tribute: Martin Luther King	O,V	179, 189
Triton's Horn	C	169
Two Songs for High Voice	V	189
Water Wheel	P	183
Woman's Love	V	189

ADDRESSES OF PUBLISHER AND RECORDING HOUSES

Publishers:

NNAMC=
American Music Center
250 W. 54 Street
New York, N.Y. 10019
(Complete collection of
published and unpublished
scores by Ivey)

BOOSEY & HAWKES, Inc.
24 W. 57th Street
New York, N.Y. 10019

CARL FISCHER, Inc.
62 Cooper Square
New York, N.Y. 10003

GALAXY MUSIC CORPORATION
131 West 86th Street
New York, N.Y. 10023

LEE ROBERTS MUSIC PUBLICATIONS, Inc.
Katonah, N.Y. 10022

MC LAUGHLIN and REILLY,
a subsidiary of SUMMY-BIRCHARD
Box 2072
Princeton, N.J. 08540

Nancy Shear
180 West End Avenue
New York, N. Y. 10023
(212) 595-0793
(Personal representative of
Ivey's who knows where her works,
etc., are to be found.

Ivey is a member of ASCAP.

Recording houses:

COLUMBIA SPECIAL PRODUCTS
51 W. 52nd Street
New York, N.Y. 10019

CRI=
COMPOSERS RECORDINGS, Inc.
170 West 74th Street
New York, N.Y. 10023

FOLKWAYS RECORDS
43 W. 61 Street
New York, N.Y. 10023

GRENADILLA
New York, N.Y. 10010

APPENDIX B

PUBLISHED WRITINGS

Magazine articles:

"Electronic Music: Where Does It Stand Today?" Lead article in annual American music issue, which uses pages from Ivey's score Sea-Change on the magazine cover. Pan Pipes, lxxiv, 2 (Winter 1982): 2-3, 16.

"Pioneering in Electronic Music." Peabody News, January/February 1982, pp. 3, 5-6.

"An A-B-A Form." Peabody Alumni Assn. Bulletin, xv, 1 (Fall-Winter 1975): 8-9. (Address given on receiving the Peabody Distinguished Alumni Award.)

"The Composer As Teacher." Peabody Alumni Assn. Bulletin, xiv, 1 (Fall-Winter 1974): 4-6.

"An Electronic Music Studio in a Conservatory." Proceedings of the American Society of University Composers, 1970, vol. 5., pp. 38-46. (Paper given at ASUC annual conference, Dartmouth College.)

"Electronic Music--Magical Medium." Peabody Notes, xxiii, 7 (April 1970): 3-4.

"An Electronic Music Bookshelf." College Music Symposium, ix (1969): 127-129.

"Current Chronicle: Ann Arbor." Music Quarterly, lv, 1 (January 1969): 87-91.

"The Contemporary Performing Ensemble." College Music Symposium, viii (1968): 120-128.

"Electronic Music Workshop for Teachers." Music Educators Journal, lv, 3 (November 1968): 91-93. Special electronic music issue, later issued as a softcover book under title: Electronic Music. Ivey also served as advisor for its reading list and is so credited on page 174.

PUB. WRIT. (Cont'd.)

"Atlanta: New Music for Brass." The Brass World, iii, 3
(Fall 1967): 289-290, 293.

"Mexico's Music." Inter-American Music Bulletin, 1v
(September 1966): 4-10.

"Electronic Music in Toronto." Kansas Music Review, xxvi, 5
(Oct.-Nov. 1964): 6-7.

"American Music for the MTNA Piano Auditions." Kansas Music Review, xxvi, 5 (Oct.-Nov. 1964): 12-15.

"Two Stockhausen Concerts." Kansas Music Review, xxvi, 3
(Mar.-Apr. 1964): 26-28.

"Piano Students Can Interpret." Musart, xiii, 2 (Nov.-Dec.
1960): 7, 44-47.

First editor (and author of most of the unsigned material):
American Society of University Composers Newsletter,
1968-70.

Contribution to book:

Schwartz, Elliott. Electronic Music, a Listener's Guide,
(New York: Praeger, 1973; reprinted., Holt Rinehart.
Part IV: "Observations by Composers," pp. 230-234.

APPENDIX C

RECORDED COMPOSITIONS (date given is of record release)

Pinball. Musique concrète based on pinball machine sounds, done as film score. 6'. On Folkways record, "Electronic Music," FMS 3/3436. 1967. Also excerpted on Columbia Special Products educational record P 11597 in Silver Burdett album.

"Music by Jean Eichelberger Ivey for voices, instruments, and tape." Title of record Folkways FTS 33439. 1974. Includes:

Terminus, mezzo and tape, recorded by Elaine Bonazzi, mezzo.

Aldebaran, viola and tape, recorded by Jacob Glick, viola.

Three Songs of Night, for soprano, 5 inst., and tape. Includes:

The Astronomer

I dreamed of Sappho

Heraclitus

Recorded by Catherine Rowe, soprano, and the Peabody Conservatory Contemporary Music Ensemble conducted by Leonard Pearlman.

Cortege--for Charles Kent, purely electronic piece.

Hera, Hung from the Sky. On CRI (Composers Recordings, Inc.) record "New Vocal Music," CRI SD 325, 1974. Work for mezzo, 7 winds, 3 perc., piano, and tape on text by Carolyn Kizer. Recorded by Elaine Bonazzi, mezzo, and the "Notes from Underground" ensemble conducted by Andrew Thomas.

Prospero. Recorded for release on a Grenadilla label. Work for bass voice, horn, 1 perc., and tape, setting text from Shakespeare's Tempest. Recorded by Robert Keefe, bass; Melissa Coren, horn; and Daniel Druckman, percussion.

APPENDIX D

STUDIES ON JEAN EICHELBERGER IVEY

Subject of a half-hour TV documentary filmed 1973 by WRC-TV (NBC) in Washington, D.C. (filming done at Peabody Conservatory, Baltimore) for their series A Woman Is. Numerous showings in the U.S. See entry "Documentary film," p. 176.

One of three subjects studied in detail in a Master's thesis on American women composers by Ellen Lerner, done at University of Massachusetts at Amherst, 1976. Ivey's Terminus is analyzed in detail.

Ivey work Skaniadaryo analyzed in detail in doctoral dissertation by Barbara Maris, "American Compositions for Piano and Tape-Recorded Sound," done at Peabody Conservatory, 1976.

Interviewed for the Yale University Oral History Project.

Subject of chapter in book by Jane Weiner LePage, Women Composers, Conductors, and Musicians of the 20th Century, Scarecrow Press 1980.

Detailed bibliographical information in book Women in American Music, edited and compiled by Adrienne Block and Carol Neuls-Bates, published by Greenwood Press.

Listed in numerous reference works, including Grove VI; International Who's Who in Music; Harvard Concise Dictionary of Music; Machlis Introduction to Contemporary Music (2nd edition); Ammer Unsung: A History of Women in American Music; Dictionary of International Biography; World Who's Who of Women; Who's Who of American Women; and Who's Who in the East.

Subject of numerous magazine and newspaper articles; also of numerous radio and television interviews including Voice of America, Robert Sherman's Listening Room (WQXR, New York), National Public Radio series entitled Composers Forum, etc.

BIBLIOGRAPHY

BIBLIOGRAPHY

Books

- Kennan, Kent Wheeler. The Technique of Orchestration. 2nd ed. New Jersey: Prentice-Hall, 1970.
- Marvell, Andrew. Andrew Marvell Complete Poetry, pp. 23-24. Edited by George de F. Lord. New York: Yale University Random House, 1968.
- Read, Gardner. Music Notation A Manual of Modern Practice. 2nd ed. New York: Taplinger Publishing Company, 1979.
- Schwartz, Elliott. Electronic Music: A Listener's Guide. Rev. ed. New York: Praeger Publishers, 1975, reprint ed., Holt, Rinehart, 1978. Ivey a contributor, discusses compositions for live performers plus tape, pp. 230-234.

Articles

- Ivey, Jean Eichelberger. "An Electronic Music Studio in a Conservatory." Proceedings of the American Society of University Composers. Dartmouth, N.H.: 1970.
- _____. "Electronic Music in Toronto." Kansas Music Review xxvi, 5 (Oct.-Nov. 1964): 6-7.
- _____. "Electronic Music: Where Does It Stand Today?" Pan Pipes lxxiv, 2 (Winter 1982): 2-3, 16.
- McLellan, Joseph. "From a 'Partly Tamed Medium'." The Washington Post, 10 November 1974, F 10.
- Scarupa, Henry. "Composing Music in the Electronic Medium." The Sun Magazine, April 1971, pp. 11-12.

Correspondence and Interview

- New York, New York. Jean Eichelberger Ivey letters 1979-1983.
- Ivey, Jean Eichelberger. Composer, New York, New York. Interview 23 August 1979.

Recordings, Tapes, and Scores

Ivey, Jean Eichelberger. Hera, Hung from the Sky. With Elaine Bonazzi, mezzo, and the "Notes from Underground" ensemble conducted by Andrew Thomas. CRI SD 235 New Vocal Music. (score)

_____. Terminus. With Elaine Bonazzi, mezzo and tape. Folkways FTS 33439 "Music by Jean Eichelberger Ivey for voices, instruments, and tape." (score)

_____. "Night Voyage," "Iliad," Testament of Eve, and Solstice. Personal tapes. (scores)

MICHIGAN STATE UNIVERSITY LIBRARIES



3 1293 03142 9735