

THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

A PROPER VERNACULAR: GEORGE ROCHBERG'S *AMERICAN
BOUQUET (VERSIONS OF POPULAR MUSIC)*

By

MATTHEW COCHRAN

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Spring Semester, 2006

The members of the Committee approve the Treatise of Matthew Cochran defended on 23 March 2006.

Jeffery Kite-Powell
Professor Co-Directing Treatise

Bruce Holzman
Professor Co-Directing Treatise

Evan Jones
Outside Committee Member

Larry Gerber
Outside Committee Member

Karen Clarke
Committee Member

The Office of Graduate Studies has verified and approved the above named committee members.

For Jean

ACKNOWLEDGEMENTS

I am indebted to Eliot Fisk for his contributions to the guitar's repertoire, and for providing invaluable information about Rochberg's music for this project. Thanks to Dr. Jeffery Kite-Powell and Professor Bruce Holzman for their expertise and encouragement; to Mom, Dad, and Julie Ann for their patience and support.

TABLE OF CONTENTS

List of Musical Examples	vi
Abstract	xi
INTRODUCTION.....	1
1. A SURVEY OF MUSICAL BORROWING IN ROCHBERG'S WORKS ...	4
2. EXAMINATION OF <i>AMERICAN BOUQUET'S</i> SOURCE MATERIAL	14
Richard Rodgers and Lorenz Hart "My Heart Stood Still"	15
Harry Warren "I Only Have Eyes for You"	19
Hoagy Carmichael "Two Sleepy People"	24
George Gershwin "Liza (All the Clouds'll Roll Away)"	28
Peter DeRose "Deep Purple"	34
3. ANALYSIS OF <i>AMERICAN BOUQUET (VERSIONS OF POPULAR MUSIC)</i>	40
"My Heart Stood Still"	40
"I Only Have Eyes for You"	43
"Two Sleepy People"	48
"Liza (All the Clouds'll Roll Away)"	52
"How to Explain"	55
"Deep Purple"	60
"Notre Dame Blues"	64
4. VERNACULAR MUSICAL BORROWING IN THE GUITAR MUSIC OF FOSS, CRUMB, AND BEASER	69
Lukas Foss <i>American Landscapes</i>	69
George Crumb <i>Quest</i>	76
Robert Beaser <i>Mountain Songs and Shenandoah</i>	79
REFERENCES	88
BIOGRAPHICAL SKETCH	92

LIST OF MUSICAL EXAMPLES

Example 1.1 Rochberg: <i>Caprice Variations</i> , Var. 12	7
Example 1.2 Rochberg: <i>Caprice Variations</i> Var. 21	7
Example 1.3 Rochberg: <i>Quartet No. 6</i> “Variations (on Pachelbel)” mm. 1-12...	9
Example 1.4 Rochberg: <i>Nach Bach</i>	10
Example 2.1 Rodgers: “My Heart Stood Still” formal and harmonic outline.....	16
Example 2.2 Rodgers: “My Heart Stood Still” mm 5-20.....	17
Example 2.3 Rodgers: “My Heart Stood Still” mm 21-35.....	18
Example 2.4 Rodgers: “My Heart Stood Still” mm 36-44.....	18
Example 2.5 Rodgers: “My Heart Stood Still” mm 45-51.....	19
Example 2.6 Warren: “I Only Have Eyes For You” mm 5-19.....	22
Example 2.7 Warren: “I Only Have Eyes For You” mm 22-28	22
Example 2.8 Warren: “I Only Have Eyes For You” lyric-harmonic structure of chorus.....	23
Example 2.9 Carmichael: “Two Sleepy People” mm 5-11	26
Example 2.10 Carmichael: “Two Sleepy People” mm 9-12	27
Example 2.11 Carmichael: “Two Sleepy People” mm 5-6.....	27
Example 2.12 Carmichael: “Two Sleepy People” mm 21-30	28
Example 2.13 Gershwin: “Liza (All the Clouds’ll Roll Away)” structure of introduction.....	30
Example 2.14 Gershwin: “Liza (All the Clouds’ll Roll Away)” refrain mm 23-38.....	32
Example 2.15 Gershwin: “Liza (All the Clouds’ll Roll Away)” solo piano version mm 1-8.....	34

Example 2.16 DeRose: “Deep Purple” mm 21-35	36
Example 2.17 DeRose: “Deep Purple” mm 5-19	38
Example 3.1a Rodgers: “My Heart Stood Still” formal and harmonic outline.....	40
Example 3.1b Rochberg: “My Heart Stood Still” formal and harmonic outline.....	40
Example 3.2 Rochberg: “My Heart Stood Still” mm. 1-8	41
Example 3.3 Rochberg: “My Heart Stood Still” mm 55-63	41
Example 3.4 Rochberg: “My Heart Stood Still” mm 8-17	42
Example 3.5: Rochberg: “My Heart Stood Still” mm 18-25	43
Example 3.6 Rochberg: “My Heart Stood Still” mm 33-61 melodic outline.....	43
Example 3.7 Rochberg: “I Only Have Eyes For You” formal outline.....	44
Example 3.8 Rochberg: “I Only Have Eyes For You” mm 1-15.....	45
Example 3.9 Rochberg: “I Only Have Eyes For You” mm 24-31.....	46
Example 3.10 Warren: “I Only Have Eyes For You” mm 22-28	46
Example 3.11 Rochberg: “I Only Have Eyes For You” mm 32-43.....	47
Example 3.12 Rochberg: “I Only Have Eyes For You” mm 65-69.....	47
Example 3.13 Rochberg: “Two Sleepy People” mm 1-4.....	49
Example 3.14 Rochberg: “Two Sleepy People” formal outline.....	49
Example 3.15a Carmichael: “Two Sleepy People” refrain.....	49
Example 3.15b Rochberg: “Two Sleepy People” mm 13-20.....	50
Example 3.16 Rochberg: “Two Sleepy People” m 27 (cadenza).....	51
Example 3.17 Rochberg: “Two Sleepy People” mm 35-40.....	52

Example 3.18 Gershwin: “Liza” refrain.....	52
Example 3.19 Rochberg: “Liza” formal outline	53
Example 3.20a Rochberg: "Liza" m 1 (primary motive)	53
Example 3.20b Rochberg: "Liza" m 11 (variation 1).....	53
Example 3.20c Rochberg: "Liza" m 30 (variation 2).....	53
Example 3.21 Rochberg: “Liza” mm 7-10.....	54
Example 3.22 Rochberg: “Liza” mm 33-51 (cadenza).....	55
Example 3.23 Rochberg: “How to Explain” from <i>Eleven Songs for Mezzo-Soprano and Piano</i> , melody with phrase groupings.....	57
Example 3.24 Rochberg: “How to Explain” from <i>Eleven Songs for Mezzo-Soprano and Piano</i> mm 1-6.....	58
Example 3.25a Rochberg: “How to Explain” from <i>Eleven Songs for Mezzo-Soprano and Piano</i> mm 9-12.....	59
Example 3.25b Rochberg: “How to Explain” from <i>American Bouquet</i> mm 9-12.....	59
Example 3.26 Rochberg: “How to Explain” from <i>American Bouquet</i> mm 16-17.....	60
Example 3.27 Rochberg: “Deep Purple” form.....	61
Example 3.28 Rochberg: “Deep Purple” m 10	61
Example 3.29 DeRose: “Deep Purple” mm 5-8.....	62
Example 3.30 DeRose: “Deep Purple” mm 29-35.....	62
Example 3.31 Rochberg: “Deep Purple” mm 1-12.....	63
Example 3.32 Rochberg: “Deep Purple” mm 17-36.....	63
Example 3.33 Rochberg: “Deep Purple” mm 46-57.....	64
Example 3.34 Rochberg: “Notre Dame Blues” formal outline.....	65

Example 3.35 Rochberg: “Notre Dame Blues” mm 1-8.....	66
Example 3.36 Rochberg: “Notre Dame Blues” mm 33-38.....	66
Example 3.37 Rochberg: “Blues” from Carnival Music mm 8-11.....	67
Example 3.38 Rochberg: “Notre Dame Blues” mm 81-85.....	67
Example 3.39 Rochberg: “Notre Dame Blues” mm 96-104.....	68
Example 4.1 “Jefferson and Liberty”.....	71
Example 4.2 “Bird’s Courting Song”.....	72
Example 4.3 “Dog Tick”.....	72
Example 4.4 Foss: <i>American Landscapes</i> Part One rehearsal no. N.....	73
Example 4.5 Foss: <i>American Landscapes</i> mm 204-211.....	74
Example 4.6 “Cotton-eyed Joe”.....	74
Example 4.7 “Stay a Little Longer”.....	74
Example 4.8 Foss: <i>American Landscapes</i> Part 3 rehearsal no. EE.....	75
Example 4.9 Crumb: “Dark Paths” rehearsal no. 10 from <i>Quest</i>	77
Example 4.10 Crumb: “Nocturnal” rehearsal no. 42 from <i>Quest</i>	77
Example 4.11 “Barbara Allen”.....	80
Example 4.12 Beaser: “Barbara Allen” mm 24-31 from <i>Mountain Songs</i>	81
Example 4.13 Beaser: “Hush You Bye (Fantasia)” mm 1-9 from <i>Mountain Songs</i>	81
Example 4.14 Beaser: “Hush You Bye (Fantasia)” mm 71-74 from <i>Mountain Songs</i>	82
Example 4.15 <i>The Cuckoo</i> arranged by Matyas Seiber.....	83
Example 4.16 Beaser: “The Cuckoo” mm 1-14 from <i>Mountain Songs</i>	83

Example 4.17 Beaser: “The Cuckoo” m 42 from <i>Mountain Songs</i>	84
Example 4.18 “Shenandoah”.....	85
Example 4.19 Beaser: <i>Shenandoah</i> “Broadly, with great power” (mm. 65-66)...	85
Example 4.20 Beaser: <i>Shenandoah</i> formal outline.....	86

ABSTRACT

George Rochberg's *American Bouquet (Versions of Popular Music)* is a thirty-minute solo guitar work that repositions popular songs from the 1920s and 30s into a collection of art works for the concert stage. The piece appears amidst a burgeoning trend in art music written for guitar in the United States. In addition to Rochberg, Lukas Foss, Robert Beaser, and George Crumb have each contributed significant works to the instrument's repertoire that either quote or borrow from the American vernacular music canon. This project examines compositional elements in Rochberg's *American Bouquet (Versions of Popular Music)*, noting his methods of setting preexisting material for the concert stage, and comparing those methods to recent guitar works that also borrow from the American vernacular tradition. Rochberg's earlier pieces such as *Music for the Magic Theatre* and the *Concord Quartets* have received broad scholarly attention, partly due to the pluralism of superimposing atonal techniques with quotations from Western art music. This project views *American Bouquet* as a departure from Rochberg's other treatment of pre-existing materials. Rather than quotation or juxtaposition, the Tin Pan Alley-era songs are treated organically, using the tunes as the basic musical material, whereas Rochberg's introductions, new themes, or cadenzas play a role of superimposing Rochberg onto Gershwin rather than inserting Mozart onto Rochberg. *American Bouquet* presents a new, final epoch in the composer's *oeuvre*: synthesis rather than pluralism.

INTRODUCTION

George Rochberg's *American Bouquet (Versions of Popular Music)* is a thirty-minute solo guitar work that effectively repositions popular songs from the 1920s and 30s into a collection of art works for the concert stage. Pieces include Richard Rodgers's "My Heart Stood Still," Harry Warren's "I Only Have Eyes For You," Hoagy Carmichael's "Two Sleepy People," George Gershwin's "Liza," and Peter De Rose's "Deep Purple," Rochberg's own "How to Explain" from *Eleven Songs for Mezzo-soprano and Piano*, and the original composition "Notre Dame Blues." Eliot Fisk premiered the work on 13 February 1997 at the Manhattan School of Music.

Rochberg comments: "By 'versions' I simply mean that I have not made 'arrangements' but 'compositions' in which the tunes are embedded as the essential melodic thread."¹ *American Bouquet* appears amidst a burgeoning trend in art music written for guitar in the United States. In addition to Rochberg, Lukas Foss, Robert Beaser, and George Crumb have each contributed significant works to the instrument's repertoire. All of these works either quote or borrow from the American vernacular music canon. Lukas Foss's *American Landscapes* for Guitar and Orchestra quotes themes from a variety of American vernacular sources including the banjo tunes "Cotton-eyed Joe" and "Old Dan Tucker," patriotic music such as "America the Beautiful," and a large-scale theme and variations on the Appalachian folk tune "Wayfaring Stranger." George Crumb's *Quest* for guitar and chamber ensemble quotes the hymn tune "Amazing Grace." Robert Beaser's 1984 *Mountain Songs* for guitar and flute employ Southern Appalachian ballads including "Barbara Allen," "The House Carpenter," "He's Gone Away," "Hush You Bye," "Cindy," "The Cuckoo," and "Fair and Tender Ladies." Beaser's subsequent *Shenandoah* sets the sea chantey for solo guitar.

All these composers have employed musical borrowing throughout their respective careers. Both Crumb and Rochberg are particularly renowned for their use of quotation. With the exception of Robert Beaser, each composer's use of American vernacular music is, to a certain extent, limited to his guitar works. Though George

¹ George Rochberg, "Program Notes" from *American Bouquet (Versions of Popular Music)* (Bryn Mawr, PA: Theodore Presser, 1998), 1.

Crumb uses a small portion of the Southern Appalachian folk tune “The Riddle Song” in the fifth movement of his 1987 *Zeitgeist* for two amplified pianos, no other American music appears in his writings for instruments other than guitar.² Similarly, Lukas Foss’s quotation of “Sweet Betsy From Pike” in the opera *The Jumping Frog of Calaveras County* marks his only direct quotation of American vernacular music aside from *American Landscapes*. No scholarly research has examined any of these pieces individually or as a body of works. The trend of appropriating American vernacular music for classical guitar is also unexplored. This project therefore examines compositional elements in George Rochberg’s *American Bouquet (Versions of Popular Music)*, noting his methods of setting preexisting material for the concert stage, and comparing those methods to recent guitar works that also borrow from the American vernacular tradition.

Rochberg was born 5 July 1918 and died 29 May 2005.³ His earlier pieces, such as *Music for the Magic Theatre* and the *Concord Quartets*, have received broad scholarly attention. This is partly due to the pluralism of superimposing atonal techniques with quotations from Western art music. Though Rochberg’s style continued to evolve, most of his activities throughout the 1990s are yet to be examined. This project will view *American Bouquet* as a departure from Rochberg’s treatment of pre-existing materials. Rather than quotation or juxtaposition, the Tin Pan Alley-era songs are treated organically, using the tunes as the basic musical material, whereas Rochberg’s introductions, new themes, or cadenzas play a role of superimposing Rochberg onto Gershwin rather than inserting Mozart onto Rochberg. *American Bouquet* presents a new, final epoch in the composer’s oeuvre: synthesis rather than pluralism.

Aside from the *Bouquet*, Rochberg’s guitar works include the 1991 *Muse of Fire* and *Ora Pro Nobis (Nach Bach II)* for flute and guitar, and the 1998 *Eden: Out of Space and Out of Time*, a concerto for guitar and chamber ensemble. Despite having composed

² George Crumb, *Zeitgeist* (London and New York: C.F. Peters, 1987). The “Riddle Song” is perhaps better known as “I Gave My Love an Apple.”

³ Rochberg was aware of this project and had some correspondence with Eliot Fisk about it. Unfortunately, in 2005 he became too ill to participate in an interview.

a substantial body of works for the instrument, Rochberg's guitar music has not received detailed analysis.

Throughout this paper, the term "American" refers to music in the United States, in accordance with the writings of Wiley Hitchcock and Richard Crawford. Likewise, the title *A Proper Vernacular* is borrowed from Hitchcock's concept of musical "streams" in which two types of music have simultaneously developed in the U.S.: "vernacular" or popular styles, and "cultivated" or art music.⁴

The project begins with a survey of musical borrowing in Rochberg's works. Chapter 2 examines the musical material upon which *American Bouquet* is based. These materials include the songs "My Heart Stood Still," "I Only Have Eyes For You," "Two Sleepy People," "Liza," and "Deep Purple." Because the guitar versions use melodic, harmonic, and formal aspects of each piece, the examination will include analyses of each work. In Chapter 3, these source materials will be referenced in a study of *American Bouquet's* compositional method. Though topics include analyses of formal and harmonic materials, the study primarily examines how the composer incorporates the original material into what he deems a version. These findings are referenced throughout Chapter 4 during the discussion of guitar works by Beaser, Foss, and Crumb, in which each composer's treatment of preexisting material is compared to Rochberg's methods.

⁴ Wiley Hitchcock, *Music in the United States: A Historical Introduction*, 3rd ed., (Englewood Cliffs, NJ: Prentice-Hall, 1988), 4.

CHAPTER 1

A SURVEY OF MUSICAL BORROWING IN ROCHBERG'S WORKS

It is necessary to examine *American Bouquet's* use of popular music in context with other examples of borrowing from Rochberg's works. Though his choice to employ American popular song is striking, it is not the only example of American vernacular music in his works. Miles Davis's "Stella By Starlight" briefly appears in *Music For the Magic Theater*. In *Prelude on "Happy Birthday" for Almost Two Pianos* the performer may choose quotes by John Phillip Sousa and others, while the entire work is based on Mildred and Patty Hill's "Happy Birthday" tune. David C. Thomas's pop song "Spinning Wheel" is referenced in *Elektrikaleidoscope* for amplified flute, clarinet, violin, cello, and electric piano. Aside from these examples, the majority of Rochberg's quotes are derived from the European art music tradition.

Rochberg has made use of musical borrowing throughout his career. When he championed serial techniques from the 1950s through the early 60s, his sources were decidedly modernist. For example, his 1956 *Sonata-Fantasia* for solo piano quotes Schoenberg's *Funf Klavierstücke Op. 23, No 1*. His final serialist work was a Trio for Violin, Cello and Piano, which was completed in 1963. Throughout the next three decades Rochberg's use of preexisting music became one (and perhaps the only) discernable stylistic trademark of his works.

As his compositional style evolved, so did his methods of borrowing. Rochberg's purpose for employing preexisting music also changed. The ensuing study examines three methods of borrowing—collage, homage, and synthesis—that are quite different in both intention and technique. These methods do not suggest a series of Beethoven-like compositional "periods." Rather, each of the three methods has been at least somewhat present throughout most phases of Rochberg's work.

After his rejection of serialism in 1963, Rochberg's source material diverged from the *avant-garde*. European masters became jumbled with modern works. This is particularly evident in the 1965 chamber work *Music for the Magic Theater*. Commissioned for the University of Chicago's seventy-fifth anniversary by the Fromm

Music Foundation, the piece was first performed in its entirety 24 January 1967 with Ralph Shapey conducting. The title of the piece is derived from Hesse's *Steppenwolf*. *Magic Theater's* seemingly incongruous style shifts create a kind of timeless stasis in which Beethoven, Mahler, Stockhausen, and Miles Davis coexist. Rochberg's program notes provide a sense of the composer's intent for the piece:

His [the conductor's] directorial role becomes particularly sensitive when it comes to establishing the *juxtapositions of and movement to and from* style to style. Each style characteristic must be projected *as though it existed by itself*; regardless of what lies on either side...The "collage" or "montage" formulations which result in sudden changes of attitude, gesture, speed and dynamics as well as frequent interruptions in the flow of events comprise the essential articulations of the musical structure, i.e. the way it happens. It may prove helpful to approach the work as "cinematic," its discontinuous, non-narrative aural images combined in ways not unlike the handling of visual images in films by Fellini, Antonioni, Resnais and others. I am not commenting on similarities of context but rather on the relationships of compositional attitudes which tend toward the art of combination and the disruption of "normal" expectations of continuity and temporal relations. Neither my work nor the films I have in mind (*Marienbad, Hiroshima mon amour, Morgan, Juliette of the Spirits*) relate to the old logic of cause and effect or of the linear movement. On the contrary they deal with contradictions and paradoxes.¹

These paradoxes infuse Rochberg's post-tonal language with that of Classical and Romantic masters. In fact, the most controversial aspect of *Music for the Magic Theater* is the middle movement, in which Rochberg transcribes the "Adagio" from Mozart's Divertimento K. 287 in its entirety. Again, *Magic Theater's* program notes indicate that Rochberg is attempting a kind of comment with his choice of source material:

The presence of the transcription abrogates the 19th to early 20th century notion of "originality," puts the paraphernalia of its aesthetic completely aside; but precisely because of this it creates responses which have little, if anything, to do with musical values per se but rather with vested interests in cultural conditioning—and people do not like to have their vested interests challenged whether in art, religion, or politics.²

¹ George Rochberg, "Preface" from *Music for the Magic Theater* (Bryn Mawr, PA: Theodore Presser, 1972), 1.

² Rochberg, *Music for the Magic Theater*, 2.

The large-scale Mozart passage comments on both originality and the modernist movement's need for newness. The juxtaposition of periods and styles throughout *Magic Theater* creates a connection between history and the present. Though Rochberg's impetus for the use of collage is singular, the technique is at least somewhat common by the late 1960s. Luciano Berio structures the third movement of his 1968 *Sinfonia* around the "Scherzo" from Mahler's Symphony No. 2. Berio then layers abundant quotes ranging from Monteverdi to Stockhausen over the Mahler movement. Similarly, Bernd Alois Zimmerman's 1960 *Die Soldaten* combines Bach fugues, Gregorian chant and jazz over his own serialist language to create a sense of temporal flux.

Historical connection is perhaps the most pervasive conscious consideration behind any Rochberg work using preexisting material. One of his most ambitious undertakings, the 1970 *Caprice Variations* for solo violin, employs a collage approach setting 50 variations to Paganini's Caprice No. 24 in a myriad of styles. Variations in the style of Brahms's *Paganini Variations* (see Example 1.1) appear alongside movements styled after the "Finale" from Beethoven's Symphony No. 7, (Example 1.2) and Rochberg's own atonal variations. In 1997, Eliot Fisk created a guitar arrangement of *Caprice Variations* with Rochberg's permission. Because this project focuses on Rochberg's guitar music, it is fitting that the examples are from Fisk's transcription.

Andante con Moto
after Brahms
Op. 35, Bk I, No. 12

VAR 12

Guitar

p molto espr.

Example 1.1 Rochberg: *Caprice Variations*, Var. 12³

Allegro con brio
after Beethoven
Symphony No. 7, Finale

VAR. 21

Guitar

3

Example 1.2 Rochberg: *Caprice Variations* Var. 21⁴

³ George Rochberg, *Caprice Variations* (freely transcribed for guitar by Eliot Fisk) (Boston, MA: Galaxy, 1997), 9.

⁴ *Ibid.*, 24.

Using Paganini's harmonic framework, both European masters and Rochberg himself are introduced in what is effectively an a historical vacuum.

This same vacuum is the impetus behind the String Quartet No. 3, Rochberg's most debated work. The piece contains some quotation, but primarily emulates the styles of Beethoven and Mahler in large sections. These sections are juxtaposed against Rochberg's atonal movements. Steven D. Block's oft-quoted article "George Rochberg: Progressive or Master Forger?" criticizes the composer on grounds of originality:

While George Rochberg is not felonious, his "quotation" music (and this aspect still marks his 4th, 5th, and 6th quartets) simulates a vision that singularly belongs to the composer he's impersonating. Rochberg's Beethoven slow movements have the slow, expressive, and deeply thoughtful nature of a real Beethoven movement and the same use of terse thematic material is present. The spiritual nature of Beethoven is also sought after but here is where Rochberg necessarily fails. His technique is masterly but the more Rochberg succeeds in forging a Beethoven slow movement, the more vacuous the substance of the work becomes.⁵

Rochberg's answer to this criticism turns to the concepts of renewal rather than progress:

The acceptability of such a work hinges no doubt on whether one is able to reconcile a juxtaposition of musically opposite styles. In order to effect such a reconciliation, one has to be persuaded, first, that the idea of history as "progress" is no longer viable and, second, that the radical avant-garde of recent years has proved to be bankrupt.⁶

The concepts initiated in Quartet No. 3 are later developed in the three *Concord Quartets* written from 1977-79. Rochberg freely infuses atonal movements with completely tonal passages, combining music by Mozart, Schubert, and Beethoven with sections of newly-composed absolute music. One of the most disorienting aspects of the works is the unapologetic placement of major-key sonata movements against Bartók-inspired canonic movements, evidenced in Quartet No 5.

Movements 3 and 5 in Quartet No. 6 perhaps best display Rochberg's willingness to "fix" European masters. Movement 3, a set of variations on Pachelbel's *Canon*,

⁵ Steven D. Block, "George Rochberg: Progressive or Master Forger?" *Perspectives On New Music* 21 (1983), 408.

⁶ George Rochberg, *The Aesthetics of Survival: A Composer's View of Twentieth Century Music* (Ann Arbor: University of Michigan Press, 1984), 239.

refashions one of the archetypal works from the European heritage. In the following example Rochberg presents the first phrase of the *Canon*, but quickly begins to tinker with the harmonic language. His addition of harmonics in the first violin portends that the ensuing eight minutes will be far from Pachelbel’s original.

The image displays two systems of a musical score for a string quartet. The first system is marked 'Poco andante' and includes staves for Violin I, Violin II, Viola, and Cello. The Violin I part features a melodic line with dynamics *pp* and *p > ppp*. The Violin II, Viola, and Cello parts are marked *pp legatissimo*. The second system begins at measure 8 and includes staves for Violin I, Violin II, Viola, and Cello. The Violin I part is marked *dolce* and features dynamic contrasts *p < ppp* and *p > ppp*. The Viola part includes *pp*, *p > ppp*, and *sim.* markings. The Cello part is marked *pp legatissimo*.

Example 1.3 Rochberg: *Quartet No. 6* “Variations (on Pachelbel)” mm. 1-12⁷

The final movement of *Quartet No. 6* is a G-major sonata form that quotes Mozart’s *Quartet No. 14* and Schubert’s *Quartet No. 15* (both of which are in G-major). Perhaps in a gesture toward Charles Ives’s *Concord Sonata*—a work that also incorporates works

⁷ George Rochberg, *The Concord Quartets: String Quartet No. 6* (Bryn Mawr, PA: Theodore Presser, 1979), 37.

from the European canon— Rochberg also includes bits from Beethoven’s Symphony No 5.

Beginning in the late 1960s and continuing throughout the next decade, Rochberg’s method of borrowing not only incorporates commentary via numerous diverse sources, but also explores single composers by way of homage. With the 1966 *Nach Bach: A Fantasy for Harpsichord or Piano* Rochberg limits his sources to both a single composer and a single work. The “Toccatà,” “Allemande,” “Air,” and “Sarabande” from Bach’s Partita No. 6 are each used in the single movement fantasy. Rather than simply inserting the sections, Rochberg weaves Bach’s work through his own, creating an organic new work that could nonetheless not have existed without J.S. Bach.



Example 1.4 Rochberg: *Nach Bach*⁸

In 1991 Rochberg returned to that format with *Ora Pro Nobis (Nach Bach II)* for flute and guitar, this time reworking the second movement of Bach’s BWV 971 *Italian Concerto*. Similarly, the 1972 *Ricordanza (Soliloquy for Cello and Piano)*, presents a commentary on Beethoven’s Sonata for Cello Op. 102, No. 1. Again, Rochberg chooses a single movement fantasy as the form. This technique is similar to Stravinsky’s “recompositions” of early music in *Pulcinella*, also Lukas Foss’s 1967 *Baroque Variations* for orchestra, in which the composer bases each movement on a specific work by a specific composer.

American Bouquet presents a number of contrasts to Rochberg works that use preexisting sources. The piece appears after a long series of pieces written almost

⁸ George Rochberg, *Nach Bach* (Bryn Mawr, PA: Theodore Presser, 1967), 13.

exclusively in the style of absolute music. His decision to devote a substantial guitar piece to Tin Pan Alley tunes seems a decidedly personal one.

I've always had a soft spot in my heart for American popular songs—especially vintage 1920s and 1930s. Not only did I grow up hearing them, I played them thousands of times in small jazz “combos” and arranged them for local “big bands” from the time I was fifteen and on through the Great Depression. It was my way of earning enough money to put myself and later my wife-to-be through college and to help support us after we were married. This was the music that caught the spirit of wit, hope, and energy—not to speak of the romantic yearnings for love and a better life—that helped America through a very bad time.⁹

Music by Gershwin, Carmichael, and others appears to offer a different inspiration to the composer than those of the European tradition. The *Bouquet's* dedicatee, Eliot Fisk, refers to Rochberg's relationship with these songs as an extension of his own personal history.

...He had started his career as a jazz pianist. He'd done some gigging in bars and restaurants as a jazz pianist. So he, of course, is very familiar with all of these tunes. If you've spoken to George at all you know that he's a pessimist about the state of the world. He thinks that things are going from bad to worse, and remembers fondly an earlier, simpler time.¹⁰

Rochberg mentions the Great Depression, and that he used Tin Pan Alley tunes to fund his education; he also refers to his involvement in the World War II. These events are, to Rochberg, portions of a personal history. “Two Sleepy People” and “I Only Have Eyes for You” are pieces that affected the composer in both a collective historical context and in a profound private manner. This use of preexisting material is clearly in contrast to examples of collage or pluralism due to Rochberg's personal investment with the subject.

Another manner in which the *Bouquet* contrasts the composer's previous works is the piece's identification with an American heritage. This heritage extends beyond superficial trappings such as the work's title or the birthplace of a collection of songwriters. Eliot Fisk describes the inception of the work as an initiative to create a body of literature that is specifically American.

⁹ George Rochberg, “Program Notes” from *American Bouquet (Versions of Popular Music)* (Bryn Mawr, PA: Theodore Presser, 1998), 1.

¹⁰ Eliot Fisk, interview by Matthew Cochran, 3 March 2004.

American Bouquet is actually an outgrowth of Rochberg attending a concert at Carnegie Recital Hall, where Paula Robison and I premiered the big piece for flute and guitar called *Muse of Fire*...On that occasion, I played as my solo set four Villa Lobos pieces. Which, of course, Villa Lobos writes for guitar so perfectly, so Rochberg said, 'boy if I could write something that would do *that* in an American idiom—that would be wonderful!'¹¹

The *Bouquet* is the only instance in which Rochberg referred to any of his music as “American.” It is curious that this identity with place is affixed to the composer’s only solo guitar piece. Again, Eliot Fisk comments on the absence of a North American tradition in the guitar’s repertoire.

In fact is it kind of funny that, as guitarists, we grow up always playing the music that is inspired by Spanish traditions, Latin American traditions but not very much North American traditions. We really don’t have music that, if you hear it you say ‘well that’s got to be an American composer.’ Whereas with Falla you know that’s a Spanish composer. Even if you don’t know that it’s Falla, you know that it’s a Spanish composer. That’s kind of a funny thing, isn’t it, to be a musician from a certain country and grow up without a national identity? I think it’s a nice thing now that we’re starting to have a repertoire that is identifiably American.¹²

Seemingly, the guitar itself would factor into the inspiration for the *Bouquet*. When asked to what degree does the guitar effect Rochberg’s decision to employ music from the American popular song tradition, Fisk responded:

I don’t think the guitar had much influence on Rochberg’s compositional style—apart from knowing my playing. It’s like a message from him to me, or something like that. I don’t think the sonority of the guitar particularly influenced the composition of the pieces. I think rather that what he succeeded in doing is doing a set of pieces almost as if they were written for piano, but transcribed for the guitar from some imaginary piano. I don’t think he thinks Guitar; I think he thinks Music, and then puts the music on the guitar.¹³

The *Bouquet* appears as a personal collection, a message of sorts from the composer to the work’s dedicatee. This message includes snippets from the composer’s personal history, a sort of listing of favorite tunes that clearly identify with a national heritage.

American Bouquet represents the final epoch in Rochberg’s compositional output. It is a shift away from juxtaposing Mozart over atonal techniques, or programming

¹¹ Fisk, interview, 3 March 2004.

¹² Ibid.

¹³ Ibid.

Beethoven or Brahms-inspired movements to create a sense of continuity throughout the Western musical tradition. Instead of “improving” upon Pachelbel’s *Canon*, he works more within the constructs of the piece to create something organic and quite personal. When presented with this assertion, Fisk affirms:

Well...I think you said it pretty well! I don’t have much to add to that. I think it’s his take on these pieces, which he has absorbed very profoundly into his being from having known and having had to live with them his whole life. But, again, I don’t think it’s much different from what Falla did...or what Bartok did in the *Romanian Folk dances*. It’s part of that twentieth-century urge of art composers to be one of the boys, you know?¹⁴

¹⁴ Fisk, interview, 3 March 2004.

CHAPTER 2

AN EXAMINATION OF *AMERICAN BOUQUET'S* SOURCE MATERIAL

In his versions of American popular music, Rochberg employs specific musical elements from the original tunes. Form, harmony, and melody are arranged to create a new hybrid that nonetheless relies heavily on the source material. It is therefore necessary to study the five songs in their original form. This chapter explores musical, historic, and lyrical features of “My Heart Stood Still,” “I Only Have Eyes For You,” “Two Sleepy People,” “Liza (All the Clouds’ll Roll Away),” and “Deep Purple.” Though “How To Explain” is a movement from a preexisting source, that source is Rochberg’s own *Eleven Songs for Mezzo-soprano and Piano*. Because self-quotation is such a prevalent feature in Rochberg’s works, his arrangement of “How To Explain” will be discussed in Chapter 3 along with the other versions.

Aside from pure chronological grouping, the listener must question whether the songs of *American Bouquet* form something other than a pastiche. Musically, the songs have few facets that can form a cohesive thread. All the *Bouquet’s* songs are about love. But then, most popular songs are in some way about love. All the *Bouquet’s* songs were adapted many times by various artists. So were countless others by the same composers. Rochberg’s conviction of the quality of these tunes seems to be the one invariable factor throughout the cycle. Allen Forte, who analyzes “My Heart Stood Still” in his book *The American Popular Ballad of the Golden Era: 1924-1950*, shrewdly approaches works by Rodgers and his contemporaries, stating: “in a very real sense, these songs are the American ‘Lieder’ of a particularly rich period in popular music.”¹ This certainly echoes the sentiments of Rochberg who claims these songs constitute “the *real* music of America before WWII.”²

The earliest song in the *Bouquet* is Rogers’s and Hart’s 1927 “My Heart Stood Still,” while Hoagy Carmichael’s 1938 “Two Sleepy People” is the most recent song in the collection. The success of the 1927 film *The Jazz Singer* ushered in a new era for

¹ Allen Forte, *The American Popular Ballad of the Golden Era: 1924-1950* (Princeton, NJ: Princeton University Press, 1995), 3.

² George Rochberg, *American Bouquet*, 1.

movies. The boom of “talkies” propelled the popularity of songs written for these films. Now that the silent pictures had lost their attraction, the film industry was clamoring for composers who could not only provide appropriate music to fit a mood, but could also sell a picture with a hit tune. In fact, with the exception of “Deep Purple,” all the songs in this cycle were originally conceived for a stage or film production. Eventually all the songs included in the *Bouquet* were used in movies.

Richard Rodgers and Lorenz Hart “My Heart Stood Still”

Richard Rodgers (1902-1979) teamed with lyricist Lorenz Hart (1895-1943) in 1919. They spent several years toiling in amateur productions until their review *The Garrick Gaieties* scored a hit with the song “Manhattan.” By 1938, the songwriting team was featured on the cover of the September 26th issue of *Time* magazine.³ The team’s stage productions from 1927 through 1940 include *A Connecticut Yankee*, *Spring is Here*, *Babes in Arms*, and *Pal Joey*. After the death of Lorenz Hart, Rodgers formed another partnership with Oscar Hammerstein (1895-1960). That partnership produced a collection of songs including “Some Enchanted Evening,” “It Might As Well Be Spring,” and “Bewitched,” along with film and stage productions of *The Sound of Music*, *South Pacific*, and *Oklahoma!*

“My Heart Stood Still” was first performed at the London Pavilion on 20 May 1927. Its success in the musical *One Dam Thing After Another* convinced Rodgers and Hart to reuse the song overseas. American audiences were familiarized with the ballad later that year when *A Connecticut Yankee* opened on 3 November at the Vanderbilt Theatre in New York.⁴

Rodgers recalls the genesis of the song in his memoirs *Musical Stages: An Autobiography*. Hart and Rodgers went to Paris during pre-production of *A Connecticut Yankee*, where they met two acquaintances from New York:

We were escorting the girls back to their hotel one night in a taxi, another cab darted out of a side street and missed hitting us by a matter of inches. As our cab

³ Geoffrey Block, ed., *The Richard Rodgers Reader* (New York: Oxford University Press, 2002), 9.

⁴ William G. Hyland, *Richard Rodgers* (New Haven and London: Yale University Press, 1998), 69.

came to a halt, one of the girls cried “Oh, my heart stood still!” No sooner were the words out than Larry casually said, “Say, that would make a great title for a song.” But I told him that he was a crazy fool to be thinking of song titles at such a time, but I guess I’m a crazy fool too because I can’t get the title out of my head. When the cab stopped at the girls’ hotel, I took out a little black address book and scribbled the words “My Heart Stood Still”...It was early and Larry was still asleep, so I simply sat down at the piano and wrote a melody that seemed to express the feeling of one so emotionally moved that his heart had stopped beating.⁵

Rodgers chooses a rather conventional structure to oblige this sentiment. Example 2.1 illustrates that the entire piece is sung twice, with a new verse at the repeat:

Section	Verse 1 and 2 (2 nd time)	Refrain 1	Bridge	Refrain 2
Measure	1-20	21-35	36-44	45-52
Harmonic areas of interest	F D ^b A C I ^b VI III [#] V (in F)	F g C I ii V ⁷	f C+ C ⁷ g ⁶ i V V ⁷ ii ⁶	F F+ B ^b C ⁷ F I V+/IV IV V ⁷ I
Lyric	“I laughed at sweethearts”	“I took one look at you”	“Not a single word was spoken”	“Until the thrill”

Example 2.1 Rodgers: “My Heart Stood Still” formal and harmonic outline

Like other examples in the *Bouquet*, Lorenz Hart portrays romance in hyperbole (a sort of hyper-reality that will be further explored during the discussion of Gershwin’s *Liza*). Notably, “My Heart Stood Still” is the only work in the collection presented in the past tense. Two stanzas of background information, presented by “He,” open the song:

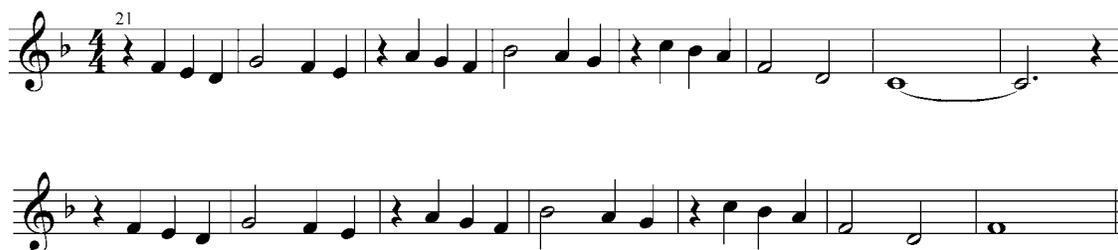
I laughed at sweethearts
I met at schools;
All indiscreet hearts
Seemed romantic fools.

A house in Iceland
Was my heart's domain.
I saw your eyes;
Now castles rise in Spain!⁶

In the second verse, “She” depicts her previous relationships. Like his, all other loves are depicted as bagatelles in comparison to the current manifestation. In his 1990 book *The*

⁵ Richard Rodgers, *Musical Stages: An Autobiography* (New York: Random House 1975; reprinted by Da Capo Press, 1995), 101, 103.

⁶ Richard Rodgers and Lorenz Hart, *The Best of Rodgers and Hart* (Milwaukee, WI: 1993), 70-71.



Example 2.3 Rodgers: “My Heart Stood Still” mm 21-35¹¹

Hart’s rhymes in the refrain are equally unrelenting. He sets a collection of single-syllable utterances:

I took one look at you,
That's all I meant to do;
And then my heart stood still!

My feet could step and walk,
My lips could move and talk,
And yet my heart stood still!¹²

Hart’s depiction of suspended time (and bodily function) affords Rodgers the opportunity to experiment with unusual harmonic progressions that accompany primarily step wise melodies. This is particularly evident in the bridge section between refrains 1 and 2. Tonic F is quite suddenly altered to minor, while the voice climbs briefly an interval of a ninth from c’ to d’’.¹³



Example 2.4 Rodgers: “My Heart Stood Still” mm 36-44¹⁴

This melody sets the rather poignant sentiment of both lovers discovering that their feelings are reciprocated:

Though not a single word was spoken,
I could tell you knew,
That unfelt clasp of hands
Told me so well you knew.¹⁵

¹¹ Rodgers and Hart, *The Best of Rodgers and Hart*, 71-72.

¹² *Ibid.*, 71-72.

¹³ Octave designations in this paper will adhere to the following format: C₁, C, c, c’, c’’ etc. (c’ is middle C).

¹⁴ Rodgers and Hart, *The Best of Rodgers and Hart*, 72-73.

The synchronous nature of this stanza is notable. Both people feel something, but nothing happens. No one says anything, and no action takes place. That nothing is what is explored in the song. Hart depicts an immeasurable moment without language or activity in which time stops and both people feel exactly the same connection. It is not until the final stanza of the song that the listener is even given an emotion to attach to the moment. Rodgers uses the song's highest note d" (m 48) to accompany the lyric "thrill."

I never lived at all
Until the thrill of that moment when
My heart stood still.¹⁶



Example 2.5 Rodgers: "My Heart Stood Still" mm 45-51¹⁷

Harry Warren "I Only Have Eyes for You"

Harry Warren's (1893-1981) musical career began when he was sixteen, playing drums for his godfather's traveling carnival band.¹⁸ By 1915, Warren contributed mood music and sang in a vocal quartet at the Vitagraph movie studio in Brooklyn. He served for a brief period in the Navy Air Corps beginning in 1917. Stationed at the Montauk base in Long Island, he began to write songs as entertainment for enlisted men. After the military, he worked as a song plugger for Ruby Cowan in Tin Pan Alley. His first hit song, "I Love My Baby, My Baby Loves Me," was published by Shapiro, Bernstein and Co. in 1926. The Remick publishing house hired him as a songwriter in 1927. However, Warner Brothers soon bought the company in a hasty attempt to gain rights to the songs

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Nigel Harrison, *Songwriters: A Biographical Dictionary with Discographies* (Jefferson, NC: McFarland and Co., 1998), 436.

and composers that were being included in the burgeoning market of movie musicals.¹⁹ Though Warren initially resisted moving to Hollywood, film music provided the songwriter with steady employment.

His first film was an adaptation of Rodgers's and Hart's musical *Spring Is Here*. Warner Brothers employed him to add extra songs to the film version. Though he obliged, the process struck Warren as curious:

I could never understand the business manipulations of the movie business...I couldn't figure out why they would buy a movie musical, dump most of its songs, and ask us to write new ones...It was just that the studios owned the publishing houses, which the public didn't seem to realize, just as they owned chains of theatres and radio stations.²⁰

Regardless of these manipulations, the movie musical became the primary outlet for Warren's songwriting. He wrote songs for the four major Hollywood studios: Warner Brothers, Fox, Metro-Goldwin-Mayer, and Paramount. Some of his film credits include *Wonder Bar*, the four *Gold Diggers* movies, *Naughty But Nice*, *Ziegfeld Follies*, *Skirts Ahoy!*, and *Cinderfella*.

From 1935 to 1950, Warren wrote forty-two songs that appeared on *Your Hit Parade*'s top ten list.²¹ His most well known include "You're Getting To Be a Habit With Me," "Lullaby of Broadway," "Jeepers Creepers," "You Must Have Been a Beautiful Baby," and "That's Amore." Many of Warren's biggest hits were written with lyricist Al Dubin.

"I Only Have Eyes For You" first appeared in the 1934 Warner Brothers picture *Dames*. Dick Powell plays a struggling songwriter whose love interest/muse is played by Ruby Keeler. The song accompanies a dream sequence while Powell's and Keeler's characters fall asleep on a Long Island subway. A flurry of activity begins to surround the lovers. The legendary choreographer Busby Berkeley designed an unusual human-

¹⁹ Roy Hemming, *The Melody Lingers On: the Great Songwriters and their Movie Musicals* (New York: Newmarket Press, 1986), 255.

²⁰ Hemming, 255.

²¹ Tony Thomas, *Harry Warren and the Hollywood Musical* (Secaucus, NJ: Citadel, 1975), 5.

geometry dance sequence on revolving stages.²² However, the two lovers remain unaffected by the distraction.

The dance eventually culminates with 100 Ruby Keeler look-alikes, some on stairs to nowhere and others astride a huge white carousel. The spectacle, along with the Warner's promotion, left Warren beleaguered:

On screen they go through the song about twenty-five times, but on the set and at the recording session it seemed like nine-thousand. Buzz never knew when to quit. I got sick of hearing the melody and began to hate it. Warners had given it a lot of promotion before the picture came out, so that it was already a hit. But once the movie was out it stopped selling. I guess the public felt saturated, the way I did.²³

Whatever the public's saturation point with the song, it was short-lived. "I Only Have Eyes For You" remains Harry Warren's and Al Dubin's most durable success. During the media blitz of *Dames*, the song spent eighteen weeks on the top ten lists. In 1934 several hit recordings were made; Eddy Duchin's version reached #4 on the *Billboard* charts, while Ben Selvin secured #2, and later Jane Fromann achieved #20. Subsequent recordings by the Flamingos (1959), The Lettermen (1966) and Art Garfunkel (1975) also achieved commercial success.²⁴

"I Only Have Eyes For You" begins with a four-measure statement that is extracted from the refrain. The song progresses with a sixteen-measure introduction in which Al Dubin immediately sets up the song's hyperbole:

My love must be a kind of blind love,
I can't see anyone but you.
And dear, I wonder if you find love,
an optical illusion, too?²⁵

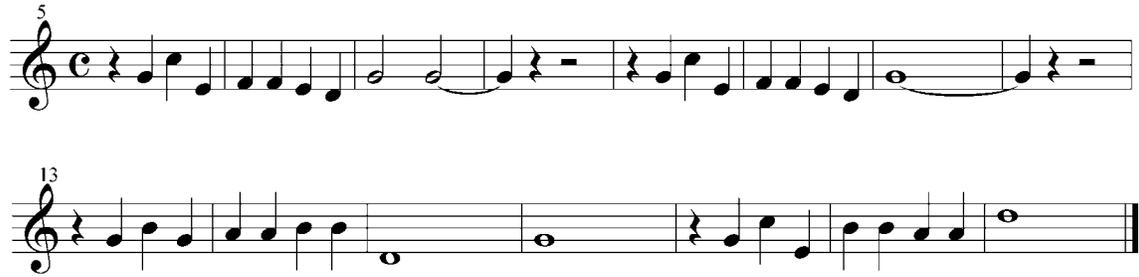
Warren's rhythms are notably square in the introduction. Nearly identical eight-measure phrases prepare for the hemiolas that are scattered throughout the refrain.

²² Berkeley worked on a number of movies in which Warren was also involved. Perhaps most notable are the *Gold Diggers* movies.

²³ Thomas, 62.

²⁴ Harrison, 987.

²⁵ Harry Warren, *Lullaby of Broadway and 49 Harry Warren Movie Showstoppers* (Miami: Warner Brothers, 1996), 86-87.



Example 2.6 Warren: “I Only Have Eyes For You” mm 5-19²⁶

Like most of the songs in the *Bouquet*, the introduction ends with a half-cadence that prepares the listener for the song’s tonic harmony. Virtually all the other songs in the collection begin their respective refrains in the tonic key except “I Only Have Eyes For You.” Instead, Warren creates a sense of disorientation with alternating subdominant and dominant harmonies.

Example 2.7 Warren: “I Only Have Eyes For You” mm 22-28²⁷

In example 2.7, Warren experiments with the mode of dominant G and subdominants F and D. The sonorities are presented as both minor and dominant-seventh chords. This ambiguity illustrates Dubin’s queries:

Are the stars out tonight?
I don't know if it's cloudy or bright
'Cause I only have eyes for you.

²⁶ Warren, *Lullabye of Broadway*, 86-87.

²⁷ *Ibid.*, 87.

assertion may be correct, but Harry Warren nonetheless inserts rich harmonies and an active countermelody to please further.

Hoagy Carmichael “Two Sleepy People”

“Hoagy” was born Hoagland Howard Carmichael in Bloomington, Indiana in 1899. He experienced early success with tunes such as the 1924 “Riverboat Shuffle,” written with cornetist Bix Beiderbecke.³¹ After a number of bands began to perform his song “Washboard Blues,” he moved to New York in 1929. Carmichael’s recording and songwriting career continued throughout the next three decades with a remarkable series of songs that have become jazz standards. Among his most identifiable are “Stardust” and “Georgia On My Mind,” staples for bandleaders such as Louis Armstrong, the Dorsey Brothers, Benny Goodman, and Johnny Mercer.

In 1936 Hoagy moved to Hollywood where, along with lyricist Frank Loesser, he wrote film music for Paramount Pictures. This collaboration produced songs such as “Heart and Soul” and “Two Sleepy People.” In 1946 he published his first book of memoirs, *The Stardust Road*. His second book *Sometimes I Wonder* was published in 1965. Contemporary artists continue to record Carmichael’s songs. Reissues of Carmichael performing his own tunes are currently available, and both of his memoirs are still in print.

Carmichael and Loesser teamed up to write the song “Two Sleepy People” for the 1938 Paramount Pictures movie *Thanks For the Memory*. The film is based on the Leo Robin and Ralph Rainger song of the same title. Earlier that year, Bob Hope and Shirley Ross performed the song “Thanks for the Memory” in *The Big Broadcast of 1938* to great success. The movie version of the song was made as a performance vehicle for Hope and Ross, who star as an estranged couple that meets by chance on an ocean liner.³² Though initially unwilling to admit it, the couple eventually rediscovers their affections. Hope and Ross sing “Two Sleepy People” to each other while reminiscing about earlier times

³¹ Rick Kennedy, *Jelly Roll, Bix, and Hoagy: Gennett Studios and the Birth of Recorded Jazz* (Bloomington: Indiana University Press, 1994), 103.

³² Roy Hemming, *The Melody Lingers On: the Great Songwriters and their Movie Musicals* (New York: Newmarket Press, 1986), 333.

during their affair. Carmichael recorded the song 14 October 1938, shortly after Hope and Ross premiered the tune.

The song depicts a couple so enthralled with one another that they are unwilling to break away to sleep:

Here we are, out of cigarettes,
Holding hands and yawning, look how late it gets.
Two Sleepy People by dawn's early light,
And too much in love to say "Goodnight."

Here we are, in the cozy chair,
Picking on a wishbone from the Frigidaire.
Two Sleepy People with nothing to say,
And too much in love to break away.³³

Though the couple is accustomed to forgetting themselves, Loesser's lyrics belie self-awareness. The couple sings the line, "here we are," and the listener inserts the phrase 'here we are again.' Although this is a familiar circumstance for the couple, there is a reservation from the more effusive dialogue that often accompanies Hollywood depictions of love. In his book *Let's Face the Music*, Benny Green refers to the song as "a flippant piece whose unspoken sentiments, delivered in an elusive compromise between talk and song, imply a passionate romantic attachment."³⁴ Carmichael's implication of passion through flippancy is evidenced by his use of a simple, ii-V-I progression, and melodic material that implies more than it actually states.

The structure of "Two Sleepy People" is a seamless, through-composed thirty-six measures. Loesser's lyrics place the refrain in the last couplet of each stanza. After a four-measure introduction, two statements of the verse are sung (mm 5-20). A bridge follows (mm 22-28), expanding the predominant B^b for six measures. The final verse ends the song in tonic F.

Do you remember the nights we used to linger in the hall?
Father didn't like you at all.
Do you remember the reason why we married in the Fall?
To rent this little nest and get a bit of rest.

³³ Hoagy Carmichael and Frank Loesser, *Two Sleepy People* (Milwaukee, WI: Hal Leonard, 1978), 2.

³⁴ Benny Green, *Let's Face the Music* (London: Pavilion, 1989), 143-144.

Well, here we are, just about the same,
 Foggy little fellow, drowsy little dame.
 Two Sleepy People by dawn's early light,
 And too much in love to say "Goodnight."³⁵

Carmichael's melody is a playful one. Loesser's lyric "Here we are" is set with one of the song's very few chordal leaps of an ascending fifth followed by a descending sixth. The scalar passages of the ensuing measures lazily fill the space, describing various actions (or inaction): holding hands, yawning, and checking the time.

Here we are, out of cig-a-rettes, - hold-ing hands and yawn-ing, look how late it gets.

Two sleep-y peo-ple by dawn's ear-ly light. and too much in love to say "Good - night."

Example 2.9 Carmichael: "Two Sleepy People" mm 5-12³⁶

When the singer finally reaches the refrain "Two Sleepy People," it is a semitone short of the tonic on F. The resultant major-seventh chord allows the couple to put off their farewells. Even the phrase "Goodnight" resolves the couplet with a half cadence on a C⁹ chord. It is not until the second stanza of the verse that the couple must finally consider the unpleasantness of breaking away, a thought Carmichael demonstrates with the finality of a perfect authentic cadence.

Carmichael's harmonies are dreamily static throughout the verse material. Measures 5-20 are structured around two statements of a four-measure I-ii-V-I progression. These statements are interrupted in mm 10-11 by modally mixed minor-iv in m 10, and a major-II in m 11.

³⁵ Carmichael, *Two Sleepy People*, 3.

³⁶ *Ibid.*, 1.

Example 2.10 shows a musical score for the song "Two Sleepy People". The top staff is for the voice, with the lyrics: "Two Sleep-y Peo-ple by dawn's ear-ly light, And too much in love to say 'Good - night.'" The bottom two staves are for the piano accompaniment. The piano part features a five-note chromatic descending motive in the right hand, which is a key feature of the song's harmony.

Example 2.10 Carmichael: "Two Sleepy People" mm 9-12³⁷

Though the second phrase is otherwise identical, the modally mixed predominant chord in m 10 is replaced with a definitive sequence of applied dominant-seventh chords in mm 19-20.

Example 2.10 also outlines a five-note chromatic descending motive from D to B^b in the right hand of the piano accompaniment. This motive occurs throughout the song, suggesting borrowed harmonies in the refrain. In mm 5-6, the first statement of the motive is from scale degree 5 to 3 (C to A, though A doubles as both an accompaniment figure and a melodic note, and is therefore placed an octave higher than the other pitches).

Example 2.11 shows a musical score for the song "Two Sleepy People". The top staff is for the voice, with the lyrics: "Here we are, out of cig - a - rettes," The bottom two staves are for the piano accompaniment. The piano part features a five-note chromatic descending motive in the right hand, which is a key feature of the song's harmony.

Example 2.11 Carmichael: "Two Sleepy People" mm 5-6³⁸

Carmichael uses this descending chromatic motive to connect the verse material to the bridge. This first occurs in the melody line with the lyric "Do you remember." G^b, the song's only non-chord tone, ushers in the predominant harmony. Example 2.12

³⁷ Carmichael, *Two Sleepy People*, 1.

³⁸ Ibid.

illustrates that G^b is a decorative tone that connects two statements of the melodic pattern F, E, D over a B^b chord.

Example 2.12 Carmichael: “Two Sleepy People” mm 21-30 (circled notes outline the descending four-note motive throughout the section)³⁹

George Gershwin “Liza (All the Clouds’ll Roll Away)”

George Gershwin (1898-1937) gained notoriety as a songwriter in Tin Pan Alley and by his 20s had attained a reputation on Broadway. Within ten years he would become one of the most influential American art music composers of his generation. Though “Liza (All the Clouds’ll Roll Away)” has not attained the fame of other Gershwin hits such as “I Got Rhythm” or “It Ain’t Necessarily So,” the tune helped to promote the song’s vehicle, *Show Girl*. The show opened in New York’s Ziegfeld Theatre 2 July 1929, starring Jimmy Durante. *Show Girl* is based on Florenz Ziegfeld’s famed chorus girls. Written by J.P. McEvoy and produced by Ziegfeld, the first

³⁹ Ibid., 2.

performances featured the Duke Ellington Orchestra in the pit and a little ballet choreographed by Harriet Hoctor based on *An American in Paris*.⁴⁰ Due to time constraints and an agreement with Ziegfeld, Ira Gershwin teamed with Gus Kahn to write the lyrics.⁴¹

The structure of the lyrics is simply ABB: an introduction followed by the refrain sung twice. The introduction presents a request in which the singer attempts to separate his beloved from everyday life and listen to his amorous intentions:

Moon shinin' on the river
Come along, my Liza!
Breeze singin' through the treetops
Come along, my Liza!

Somethin' mighty sweet
I want to whisper sweet and low,
That you ought to know, my Liza!

I get lonesome, honey
When I'm all alone so long;
Don't make me wait;
Don't hesitate;
Come and hear my song.⁴²

The rhyme scheme of the introduction creates an unusual grouping upon which the composer must set a melody. There is no end-of-line rhyme throughout the section. Instead, slant rhyme, such as “low” and “know,” is capriciously distributed in the middle of some lines, or at the end of others. In the first stanza, the name “Liza” ends two sets of couplets. In the second stanza, “Don't make me wait/Don't hesitate,” the only end-of-line rhyme is inserted at the “wrong” place. This forces the listener to wait for the name “Liza” while the lyricists hesitate.

⁴⁰ Norbert Carnovale, *George Gershwin: A Bio-Bibliography* (Westport, Conn.: Greenwood Press, 2000), 12. Notably, Gershwin made his debut conducting *An American in Paris* with the New York Philharmonic that same year.

⁴¹ Though George's brother Ira is most often associated with the composer, the Gershwins sometimes employed outside help for some projects. German-born lyricist Gus Kahn is perhaps best known for hits such as *It Had to be You* and *Makin' Whoopee*.

⁴² George Gershwin and Ira Gershwin, *The Music and Lyrics of George and Ira Gershwin* Vol. 2 (London: Chappell Music, 1991), 158-159.

Aside from the occasionally worthwhile joke, slant rhyme is the poetic equivalent to many harmonic and rhythmic devices that George Gershwin employs throughout the song. The intention for both of these lyrical and musical devices is the same: displacement. The listener anticipates a resolution, but is parlayed into a brief holding pattern. Sometimes, the singer makes jocular references to that pattern as in “wait” and “hesitate.” In other cases the result is more poetic, underscoring a profound message behind the theme.

George Gershwin treats Ira’s and Kahn’s lyrical displacement with a variety of musical devices. In the introduction, this is achieved with clear cadences and brief phrase groupings. Example 2.13 displays the first and last word of each large phrase along with the phrase’s harmonic function. Under the larger groupings are shorter subdivisions.

Measure:	1	5	13
Phrase Grouping:	4	8	10
Section/Lyric:	(Introduction)	“Moon” / “Liza”	“Somethin’” / “Song”
Tonal Function:	Sets up tonic E ^b	I-V	IV-V
Subdivisions:	-----	4+4	4+4+2

Example 2.13 Gershwin: “Liza (All the Clouds’ll Roll Away)” structure of introduction.

After four introductory bars, the words are grouped in two, 8+10-measure phrases with sub-phrases 4+4+4+4+2. Gershwin maneuvers the tricky grouping of Ira’s and Kahn’s displacement of the word “Liza” by placing it within a larger harmonic framework.

In previous examples such as “I Only Have Eyes For You” and “My Heart Stood Still,” love is explored as hyper-reality. The Earth still rotates. Life goes on around the characters. However, the laws of both gravity and time do not affect those who experience shared amore. Gershwin and Kahn describe this feeling as a displacement of all unpleasantness. If the title character accepts the terms of the song—first a smile, followed by companionship, and finally marriage—she will then create such happiness that even the weather will desist. E.g.:

Liza, Liza, skies are gray,
 But if you’ll smile on me
 All the clouds’ll roll away.
 Liza, Liza, don’t delay,
 Come, keep me company,

And all the clouds'll roll away.

See the honey moon a-shinin' down;
We should make a date with Parson Brown.

So, Liza, Liza, name the day
When you belong to me
And all the clouds'll roll away.⁴³

George Gershwin illustrates this displacement in the song's refrain. Chromaticism outlines the disharmony of everyday life in two phrases. Gershwin returns to the tonic E^b only on the last syllable of "away" at the end of each phrase. This is perhaps a rudimentary use of text painting, but Gershwin's choice of dissonance is notable. This is particularly true in the first four measures of each grouping. Example 2.14 demonstrates a mostly-chromatic ascending bass line E^b, F, G^b, G, A^b, A. The bass creeps up on the slower moving melody B^b, C, E^b, F. The first four measures of the refrain are a series of parallel fourths interrupted by lower-neighbor motion on the first beat of each measure.

⁴³Ibid., 159-160.

23
Li - za, Li - za, skies are grey, But if you'll smile on me

29
All the clouds'll roll a - way. Li - za, Li - za, don't de - lay,

35
Come, keep me com - pa - ny, And the cloud's - 'll roll a - way.

Example 2.14 Gershwin: “Liza (All the Clouds’ll Roll Away)” refrain mm 23-38⁴⁴ In his 1984 article “Gershwin’s Art of Counterpoint,” Steven E. Gilbert notes Gershwin’s rules of dissonance: “The triad was still necessary for closure, but dissonances such as ninths and so-called thirteenths did not require resolution.”⁴⁵ Though Gershwin’s outer voices

⁴⁴ Ibid., 159-160.

⁴⁵ Steven E. Gilbert, “Gershwin’s Art of Counterpoint,” *The Musical Quarterly* 70 (Fall 1984), 423. For Gershwin, this is particularly true, but Gilbert’s statement is also applicable in all the songs from Rochberg’s collection.

progress in parallel fourths, the resolutions at mm 20 and 28 are safely in the confines of common-practice counterpoint.

Gershwin's arrangements of his own songs provide excellent insight into his compositional approach. The 1932 *Song Book* includes previously published tunes such as "Fascinating Rhythm" and "The Man I Love," along with a solo piano arrangement of each song.⁴⁶ Most tunes are presented without verses. In the case of both "I Got Rhythm" and "Liza," the composer includes at least one variation on the chorus. By the early 30s Gershwin's tunes had become standards for jazz combos. Most fake-book appearances of the tune (and most songs) leave out introductions or codas so that the chorus may be improvised as a "head." It is notable that Rochberg's version of "Liza" also omits any material from the introduction. Gershwin was never hesitant to re-work his own material. The playwright S.N. Behrman famously recounts, "George Kaufman complained that he played his stuff so much at parties that by opening night, when the audience heard the overture, many of them must have thought it was a revival."⁴⁷

The solo piano version of "Liza" features two highly decorated statements of the chorus. This arrangement transposes the song down a whole step. Although Gershwin progresses with the same structure as the chorus from the *Show Girl* version, the only aspects of the song that remain truly unaltered are the melody and basic harmonies. Predictably, George Gershwin adds filigree to turnaround sections such as the last measures of the two statements of the chorus (mm 8 of Example 2.15): "roll away" in the *Show Girl* version. Most striking, however, are the figures that are added to the opening. Rather than the ascending arpeggios of the vocal version, Gershwin implants a countermelody: a four-note chromatic descending motive (E^b, E^{bb}, D^b, C in m. 1) that ascends by a fourth in m 3 and takes over the melody in m 4.

⁴⁶ George Gershwin, *George Gershwin's Song Book* (New York: Simon and Schuster, 1932).

⁴⁷ David Hamilton, "Program Notes" from *William Bolcom Plays Piano Music by George Gershwin* (Nonesuch H-71284, 1978).



Example 2.15 Gershwin: “Liza (All the Clouds’ll Roll Away)” solo piano version mm 1-8⁴⁸

Ultimately, Gershwin displaces his own music by artfully arranging it. *Liza* undergoes a series of removals from the song’s subject. The meaning of the words is obscured through slant rhyme and commentary, and expected cadences are displaced. Finally, a series of versions of the song combines to create a work that is enhanced beyond its initial environment.

Peter DeRose “Deep Purple”

Peter DeRose (1900-1953) began his career during the pinnacle of radio’s popularity. He performed with his wife, May Singhi Breen, on a number of New York radio stations. They were billed as Peter DeRose and the Ukulele Lady.⁴⁹ DeRose’s early songwriting successes include the 1927 “Muddy Water,” which reached #5 on Billboard’s charts, and the 1928 tune “When Your Hair Has Turned to Silver,” co-written with lyricist Charles Tobias.

⁴⁸ George Gershwin, *George Gershwin’s Songbook* (New York: Simon and Schuster, 1932), 137.

⁴⁹ Warren W. Vaché, *The Unsung Songwriters: America’s Masters of Melody* (Lanham, MD: Scarecrow, 2000), 88.

“Deep Purple” was first conceived as an instrumental piano piece in 1934. Though the Paul Whiteman Orchestra had some success with the instrumental version, the addition of lyrics by Mitchell Parish made “Deep Purple” the defining hit song of 1939. By that year, Parish had already contributed lyrics to several works by other songwriters. He worked with Hoagy Carmichael in 1931 and 1934 to co-create “Stardust” and “One Morning in May” respectively. Later hits include “Volare” and “Dream, Dream, Dream.”

In 1939 a version of “Deep Purple” reached #1 in the U.S. and was recorded on Victor Records by Larry Clinton and his Orchestra with singer Bea Wain. The same year Bing Crosby’s recording reached #14, Guy Lombardo’s #9, and both Artie Shaw and Paul Weston each achieved #17 with their adaptations. As a result of these successes, DeRose performed the song during the 1940 Golden Gate Exposition. “Deep Purple” won a Grammy Award for Best Rock and Roll recording in 1963 for a version by Nino Tempo and April Stevens on Atco Records. The most recent version to achieve commercial success was performed by Donny and Marie Osmond in 1976. The Osmonds' arrangement earned #14 in the U.S. and #25 in the U.K.⁵⁰

“Deep Purple” consists of nearly-identical sixteen-measure phrases, each with two sub phrases. The simplicity of the song’s phrase rhythm belies an unusual chromaticism found in both melody and counterpoint. The first sub-phrase skips immediately from a (below middle C) to a’ with a total range of a’-e’’ (an octave plus a perfect fifth). Under these chordal leaps and octaves, DeRose supplies a chromatically ascending bass.

⁵⁰ Nigel Harrison, *Songwriters: A Biographical Dictionary with Discographies* (Jefferson, NC: McFarland and Co., 1998).

When the Deep Purple falls o-ver sleep-y garden walls, and the stars be-gin to flick-er in the sky

mf

The image shows a musical score for the first sub phrase of the song "Deep Purple". It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "When the Deep Purple falls o-ver sleep-y garden walls, and the stars be-gin to flick-er in the sky". The piano part features a steady bass line and chords that support the vocal melody.

thru the mist of a mem-o-ry you wan-der back to me, breath-ing my name with a sigh.

The image shows a musical score for the second sub phrase of the song "Deep Purple". It consists of a vocal line and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "thru the mist of a mem-o-ry you wan-der back to me, breath-ing my name with a sigh." The piano part continues with a similar accompaniment style to the first sub phrase.

Example 2.16 DeRose: “Deep Purple” mm 21-35⁵¹

The second sub phrase answers the previous example with a descending, chromatic melody that outlines a ninth from a-b⁷. Chromaticism therefore becomes a sort of character throughout the song. Mitchell Parish exploits this character with the addition of lyrics.

So far, most of the discussion of the songs used in *American Bouquet* has examined music that fits a certain lyric or mood. For example, Carmichael’s depiction of laziness in “Two Sleepy People” employs musical gestures to highlight a poetic idea. In these cases, the lyrics and music appear to have been conceived somewhat organically. The melodist and lyricist worked closely with each other to achieve a song that was intended to be collaborative. After Paul Whiteman’s success with the song in 1934, the instrumental version of “Deep Purple” waned in the dance band repertory for five years.

⁵¹ Mitchell Parish, *Stardust: Music from the Broadway Show* (New York: Harry N. Abrams Inc., 1990), 75.

Mitchell Parish's words must therefore be examined as the art of a lyricist fitting a subject onto an already existing melody. The chromatic, descending motion that permeates the song fits perfectly as backdrop for Parish's depiction of an affair that can only be realized in memory and dreams:

When the deep purple falls,
Over sleepy garden walls,
And the stars begin to flicker in the sky,
Through the mist of a memory
You wander back to me
Breathing my name with a sigh

In the still of the night
Once again I hold you tight
Though you're gone your love lives on when moonlight beams
And as long as my heart will beat
Lover, we'll always meet
Here in my deep purple dreams.⁵²

An introduction was attached to the song along with Parish's words in 1939. Two aspects from the introduction are worth noting briefly. A three-note chromatic motive is introduced immediately in the first four measures, first A, A[#], B and then G, G[#], A.

⁵² Mitchell Parish, *Stardust*, 75-76.

5

The sun is sink-ing low be-hind the hill. I loved you long a-go. I love you still.

13

A-cross the years you come to me at twi - light to bring me love's old thrill. When the

Example 2.17 DeRose: “Deep Purple” mm 5-19⁵³

In this example, chromaticism is used as a decorative passing tone from one chord tone to the next via augmented harmonies (m 5 beat 4 and m 6 beat 1). DeRose hints that chromaticism will become the primary musical tool employed throughout the song.

Another notable aspect of the introduction is DeRose’s setting of the word “thrill.” In the previous discussion of “My Heart Stood Still,” Richard Rodgers employs the word “thrill” as a major structural point—a final high note expressing the crescendo of emotion of the song. In the introduction to “Deep Purple,” the word is used to complete the opening scenario. All the motion in the introduction leads up to the word, and DeRose supports its importance with the 6/4 suspension of the dominant A.

Parish specialized in fitting words to a preexisting melody. In 1933 he collaborated with Duke Ellington on “Sophisticated Lady.” Along with DeRose and songwriter Bert Shefter, Parish adapted Maurice Ravel’s *Pavane pour une Infante défunte* to create the 1939 hit “The Lamp is Low.”

⁵³ Ibid., 74.

Notably, both songs became hits in 1939, and both deal with the subject of dreaming. Later Parish hits take up the topic; the most noteworthy is “Dream, Dream, Dream.” In the case of “Deep Purple,” it is unclear what caused the end of the affair. Simple separation is a possibility. Death seems a likely or, more appropriately, romantic cause. Whatever the reasons for conjuring the image of slumbering lovers, Parish’s characters are in good company. Stephen Foster’s preoccupation with sleep as a position of repose or an analogy to death is evidenced in his 1851 setting of Charles G. Eastman’s “Sweetly She Sleeps, My Alice Fair.” In “Jeanie with the Light Brown Hair,” Jeanie is a “lost one that comes not again.”⁵⁴ Further examples of the theme of sleep-death can be traced throughout song repertory, such as John Dowland’s “Come Heavy Sleep.”

⁵⁴ Stephen Collins Foster, *Stephen Foster Song Book*. New York: Dover, 1974: 53.

CHAPTER 3

ANALYSIS OF ROCHBERG’S *AMERICAN BOUQUET (VERSIONS OF POPULAR MUSIC)*

“My Heart Stood Still”

Like most other examples in this collection, Rochberg’s version of “My Heart Stood Still” omits introductory material from the original song. This omission limits Rodgers’s version to a structure of refrain 1, bridge, and refrain 2. Rochberg honors the order of the remaining three sections, but he inserts his own introduction, a cadenza between the bridge and the second refrain, and a coda. The following example compares the structure of the two versions.

Section	Verse 1 and 2 (2 nd time)	Refrain 1	Bridge	Refrain 2
Measure	1-20	21-35	36-44	45-52
Harmonic areas of interest	F D ^b A C I ^b VI III [#] V(in F)	F g C I ii V ⁷	f C+ C ⁷ g ^b i V V ⁷ ii ⁶	F F+ B ^b C ⁷ F I V+/IV IV V ⁷ I
Lyric	“I laughed at sweethearts”	“I took one look at you”	“Not a single word was spoken”	“Until the thrill”

Example 3.1a Rodgers: “My Heart Stood Still” formal and harmonic outline

Section	Introduction	Refrain 1	Refrain 1 variation	Bridge	Cadenza	Refrain 2	Coda
Measure	1-8	8-18	18-26	27-33	33-48	49-55	55-63
Congruent to Rodgers’s original	_____	Refrain 1 (“I took one look at you”)	Refrain 1 (“I took one look at you”)	Bridge (“Not a single word was spoken”)	_____	Refrain 2 (“Until the thrill”)	_____
Areas of interest	Material derived from two whole-tone sets	mm 15-17 includes insertion of static harmony also derived from two whole-tone sets	More literal setting of melody	Melody placed on bass notes of the guitar	Elongation of diminished harmonies	Ends with deceptive motion to ^b VI	Section 1 of introduction transposed down a third

Example 3.1b Rochberg: “My Heart Stood Still” formal and harmonic outline

Rochberg’s introduction is an ascending scale superimposing two whole-tone sets.

Slow; dreamily; rubato

p *poco cresc.* *p* *poco cresc.* *dim.*

Slow; pensively

p *cresc. poco a poco* *f dolce*

Example 3.2 Rochberg: “My Heart Stood Still” mm 1-8¹

The harmonic A is used as a pedal tone while the ascending scale unfolds in additive rhythm: first seven tones (mm 1-2), then nine (mm 3-5), and finally ten (mm 6-8, counting the E in m 8 beat 1 as the final note of the scale). The stasis of motive 1 creates motionlessness—a sense of standing still. Motive 1 reappears in the coda (mm 55-63) with the pedal tone on F:

Slow; dreamily; rubato

poco, p rubato

59 *Very Slow* *f ma dolce* *p* *poco mf*

Example 3.3 Rochberg: “My Heart Stood Still” mm 55-63²

Several features from the introduction of “My Heart Stood Still” appear throughout the *Bouquet*. Rochberg uses additive rhythm as a primary motivic idea in “I Only Have Eyes For You.” The scale created by combining the entire “odd” whole-tone scale with passing tones reappears in “Deep Purple.”

The first variation of the refrain (mm 8-17) employs the primary descending motive from Rodgers’s original lyric “I took one look at you/That’s all I meant to do.”

¹ Rochberg, *American Bouquet*, 2.

² *Ibid.*

Transposed up three semitones, Rochberg's setting is harmonically decorative and employs a counter-melody in ascending augmented thirds a perfect fifth apart.

Example 3.4 Rochberg: “My Heart Stood Still” mm 8-17³

Though ornamented, Rodgers's descending thirds are nonetheless intact (see the circled pitches mm 8-13).⁴ In mm 12-13, Rochberg sets the melody an octave higher than the previous four measures (e^{'''}, d^{'''}, c^{#'''}). Due to the thick texture of Rochberg's guitar writing, it may prove difficult for a listener to discern the original melody on an initial hearing. Placing sections of the melody in a higher register allows the most recognizable material to stand out though it is part of a larger quotation.

The final four measures of both variations of the refrain never realize the melody in its entirety. Rather than setting the lyric “heart stood still” with Rodgers's original A, F[#] and E, the melody halts at the word “stood.” In the place of “still,” Rochberg inserts four chords in mm 14 and 16 (see example 3.4). Like the first section of the introduction, the chords are derived from two whole-tone sets (A, B, C[#] and E, F[#], G[#]). Though E is included in the clusters, the note's presence is less discernable in a whole-tone setting in

³ Ibid., 2.

⁴ For the following examples, pitches from the original melody appear circled. When appropriate, quotations will appear circled throughout the musical examples in this chapter.

which all tones are equally distributed. This motive reappears at the end of the variation of refrain 1 (mm 18-25).

The image shows two staves of musical notation. The first staff starts at measure 18 with a treble clef and a common time signature. It features a melodic line with various ornaments and dynamics including *p* *semplice* and *mf*. Performance markings include "a tempo" and "holding back". The second staff starts at measure 22 and includes markings for "gliding", "slowing", "moving a little", and "holding back". Dynamics range from *mp* to *poco p*. The notation includes complex rhythmic patterns and some boxed-in sections.

Example 3.5 Rochberg: “My Heart Stood Still” mm 18-25⁵

A wild change of texture and tempo mark the bridge material. The melody is set in the bass register under rapid sextuplet arpeggios. The ensuing cadenza is a large-scale elongation of diminished harmonies connecting an E^{7b13} chord in m 33 as the dominant of A in the final refrain. The cadenza is not without motivic development, however. In mm 41-42, E[#] presupposes the sixth scale degree (the word “thrill” from refrain 2). This creates the following melodic outline between the bridge and the second refrain (mm 33-61):

The image shows a single staff of music with a treble clef. A long slur arches over a series of notes. The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The note E5 is labeled "thrill". Below the staff, there is a dashed line with a 'v' at the start and an 'l' at the end, indicating a melodic contour.

Example 3.6 Rochberg: “My Heart Stood Still” mm 33-61 melodic outline

“I Only Have Eyes For You”

If Rochberg’s “I Only Have Eyes For You” tells a story, its subject is peripheral to the lovers in the original song. Warren’s melody is unaffected. The song’s structure

⁵ Rochberg, *American Bouquet*, 3.

and essential harmony are intact. However, in Rochberg’s version the original material does not always command the listener’s attention. Instead, a constant stream of descending sixteenth-notes creates a secondary narrative that sometimes overpowers the melody.

Rochberg’s version is a rondo in which an original introduction, transition, bridge, and coda provide new material:

Section	Introduction	Verse 1	Transition	Verse 2	Bridge	Verse 3	Coda
Measure	1-23	24-31	32-43	44-50	51-58	59-65	66-82
Lyric	n/a	“Are the Stars out tonight”	n/a	“The moon may be high”	“I don’t know if we’re in a garden”	“You are here, so am I”	“And I only have eyes...”
Areas of interest	Motive 1: descending fourths Motive 2: “interruptive” gesture F ^{m6} chord	Melody floats over the constant motion of altered motive 1	Alteration of motive 1 using 7 th double-stops	Same as Verse 1	Literal setting; “missing” cadenza section	Same as verse 1	Two sections: wandering melodic pattern from Verse, transforms to motive 1

Example 3.7 Rochberg: “I Only Have Eyes For You” formal outline

All three appearances of the verse are unaltered. That is, the verse material in Rochberg’s version uses the same variations as Warren’s original. Each time the phrase “I only have eyes for you” appears, the final word is set at a different pitch. This recreates the large-scale pitch collection B, C[#], E, C from the original, transposed up a whole-step to C[#], D[#], F[#], D.⁶

The song opens with a series of descending fourth sixteenth-notes in D. As in “My Heart Stood Still,” the introduction is a repeated melodic fragment that proceeds in additive rhythm: a three-beat grouping is followed by a four-beat grouping, then eight beats, etc. (see example 3.8). Motion is interrupted by a four-measure phrase that first arpeggiates F^{m6}, then E^{m9} (an applied bII to ii). This interruption occurs five times throughout the song, and will be referred to as motive 2.

⁶ Refer to Chapter 2 for the discussion of Warren's large-scale pitch collection.

Flowing; rubato molto sempre; not too fast

ppp like a fine mist, always very delicate, molto legato
tempo flessibile

a little more motion
poco cresc.

press the tempo gradually slowing slower
mp *cresc.* *poco mf* *dim. molto* *dolce* *poco f sub.*

suspended

Example 3.8 Rochberg: “I Only Have Eyes For You” mm 1-15⁷

The introduction continues using fragments of the above example, again ending with an arpeggiated E^{m9} (motive 2).

The descending motive from the introduction becomes arpeggiated triads in the setting of verse 1. Instead of cascading fourths, the sixteenth-notes provide accompaniment while expanding Warren’s original harmonies.

⁷ Rochberg, *American Bouquet*, 5.

flowing, lyrical,
do not rush

27

30

f *ma dolce*

Example 3.9 Rochberg: “I Only Have Eyes For You” mm 24-31⁸

The original song plays with the mode of dominant G and subdominants F and D. The sonorities are presented as both minor and dominant-seventh chords.

Voice

Are the Stars out to - night? I don't know if it's cloudy or bright 'Cause I on-ly have eyes for you,

Piano

Example 3.10 Warren: “I Only Have Eyes For You” mm 22-28⁹

A transition between verse 1 and 2 further develops the descending motive from the introduction. A bass line is added a seventh below the sixteenth-notes. Rather than descending fourths, the upper line proceeds in descending fifths a fourth apart.

⁸ Ibid., 3.

⁹ Warren, *Lullaby of Broadway*, 87-88.

flowing as before
p
pp

36
 more motion
mp poco cresc.
poco mf
dim. molto
 slowing down
poco f^{sub.}
 slower
dolce 3

40
 suspended
pp
 slower
dolce 3

Example 3.11 Rochberg: “I Only Have Eyes For You” mm 32-43¹⁰

These fragments are arranged in sub-phrases. The first fragment (mm 32-33) outlines an E^b scale prepared by the B^b triad in m 31 beat 4. The second and third sub-phrases return suddenly to tonic D. The section closes with the third appearance of motive 2.

Verse 3 ends with a final statement of the song’s title...almost. The cadential material is set one word short: “I only have eyes for,” while “you” never actually appears in the coda.

broad
 moving
mp
mf
poco
p
poco cresc.

slow, dreamily

dim.
poco
p
poco cresc.

Example 3.12 Rochberg: “I Only Have Eyes For You” mm 65-69¹¹

¹⁰ Rochberg, *American Bouquet*, 6.

¹¹ *Ibid.*, 8.

Fermatas are placed over the words “eyes” (d") and “for” (e"), with a minor-iv leading to a half-cadence. The e" in m 69 beat 1 functions as both the penultimate pitch for the refrain and the first note in a return to the song’s opening question “Are the stars out tonight?”

Fragmentation of cadential material appears throughout the *Bouquet*. For example, “Deep Purple” closes with an unfinished statement “here in my deep purple...” The word “dreams” is left out. This feature provides unity to the cycle, calling attention to the fact that the songs are part of a larger whole. “I Only Have Eyes For You” appears in the *Bouquet* as part of a continuum of works that make up a sort of American pastiche. The composer calls attention to his presence by setting the song with cascading figures that take focus away from the original tune. Ultimately the song, the setting, and the composer become enveloped in a larger whole.

“Two Sleepy People”

While Carmichael’s “Two Sleepy People” implies passion through flippancy, Rochberg’s version opens with a bagatelle, then proceeds like a cartoon dream. The ascending motives of the original are augmented with overlapping chromatic figures and jerky cross rhythms. Statements of the melody are transposed in the middle of a phrase. The cadenza is a wild interruption, a sort of nightmarish outburst at the end of the bridge section.

The form of Rochberg’s “Two Sleepy People” is conservative. With the exception of a four-measure introduction and a striking cadenza, the *Bouquet’s* version remains true to the original. A bridge section interrupts two verses and a third verse closes the song. Each statement of Carmichael’s verse appears in its entirety. Unlike most other examples in the cycle, the original material is not fragmented and is set in the same range rather than leaping from one octave to another.

The *Bouquet’s* adaptation of “Two Sleepy People” uses a downward-sloping motive made up of chromatic semitones from F to D. This motive first appears in the introduction in which three-note portions of the melody appear in a sequence of whole steps.

Very free; relaxed

cresc. poco a poco *poco f* *dim.*

Example 3.13 Rochberg: “Two Sleepy People” mm 1-4¹²

The motive pervades this version. Like the above example, the F to D motion is used in a melodic context. A formal outline displays that the half-step motion from F to D also affects the tune’s overall harmonic scheme.

Section	Introduction	Verse 1	Verse 2	Bridge	Cadenza	Verse 3	Codetta
Measure	1-4	5-12	13-20	20-26	27	28-32	32-41
Section/lyric from original song	“Here we are” 3-note motive	“Here we are, out of cigarettes”	“Here we are, in a cozy chair”	“Do you remember”	—	“Here we are, just about the same”	“Two sleepy people”
Key area (of melody)	F/E ^b /D ^b /A ⁷	D	F/E (in refrain)	E ^b	F ⁷ /E ^b dim/ D7/A	D	D
Relation to tonic	^b VI-V ⁷	I	^b VI-VII	^b II	^b VI-V ⁷	I	I

Example 3.14 Rochberg: “Two Sleepy People” formal outline

Beginning in verse 2, F is lowered to E. The bridge is set in E^b. After the cadenza material (itself an elongation of the motive), verse 3 completes the work in D.

Verse 1 opens in D. Verse 2 begins in F, but the refrain material slides down a half-step to E. It is as if the melody itself is too sleepy to be realized in the same key. This overstates the lazy seventh scale-degree that begins the refrain in Carmichael’s version. The following examples compare the refrain in the two versions.

Example 3.15a Carmichael: “Two Sleepy People” refrain¹³

¹² Ibid., 9.

¹³ Carmichael, *Two Sleepy People*, 2.

Moving gently begin to press forward 5 5

13

cresc. poco a poco

16 freely dramily 3 3

f fast-----to-----slow *pp* *dolcissimo*

18

Example 3.15b Rochberg: “Two Sleepy People” mm 13-20¹⁴

While the original refrain puts off “goodnight” by opening a half-step lower than the tonic F, Rochberg’s melody is so lethargic that it can only attain a flat seventh scale degree!

Aside from pleasant thirds and some harmonic substitution, Rochberg’s bridge material proceeds without many additions to Carmichael’s melody. M 24 sets Loesser’s “Father didn’t like you at all” lyric with some humor (minor-ii as opposed to IV in the original). However, before the bridge material can be completed with the line “To rent this little nest/and get a bit of rest,” Rochberg inserts a wild cadenza. Instead of resting, the guitar version makes a complete change in mood, texture, and tempo. Dominant chords announce a series of eight ascending triplets. After three statements of this figure, the section deteriorates into an improvisatory passage.

¹⁴ Rochberg, *American Bouquet*, 9.

very animated, freely

mp cresc. molto

veloce marcato

fz f p cresc. poco a poco

animated again

as before

broader, rubato

ff

hold back

fast but with fantasy

poco dim. poco f dim. p

poco dim. poco p dim. pp

poco cresc.

Example 3.16 Rochberg: “Two Sleepy People” m 27 (cadenza)¹⁵

In spite of this digression, the cadenza is nonetheless a large-scale composing out of the F-D chromatic descending motive that appears throughout the rest of the piece. The first group of ascending triplets opens on F. Though the spelling is altered, the next group begins in E^b. Finally, a D⁷ chord appears marked *veloce*, sending the passage into an improvisatory frenzy.

If “a bit of rest” is afforded to the performer anywhere in the work, it is in the coda. Arpeggiated figures outline the descending motion of the original tune. A final

¹⁵ Ibid., 11.

motive is explored in a sequence of four descending pitches (e'', b', g', f#'), (f#'', c'', a', g'), and (f#''', c#''', a#, g#):

Example 3.17 Rochberg: “Two Sleepy People” mm 35-40¹⁶

The sequence connects E-minor with D by way of chromatic voice leading on the first beat of each measure: (e'', f', f#') in the upper voice and (e, d^b, d) in the lower voice. A final dreamlike arpeggio outlines an A^b triad (flat-VI) in harmonics.

“Liza”

Rochberg’s version of “Liza” is brief and extroverted. Under two minutes in duration, the piece is riddled with difficult left hand stretches and virtuosic, country-style scale patterns. The fast sections halt comically with overwrought fermatas and interruptions. This manic realization is an excellent companion to “Two Sleepy People.”

The guitar version is based on the refrain from the original tune. As described in Chapter 2, Gershwin’s refrain consists of two statements to the title character beginning “Liza, Liza” followed by a two-line appeal to the “honey moon” in the relative minor. A third “Liza, Liza” ends the refrain and returns to the tonic key:

A		B	A'
“Liza, Liza 1” I (E ^b).ii (f)	“Liza, Liza 2” I.....V(B ^b)I	“See the honey moon” Vi (c).....V(B ^b)	“Liza, Liza 3” I(E ^b).....V(B ^b)...I(E ^b)

Example 3.18 Gershwin: “Liza” refrain

Rochberg uses Gershwin’s rounded binary model, but adds some changes. For example, a series of interruptions halts the refrain in every section. Like other movements in the cycle, the interruptive material is later developed in the cadenza.

¹⁶ Ibid., 11.

	A	B	A'
	“Liza, Liza” w/interruption mm 8-10 mm 1-10	“Liza, Liza” w/var 1 see Gershwin’s piano arr. mm 11-19	“See the honey moon” w/interruption mm 27-29 mm 20-29
			“Liza,” var. 2 mm 30-32 Cadenza: Dev. of interruption mm 33-51

Example 3.19 Rochberg: “Liza” formal outline

In the second sub phrase of the A-section (mm 11-19) Rochberg inserts a variation on the primary motive (see Examples 3.20a-3.20c). Another variation appears at the return of the A-section:

Brisk and lively; well articulated

Example 3.20a Rochberg: “Liza” m 1 (primary motive)¹⁷

Example 3.20b Rochberg: “Liza” m 11 (variation 1)¹⁸

Tempo 1
ma con molto bravura poco accel.

Example 3.20c: Rochberg: “Liza” m 30 (variation 2)¹⁹

Gershwin’s solo piano version uses variations to separate both statements of the refrain. In comparison, Rochberg’s version appears to be in a hurry, stuffing as much music as possible into a single refrain.

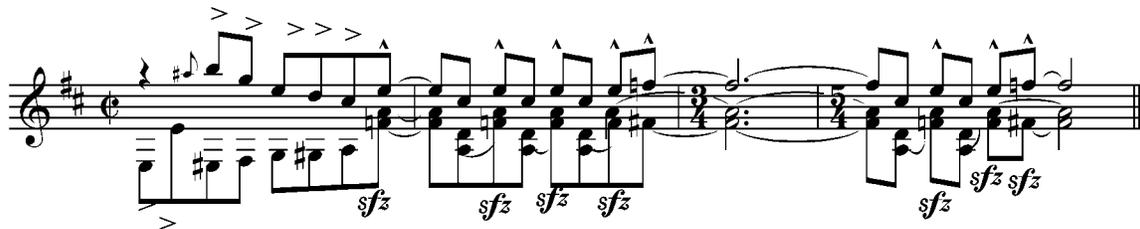
¹⁷ Ibid., 12.

¹⁸ Ibid., 12.

¹⁹ Ibid., 13.

Interruptions to full quotations of the melodies are an identifiable compositional tool throughout the *Bouquet*. Interruptive motives appear in virtually all the settings, though the technique is highlighted in “I Only Have Eyes For You.” Like the other songs, interruptions in “Liza” provide musical material that is explored in the cadenza sections. Due to its placement in the set, “Liza’s” treatment of interruptive gestures can be viewed as a forbear of sorts to “Deep Purple,” in which Rochberg’s interruptions are primary motives throughout the piece.²⁰ However, “Liza’s” interruptions serve a different purpose than “Deep Purple.” “Liza’s” interruptions are more jocular: Rochberg winking to the listener rather than creating major structural points.

The first interruption in the song appears in the initial statement of the refrain “But if you’ll smile on me/All the clouds’ll roll away.” The final syllable of the refrain is cut short in Rochberg’s statement:



Example 3.21 Rochberg: “Liza” mm 7-10²¹

Gershwin’s clouds don’t receive a final syllable until m 19, in which D^{7#5} suffices for tonic.

Later occurrences develop the interruption as an autonomous motive. For example, Rochberg’s Latin-inspired arrangement of the B-section lingers on the words “Parson Brown” (mm 27-29). Similarly, the interruptive motive makes up much of the material throughout the cadenza.

²⁰ This will be explored in greater detail during the analysis of “Deep Purple.”

²¹ Rochberg, *American Bouquet*, 12.

Example 3.22 Rochberg: “Liza” mm 33-51 (cadenza)²²

In mm 33-34 and 36-37, in the incessantly repeated *f* adds a new rhythmic gesture to the already familiar motive, while four statements of the original interruption end the piece.

“How to Explain”

“How to Explain” is adapted from Rochberg’s 1969 *Eleven Songs for Mezzo-Soprano and Piano*. *Eleven Songs* uses poems by Paul Rochberg, and is the second of several pieces in which George Rochberg sets his son’s work.²³ The poems in *Eleven Songs* are brief. Paul’s use of simple language is inspired by Eastern writings. “How to Explain” explores the attempt at communicating an intangible intimacy:

²² Ibid., 14.

²³ Rochberg’s 1968 *Tableaux* is based on fragments of Paul’s story *The Silver Talons of Piero Kostrov*.

How to explain
What cannot be told in words?
What is known between two quietly
I've tried to tell
But always ended breathless
Wordless with nothing more to do but close our eyes.²⁴

George Rochberg describes his intentions in setting the poems in the “Preface” to the cycle:

These are “songs” then in the most traditional sense; and I have attempted to reveal through each setting the particular world of each poem, however brief some of them may be. The piano “accompanies” the voice at times; but it also behaves in other ways--commenting as the need arises or creating an environment in which the singer can project the verbal phrase and its imagery on her own.²⁵

The care used to set the poems in their own world displays an intimacy with both the text and its creator. This intimacy is further evidenced in the decision to include “How to Explain” in the *Bouquet*. Eliot Fisk explains that the version is a sort of message from the composer to the guitarist:

...My relationship with Rochberg is extremely close. He's sort of a second father to me. So it was perhaps appropriate that he put “How to Explain” into the *Bouquet*. Which, of course, the poem was...[by] his actual son, Paul...²⁶

Self-quotation can serve a number of possible functions, and at times these functions are particularly poignant. The song pays homage to important relationships for the composer, while the entire cycle recalls the music of Rochberg's youth.

Rochberg's atonal music is thorny territory for analysis. His derisive attitude toward serialism dictates a cautious approach to any discussion of extended twelve-tone topics. Though he certainly wrote twelve-tone music, he remained guarded about his methodology. Most of the *Bouquet* is tonal, and periodic post-tonal techniques have so far been explained in a case-by-case basis. “How to Explain” uses a different tonal language than other movements in the cycle. It certainly fits in with the other pieces, given the song's combination of jazz chords with an angular and chromatic melody.

²⁴ Paul Rochberg, *How to Explain* from George Rochberg, *Eleven Songs for Mezzo-Soprano and Piano* (Bryn Mawr, PA: Theodore Presser, 1973): 33-36.

²⁵ George Rochberg, “Preface” to *Eleven Songs*: 2.

²⁶ Eliot Fisk, interview, 3 March 2004.

However, “How to Explain” is from a particularly developmental period in the evolution of Rochberg’s style. The song’s inclusion in the cycle can be approached as a stylistic half-way point between the composer’s early serialist works and the synthesis of the *Bouquet*.

The song opens with a six-measure introduction, and then divides the poem’s six lines into four phrases.

7
How to ex - plain what can - not be told in words?

10
What is known be - tween two qui - et - ly

13
I've tried _ to tell But al-ways end - ed breath - less Word - less

18
with noth - ing left to do but close our eyes.

Example 3.23 Rochberg: “How to Explain” from *Eleven Songs for Mezzo-Soprano and Piano*, melody with phrase groupings²⁷

The phrases contain similar, but never identical pitch classes. This chromaticism is perhaps most akin to the expressionism of early Schoenberg. This expressionism is particularly evident when the melody is combined with jazz-affected harmonies. The opening six measures provide an example of this combination:

²⁷ George Rochberg, *Eleven Songs*, 33-36.

Example 3.24 Rochberg: “How to Explain” from *Eleven Songs for Mezzo-Soprano and Piano* mm 1-6²⁸

Seventh chords and jazz-derived figuration dominate the left hand.

“How to Explain” provides insight into Rochberg’s outlook on arrangement. The limitations of the guitar’s voicing dictate that musical ideas are condensed. Five and six-note chords in the piano version are altered to quintuplet arpeggios (see Examples 3.25a and 3.25b):

²⁸ George Rochberg, *Eleven Songs*, 33.

Example 3.25a Rochberg: “How to Explain” from *Eleven Songs for Mezzo-Soprano and Piano* mm 9-12²⁹

Example 3.25b Rochberg: “How to Explain” from *American Bouquet (Versions of Popular Music)* mm 9-12³⁰

In mm 9-10, the guitar plays both the melody and the countermelody. In the original song, the piano’s answer is in the same octave as the voice (see m 9 beat 4). The melody and accompaniment are offset by range in the guitar version. Another change occurs in beat 1 of mm 10 and 12. The performer bends the string to raise pitches $f^{\#}$ to g (m 10) and $c^{\#}$ to e^b (m 12). Though this affect is not specific to the guitar, it certainly recalls blues techniques that are well associated with the instrument.

Eliot Fisk’s knowledge of guitar effects influenced the arrangement in mm 15-16. A rapid tremolo chord with the fleshy pad of the finger highlights the lyric “Breathless, wordless.” He explains:

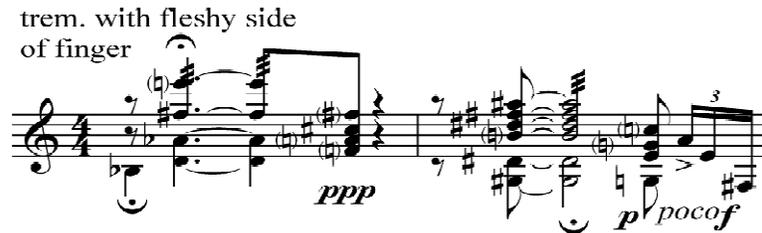
There’s that *sul surando*, *tirando* with the chord like Yamashita does sometimes...that was my suggestion. In fact he got so entranced with that sound that, as you know, he used it to open the piece called *Eden, Out of Space Out of Time*.³¹

²⁹ Rochberg, *Eleven Songs*, 34.

³⁰ Rochberg, *American Bouquet*, 15-16.

³¹ Eliot Fisk, interview, 3 March 2004. Kazuhito Yamashita is a Japanese guitarist known for his creative approach to the guitar’s repertoire through extended techniques.

Fisk refers to the chamber concerto that was Rochberg's last work for guitar, *Eden, Out of Space and Out of Time*. The piece not only opens with the *tremolo* chord, but also marks one of the most expansive uses of the technique in the guitar's extant repertoire. Example 3.26 displays Rochberg's use of the technique in the *Bouquet's* version.



Example 3.26 Rochberg: “How to Explain” from *American Bouquet (Versions of Popular Music)* mm 16-17³²

The issues of arrangement that permeate “How To Explain” can probably be applied to other songs in this cycle. Like most works by Rochberg, the *Bouquet* was written at the piano. Fisk explains:

I don't think the sonority of the guitar particularly influenced the composition of the pieces. I think rather that what he succeeded in doing is doing a set of pieces almost as if they were written for piano, but transcribed for the guitar from some imaginary piano. I don't think he thinks Guitar. I think he thinks Music, and then puts the music on the guitar.³³

“Deep Purple”

DeRose's “Deep Purple” refrain consists of two sixteen-measure phrases, each with two sub-phrases. The structure of Rochberg's “Deep Purple” is equally straightforward. An original introduction precedes the first phrase of the refrain. When the melody appears, it is unaltered, maintaining both its original key and rhythm. A transition utilizing motivic material from the introduction is followed by the second phrase of the refrain (first eight measures only). The tune is fragmented in the last two sections of the version. A cadenza and a coda each receive four measures of the source material. The piece ends with four measures repeating a motive from the introduction.

³² Rochberg, *American Bouquet*, 16.

³³ Eliot Fisk, interview, 3 March 2004.

Section	Introduction	Refrain 1	Transition	Refrain 2 first sub-phrase	Cadenza Second sub-phrase	Coda
Measure	1-17	17-36	36-46	46-57	58-76	77-82
Section/Lyric from the original song	n.a.	“When the Deep Purple Falls”	n.a.	“In the still of the night”	“And as long as my heart will beat”	Here in my Deep Purple Dreams”
Areas of Interest	Introduces two contrasting motives that develop throughout the piece	Melody appears unaltered, while material from motive two is countermelody	Uses material from the Intro	Variations on the synthetic scale used as countermelody	Portion of melody placed in higher register	Ends with Motive 1 (T2) replacing the word “dreams”

Example 3.27 Rochberg: “Deep Purple” form

The introduction is composed of two contrasting motives derived from the original tune. These motives are developed throughout the piece, making up the melodic material used in Rochberg’s countermelodies and creating major structural points. The first motive serves to interrupt motion throughout this version of the song. In both opening and ending the piece, motive 1 combines two half-step fragments a minor-sixth apart: (e[#], f[#], g[#]) and (c[#], c^{##}, d[#]).



Example 3.28 Rochberg: “Deep Purple” m 10³⁴

This motive appears in every section of Rochberg’s “Deep Purple,” sometimes halting the original melody altogether. Later, a transposed version of motive 1 propels the cadenza with the direction “pressing ahead.” The half-step fragment also ends the song, replacing the final d[#] (on the word “dreams”) with the set (d[#], e[#], e^{##}). Though motive 1 can be derived from a number of descending chromatic fragments in the original tune, the most probable source of the material is DeRose’s introduction:

³⁴ Rochberg, *American Bouquet*, 17.

Moderately slow, very warm, sultry

poco f *p dolce* *dim.*

5 *freely, rubato* *mp* *darkening*

9 *a tempo* *metallic* *normal* *freely, rubato* *a tempo* *metallic* *normal*

poco f *poco p* *dim.*

Example 3.31: Rochberg: “Deep Purple” mm 1-12³⁷

Motive 2 provides the material later used as a countermelody against the setting of the original tune. The following two examples display both sections of the refrain. The countermelody freely combines notes from both pentachords, suggesting an eight-note synthetic scale (C[#], D, D[#], E, F[#], G[#], A, B). The two refrains are shown below with the original melody circled.

bring out melody *mf* *p freely* *a tempo* *p freely*

21 *a tempo* *poco mf* *dolce* *moving a little* *f ma dolce*

25 *very free* *hold back* *a tempo*

f *sub p* *p*

29

33 *a little hesitant echo* *poco p* *mp* *very expressive*

Example 3.32 Rochberg: “Deep Purple” mm 17-36

³⁷ Rochberg, *American Bouquet* 17.

Example 3.33 Rochberg: “Deep Purple” mm 46-57³⁸

Performance notes abound throughout the versions. However, “Deep Purple” is strikingly notated. Shifts in tempo and constant use of *rubato* are stressed. In his “Preface” to the *Bouquet*, Eliot Fisk recalls the following exchange:

Rochberg has said, “What you performers may not realize is that it pains me to have to reduce musical thought to notation...” Often when I would play parts of the *Bouquet* to him he would say, “But you’re counting! I don’t want you to count! It’s the gesture that counts! You’ve got to get inside these pieces! You’ve got to make them your own!”³⁹

Indeed, Rochberg’s notation style is a curious mixture between freedom and specificity. He is exacting in rhythmic and interpretive markings. However, broader gestures often seem to overpower minutia. This style is a reaction to the interpretive control expressed in serialism.

“Notre Dame Blues”

To complete his cycle of American popular tunes, Rochberg revisits the Blues; a form he explored in the 1971 suite *Carnival Music* for solo piano. *Carnival Music* is perhaps Rochberg’s most stylistically similar work to *American Bouquet*. Written for

³⁸ Ibid., 18.

³⁹ Eliot Fisk, “Preface” in Rochberg, *American Bouquet*, 1.

Jerome Lowenthal, the suite combines elements of ragtime, jazz, and blues along with Ives and Stravinsky.⁴⁰

The piano version and the *Bouquet's* “Notre Dame Blues” share a number of common elements—both use variations format, and both make use of repeated motivic fragments to create tension. The primary difference between the two is that the “Blues” from *Carnival Music* is a slow stride number while “Notre Dame” is an up-tempo romp. Specific similarities with the piano “Blues” will be noted in the following examination of “Notre Dame Blues.”

Eliot Fisk recalls that, instead of “Notre Dame,” “Liza” was originally conceived as the last movement of the *Bouquet*: “I convinced him to switch the order between ‘Liza’ and the ‘Blues.’ I just didn’t think anything could really follow the ‘Blues!’”⁴¹ Though Fisk is referring to an artistic consideration, the ordering is also pragmatic. The technical demands of “Notre Dame” are substantial, and would unduly tax the performer to continue to other movements in the cycle. Fisk’s fingering suggestions require an inordinate use of the thumb. Rapid scalar passages, left hand stretches and constant *fortissimo* place the movement among the more difficult works in the repertoire.

“Notre Dame Blues” has four sections of variations in D with an introduction and a brief coda. Meter changes and rhythmic displacement obscure the twelve-measure structure. Nonetheless each of the four variations makes use of the twelve-measure form. Example 1 demonstrates that sections 1 and 3 are twelve-measure groupings while sections 2 and 4 are twenty-four-measure augmentations of the I-IV-V harmonic rhythm.

Section	Introduction	Section 1	Section 2	Section 3	Section 4 (cadenza)	Coda
Measure	1-19	20-32	33-57	58-70	71-95	96-104
Affect/mood	Free meter, phrase Grouping: 5+4+9	“Whimsical and quirky,” 12-bar form	“Hard and driving,” 24-bar augmentation	“Mourning, slow” 12-bar (Paganini Blues)	“Tempo 1 but not strict time”	Beginning slow, getting faster

Example 3.34 Rochberg: “Notre Dame Blues” formal outline

The introduction and first two sections of the tune are decidedly up-tempo, with section 2 as the work’s centerpiece. Rochberg’s tempo indications are noteworthy. For the introduction he states “Solid, steady beat, gargoylish and angular.” This is in part

⁴⁰ Daniel Paul Horn, “Carnival Music: An Introduction to the Piano Music of George Rochberg,” *The Clavier* 28 no. 9 (November, 1988): 17-21.

⁴¹ Eliot Fisk, interview, 3 March 2004.

intended as a joke. However, this direction is also used in a particularly angular movement from his 1997 *Circles of Fire* for two pianos titled “Gargoyles.”⁴²

“Notre Dame’s” angularity derives from a steady pulse with accented rests. The following example is from the opening of the work, in which fragmented, almost pointillist rhythmic modules are set into relief against silences.

Solid, steady beat, gargoyleish and angular

not faster than $\bullet = 120$

ff *p* *poco sfz* *p sub* *ffz f*

f marcato *ff steely, hard* *p* *sfz* *ffz f*

Example 3.35 Rochberg: “Notre Dame Blues” mm 1-8⁴³

By section 2, (mm 33-58), the accented rest has shrunk to a sixteenth-note. Repeated scalar fragments fill in the space while sforzando chords appear at odd intervals:

L'istesso tempo, hard and driving

sfz *ffz* *ffz* *ffz*

sempre simile *metallic*

Example 3.36 Rochberg: “Notre Dame Blues” mm 33-38⁴⁴

The use of repeated fragments also appears in the earlier “Blues” from *Carnival Music*.

⁴² George Rochberg, *Circles of Fire for Two Pianos* (Bryn Mawr, PA: Theodore Presser, 1997).

⁴³ Rochberg, *American Bouquet*, 20.

⁴⁴ *Ibid.*, 21.



Example 3.37 Rochberg: “Blues” from *Carnival Music* mm 8-11⁴⁵

Both examples use brief motives over a steady bass pattern (or chord grouping, in the case of “Notre Dame”). The repeated material begins on an offbeat. This creates tension as the motive continues over bar lines.

After the driving tempi of section 2, Rochberg allows the motion to falter. A Paganini-inspired slow section recalls portions of the *Caprice Variations*, albeit without any direct quotation. The ensuing cadenza (section 4) combines motives from the introduction with chordal triplets and descending double-stops:



Example 3.38 Rochberg: “Notre Dame Blues” mm 81-85⁴⁶

Though section 4 returns a tempo, Rochberg’s performance notes qualify: “but not strict time; freely, with lots of bravura.”⁴⁷ Constant interpretive markings remind the performer to be flexible with time. Effectively, the second half of the piece is an extended cadenza amended onto a fast blues number.

A nine-measure coda ends the cycle with what Eliot Fisk refers to as “...that furious rasgueado that glissandos all the way up to the top.” The idea was not Rochberg’s original intent. Fisk explains:

⁴⁵ George Rochberg, *Carnival Music for Solo Piano* (Bryn Mawr, PA: Theodore Presser, 1975), 6.

⁴⁶ Rochberg, *American Bouquet*, 24.

⁴⁷ *Ibid.*, 23.

“I’m remembering him playing it for me on the piano and it just sort of growled on the bass and it sounded good. That’s how a pianist would end that; it sounds great on the piano. Those low notes make a lot of jangle...but on the guitar I didn’t feel that it was very effective. The low register of the guitar is not the one to make a hysterical fortissimo statement, not in a chord. That type of thing does not have the same type of effect.”⁴⁸

The result of that discussion is the following coda:

The musical score for the coda of "Notre Dame Blues" by Rochberg is presented in three staves. The first staff, in treble clef and 4/4 time, begins with a mezzo-forte (*mf*) dynamic and the instruction "start slow and the accel.", followed by a gradual crescendo (*cresc. poco a poco*) leading to a "very fast" section. The second staff, also in treble clef, starts with "start slow", a fortissimo (*fff*) dynamic, and a rasgueado (*rasg.*) effect, then accelerates (*accel.*) before slowing down (*rall.*) with a few final notes. The third staff, in treble clef, begins with "slow, out of time!", a mezzo-forte (*mf*) dynamic, and a triplet of eighth notes. This is followed by a section marked "faster and faster" with a triplet of eighth notes and a "cresc. molto" instruction. The piece concludes with a "repeat ad lib." section featuring a rasgueado and glissando (*rasg. and gliss.*) and a fortissimo fortissimo (*sf ffz*) dynamic.

Example 3.39 Rochberg: “Notre Dame Blues” mm 96-104⁴⁹

⁴⁸ Eliot Fisk, interview, 3 March 2004.

⁴⁹ Rochberg, *American Bouquet*, 24.

CHAPTER 4

VERNACULAR MUSICAL BORROWING IN THE GUITAR MUSIC OF FOSS, BEASER, AND CRUMB

Within the past fifty years, the appropriation of American vernacular music for the concert stage has become a hallmark of many American composers. However, the use of American music in art works for guitar is a relatively new phenomenon and should be explored in context with *American Bouquet*. The following study examines both the source material and methods of setting preexisting music in Lukas Foss's *American Landscapes* for guitar and orchestra, George Crumb's *Quest* for guitar and chamber ensemble, and Robert Beaser's *Shenandoah* for solo guitar and *Mountain Songs* for guitar and flute.

Though Crumb, Beaser, Rochberg, and Foss have each borrowed from the American vernacular lexicon, each composer has approached the material in a different manner. In the case of Rochberg and Beaser, both comment that their settings are not arrangements. Beaser claims to have created "hybrids" in both *Shenandoah* and *Mountain Songs*, while Rochberg refers to "versions" of popular music. George Crumb is the only personality to refer to his use of "quotation." Further, due to the breadth of what is considered vernacular, each composer's choice of source material is as varied as its treatment. For example, while Lukas Foss and Robert Beaser set music from the Appalachians, Rochberg reworks popular songs of the 1930s and George Crumb opts to set the hymn tune "Amazing Grace."

Lukas Foss: *American Landscapes*

Lukas Foss's guitar concerto *American Landscapes* was written for guitarist Sharon Isbin and commissioned by Michel Roux, president of Carillon Importers.¹ The Concerto quotes themes from a variety of American vernacular sources, from banjo tunes to patriotic music. The concept of the piece was apparently a collaborative effort between Foss and Sharon Isbin. The guitarist recalls:

¹ Laura Koplewitz, "An American Guitar Concerto is Born," *Guitar Review* 80 (Winter, 1990): 1. Carillon Importers Inc. is the U.S. distributor of Absolut Vodka. The *American Landscapes* premiere occurred on a concert called "Absolut Concerto."

I gave Foss many recordings and scores of American folk themes... I asked my mother to look through stacks of square dance recordings...She made a tape of the tunes she liked and thought might be of interest. One of her favorites was “Cotton-Eyed Joe,” which, coincidentally, ended up in the concerto!²

The concerto was premiered 29 November 1989 at Avery Fischer Hall in New York. Initially, much fanfare surrounded the piece. *Guitar Review* ran an article announcing the advent of a “distinctly American guitar concerto.”³ Isbin predicted that the piece would become a cornerstone of the repertoire:

I believe that this new concerto is going to be the equivalent of what [Joaquin Rodrigo’s] *Aranjuez* has been to Spain. *American Landscapes* will capture the cultural essence of certain styles of American music, particularly spiritual and bluegrass, which have been influential in the development of other forms of American music. I think that *American Landscapes* is a piece that people will love to hear, as much as they love to hear the *Aranjuez*.⁴

Several years after its premiere, *American Landscapes* has yet to gain the popularity of Rodrigo’s work. After Isbin’s initial performances and subsequent recording for Angel records, the concerto all but disappeared from the concert stage.⁵ Carl Fisher, Foss’s publisher, provides only rental copies of parts, and has yet to make a printed score. The musical examples in the following discussion are from the composer’s manuscript.

American Landscapes is structured in three movements. Part One includes the children’s tune “Dog’s Tick,” the “Bird’s Courting Song,” and the political number “Jefferson and Liberty.” Part Two is a theme and variations on the white spiritual “Wayfaring Stranger.” Part Three is a rondo that sets the banjo tunes “Cotton-Eyed Joe” and “Old Dan Tucker” along with a rather chaotic rendering of “America the Beautiful.”

The Concerto’s first and third movements employ a setting of preexisting material that differs dramatically from any of the other works in this project. The tunes are treated as subjects of a collage. One song overtakes the other, and the piece becomes more of an American junkyard than a landscape.

Before viewing Foss’s treatment of the borrowed tunes, it is necessary to examine some of the less familiar sources of the Concerto’s inspiration. The following examples

² Ibid., 3.

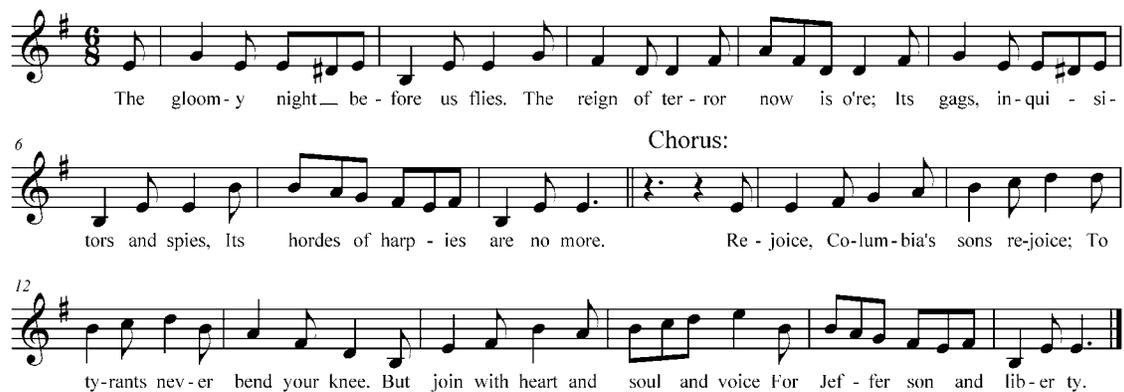
³ Ibid., 1.

⁴ Ibid.

⁵ Sharon Isbin, *American Landscapes*, Angel 7243-5-67672-2-5, 1995, compact disc.

provide excerpts from the three original tunes employed in Part One, followed by a section of the movement that quotes all three sources simultaneously.

“Jefferson and Liberty” was the official campaign song for Thomas Jefferson’s 1800 presidential bid. The tune’s words were written by Robert Treat Paine Jr., who was also the author of the 1792 Federalist campaign song “Adams and Liberty.” The song’s first verse mentions a “reign of terror” (“Its gags, inquisitors and spies/Its hordes of harpies are no more”).⁶ This particular terror refers to two pieces of legislation from 1799: the Alien Act (which enabled the President to expel foreigners without cause), and the Sedition Act (prohibiting the rights of an individual to speak out against the Federal government). Paine set “Jefferson and Liberty’s” lyrics to the Irish reel “Gobby-O.” The tune’s fast 6/8 meter, E-minor tonality and one-octave range gave the early Republican party its first hit:



The gloom-y night— be - fore us flies. The reign of ter - ror now is o're; Its gags, in - qui - si -

6 Chorus:
tors and spies, Its hordes of harp - ies are no more. Re - joice, Co - lum - bia's sons re-joyce; To

12
ty-rants nev - er bend your knee. But join with heart and soul and voice For Jef - fer son and lib - er ty.

Example 4.1 “Jefferson and Liberty”⁷

“Bird’s Courting Song” was originally known as “The Woody Queristers” in seventeenth-century English broadsides. Versions of the song appear in collections from Maine, Vermont, North Carolina, and even Florida during the heydays of W.P.O. folksong collecting.⁸ Also called “The Hawk and the Crow” or “Leatherwing Bat,” the song depicts a variety of birds comparing notes on their amorous successes and failures:

⁶ Irwin Silber, *Songs America Voted By* (Harrisburg: Stackpole, 1971), 21.

⁷ Silber, 21: “Jefferson and Liberty,” words: Robert Treat Paine Jr., tune: “Gobby O” (Irish traditional).

⁸ Newman Ivey White, ed., *The Frank C Brown Collection of North Carolina Folklore* Vol. 3 (Durham, North Carolina: Duke University Press, 1952), 199.

"Hi!" said the black - bird sit-ting on a chair "Once I Court - ed a la - dy fair
 5 She proved fick - le and turned her back, And ev - er since then I've dressed in black."

Example 4.2 “Bird’s Courting Song”⁹

In the children’s song “Dog’s Tick,” a simplistic tune repeats several times with nonsense words set to a pentatonic scale.

Dog tick dog tick dog tick bag - o - worm Why can a dog tick dance — like a bag-o-worm?

Example 4.3 “Dog Tick”¹⁰

Foss modifies the rhythm of the above tunes to form a cohesive structure. In the following example, “Dog’s Tick” and “Bird’s Courting Song” are played by the guitar and solo violin respectively. The tunes fit together by an invented motive of two sixteenth-notes followed by one eighth-note. The flutes continue with “Jefferson and Liberty,” seemingly unaffected by either the other songs or the orchestra’s rhythmic chords.

⁹ B. A. Botkin, ed., *A Treasury of New England Folklore* (New York: Crown, 1947), 883.

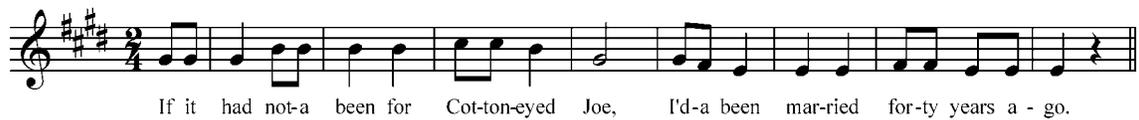
¹⁰ Transcription from: Peggy Seeger and Mike Seeger, *American Folksongs for Children* Rounder Records CD 8001, 1997, compact disc.



Example 4.5 Foss: *American Landscapes* mm 204-211¹² The guitar line indicates

Americana by a bass-strum pattern often associated with folk guitar styles. Rather than obtaining his inspiration from direct quotes, Foss chooses a more oblique reference to the genre.

In contrast, the quotation of patriotic music as an indicator of Americana seems a direct appeal to the collective conscience. “America the Beautiful” is so familiar that its appearance in the Concerto’s final movement can only be regarded as a joke, albeit a cultivated one. An extended rondo alternates portions of “Cotton-eyed Joe” and “Stay a Little Longer” (see Examples 4.6 and 4.7 for source material) throughout the movement.



Example 4.6 “Cotton-eyed Joe”¹³



Example 4.7 “Stay a Little Longer”¹⁴

The piece culminates in a frenzied rendering of “America the Beautiful,” Katherine Lee Bates and Samuel A. Ward’s 1895 Congregationalist rouser:

¹² Foss: *American Landscapes*, 14.

¹³ Alan Lomax and John Lomax, *American Ballads and Folk Songs* (New York: Macmillan, 1945), 262.

¹⁴ Transcription from: Merle Haggard *Down Every Road 1962-1994* Southland Records, 7-2438-35711-2-3, 1994, compact disc.

The musical score consists of the following parts and dynamics:

- Guitar:** Strummed chords, starting with a forte (*ff*) dynamic.
- Flute:** Sustained notes, mezzo-forte (*mf*).
- Oboe:** Sustained notes, mezzo-forte (*mf*).
- Clarinet in B \flat :** Sustained notes, mezzo-forte (*mf*).
- Trumpet in C:** Sustained notes, mezzo-forte (*mf*).
- Trombone:** Sustained notes, mezzo-forte (*mf*).
- Cymbals:** Sustained notes, mezzo-forte (*mf*).
- Harp:** Sustained notes, mezzo-forte (*mf*).
- Piano:** Rhythmic pattern, starting with a forte (*ff*) dynamic.
- Solo Violin:** Melodic line, starting with a mezzo-forte (*mf*) dynamic.
- Violin:** Sustained notes, mezzo-forte (*mf*).
- Viola:** Sustained notes, mezzo-forte (*mf*).
- Cello:** Sustained notes, mezzo-forte (*mf*).

Example 4.8 Foss: *American Landscapes* Part 3 rehearsal no. EE¹⁵

The guitar’s strummed chords and the violin line quote portions of “Stay a Little Longer.” The piano part recalls pentatonic banjo or fiddle tunes without a specific reference. At the same time, the orchestra is instructed to stand during its own rendering

¹⁵ Foss, *American Landscapes*, 64.

of “America the Beautiful.” Foss’s collage becomes a sort of caricature of itself by the end of the work, employing all the Concerto’s elements of Americana indicators.

George Crumb *Quest*

George Crumb’s *Quest* for guitar, soprano saxophone, harp, contrabass, and two percussionists was written for guitarist and Bridge Records founder David Starobin. The work was commissioned by the Albert Augustine Foundation and completed in 1994. *Quest* uses the hymn “Amazing Grace” as its only borrowed source. The song is directly quoted in two of the piece’s five movements. Its appearance differs dramatically in scope and context from the guitar works of Beaser, Rochberg, and Foss. As in Crumb’s other works, preexisting music is indicated with quotation marks in the score. “Amazing Grace” is initially heard at the end of the “Dark Paths” movement. The saxophone plays the melody over what the composer describes as “a delicate web of percussion sonority.”¹⁶

Example 4.9 George Crumb: “Dark Paths” rehearsal no. 10 from *Quest*¹⁷

Crumb’s presentation of the melody is straightforward, set in C over Japanese temple bells playing an ostinato figure with the pitch class set (0, 3, 5, 8).

“Amazing Grace” is used again in the final movement, “Nocturnal” first in E^b over a repeated pattern of fifths between the harp and bass (rehearsal #33-34), and later in B^b with similar accompaniment (rehearsal #34-34). The saxophonist changes instruments to a chromatic harmonica at the end of the piece and suggests the tune using fragments of the melody:

¹⁶ George Crumb, “Program Note” from *Quest* (London and New York: C. F. Peters, 1996), 1.

¹⁷ Crumb, *Quest*, 7.

Semplice ♩ = 50

Soprano Sax.
(chromatic harmonica)

Harp
pp *sempre* (*l.v. sempre*)
pp *pizz. sempre*

Contrabass
pp *sempre* (*l.v. sempre*)

Example 4.10 George Crumb: “Nocturnal” rehearsal no. 42 from *Quest*¹⁸

The American idiom does not pervade *Quest*. Any American identity appears, if at all, as a sort of afterthought, the presence of an Appalachian hammered dulcimer in the percussion part and possibly the harmonica serve as the only other indicators of regionalism. In fact, Crumb’s own inspiration for the work is somewhat ambiguous:

The poetic basis for *Quest* was never very clearly articulated in my thinking. I recall pondering images such as the famous incipit of Dante's *Inferno* ("In the midway of this our mortal life, I found me in a gloomy mood, astray ...") and a line from Lorca ("The dark paths of the guitar"); also the concept of a "quest" as a long tortuous journey towards an ecstatic and transfigured feeling of "arrival" became associated with certain musical ideas during the sketching process. But although the movement titles are poetic and symbolic, there is no precise programmatic meaning implied.¹⁹

Crumb’s quotation of the hymn tune “Amazing Grace” differs dramatically from the vernacular settings of Rochberg, Foss and Beaser. Crumb’s use of the tune, though well integrated into *Quest*’s texture, appears as an indicator for listeners but not as the piece’s main idea. That is, Crumb effectively sets “Amazing Grace” in reaction to *Quest*.

Crumb’s employment of *Amazing Grace* is remarkably understated in comparison with other examples of vernacular settings. Composer Robert Moevs has criticized Crumb’s seemingly rudimentary use of musical materials:

¹⁸ Ibid., 25.

¹⁹ Ibid., 1.

Heterogeneous borrowings, superimpositions, sometimes rudimentary transcriptions...an assemblage of spooky effects and symbols chosen to evoke a particular mood, and a compositional method reduced essentially to their simple concatenation. The lack of musical substance, in turn, exposes the emptiness behind the assortment of symbolic-expressionistic titles and descriptions not to be taken seriously.²⁰

Moevs's statements about conservation of musical materials and use of evocative effects are accurate. However, the criticism of these aspects incorrectly assesses the purpose of Crumb's quotation. "Amazing Grace" is a reference for the listener to draw conclusions about the mood of an unfamiliar work. Rather than adding complexity to *Quest*, the hymn provides clarity to the piece's intent.

Crumb's program notes clarify *Quest*'s title, providing insight to the employment of the hymn tune for quotation. "Amazing Grace" embodies the notion of process, particularly the "transfiguration" and "arrival" (to use Crumb's terms) of a metaphysical rebirth. These concepts couple well with the arduous life of "Amazing Grace's" author John Newton (1725-1807). Newton was born into an English seafaring family. From 1736-42 he sailed with his father along the Mediterranean. During a trip to Africa, the 20-year-old Newton became sick and was sold into slavery. After two years he was rescued in Guinea and, ironically, by 1749 became the captain of a slave transport ship from Africa to Northern Europe. In his middle years, Newton became associated with British religious leaders George Whitfield and John Wesley. By 1764 Newton was ordained and founded a ministry in Olney, becoming an outspoken abolitionist from the pulpit. Newton died in 1807, the same year slavery was declared illegal in Britain.²¹ Newton's 1779 publication *Olney Hymns* includes what is perhaps his most famous contribution, "Amazing Grace."

Although "Amazing Grace" connotes matters of faith and religious transformation, it is doubtful that *Quest* shares such associations. Rather, Crumb relies on a listener's familiarity with Newton's words to augment the experience of a "quest." In a 1988 *Fanfare* interview with Edward Strickland, Crumb states his use of quotation is often intended to produce

²⁰ Robert Moevs, "Review of Records," *Notes* 62 (1976), 302. Though Moevs reviews Crumb's *Makrokosmos* Vol. III, the statements are equally relevant about *Quest*.

²¹ William E. Phipps, *Amazing Grace in John Newton: Slave-Ship Captain, Hymnwriter, and Abolitionist* (Macon, Georgia: Mercer University Press, 2001), vii.

...Nostalgia for a past world, or a strange spanning of time-by juxtaposing something that was written two centuries earlier with something new...It's the feeling that only this serves the emotional function of the piece.²²

On another level of process, the hymn tune has traversed continents to become an integral part of the American musical vocabulary. By the 1850s, "Amazing Grace" was ensconced in U.S. hymnody. One notable North American appearance includes an entry under the moniker "New Britain" in Benjamin Franklin White and Elisha J. King's third edition of *The Sacred Harp* (Philadelphia 1859).²³

Robert Beaser: *Mountain Songs* and *Shenandoah*

Robert Beaser's 1984 *Mountain Songs* for guitar and flute employs Southern Appalachian ballads including "Barbara Allen," "The House Carpenter," "He's Gone Away," "Hush You Bye," "Cindy," "The Cuckoo," and "Fair and Tender Ladies." Beaser's subsequent *Shenandoah* for solo guitar also employs recognizable source material that is "interleaved with original melodies, harmonies, and counterpoint to form an entirely new hybrid."²⁴ Beaser's treatment of the folk tunes is strikingly similar to Rochberg's style in the *Bouquet*. While Crumb and Foss employ quotation for associative or collage purposes, both Beaser and Rochberg use preexisting tunes organically. Melodies are reworked or fragmented. New harmonic material is introduced. Structural elements elongate and formalize the original material. It is notable that both Beaser's and Rochberg's guitar works are dedicated to guitarist Eliot Fisk, who worked closely with the composers during the writing process.

Though Beaser and Rochberg's treatment of melodies are akin, their choice of source material could not be more polarized. *American Bouquet's* Tin Pan Alley explores urbanite songs from an era of social liberalism. Topics are lighthearted and whimsical: hearts stand still, clouds roll away. Many of the *Mountain Songs* are based on simple melodies that portray stories of betrayal and loneliness. "Barbara Allen," in all its permutations, describes an anguished lover whose impending death is viewed with ambivalence by the title character:

²² Edward Strickland, *American Composers: Dialogues on Contemporary Music* (Bloomington/Indianapolis: Indiana University Press, 1991), 165.

²³ Richard Crawford, *America's Musical Life* (New York and London: W.W. Norton, 2001), 167.

²⁴ Robert Beaser, "Interpretive Notes" from *Shenandoah* (Valley Forge, PA: Helicon Music, 1995), 1.

Was in the merry month of May
 When flowers were a-bloomin'
 Sweet William on his deathbed lay
 For the love of Barbara Allen.

Slowly, slowly she got up,
 And slowly she went nigh him,
 And all she said when she got there,
 "Young man, I think you're dying."²⁵

A pentatonic melody accompanies the story. Alan Lomax's collected version is plainsong in D:

Smoothly ♩ = 176

Was in the mer - ry month of May When flowers were a - bloom-in' Sweet William
 on his death-bed lay For the love of Bar - - - bara Al - len

Example 4.11 "Barbara Allen"²⁶

Beaser opens his cycle with the tune. His treatment is unpretentious and sparse. The guitar and flute alternate solos for three strophes then enter together:

²⁵ Alan Lomax, ed., *The Folk Songs of North America* (New York: Doubleday, 1960), 183.

²⁶ Lomax, *Folk Songs*, 183.

Example 4.12 Beaser: “Barbara Allen” mm 24-31 from *Mountain Songs*²⁷

The guitar recalls a dulcimer with grace-note slurs. The flute employs quarter-tone bends to achieve an almost Japanese affectation.

As the cycle progresses, themes become more ornamented and forms more ornate. The fourth song in the cycle is a fantasia based on the southern lullaby “Hush You Bye.” The song opens with four measures of guitar introduction, followed by the flute playing the melody:

Example 4.13 Beaser: “Hush You Bye (Fantasia)” mm 1-9 from *Mountain Songs*²⁸

Variations gradually become more virtuosic through a culminating section of thirty-second-notes with scalar passages and pedal tones:

²⁷ Robert Beaser, “Barbara Allen” from *Mountain Songs* (Valley Forge, PA: Helicon Music, 1984), 2.

²⁸ Beaser, *Mountain Songs*, 12.

Example 4.14 Beaser: “Hush You Bye (Fantasia)” mm 71-74 from *Mountain Songs*

The movement closes with a calmer section with Beaser’s indication “childlike, dreaming.”

Mountain Songs do not stray far from the original song’s intended meaning. “Barbara Allen” is sparse and sad, “Hush You Bye” proceeds like a child’s dream. Similarly, the cycle’s unusual adaptation of “The Cuckoo” achieves a sort of text painting in the flute line. Like “Fair and Tender Ladies,” “The Cuckoo” is a warning to enthusiastic lovers:

Come all you young women,
 Take warning by me,
 Never place your affections
 On the love of a man.

For the roots they will wither
 The branches decay.
 He’ll turn his back on you
 And walk square away.²⁹

The following example of the original tune is an arrangement by the folksong collector and composer Matyas Seiber, included in Alan Lomax’s collection *The Folk Songs of North America*. Beaser’s version is remarkably similar to Seiber’s (see Examples 4.16

²⁹ Lomax, *Folk Songs*, 217.

and 4.17). The dyads in the lower line of the piano version correspond to the guitar part in the later arrangement.

Freely and softly ♩ = 120

mp
(quasi dulcimer)

The cuck-oo, she's a pret-ty bird, She sings as she flies —
She brings us glad tid-ings And she tells us no lies — She

Example 4.15 *The Cuckoo* arranged by Matyas Seiber³⁰

misterioso ♩ = 108

Piccolo
pp
Guitar

Picc.
Gtr.

Example 4.16 Beaser: “The Cuckoo” mm 1-14 from *Mountain Songs*³¹

These settings perhaps refer to the dyadic character of the original tune: the first part praising the truth of the cuckoo’s song, and the second part warning of the truthless

³⁰ Lomax, *Folk Songs*, 217.

³¹ Beaser, *Mountain Songs*, 24.

beauty of an inconsistent lover. Beaser sets the cuckoo's song with a *senza misura* flute cadenza:

The image shows two staves of musical notation. The top staff is labeled 'Piccolo' and contains a single melodic line with a treble clef. It begins with a series of notes, some grouped under brackets with a '3' below them, indicating triplets. The line ends with a cadenza-like flourish. The bottom staff is labeled 'Guitar' and contains a single line with a treble clef, showing a simple chordal accompaniment with a few notes and a long horizontal line indicating sustained chords.

Example 4.17 Beaser: “The Cuckoo” m 42 from *Mountain Songs*³²

While the source material from *Mountain Songs* is landlocked, *Shenandoah* is derived from the sea shanty tradition, work songs of fishermen, haulers, and oarsmen used to mark time for the coordination of labor or entertainment.³³ The two prevailing forms of the genre, “windlass” and “capstan” are used respectively for heaving (raising masts and anchors) and hauling (rowing). In the U.S., regions west of the Mississippi probably contributed the greatest number of original material to the shanty genre, including several versions of “Shenandoah.” Alan Lomax posits the song probably originated in what is now the region of Virginia, its title an indigenous reference to the geographical region.³⁴

Though the shanty's lyrics are varied, its melody remains reasonably fixed. Hugill, Lomax, and Cecil Sharp have each collected and published nearly identical versions of the chant. The following is from another Lomax collection:

³² Beaser, *Mountain Songs*, 25.

³³ Stan Hugill, *Shanties From the Seven Seas: Shipboard Work-Songs and Songs Used as Work-Songs from the Great Days of Sail* (London: Routledge and Kegan Paul and New York: E. P. Dutton, 1961), 3.

³⁴ Alan Lomax, ed., *The Folk Songs of North America in the English Language* (Garden City, NY: Doubleday and Company, 1960), 37.

Oh Shen-an - doah I long to see you, a - way you rol - ling
 ri - ver. Oh, Shen-an - doah I long to see you, a way, I'm bound a -
 way 'cross the wide Mis - sou - ri.

Example 4.18 “Shenandoah”³⁵

Though set in a regular meter, the odd ten-measure strophe is offset by the inserted refrain “Away, you rolling river.”

Beaser’s *Shenandoah* is a through-composed fantasy in six sections, the first three in D major and the last three in E major. The sections are set apart by double bars or interpretive indications like “Broadly, with great power” (mm. 65-87) in which the performer may opt to play chords as they appear, or to employ a number of plectrum strumming or American finger-style patterns inspired by influences like Merle Haggard.

Broadly, with great power
 (non troppo allegro)
 ff

Example 4.19 Beaser: *Shenandoah* “Broadly, with great power” (mm. 65-6)³⁶

Though portions of the melody pervade the work, only three full quotations of the chant occur (sections 2, 3, and 5). This technique fragments melodic material, allowing Beaser to deviate from strophic forms and instead shift textures seamlessly from tremolo and strummed chords to chorale-style, two-voice counterpoint.

³⁵ Lomax, *English Language*, 53.

³⁶ Beaser, *Shenandoah*, 4.

Measure	Texture	Key-Area	Section/Indications	Melodic Material
1-11	“Chorale” two and three voice counterpoint	E	Introduction	Fragmentation of “Rolling River refrain/quotation “Danny Boy” (?)
12-26	Tremolo	E	N/A	Full setting of ten-measure chant with augmentation of rhythm
27-64	Chorale/1 to 1 counterpoint	E	“Stately”	Full setting of ten-measure chant with melodic material in bass
65-87	Strummed chords: “variety of strumming effects from various folk traditions”	D	“Broadly, with great power”/cadence on V ⁷ chord	Fragmentation
88-107	Arpeggio	D	“A tempo, luminous, floating”	Full setting of ten-measure chant with melody in middle voice
108-129	“Chorale” and one-to-one counterpoint	D	“Slowly, cantando”	Fragmentation

Example 4.20 Beaser: *Shenandoah* formal outline

Beaser is careful to qualify that his setting of both work chants and Appalachian tunes are not mere arrangements but entirely new, through-composed entities intended for the concert guitarist.³⁷ Beaser’s term “hybrid” is strikingly similar to Rochberg’s titling of “versions” of popular music. Like Beaser, Rochberg takes pains to separate his efforts from mere arrangements:

By “versions” I simply mean that I have not made “arrangements” but “compositions” in which tunes are embedded as the essential melodic thread. This approach allowed me to compose introductions, transitions, codas; to invent motifs based on an aspect of the tune I was working with and to weave it through; or to expand the harmony inherent in the original tune in directions it could still support without destroying its identity.³⁸

Both *Shenandoah* and *American Bouquet* rely upon source material to create a musical reaction, thereby transforming the piece into something new, either a “version” or a “hybrid.” This trend may be attributed to wistfulness. George Rochberg’s comments on American song from the early half of the twentieth century are curious:

The older I become, the more I admire and love these marvelous songs, which are to me the *real* music of America before WWII—the music of Jerome Kern, Irving Berlin...among other supremely gifted melodists, easily superior to the

³⁷ Most original texts from Beaser’s *Mountain Songs* for flute and guitar are from lower Appalachia.

³⁸ Rochberg, *American Bouquet* 1.

passionless stuff of the academicians and self-consciously “serious” composers in America during the same decades.³⁹

Another reason for this musical borrowing is its innate attempt at infusing music from the concert hall with the “realness” of actual life. Beaser and Foss choose Appalachian music to achieve this, whereas Rochberg looks to popular song and Crumb relies on spirituals.

³⁹Ibid., 1.

REFERENCES

- Beaser, Robert. *Mountain Songs*. Valley Forge, PA: Helicon Music, 1984.
- _____. *Shenandoah*. Valley Forge, PA: Helicon Music, 1995.
- Block, Geoffrey, ed. *The Richard Rodgers Reader*. New York: Oxford University Press, 2002.
- Block, Steven. "George Rochberg: Progressive or Master Forger?" *Perspectives On New Music* 21 (1983): 407-409
- Botkin, B. A., ed. *A Treasury of New England Folklore*. New York: Crown, 1947.
- Carmichael, Hoagy. *The Stardust Road*. New York: Rinehart & Co., 1946.
- Carmichael, Hoagy, and Frank Loesser. *Two Sleepy People*. Milwaukee, WI: Hal Leonard, 1978.
- Carmichael, Hoagy, and Stephen Longstreet. *Sometimes I Wonder*. New York: Farrar, Straus & Giroux, 1965.
- Carnovale, Norbert. *George Gershwin: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 2000.
- Crawford, Richard. *America's Musical Life*. New York and London: W.W. Norton, 2001.
- Crumb, George. *Zeitgeist*. London and New York: C.F. Peters, 1987.
- Crumb, George. *Quest*. London and New York: C.F. Peters, 1996.
- Engel, Lehman. *Their Words Are Music*. New York: Crown, 1975
- Fisk, Eliot. Interview by Matthew Cochran, 3 March 2004.
- Forte, Allen. *The American Popular Ballad of the Golden Era, 1924-1950*. Princeton, NJ: Princeton University Press, 1995.
- Foss, Lukas. *American Landscapes* (reproduced from a photocopy of the composer's manuscript). King of Prussia, PA: Theodore Presser, 1989.
- Foster, Stephen Collins. *Stephen Foster Song Book*. New York: Dover, 1974.
- Furia, Philip. *The Poets of Tin Pan Alley: A History of America's Greatest Lyricists*. New York: Oxford University Press, 1990.

- Gershwin, George. *George Gershwin's Song Book*. New York: Simon and Schuster, 1932.
- Gershwin, George and Ira Gershwin. *The Music and Lyrics of George and Ira Gershwin* Vol. 2. London: Chappell Music, 1991.
- Gilbert, Steven E. "Gershwin's Art of Counterpoint." *The Musical Quarterly* 70 (Fall 1984): 423-456.
- Green, Benny. *Let's Face the Music*. London: Pavilion, 1989.
- Haggard, Merle. *Down Every Road 1962-1994*. Southland Records 7-2438-35711-2-3, 1994. Compact disc.
- Hamilton, David. "Program Notes" from *William Bolcom Plays Piano Music By George Gershwin*. With Joan Morris, mezzo-soprano. Nonesuch H-71284, 1978.
- Harrison, Nigel. *Songwriters: A Biographical Dictionary with Discographies*. Jefferson, NC: McFarland and Co., 1998.
- Hasse, John E. *The Classic Hoagy Carmichael*. Indianapolis: Indiana Historical Society, 1990.
- Hemming, Roy. *The Melody Lingers On: the Great Songwriters and their Movie Musicals*. New York: Newmarket Press, 1986.
- Hitchcock, Wiley. *Music in the United States: A Historical Introduction*, 3rd ed. Englewood Cliffs, NJ: Prentice-Hall, 1988.
- Horn, Daniel Paul. "Carnival Music: An Introduction to the Piano Music of George Rochberg." *The Clavier* 28 no. 9 (November, 1988): 17-21.
- Howard, John Tasker. *Our American Music, Three Hundred Years of it*. New York: Thomas Y. Crowell, 1931.
- Hugill, Stan. *Shanties from the Seven Seas: Shipboard Work-Songs and Songs Used as Work-Songs from the Great Days of Sail*. London: Routledge and Kegan Paul and New York: E. P. Dutton, 1961.
- Hyland, William G. *Richard Rodgers*. New Haven and London: Yale University Press, 1998.
- Isbin, Sharon. *American Landscapes*. Angel 7243-5-67672-2-5, 1995. Compact disc
- Karpeles, Maud, ed. *English Folk Songs for the Southern Appalachians Collected by Cecil Sharp*. London: Oxford University Press, 1966.

- Kennedy, Rick. *Jelly Roll, Bix, and Hoagy: Gennett Studios and the Birth of Recorded Jazz*. Bloomington: Indiana University Press, 1994.
- Koplewitz, Laura. "An American Guitar Concerto is Born." *Guitar Review* 80 (Winter, 1990): 1-5.
- Lomax, Alan, ed. *The Folk Songs of North America in the English Language*. Garden City, NY: Doubleday and Company. 1960.
- Lomax, Alan and John Lomax, eds. *American Ballads and Folk Songs*. New York: Macmillan, 1945.
- Moevs, Robert. "Review of Records." *Notes* 62 (1976): 302.
- Parish, Mitchell. *Stardust: Music from the Broadway Show*. New York: Harry N. Abrams Inc., 1990.
- Phipps, William E. *Amazing Grace in John Newton: Slave-Ship Captain, Hymnwriter, and Abolitionist*. Macon, Georgia: Mercer University Press, 2001.
- Rochberg, George. *Music for the Magic Theater*. Bryn Mawr, PA: Theodore Presser, 1972.
- _____. *The Aesthetics of Survival: A Composer's View of Twentieth Century Music*. Ann Arbor: University of Michigan Press, 1984.
- _____. *American Bouquet (Versions of Popular Music)*. Bryn Mawr, PA: Theodore Presser, 1998.
- _____. *Caprice Variations (freely transcribed for guitar by Eliot Fisk)*. Boston, MA: Galaxy, 1997.
- _____. *Circles of Fire for Two Pianos*. Bryn Mawr, PA: Theodore Presser, 1997.
- _____. *The Concord Quartets: String Quartet No. 6*. Bryn Mawr, PA: Theodore Presser, 1979.
- _____. *Eleven Songs for Mezzo-Soprano and Piano*. Bryn Mawr, PA: Theodore Presser, 1973.
- _____. *Nach Bach*. Bryn Mawr, PA: Theodore Presser, 1967.
- Radano, Ronald Michael. *The Recorded Music of Hoagy Carmichael: Discography for the Hoagy Carmichael Project*. Washington: Smithsonian Institution, 1986.

- Rodgers, Richard, and Lorenz Hart. *The Best of Rodgers and Hart*. Milwaukee, WI: Hal Leonard, 1993.
- Rodgers, Richard. *Musical Stages: An Autobiography*. New York: Random House 1975; reprint by Da Capo Press, 1995.
- Sanjek, Russell. *Pennies From Heaven: The American Popular Music Business in the Twentieth Century*. New York: Da Capo, 1996.
- Schiedt, Duncan. *The Jazz State of Indiana*. Pittsboro, Ind.: The author, 1977.
- Seeger, Peggy and Mike Seeger. *American Folksongs for Children*. Rounder Records CD 8001, 1997. Compact disc.
- Sharp, Cecil J., ed. *One Hundred English Folksongs*. Boston: Oliver Ditson Company, 1916. Reprint, New York: Dover, 1975.
- Silber, Irwin. *Songs America Voted By*. Harrisburg: Stackpole, 1971.
- Strickland, Edward. *American Composers: Dialogues on Contemporary Music*. Bloomington/Indianapolis: Indiana University Press, 1991.
- Sudhalter, Richard. *Stardust Melody: The Life and Music of Hoagy Carmichael*. New York: Oxford University Press, 2002.
- Thomas, Tony. *Harry Warren and the Hollywood Musical*. Secaucus, NJ: Citadel, 1975.
- Turnbull, Harvey. *The Guitar from the Renaissance to the Present Day*. Westport: The Bold Strummer, 1991.
- Vaché, Warren W. *The Unsung Songwriters: America's Masters of Melody*. Lanham, MD: Scarecrow 2000.
- Warren, Harry. *Lullaby of Broadway and 49 Harry Warren Movie Showstoppers*. Miami: Warner Brothers, 1996.
- White, Newman Ivey, ed. *The Frank Brown Collection of North Carolina Folklore Vol. 3*. Durham, North Carolina: Duke University Press, 1952.
- Wilder, Alec. *American Popular Song: The Great Innovators, 1900-1950*. New York: Oxford University Press, 1972.

BIOGRAPHICAL SKETCH

Matthew Cochran (M.M., B.M., Eastman School of Music) is an active soloist, lecturer, and chamber musician. He is a founding member of the Tantalus Quartet and has arranged over one hundred works for the ensemble ranging from European masters such as Brahms, Handel, and J.S. Bach to Astor Piazzola and jazz standards. As a proponent of new music, he has commissioned and premiered several works for guitar and often programs music by many of today's leading composers. Highlights of the 2005-06 season include a lecture/performance of works from *A Proper Vernacular* at the 2005 Guitar Foundation of America International Convention in Cleveland, OH, concerts throughout the Southeastern U.S., and appearances with Tantalus Quartet including the 2006 Acadia International Guitar Festival in Nova Scotia, Canada. His major teachers have been Pablo Cohen, Nicholas Goluses and Bruce Holzman.

A dedicated teacher, Cochran currently directs a pre-college classical guitar program at Palmer Trinity School in Miami, FL. He has been adjunct guitar faculty at Bainbridge College (Bainbridge, GA) and Finger Lakes Community College (Canandaigua, NY), and held assistantships at the Eastman School of Music and the Florida State University. He has designed music programs for adults with developmental disabilities, and has performed outreach for both inner-city and rural schools, and for victims of domestic violence.