

THE COMPOSITIONAL STYLE OF HORATIO PARKER AS DEMONSTRATED IN
SELECTED CANTATAS

A Dissertation
Submitted to the Graduate Faculty
of the
North Dakota State University
of Agriculture and Applied Sciences

By

Eric Michael Saari

In Partial Fulfillment
for the Degree of
DOCTOR OF MUSICAL ARTS

Major Program:
Music

April 2012

Fargo, North Dakota

North Dakota State University
Graduate School

Title

The Compositional Style of Horatio Parker as Demonstrated in Selected Cantatas

By

Eric Michael Saari

The Supervisory Committee certifies that this *disquisition* complies with North Dakota State University's regulations and meets the accepted standards for the degree of

DOCTOR OF MUSICAL ARTS

SUPERVISORY COMMITTEE:

Dr. Michael Weber

Chair

Dr. Jo Ann Miller

Dr. Douglas Monroe

Dr. Robert O'Connor

Approved:

12-21-2012

Date

Dr. John Miller

Department Chair

ABSTRACT

Few musicians are familiar with the works of American composer, Horatio Parker (1863–1919), and those who know him likely are familiar only with his church music. This dissertation aims to bring attention to Parker and his secular choral output, specifically his cantatas. The author has chosen three representative examples of his dramatic secular works for choir and orchestra in order to examine the development of Parker’s compositional style. They are *The Ballad of a Knight and His Daughter* (1884), *Dream-King and His Love* (1891), and *A Star Song* (1901). After a brief biography, the author pays particular attention to Parker’s increasing use of thematic elements as well as the harmonic language and formal construction of the selected works. A course of development is demonstrated highlighting Parker’s increasingly sophisticated use of themes and more chromatic harmonic language.

ACKNOWLEDGMENTS

This disquisition would not have been possible without the support of many people. The author wishes to express his gratitude to his supervisor, Dr. Michael Weber, whose encouragement, advice and expertise were invaluable in this endeavor. The author extends his most heartfelt thanks to Dr. Jo Ann Miller for her years of mentorship and support. He would also like to convey thanks to the other members of his committee, Dr. Douglas Monroe and Dr. Robert O'Connor, for their assistance.

Special thanks also to all his graduate friends, especially all the choral conducting students – Anne, Christina, Erich, Justin, Masashi, Michael, Nicki, and Stephen.

Recognition and appreciation is due to Amy K. Kimura and Talbott Library Special Collections, Westminster Choir College of Rider University as well as Dr. Emily D. Ferrigno and the Irving S. Gilmore Music Library, Yale University for sharing the manuscripts and invaluable assistance.

The author wishes to express his love and gratitude to his beloved families for their understanding and endless love through the duration of his studies.

DEDICATION

To my loving wife, Becky, and our boys, Ethan and Austin

TABLE OF CONTENTS

ABSTRACT	iii
ACKNOWLEDGMENTS	iv
DEDICATION.....	v
LIST OF TABLES	vii
LIST OF MUSICAL EXAMPLES	viii
CHAPTER 1. INTRODUCTION	1
CHAPTER 2. HORATIO PARKER.....	3
CHAPTER 3. <i>THE BALLAD OF A KNIGHT AND HIS DAUGHTER</i>	15
CHAPTER 4. <i>DREAM-KING AND HIS LOVE</i>	28
CHAPTER 5. <i>A STAR SONG</i>	42
CHAPTER 6. CONCLUSION	60
BIBLIOGRAPHY	63
APPENDIX A. <i>DER ZWEIKAMPF</i>	65
APPENDIX B. <i>TRAUMKÖNIG UND SEIN LIEB'</i>	67
APPENDIX C: "STAR-SONG"	73

LIST OF TABLES

<u>Table</u>	<u>Page</u>
1. <i>The Ballad of a Knight and His Daughter</i> – Key Structure.....	18
2. <i>Dream-King and His Love</i> – Key Structure.....	30
3. <i>Dream-King and His Love</i> – Themes	31
4. <i>A Star Song</i> – Key Structure	44
5. <i>A Star Song</i> – Themes.....	46

LIST OF MUSICAL EXAMPLES

<u>Example</u>	<u>Page</u>
1. <i>The Ballad of a Knight and His Daughter</i> , funeral march figure, timpani, mm. 1–2.	18
2. <i>The Ballad of a Knight and His Daughter</i> , melodic figure chromatically ascending, second violin, mm. 3–5.	18
3. <i>The Ballad of a Knight and His Daughter</i> , imitative polyphony, chorus, mm. 23–30.	20
4. <i>The Ballad of a Knight and His Daughter</i> , thematic use of triplets, women’s voices and orchestral reduction, mm. 47–48.....	21
5. <i>The Ballad of a Knight and His Daughter</i> , the warrior’s entrance, tenors, mm. 61–68.	22
6. <i>The Ballad of a Knight and His Daughter</i> , the lovers’ theme, second violin, mm. 73–76.	23
7. <i>The Ballad of a Knight and His Daughter</i> , choral entrance section 1-A, sopranos and basses, mm. 13–16.	25
8. <i>The Ballad of a Knight and His Daughter</i> , choral entrance section 3-C, sopranos and basses, mm. 205–208.	26
9. <i>Dream-King and His Love</i> , Theme A, violin I, mm. 5–12.	31
10. <i>Dream-King and His Love</i> , Theme B, mm. 13–21.....	32
11. <i>Dream-King and His Love</i> , Theme C, violin 2, mm. 21–29.....	32
12. <i>Dream-King and His Love</i> , Theme A1, clarinet (concert pitch) and oboe, mm. 29–32.	33
13. <i>Dream-King and His Love</i> , “sneaking” accompaniment, mm. 110–113.	34
14. <i>Dream-King and His Love</i> , Theme D (Theme of the Dream-King), tenor soloist, mm. 158–172.....	35
15. <i>Dream-King and His Love</i> , Theme E, tenors, mm. 175–178.....	35
16. <i>Dream-King and His Love</i> , “wand waving” figure, violins, mm. 211–212.	36
17. <i>Dream-King and His Love</i> , dance-like accompaniment, mm. 227–230.....	37

18. <i>Dream-King and His Love</i> , Theme A in diminution, sopranos, flutes and violins, mm. 262–265.....	38
19. <i>A Star Song</i> , mvt. 1, Theme A, high woodwinds and strings, mm. 27–30.	45
20. <i>A Star Song</i> , mvt. 1, Theme MS, clarinet I (concert pitch), mm. 44–47.	47
21. <i>A Star Song</i> , mvt. 1, “Planet” theme, Mercury, sopranos, mm. 64–67.	47
22. <i>A Star Song</i> , mvt. 1, “Planet” theme, Mars, basses, mm. 76–79.....	48
23. <i>A Star Song</i> , mvt. 1, “Planet” theme, Jupiter, tenors, mm. 88–91.	49
24. <i>A Star Song</i> , mvt. 1, “Planet” theme, Saturn, altos, mm. 101–104.	49
25. <i>A Star Song</i> , mvt. 2, “Moon” motive, clarinets (concert pitch) and bassoons, mm. 11–12.	51
26. <i>A Star Song</i> , mvt. 2, “Star” motive, violin 1, mm. 25–26.	51
27. <i>A Star Song</i> , mvt. 2, Theme B, sopranos, mm. 13–16.....	51
28. <i>A Star Song</i> , mvt. 2, “Angel” motive, violin 1, mm. 82–88.	53
29. <i>A Star Song</i> , mvt. 2, two fragments of the “Angel” motive, mm. 83–86.	53
30. <i>A Star Song</i> , mvt. 2, bold arpeggios and disjunct melodic movement, sopranos and orchestral reduction, mm. 139–146.....	55
31. <i>A Star Song</i> , mvt. 2, hymn-like writing, strings, mm. 181–186.....	55
32. <i>A Star Song</i> , mvt. 4, Theme C, solo quartet, mm. 35–40.	57

CHAPTER 1. INTRODUCTION

The American composer Horatio Parker (1863–1919) has been largely forgotten by the modern music-making community. Like many of his native-born contemporaries, Parker wrote skillfully in a Romantic style that had persisted for the better part of the nineteenth century. Unfortunately, his most productive and creative years coincided with the rise of radical departures from tradition. Impressionism in France, exemplified by the music of Debussy, and later, the experiments with atonality and serialism made by Schoenberg and his followers would come to define the time. These revolutionary changes that took place near the turn of the century would monopolize the attention of historians for years to come. Thus the American composers of the late Romantic era have been passed over for more innovative composers who would lead the way into the new century.

Today, those few musicians familiar with Horatio Parker have known him best for his contributions to sacred choral music that still receive the occasional performance. His most lasting and respected work, the oratorio *Hora Novissima*, is based on an excerpt of a twelfth-century poem by a monk who imagined the joys of heaven. Because these works focus on religious subjects, Parker's reputation has largely been based on his church music. This unfortunately overlooks many works written in other genres, particularly the dramatic secular works he wrote for chorus and voice, including solo works, part-songs, cantatas, oratorios and operas.

The purpose of this disquisition is to examine selected works for chorus and orchestra by Parker, namely his cantatas. The goal of this examination is three-fold: 1) to bring attention to the work of a neglected American composer, 2) to expand the reputation of Parker to encompass his secular output, and 3) to examine his compositional style and craft, which many of his peers

held in the highest regard. Particular attention is given to his development as a composer who used thematic devices and motivic elements to enhance the impact of the texts he set. The development of his harmonic language and the formal structures of these works are also addressed.

The author has selected three works as representative examples of his output: first, *The Ballad of a Knight and His Daughter* (1884), from his days as a student; second, *Dream-King and His Love* (1891), from his time as a young educator; and third, from his time in England, a highpoint of his professional career, *A Star Song* (1901).

Parker's life and works have been examined by others, most notably William Kearns. His doctoral dissertation, *Horatio Parker, 1863–1919: His Life, Music, and Ideas* (1965), remains the most extensive examination of Parker's life and includes a survey of his complete works. Parker's daughter, Isabel Parker Semler, collected correspondence and remembrances of her father and others in a single volume, *Horatio Parker: A Memoir for his Grandchildren Compiled from Letters and Papers* (1942). Together these two volumes capture a comprehensive look at Parker, the man and his manner, and his roles as composer, conductor, educator, church musician, as well as husband and father.

CHAPTER 2. HORATIO PARKER

Horatio William Parker was born in the small town of Auburndale, Massachusetts on September 15, 1863. His father, Charles Edward, was a prominent architect and served as the “superintendent of construction of all government buildings in New England.”¹ His mother, Isabella Graham Jennings, was well educated and a graduate of Lasell Female Seminary in Auburndale. She was a gifted poet with a thorough command of a number of languages and knowledge of literature. She also played piano and organ, for which she gave lessons out of the family home.² Parker had three younger siblings, Cornelia “Nellie” Ellen (b. 1868), Edward (b. 1870), and Mary (b. 1875).³ His aunt, Alice Jennings, was also a member of the household.

Isabella oversaw Parker’s early training in music. However, his music studies did not begin in earnest until he was fourteen years of age. His younger years were spent playing outside and engaging in sports much like any other boy. It was not until he heard one of his mother’s pupils play that he decided he would like to do it better.⁴ His competitive spirit drove him to spend hours at the piano to the detriment of all other activities.⁵ His complete immersion in studying music allowed him to secure an organist position at the age of sixteen at St. Paul’s

¹ David Stanley Smith and W. Oliver Strunk, “A Study of Horatio Parker,” *The Musical Quarterly* 16, no. 2 (April 1930): 154, <http://www.jstor.org/stable/738442> (accessed February 13, 2012).

² William K. Kearns, *Horatio Parker, 1863-1919: His Life, Music, and Ideas*, Composers of North America 6 (Metuchen, NJ: Scarecrow Press, 1990), 3.

³ Horatio Newton Parker, *Some Descendants of Six Pioneers from Great Britain to America* (Privately Printed, 1940), 7.

⁴ Isabel Parker Semler and Pierson Underwood, *Horatio Parker: A Memoir for his Grandchildren Compiled from Letters and Papers* (New York: G.P. Putnam’s Sons, 1942), 33.

⁵ “Horatio Parker,” *The Musical Times and Singing Class Circular* 43, no. 715 (September 1, 1902): 587, <http://www.jstor.org/stable/3368740> (accessed February 13, 2012).

Episcopal church in the nearby town of Dedham. There was no train so he walked the ten miles from his home to perform his duties.⁶ He held this position from September 1880 until January of 1882.⁷ He left that post to take a similar one in Roxbury of Boston at St. John's Church. He remained there until June 25, 1882, the last Sunday before he left for Europe.⁸ At various times during this period, he sought additional instruction from teachers in Boston, including studies in harmony with Stephen A. Emery, piano with John Orth, and composition with George Whitefield Chadwick.⁹

Chadwick, a lifelong friend of Parker's, once recalled early in their relationship that his student was "...far from docile. In fact, he was impatient of the restrictions of musical form and rather rebellious of the discipline of counterpoint and fugues. But he was very industrious and did his work faithfully and well. His lessons usually ended with his swallowing his medicine, but with many a wry grimace."¹⁰ He also noted his gifts naming his "remarkable facility in harmony and modulation, to which was added a very fertile vein of lyric melody."¹¹ Soon Chadwick realized the extent of Parker's ability and suggested to the family that his talents would be better cultivated in a conservatory in France or Germany.¹²

⁶ Semler and Underwood, 34.

⁷ Kearns, 5.

⁸ Ibid, 6.

⁹ "Horatio Parker," 588.

¹⁰ George W. Chadwick, *Horatio Parker*, (New Haven: Yale University Press, 1921), 8.

¹¹ Ibid, 7.

¹² Semler and Underwood, 44.

Parker recorded in a diary entry on February 16, 1882, “Mother conceived idea of borrowing from Mr. Carter—plan for me to go to Europe.”¹³ Plans were quickly set in motion to have him study with eminent composer and teacher, Joachim Raff, at Dr. Joseph Hoch’s Conservatory in Frankfurt for the fall term. Raff’s untimely death only days before Parker began his journey necessitated a change in plans. Parker was then engaged to study with Joseph Rheinberger at the *Hochschule für Musik* in Munich.¹⁴

Rheinberger was a “highly revered, much sought-after and increasingly renowned teacher”¹⁵ and an accomplished composer. In contrast with the Romantic style of his own compositions, Chadwick described his former teacher’s classroom manner as “conservative, almost to the verge of pedantry,” exercising “rigorous discipline.”¹⁶ Parker’s rebellious tendencies withered under Rheinberger’s direction and he acquired “the greatest respect for fineness of detail and the keenest appreciation of the niceties.”¹⁷ Parker soon became a favorite of Rheinberger, who held him in high regard as an organist and described his technique as

¹³ Semler and Underwood, 39.

¹⁴ Ibid, 44.

¹⁵ Anton Würz and Siegfried Gmeinwieser, "Rheinberger, Joseph," In *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23317> (accessed February 29, 2012).

¹⁶ Chadwick, 9.

¹⁷ Semler and Underwood, 60.

perfect.¹⁸ Parker was selected to give the debut performance of Rheinberger's Organ Concerto in F, one of many examples of the teacher's admiration for his student.¹⁹

Parker spent three years at the *Hochschule* and in that time began writing choral music including three extensive works with orchestra: Psalm 23, for women's chorus, soprano soloist and orchestra; *A Ballad for a Knight and his Daughter*, for mixed chorus and orchestra; and *King Trojan*, for mixed chorus, tenor and baritone soloists, and orchestra. The last of these was his final requirement for graduation²⁰ and was given a performance under Parker's direction. Interestingly, Parker did not stay in Munich to graduate with the rest of his class and never received his diploma. Instead, in the summer of 1885, he returned to the United States eager to begin his career.²¹

Upon his return, Parker opened a private studio in Boston in order to teach. This venture was short-lived, and he soon moved to Garden City on Long Island to become a music teacher at Saint Paul's and Saint Mary's Cathedral Schools.²² After a year of working and saving, he returned to Germany with his sister, Nellie, to marry his fiancé, Anna Plössl, a fellow student at the *Hochschule*. A gifted pianist, Anna had the distinction of being the youngest student ever admitted to the school at thirteen years of age.²³ They married in Munich at the *Frauenkirche* on

¹⁸ "Horatio Parker," 588.

¹⁹ "Horatio Parker," 588.

²⁰ Semler and Underwood, 66.

²¹ Ibid, 68-69.

²² Kearns, 11.

²³ Semler and Underwood, 44.

August 9, 1886.²⁴ When the two returned to America, Parker resumed his duties at the cathedral schools and Anna embraced her role as homemaker. They had four children, Charlotte, Isabel, Grace and William. Sadly, William lived only a few months but their daughters lived to marry and had children of their own.²⁵

While in New York (1885–1893), Parker held a number of positions. In addition to his duties at St. Paul’s and St. Mary’s, he was organist and choirmaster at St. Luke’s Church in Brooklyn from 1885 to 1887, St. Andrew’s Church in Harlem from 1887 to 1888, and Holy Trinity in Manhattan from 1888 to 1893. He resigned from the cathedral schools in February of 1891.²⁶ His first classroom teaching experience was at the General Theological Seminary (1892) substituting for a friend, Edward Stubbs, as Instructor of Music.²⁷ Soon he was hired at the National Conservatory of Music in New York City. He taught there for only a single year (1892–1893) before deciding to return to Boston. He had a number of reasons, personal and financial among others, for relocating.²⁸ He took a post as organist and choirmaster at Trinity Church on Copley Square. However his stay in Boston was short. “In May of 1894, the Corporation of Yale University elected him to the Battell Professorship of the Theory of Music.”²⁹

Upon taking the post at Yale, he “expanded the course offerings from three to six: Harmony, Counterpoint, The History of Music, Strict Composition, Instrumentation, and Free

²⁴ Semler and Underwood, 70.

²⁵ Kearns, 13.

²⁶ Semler and Underwood, 77.

²⁷ Kearns, 16.

²⁸ Ibid, 21.

²⁹ Ibid, 22-23.

Composition.”³⁰ In 1904, he added Advanced Orchestration and Conducting to the curriculum.³¹ His philosophy of teaching music centered on the development of composers.³² This line of thought was out of step with his counterparts at other prominent universities, specifically Edward MacDowell at Columbia, George C. Gow at Vassar, and John Knowles Paine at Harvard. MacDowell and Gow were “skeptical” of the “benefits that a composer could derive from university and college training.”³³ Paine felt the study of music history should be the basis of music study at the college level.³⁴

Rheinberger’s emphasis on sound fundamentals likely instilled in Parker a strong focus on theory, harmony, and counterpoint. This was apparent in his attitudes toward music at the collegiate level and at the elementary and secondary levels as well. In service to this, he served as editor for *The Progressive Music Series*, four volumes of rhythmic activities and songs, many by leading composers of Europe and America whom he took the time to contact personally. The course of study was designed for elementary and secondary schools. The first volumes were published from 1914 to 1916 and two supplemental volumes were published from 1918 to 1919.³⁵

³⁰ Kearns, 25.

³¹ Ibid.

³² Ibid, 24.

³³ Ibid, 31.

³⁴ Ibid.

³⁵ Ibid, 32.

Parker also remained active as a conductor. In 1895, he created the Euterpe Society, a woman's choral group based in New Haven.³⁶ In 1904, he took on the directorship of the Derby Choral Club in Derby, CT, a community just outside New Haven.³⁷ In 1907, he began travelling to Philadelphia each week to direct the Eurydice Chorus and Orpheus Club in rehearsals. These two positions, in particular, paid quite well. This helped him tolerate the commute and compelled him to keep the posts in spite of challenges, which arose due to his poor health in later years.³⁸

With his rising fame came invitations to lead rehearsals and conduct performances for various choral societies, both at home and abroad. Parker's first significant association with English choral societies began when festival director Ivor Atkins asked him to participate in the Three Choirs Festival, an annual meeting of choirs from Gloucester, Worcester, and Hereford, which "had rotated among those respective cities for nearly two hundred years."³⁹ Parker was the first American to receive such an invitation and was asked to conduct *Hora Novissima* at the Worcester Festival in September of 1899.⁴⁰ *A Wanderer's Psalm* was specifically commissioned for and performed at the next year's festival at Hereford. In fulfillment of a commission made by the Norwich Festival, Parker wrote the "Lyric Rhapsody," *A Star Song*. It won the Paderewski Prize of 1901 and was performed at the festival in 1902. His time in England culminated with the award of an honorary Doctorate in Music from Cambridge University, the first to be awarded to

³⁶ Kearns, 39.

³⁷ Ibid, 52.

³⁸ Ibid, 57-58.

³⁹ Ibid, 41.

⁴⁰ Ibid, 44.

an American in that institution's long history.⁴¹ His feelings were documented in a letter to Chadwick: "Thank you for your congratulations in the Cambridge matter. I am much pleased at the prospect, but you must not confound the Mus. Doc. *honoris causa* with those who acquire the degree by honest toil. It is frequently a very different breed of cats."⁴²

Inspired by his dealings with choral societies and festivals in England, Parker created the New Haven Oratorio Society in 1903. The group struggled financially and dissolved before World War I. However, in its time, Parker led the group in the performance of many great works including Bach's *B Minor Mass* and the *St. Matthew Passion*, Mendelssohn's *Elijah*, and Verdi's *Requiem*.⁴³

During his first year teaching at Yale, Parker took on the conducting responsibilities of the New Haven Symphony shortly after its formation. He immediately took steps to affiliate the symphony with Yale's School of Music. The symphony benefitted financially from the merger, and so too did the school, as student compositions of merit were given a performance by the able ensemble. This bond between school and community ensemble was unique and served as a model for other community orchestras throughout the country.⁴⁴ The New Haven Symphony

⁴¹ Semler and Underwood, 149.

⁴² Ibid, 142.

⁴³ Kearns, 37.

⁴⁴ Kearns, 35-37.

Orchestra has maintained a strong tradition of performance and has remained committed to music education and appreciation to the present day.⁴⁵

In the next decade of Parker's life, he developed an interest in writing music for the stage. After writing incidental music for theatrical productions, Parker wrote two operas, *Mona* (1910) and *Fairyland* (1914), both award-winning achievements. The former was recognized by the Metropolitan opera company and received four performances in that house (1912).⁴⁶ The latter received a prize offered by the National Federation of Music Clubs and six performances in Los Angeles (1915).⁴⁷

Beyond these latest efforts lay the years of World War I, which were hard for Parker since his two sons-in-law served in the military and his wife's family was in Germany.⁴⁸ Parker's last work, *AD 1919*, was commissioned by Yale in honor of those men of the university who had lost their lives in the war.⁴⁹ Parker conducted the performance at the Yale commencement in the spring of 1919. This was the last time he would conduct.

Parker composed steadily throughout his career in spite of his many teaching responsibilities, which later were compounded by administrative duties⁵⁰ and generally poor

⁴⁵ New Haven Symphony Orchestra, "Mission and Vision," New Haven Symphony Orchestra, <http://www.newhavensymphony.org/page/mission-vision-64.htm> (accessed March 1, 2012).

⁴⁶ Kearns, "Parker, Horatio," In *Grove*.

⁴⁷ Ibid.

⁴⁸ Kearns, 72.

⁴⁹ Ibid, 74.

⁵⁰ Ibid, 34.

health. The majority of his output is devoted to vocal and choral music, e.g. anthems, songs, part-songs, cantatas and oratorios. He developed a reputation as the leading American composer of his time in the latter two genres.⁵¹ His considerable contributions to church music in the form of anthems, hymns, sacred songs, and service music, supported the view that he was the “leading American church composer.”⁵² This view persisted throughout his life despite his diminishing sacred output after the turn of the century.

Areas of lesser importance include art song, works for piano and organ, chamber music, and orchestral works. Many of his contemporaries wrote works for solo voice. Arthur Foote and George Chadwick both “overshadowed” him in terms of output.⁵³ His earliest compositions were fifty settings of Kate Greenaway verses, which he composed in two days when he was 15.⁵⁴ He later included a few of these tunes in the *Progressive Music Series*.⁵⁵

His output for keyboard was modest. Only twenty works for piano were published, which Kearns described as conservative character pieces, mostly ternary forms with codas, with only a few unusual tonal schemes.⁵⁶ Of his 35 organ works, 33 were recital pieces, most of which resembled the character pieces for piano in terms of form and harmonic complexity.⁵⁷ Others

⁵¹ Kearns, 177.

⁵² Ibid, 196.

⁵³ Ibid, 177.

⁵⁴ Semler and Underwood, 34.

⁵⁵ Kearns, 32.

⁵⁶ Ibid, 212-213.

⁵⁷ Ibid, 215.

displayed his contrapuntal ability and fugue writing. Kearns stated Parker's *Concerto for Organ and Orchestra* might be his "finest purely instrumental achievement."⁵⁸

Parker did not invest much of his energy into composing for chamber ensemble. Aside from several student works written while studying with Chadwick and Rheinberger, he composed only four chamber works during his mature years: a string quartet, a string quintet, a suite for piano, violin and cello, and a second suite for violin and piano.

As for orchestral works, he wrote only six works between the years 1890 and 1915.⁵⁹ Of these orchestral works, one was the previously mentioned concerto. The others were two tone poems, *A Northern Ballad* and *Valtheik*, two overtures, *Count Robert of Paris* and *Collegiate Overture*, and a suite of pieces from his opera, *Fairyland*. Kearns commented that these pieces all displayed "interesting, highly varied tone color" and a "gift for lyrical writing." However, he also criticized Parker's "stiffness," "rigid manipulation" of themes, "preoccupation with structure," and "jarring juxtaposition of sentimental and severely academic styles."⁶⁰

A great deal of his modern reputation has rested on the strength of a single composition, the oratorio, *Hora Novissima*. Of the rest of his oeuvre, a single orchestral piece, *A Northern Ballad*, has continued to receive performances with any regularity and only a few of his anthems have remained in the sacred church choir repertoire.⁶¹

⁵⁸ Kearns, 219.

⁵⁹ Ibid.

⁶⁰ Ibid, 220.

⁶¹ Kearns, "Parker, Horatio," In *Grove*.

His health, ever in question during his last years, began to deteriorate quickly in the summer and fall of 1919. After witnessing his youngest daughter, Grace, marry at the end of November, Parker and his wife decided to take a recuperative trip to Santo Domingo in the Dominican Republic. They reached New York and he came down with pneumonia. He died at his daughter Isabel's home on Long Island on December 18, 1919 at the age of 56.⁶²

⁶² Kearns, 75.

CHAPTER 3. *THE BALLAD OF A KNIGHT AND HIS DAUGHTER*

The term *cantata* had been used in the Baroque period (1600–1750) to describe a work for solo voice or voices with instrumental accompaniment, most commonly the secular solo cantatas of seventeenth- and eighteenth-century Italy. Nineteenth-century musicologists, e.g. Philipp Spitta, began using the term to define sectional or multi-movement *Kirchenstück* or *Kirchenmusik* for chorus and soloists with instrumental accompaniment. It was applied to the Lutheran church music of Bach and his contemporaries to as far back as Schütz.⁶³ After Bach, composers began using the term *cantata* to generically describe any work for chorus and orchestra.⁶⁴ Malcolm Boyd notes this was “less a case of genuine evolution than the simple appropriation of a term that had by then lost its original connotation, at least as far as secular music was concerned.”⁶⁵ Composers of Parker’s time showed little consistency when labeling their own works if given a designation at all. They were variously called cantata, ballad, allegory, dramatic poem, symphonic cantata, or lyric rhapsody (as in Parker’s *A Star Song*), among others.⁶⁶

The Ballad of a Knight and his Daughter, op. 6 (1884) is the first of two cantatas Parker wrote as a student in Munich. *Ballad* and the following cantata, *King Trojan*, were well beyond

⁶³ Colin Timms, et al, "Cantata," In *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/04748pg2> (accessed March 12, 2012).

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Jacklin B. Stopp, “The Secular Cantata in the United States: 1850-1919,” *Journal of Research in Music Education* 17, no. 4 (Winter 1969): 389, <http://www.jstor.org/stable/3344166> (accessed February 14, 2012).

the scope of Parker's previous works in terms of "complexity and dramatic intensity."⁶⁷

Rheinberger, who had composed ballads for male choir and other large-scale secular works for soloists and mixed choir, likely influenced Parker's choice to write dramatic works for chorus and orchestra. As stated earlier, Parker had studied with the eminent teacher from 1882 to 1885. Stopp noted that between the years 1850 and 1919, many secular cantatas were published in America⁶⁸ and by 1880 the secular cantata "had finally arrived."⁶⁹

Ballad is a work of modest length, with a performance time of approximately ten minutes. It is written for SATB choir with orchestral accompaniment of pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, three trombones, timpani, and strings. The German poet, Friedrich Leopold, Count of Stolberg (1750–1819), wrote the verse Parker chose to set. "*Der Zweikampf*" (The Duel)⁷⁰ is a brief, romantic tale of love and heartbreak, chivalry and tragedy. This should not be confused with "*Ballade*," a different poem also by Leopold.

Rudolph, an aged knight of renown, knows no joy but the love of his daughter, Agnes. Horst, a warrior, arrives at the castle with tales of his exploits. Rudolph looks favorably upon him and presumably sees him as a worthy suitor for his daughter. However, Albrecht, a young suitor, has captured the heart of Agnes and boldly kisses her hand. Horst, seeing the affection the two share, challenges Albrecht to a duel, which he nobly accepts. The battle-hardened warrior slays the youth and Agnes collapses with grief. Cries of mourning fill the castle. Horst, ashamed

⁶⁷ Kearns, 79.

⁶⁸ Stopp, 388.

⁶⁹ Ibid, 391.

⁷⁰ Leopold, Friedrich, Graf zu Stolberg. "*Der Zweikampf*." In Literaturwelt.com. <http://www.literaturwelt.com/werke/stollberg/zweikampf.html> (accessed February 1, 2012).

for the pain he caused, throws himself upon his sword. Rudolph holds Agnes in his arms, his daughter silent and still. After two days' time, she quietly passes away.

The composer's mother, Isabella Parker, translated the poem into English for performance in America. To her credit, she created a poetic translation of quality while maintaining the meter of the original German. Her version captures the basic elements of the story with a few adjustments. First, the names have been eliminated. Characters of the story shall here on be referred to as the father (Rudolph), daughter (Agnes), lover (Albrecht) and warrior (Horst). Second, the warrior rides away instead of committing suicide. Lastly, at the end of the English version, some liberty was taken with the first and last poetic stanzas in order to unify the beginning with the end. In the original version, the father holds his daughter as she passes away in the last stanza. In Isabella Parker's poetic translation, the last stanza mirrors the first stanza, as both speak of the castle and the father. This suits the music as the return of the opening theme pairs well with the similar text. This change in the English version focuses more on the grief of the father and less on the tragic death of the daughter.⁷¹

The structure of the piece is in three sections, each of which is divided into three subsections. This delineation is determined by key and the clearly sectional nature of the work. Table 1 demonstrates the key relationships found within the work.

The piece opens in an appropriately somber character, foreshadowing its tragic end. The timpani and low pizzicato strings set the tone with a figure reminiscent of a funeral march, which moves succinctly from F3 to C3 (see ex. 1).

⁷¹ See Appendix A for both the English and German versions of the work.

Table 1. *The Ballad of a Knight and His Daughter* – Key Structure

Section	Measure number	Opening line of text	Key
1-A	1	Intro - "In the castle of his father's"	F minor
1-B	37	"Priceless was his only treasure"	A \flat major
1-C	60	"But a warrior bold his banner"	C minor
2-A	73	Interlude - "Once the lover emboldened"	C major
2-B	94	"Then the warrior seized in anger"	Transitional
2-C	117	"And the lover took the challenge"	C major
3-A	129	"Redly gleamed the knightly armor"	F minor
3-B	141	"From her casement looked the maiden"	F minor
3-C	205	"In the grand and lonely castle"	F minor

Example 1. *The Ballad of a Knight and His Daughter*, funeral march figure, timpani, mm. 1–2.



The violins and bassoon I follow, playing a repeated melodic figure, the first note of which rises a half-step with each repetition (see ex. 2). Other instruments fill out the harmony on sustained tones.

Example 2. *The Ballad of a Knight and His Daughter*, melodic figure chromatically ascending, second violin, mm. 3–5.



Clarinets and violas continue this figure with the bassoon while the violins assume the responsibility of playing high, sustained pitches. This chromatic ascension is an example of Parker's use of ascending melodic movement to build dramatic tension.

The piece uses sudden dynamic contrasts throughout in moments of extreme emotion, as in m. 6 where Parker creates a swell from pianissimo to forte in most voices. This is also the first moment all instruments play.

Parker gives the choir a strong entrance after a relatively restrained introduction. Voices are doubled by instruments much of the time though there is some movement in the instruments independent of the choir. This occurs most notably as a dotted eighth-/sixteenth-note rhythm, which creates a stately affect similar to what one finds in the introduction of a French overture. This bipartite form originated as an introduction for ballet and opera in seventeenth-century France. The style of the slow-paced introduction with its dotted rhythms became associated with feelings of majesty and heroism.⁷² In this work, the regal quality it evokes matches the text as it introduces the character of the father, a knight, in his castle.

When the text speaks of “Deeds of daring, brave and glorious” Parker introduces the trombones followed closely by trumpets and timpani at the cadence. This association of brass with battle and war is a common musical and cultural cue, which Parker uses to good advantage later in the work as well.

With the words “Now bereft of all his brothers” tenors begin the only section of imitative writing for the choir in the entire piece. The sopranos, basses, and altos follow them in turn; however, the imitation is brief, lasting only eight bars (see ex. 3). The text speaks of the father’s sadness, who is lonely and grieving the loss of his brothers and sons. Echoes of sorrow fill the halls as he wanders. The use of imitation as the text speaks of echoing is a likely word painting choice.

Subsection 1-B begins in the relative major, A \flat , which reflects a shift in focus in the text from the father’s grief and loneliness to his only happiness, his daughter. Parker gives the

⁷² George Gow Waterman and James R. Anthony, “French overture,” In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10210> (accessed November 29, 2012).

Example 3. *The Ballad of a Knight and His Daughter*, imitative polyphony, chorus, mm. 23–30.

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are as follows:

Soprano: Now bereft of all his brothers, Mourn-ing each be -

Alto: (Silent)

Tenor: Now bereft of all his bro-thers, Mourn-ing each be - lov - ed son, __

Bass: Now be - reft of all his bro-thers,

Continuation of lyrics:

Soprano: lov - ed son, Through the moss-grown arch - es lone - ly

Alto: Through the moss-grown arch-es lone-ly, Ech - oed, ech _____ - oed

Tenor: Through the moss-grown arch-es lone__ - ly, Ech - oed,

Bass: Mourn-ing each be - lov-ed son, Through the moss-grown arch-es lone - ly,

women of the chorus the responsibility of representing the daughter. They sing in three-part harmony throughout the two stanzas that speak of the father's "only treasure." The second stanza opens with the text "Ah! Her tears fell oft in secret," which then describes how she pines for a youth, the lover. At this point, eighth-note triplet figures are introduced for the first time (see ex. 4).

Example 4. *The Ballad of a Knight and His Daughter*, thematic use of triplets, women's voices and orchestral reduction, mm. 47–48.

The image displays a musical score for two parts: 'Women' and 'Orch.' (Orchestra). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The 'Women' part is written on a single staff with lyrics: 'Ah! her tears fell oft in secret'. The 'Orch.' part is written on two staves (treble and bass clef). The bass line of the orchestra features several triplet markings (indicated by a '3' over a bracket) in measures 47 and 48. The score is a thematic reduction, focusing on the use of triplets and the vocal line.

This is a significant element of thematic unity. Up until this point, the work has been in common time with duple subdivisions of the beat. Later in the work, subsection 2-A is presented in 9/8 time and introduces a theme which represents the two lovers. In both instances, the triplets are presented as repeated intervals in the horns. In the first, they are juxtaposed with the duple feel in 4/4 time matching the emotional conflict presented in the text. Later, they become the fundamental rhythmic element of the compound meter.

Another example of melodic ascent can be seen in this section at the words “Wept she, for a youth so daring.” It is found most prominently in the bass movement from E to F, G and A ♭. The volume also builds significantly here as it moves from pianissimo to fortissimo in six measures.

With great force, subsection 1-C commences at m. 60. The text introduces the warrior, “his banner waved aloft with gleaming crest.” Now in the suitably serious key of C minor, the men sing strongly in octaves a melody marked by significant leaps (see ex. 5).

Example 5. *The Ballad of a Knight and His Daughter*, the warrior's entrance, tenors, mm. 61–68.

But a war - rior bold his ban - ner Waved a -
loft with gleam - ing_ crest; Praised his own proud deeds_ of
glo - ry, Told in long he - ro - _ic sto - ry:

The brass assume a significant role, either doubling the voices or playing in canon offset by two beats. This is another instance of setting brass to match words of battle or war. As in the beginning, dotted rhythms are employed, which presents the character of the warrior as one of noble standing. As the poem speaks of the warrior praising his own deeds, Parker passes trill figures between the high woodwinds. The trills suggest word painting representing the warrior's boasting.

Subsection 2-A, as stated earlier, opens with the lovers' theme presented by the violins in octaves (see ex. 6). At m. 81, the full choir enters in homophony singing this theme with the melody in the soprano. The compound meter stands as a significant contrast to what has preceded it, as does the key of C major. The melody gently rises and falls and the harmonic rhythm slows as well. All the musical elements work together to create a suitably romantic interlude to represent the love the two share.

This tender moment is interrupted by a sudden, loud diminished chord in the brass, timpani, bassoons, and low strings, followed by a flurry of notes in the upper strings and woodwinds. Here listeners are met with the anger of the warrior as he sees the lovers' affection

There is no sense of a tonal center in this subsection until the words “Dropped the warrior then his gauntlet.” Here, two measures of E major lead to a brief tonal centering on A minor. This moment of clarity is emphasized by the withdrawal of all instruments from the texture leaving the choir singing unaccompanied. This is one of two moments in the piece when the choir sings completely on its own, which underscores the importance of this line of text.

23

continues with “Spurred his courser fleet.” The cello enters quietly with an dotted triplet rhythm likely meant to represent the horse galloping away.

The tempo slows as subsection 2-C commences with a return of the lovers’ theme at m. 117. The dynamic level of this gentle passage is hushed, piano to pianissimo, as it was when it was introduced in 2-A. This stands in stark contrast to the tumultuous middle portion, 2-B. As section 2 ends, the tempo slows again to set the stage for the dramatic beginning of section 3.

The duel commences in m. 129. Steady eighth notes in the clarinets, bassoons, and horns give the section a feeling of moving forward and inevitability. Another occurrence of an ascending line occurs in the soprano and the violins, which double the voices. The melodic line steadily rises, as the beginning note of each measure moves up by step, from C to G. The dynamic level swells suddenly from a pianissimo to forte on the words “While the horses’ hoofs rang loudly” and diminishes again with “Fled the startled deer away.” The viola leads the accompanying forces in the subsequent interlude with a winding melodic line, which could be interpreted as the deer bounding away into the distance.

A dramatic timpani roll leads the listener into subsection 3-B at m. 141. A fast pace immediately sets a mood of urgency and represents the daughter’s panic as she sees her lover felled in battle. The unison texture of the opening passage in the strings also lends to the impact of the moment. The altos and tenors also begin singing in unison, doubled by the horns. The upper strings begin passing sixteenth notes back and forth frenetically, adding to the overall mood. At m. 153, the full choir begins singing in four-part harmony and crescendos until the word “sank.” A diminuendo and a melodic descent in the voices represent the collapse of the daughter. Here is a departure from the original German text. In the original stanza, the daughter

is stunned by the battle but it is the lover who “sank.” The daughter doesn’t die until the last strain of the poem.

The section continues with quiet intensity but builds quickly to a forte at the words “Hearing now the sound of mourning.” These four bars are repeated a step up for the words “From the gate forever turning.” The climax of the section follows this ascending sequence with the words “He in sadness, rode away.” The sixteenth notes in the strings stop at his point, replaced by quarter notes in all parts to emphasize each word at a fortissimo dynamic. It is at this dramatic moment that the warrior throws himself on his sword in the original poem. This is the only point at which the translation fails to achieve Parker’s original intent in the music. The interlude that follows at m. 190 suddenly becomes hushed. With most instruments resting the low strings enter with a five-note ascending scale, to which the horns respond with a scale of their own. The tempo slows considerably over several measures as the transition to the final subsection, 3-C, is made.

At m. 205, the last subsection begins with the return of the original theme introduced by the choir. It varies from the original in ways that give it a more somber tone, e.g. the monotone melody and lowered bass line (see ex. 7 and 8).

Example 7. *The Ballad of a Knight and His Daughter*, choral entrance section 1-A, sopranos and basses, mm. 13–16.

Moderato

mf In the cas - tle of his fa - ther's Dwelt a knight of no__ble__ name

Example 8. *The Ballad of a Knight and His Daughter*, choral entrance section 3-C, sopranos and basses, mm. 205–208.

Lento

pp In the grand and lone - ly cas - tle Dwelt the knight re - nowned of yore,

The theme soon evolves into something original for the words “heavy sorrow.” The chromatic melodic figure (see ex. 2) is brought back in the upper strings and bassoon I with the same ascending pitch at the start of each measure. Meanwhile, the oboe plays a fragment of the lovers’ theme to represent the father’s reminiscence. This subtle technique is perhaps influenced by Wagner’s concept of leitmotiv. The chorus rises and falls on the words “And he smiled, Ah! nevermore.” The opening “funeral march” idea also draws the piece to a close. Note how the beginning unfolds with the funeral march first followed by the melodic figure and chorus. The end does the opposite, with the chorus entering first followed by the melodic figure and funeral march.

As a whole, the work is created with clear sections with some examples of thematic unity (1-A with 3-C and 2-A with 2-C). Each subsection is composed with the text in mind. Each stanza or pair of stanzas receives unique musical treatment, which reflects the suggested mood through choices of key, meter, rhythm, tempo, and harmonic language. The composer emphasizes particular words or ideas in the text through occasional word painting or other symbolic means, e.g. ascending melodic figures, dynamic contrast, or chord choice. The choir’s

role of storyteller is achieved through homophonic declamation. Variety is introduced through the use of women's or men's chorus, unison singing, and a single moment of imitation.

However, it is the orchestra that provides the most contrast in texture, timbre, dynamics, and other musical elements to match the text of Leopold's poem.

CHAPTER 4. *DREAM-KING AND HIS LOVE*

In 1885, Jeanette Thurber obtained a New York state charter to open the National Conservatory of Music. Her goal was to create a national school of music to rival the *Paris Conservatoire* from which she had graduated.⁷³ In 1891, Thurber invited the acclaimed Bohemian composer, Antonín Dvořák, to assume the directorship of the institution. Shortly after his arrival in 1892 she announced a composition contest and the newly installed director served as the primary adjudicator.⁷⁴ Parker, then a newly appointed member of the faculty, submitted *Dream-King and His Love* to be considered in the cantata division. It won its category and was given a performance along with other winning entries at a gala concert held at the Madison Square Garden Concert Hall on March 30, 1893.⁷⁵ “Parker conducted his own work, with Anton Seidl’s orchestra⁷⁶ and the Conservatory Chorus performing.”⁷⁷ The work was hailed as the favorite of the night in a review written by a critic for the New York Times the next day.

On the whole the concert was exceedingly dull until Mr. Parker’s cantata was reached. This work was a setting of the well-known poem, “The Dream King and His Love,” and it fairly sustained its young composer’s growing reputation. It is a melodious, fluent work, excellently written for chorus and orchestra, with a short tenor solo. It showed that

⁷³ Emile H. Serposs and Anya Laurence, “Thurber, Jeannette,” In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2087673> (accessed March 12, 2012).

⁷⁴ Kearns, 17-18.

⁷⁵ H. Earle Johnson, *First Performances in America to 1900: Works with Orchestra* (Detroit: College Music Society, 1979), 283.

⁷⁶ Johnson notes this refers to the Seidl Orchestra, not the New York Philharmonic, which Seidl also conducted at this time.

⁷⁷ Kearns, 18.

its composer was not an amateur, but a well-trained musician with a knowledge of effects and how to produce them.⁷⁸

Dream-King lasts about twelve minutes from beginning to end. Along with a mixed chorus, it calls for pairs of oboes, clarinets, bassoons, and flutes (with the second doubling on piccolo), four horns, two trumpets, three trombones, tuba, timpani, snare drum, strings, and harp. The poem Parker chose to set is entitled *Traumkönig und sein Lieb* and can be found in the poetic cycle, *Die beiden Engel* (“The two angels”) by Emanuel Geibel.⁷⁹ Like *The Ballad of a Knight and His Daughter*, the original language is German but the poetic English translation is by Emily H. Whitney.⁸⁰ The meter of the original is kept intact as is the overall meaning of the text. The poem depicts a woman’s fantastic dream. She is visited in the night by the Dream-King who transforms her little room into a royal estate with a wave of his wand. The two share an intimate moment only to have it all fade with the rising sun. The woman awakes to realize her encounter was merely a dream.

Like *Ballad*, Parker divides *Dream-King* into three large sections. The first and last sections both begin in E ♭ major and also share thematic material. Thus the last movement serves as a recapitulation, bringing back familiar elements before evolving into something new. Continuing the sonata-form analogy, the second section moves through many keys as found in a traditional development section. Table 2 outlines the keys of each subsection.

⁷⁸ Amusements, “A Prize Concert,” *New York Times*, March 31, 1893, http://spiderbites.nytimes.com/free_1893/articles_1893_03_00000.html (accessed March 12, 2012).

⁷⁹ Leopold, Friedrich, Graf zu Stolberg. “*Traumkönig und sein Lieb*.” From *Die beiden Engel* in *Die Deutsche Gedichte Bibliothek: Gesamtverzeichnis deutschsprachiger Gedichte*. http://gedichte.xbib.de/Geibel_gedicht_Traumk%F6nig+und+sein+Lieb..htm (accessed February 10, 2012).

⁸⁰ Kearns, 291.

Table 2. *Dream-King and His Love* – Key Structure

Section	Measure number	Opening line of text	Key
1	1	Intro - "A maiden is sleeping"	E ♭ major
2-A	110	"But listen! Music faint is heard"	G minor
2-B	134	Tenor solo - "Sweet love, now rock thee"	E major
2-C	173	"There stands an Elf before her face"	A minor
2-D	195	"Now bends he before the...bed"	F major
2-E	211	"His wand then he ... swings"	C major
2-F	227	"Dream-King and his love"	E major
2-G	242	"A throne with a canopy rich is there"	A major
2-H	270	"So rest the Dream-King"	C major
3	294	"So Dream-King rests"	E ♭ major
	395	FIN	

The sectional construction of *Dream-King* follows the poetic stanzas of Geibel's poem. As seen with *Ballad*, the subsections display Parker's attention to the text through the manipulation of musical elements, most obviously tempo, key, rhythm and harmony. Unique to *Dream-King* is the use of themes to give the listener a sense of continuity throughout the work. *Ballad* has some simple examples of recurring thematic treatment but in *Dream-King* Parker's treatment is more pervasive and sophisticated. Table 3 charts the use of these themes over the course of the entire piece.

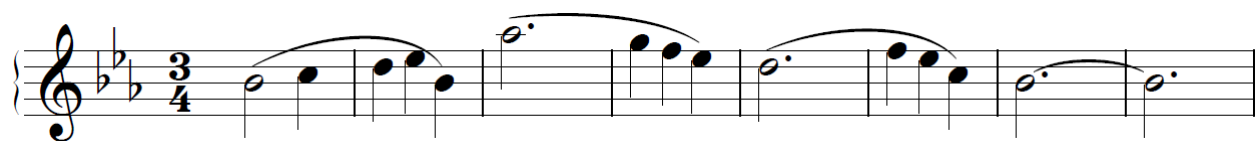
Dream-King's opening minute introduces the listener to important melodic material that Parker uses throughout the cantata. The purely instrumental prelude begins in triple meter with the gentle sounding of E ♭ chords for four bars before the violins and woodwinds present the first melodic strain. The melody moves lithely over a complex harmonic foundation that avoids a strong return to the tonic. Parker achieves this by frequent chromatic motion and modulation. Though the opening is presented as a single melodic idea, it can be broken into three eight-bar themes and a brief four-bar return of the first theme.

Table 3. *Dream-King and His Love* – Themes

Section	Theme	Measure number	Instrument/Voice Part
1	A	5	Violins, woodwinds
	B	13	Violins, woodwinds
	C	21	Violins, woodwinds
	A1	29	Clarinet I
	B	62	Woodwinds, Choir and Strings joins at 64
	D	73	Sopranos, Violins
	A1	97	Clarinet I
2-A	-	-	-
2-B	C	154	Flute I, Oboe I, Violin I
	D	158	Tenor solo, Oboe I. Horn I, Violin I
2-C	E	175	Tenors and Horns I and II
	E	177	Sopranos and Oboes
	E	179	Basses and Bassoons
	E	181	Altos and Clarinets
	E	185	Flutes and Violins
	E	187	Tenors, Bassoons, Horns, Viola; then Sopranos, Woodwinds, Violins
2-D	-	-	-
2-E	C	225	Flute I, Clarinet I, Violins
2-F	D	227	Sopranos
2-G	A	262	Sopranos, Flutes, Clarinet I, Violin I
2-H	D	270	Sopranos; Violin I joins at 278
3	A	294	Flute I, Clarinet I, Violins
	B	302	Woodwinds, Sopranos and Violin I joins at 305
	D	374	Sopranos, Violin I

Theme A displays a conventional harmonic progression until it moves to the next melodic segment (see ex. 9). Instead of a typical cadence in E \flat , the harmony briefly tonicizes C major by way of a variant form of an augmented sixth chord and the dominant, G major.

Example 9. *Dream-King and His Love*, Theme A, violin I, mm. 5–12.



At this point, Theme B presents a chain of suspensions with the oboes and clarinet II alternating with the violins, flutes, and clarinet I (see ex. 10). Underneath, the bass motion follows a complete circle of fifths, which begins on the aforementioned G major chord.

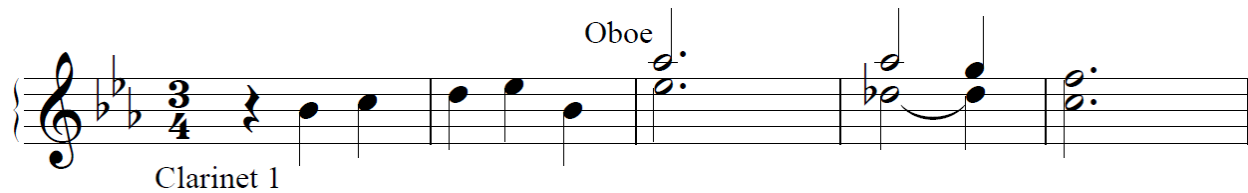
Example 10. *Dream-King and His Love*, Theme B, mm. 13–21.

Theme B evolves into Theme C by moving a half-step down into an F# seventh chord, keeping the common tone B \flat / A# (see ex. 11). While most voices ascend by step or melodic sequence, the low strings maintain an F# pedal point for the first four bars and a B pedal for the second four.

Example 11. *Dream-King and His Love*, Theme C, violin 2, mm. 21–29.

The final chord of this theme is a German-sixth chord, which moves immediately to the tonic and a return of Theme A, the final four bars of this extended melodic idea. Now Parker begins to thin the musical texture. He removes the strings, leaving the woodwinds alone to present the theme. This iteration is best labeled Theme A1 (see ex. 12) as it is only a partial statement. It begins with a tonic chord in second inversion and then progresses into a period of transition.

Example 12. *Dream-King and His Love*, Theme A1, clarinet (concert pitch) and oboe, mm. 29–32.



As the “maiden is sleeping” the choir enters unaccompanied in four-part harmony at a hushed *pianissimo* dynamic. There is no semblance of the opening melody. This moment is uniquely its own and does not reappear in the rest of the cantata.

Through the gradual addition of instruments, Parker raises the dynamic level as he moves to the next stanza of the poem. At m. 61, with the words “Under the window roses in bloom” the dynamic level is brought to a *mezzo forte* as the full complement of strings takes on the responsibility of doubling the voices. The woodwinds begin a restatement of Theme B which soon moves into the choir and strings as well. The overlapping nature of this theme marries well to the idea of many odors, roses and lindens, wafting in the air.

At m. 73, the next musical idea comes in the middle of the poetic stanza. With the words “Scarce can the moon ray enter the room” listeners are introduced to a new theme, Theme D; however, this is not its fully realized expression. Parker has inserted a clever bit of musical foreshadowing at this moment. Theme D will later be used to represent the Dream-King in the key of C major. Here the theme is abbreviated and presented in C minor. The text speaks of the moonray entering the room much like the Dream-King later in the poem. The correlation between the moonlight and the equally intangible Dream-King is likely a purposeful choice by Parker. The choir introduces the theme, doubled by the strings. The harp enters to provide

rhythmic texture and the clarinets enter in octaves in support of the soprano line as it extends into the upper register.

As stated earlier, the middle section serves as the development for the piece. Each subsection displays unique musical features and at times pictorial effects according to what is described in the text. Now in G minor, subsection 2-A opens with a brief instrumental interlude at m. 110. In thirds and moving in contrary motion, the clarinets and bassoons lightly play a brief, uneven figure. Flutes and violins follow with descending eighth notes in octaves. The overall effect creates a mysterious mood, as if someone was sneaking about (see ex. 13). At m. 118, the choir cautiously enters with the words “But listen! Music faint is heard.”

Example 13. *Dream-King and His Love*, “sneaking” accompaniment, mm. 110–113.

The musical score for Example 13 is written in G minor (two flats) and 3/4 time. It consists of three staves. The top staff, labeled 'Flts/Vlins', shows descending eighth notes in octaves. The middle staff, labeled 'Clars/Bsns', shows a rhythmic pattern of eighth and sixteenth notes. The bottom staff, which is a bass line, shows a similar rhythmic pattern. The overall mood is mysterious and sneaking.

Subsection 2-B features a tenor solo beginning at m. 134. The text represents the “melodious singing” mentioned in the previous stanza, presumably the Dream-King offering a lullaby with the words “Sweet love...now rock thee to sleep.” Accompanying the soloist, the strings create a feel of rocking with melodic motion and alternating harmonies. The dynamic level is brought down for the words “Rock thee to sleep.” Theme C returns in m. 154 as a partial

statement in flute I, clarinet I and violin I as the upper strings begin to play with tremolo, adding a delicate quality to the texture. At m. 158, with the words “Dream-King thy faithful love would be” the soloist introduces a complete statement of Theme D for the first time (see ex. 14).

Example 14. *Dream-King and His Love*, Theme D (Theme of the Dream-King), tenor soloist, mm. 158–172.

Dream - King thy faith - ful love _____ would be, _____

Dream - King with Love _____ en - close thee.

From this point on, there is little rhythmic activity in the ensemble except that which moves with the soloist. Parker gives the soloist a significant melodic ascent as the Dream-King is drawn to the maiden and longs to be close to her. Following the soloist’s lead the dynamic level of the ensemble increases with the words “with love enclose thee.”

The next subsection, 2-C, begins in m. 173 with emphatic tremolos by the violins on E’s in octaves. The abrupt shift in texture represents the maiden’s surprise upon seeing the Dream-King at the foot of her bed. A new theme, Theme E, is passed among the voices, each accompanied by a wind instrument (see ex. 15). Parker’s use of staccato to articulate the text underscores the maiden’s sense of shock or amazement.

Example 15. *Dream-King and His Love*, Theme E, tenors, mm. 175–178.

There stands an Elf be - fore her face _____

Parker then extends the theme and presents it in canon, the tenors followed by the sopranos, with a contingent of the ensemble doubling each part. This is the only subsection Parker uses Theme E and its imitative treatment is unique in the cantata.

At m. 195, subsection 2-D begins with the words “Now bends he before the maiden’s low bed” and moves into the key of F major. A winding eighth-note passage is passed from high to low voices, predominantly strings, over the course of several bars. This matches the text’s description of the Dream-King bending downward to kiss the maiden. As he does so, the dynamic level is brought to a pianissimo as he “kisses lightly.” He begins to wave his wand and the music crescendos suddenly to fortissimo in two bars and remains full while he weaves his magic in the next stanza and subsection.

The text reads “His wand he further and further swings” at the beginning of subsection 2-E in m. 211. The choir sings full-voiced in unison to emphasize the text and is doubled by some of the winds. Underneath them, the upper strings move back and forth, alternating pitches in a triplet figure. This creates the circular feeling suggested by the waving of his wand (see ex. 16). Example 16. *Dream-King and His Love*, “wand waving” figure, violins, mm. 211–212.



As the room transforms into a palace, homorhythmic movement in the voices and instruments underscores the moment. With the word “appearing” Parker creates an ascending passage of thirds to give an impression of growth or creation. With the next line “Which shined in halo of glory bright” the text suggests the completed vision glows radiantly. To accentuate the moment, Parker raises all forces to fortissimo for the first time in this piece. Horns trade triplet

fanfares with the timpani and low strings, creating a sense of ceremony. The subsection concludes with a partial statement of Theme C, which again leads into Theme D for the next subsection.

In subsection 2-F, the choir presents Theme D in full. Beginning at m. 227, it is nearly identical rhythmically and harmonically to the previous entry except for a few chromatic variations. The main difference is found in the accompaniment. While the choir's slow rhythmic motion remains, the accompanying instruments move in two groups, which alternate pairs of eighth notes (see ex. 17).

Example 17. *Dream-King and His Love*, dance-like accompaniment, mm. 227–230.

The musical score for Example 17 shows the accompaniment for Winds and Strings in measures 227–230. The key signature is E major (three sharps: F#, C#, G#) and the time signature is 3/4. The Winds part is written on a treble clef staff, and the Strings part is written on a bass clef staff. The Winds part begins with a *pp* (pianissimo) dynamic marking. Both parts feature a rhythmic pattern of eighth notes, with the Winds playing higher and the Strings playing lower. The pattern consists of eighth notes beamed in pairs, creating a dance-like feel. The score is written for four measures, with the first measure starting at measure 227.

The winds play high, while the strings play low. The resulting composite rhythm is even eighth notes throughout but the alternating timbres and registers create an uneven feel. It contains the essence of a dance, such as a waltz, but the unfamiliar rhythmic identity leaves one guessing. Perhaps Parker has imagined a new rhythm for the dance of his Dream-King.

After a bright cadence in E major, subsection 2-G commences at m. 242 with a strong A major chord featuring a fanfare in the trumpet. Parker has labeled the section *Maestoso* and during the brief interlude before the choir's entrance, all ensemble forces are employed including

a snare drum to add to the triumphant feel. As the choir declaims “A throne with a canopy rich is there” the strings begin to play pizzicato with the clarinets and bassoons doubling the choir. With the text “A soft lamp glows in the room afar” the strings cease to play as the woodwinds continue to double quietly. The dynamic is hushed as a flute plays a slow trill figure above. The text speaks of a bird singing, which Parker represents with a sixteenth-note passage that passes from solo violin to piccolo to flute and back to violin. The sopranos sing alone briefly on the text “He dreamily floats and his voice is heard.” Altos join them for a moment before Theme A returns in diminution (see ex. 18).

Example 18. *Dream-King and His Love*, Theme A in diminution, sopranos, flutes and violins, mm. 262–265.



In the final subsection of part two, 2-H, the listener is met once again with Theme D at m. 270. The Dream-King and the maiden rest; therefore, Parker presents a more subdued version of the theme. The choir alone is responsible for its appearance accompanied, at first, by virtually nothing. The trombones and tuba provide modest harmonic support. The strings then replace them as the choir sings in octaves “Dream-King now rests.” The choir ceases and the woodwinds join the strings for a short interlude. However, before the section draws to a close it builds in intensity as the tempo and dynamics increase and brass are added to the sound. The great swell of sound is withdrawn in a single measure as the third section begins at pianissimo.

Section 3 brings the return of E ♭ major in m. 294. Theme A and Theme B are presented in succession as they appeared at the start of the piece. The dynamic level again builds, albeit slowly, to the words “The earth with radiance blesses.” An abrupt shift occurs with the words

“Then vanishes Dream-King from sight away.” The harp replaces the strings in the texture, joining the woodwinds in accompanying the choir. The dynamic level is brought down to piano as the choir declaims the words in staccato style. The strings and voices sound in octaves as they move up and down a short passage with the words “And the soft spell is departed.” This solemn effect is repeated in sequence once more a fourth higher. The resulting atmosphere is dramatic and starkly contrasts with the beautiful, singing quality of the opening of section 3.

The next poetic line, “And when she wakes at the dawning of day,” begins quietly with the strings doubling the choir and slowly increasing in volume. Clarinet I carries the only rhythmic motion with a persistent eight-note figure outlining the harmonies. The harmony begins a chromatic ascent, which begins to build the dramatic intensity, as also seen frequently in *Ballad*. The other clarinet, oboes and bassoons are added to the musical fabric as the phrase builds to the words “heavy-hearted.” The dynamic level again is diminished as the maiden opens her eyes. Still in four-part harmony, the choir continues the story doubled by strings and bassoons. The lone exception is the second violin which plays a winding chromatic passage, another effort by Parker to imbue the moment with drama.

The next segment is marked *agitato* at m. 350. As the maiden realizes her experience was a dream, “She presses her sad heart, she sobs, she sighs. Ah!” Four times the strings and woodwinds sound chords of anguish and resolution marked by agitated tremolos in the strings. Parker poignantly renders the effect of crying out, each repetition louder than the previous one. Twice more the maiden cries out asking, “Is the vision departed? Thus departed?” With full forces Parker again creates a musical exclamation for each. A third exclamation is played, louder than the others, without the choir before a grand pause. The strings and a few winds enter pianissimo followed shortly after by the choir reiterating the same plaintive questions. Here is

the final occurrence of Theme D, a reminiscence of the night's visitation. Then in a final surge of energy, moving into the climax of the theme, Parker brings again the full forces to bear to pose one last time the question, "Is the vision departed?" At tremendous volume, the final cadence in E ♭ major is reached with vigorous arpeggios in the strings and forceful chords by the rest of the instrumental ensemble.

When compared to the previous work, *Ballad*, some development in compositional style becomes evident in *Dream-King*. Both pieces contain a great deal of homophonic choral writing with the voices doubled by various members of the instrumental ensemble. But with *Dream-King*, the choir becomes more independent. When doubling does occur, other instruments are often providing additional support or contrast. Furthermore, the harmonic language becomes more sophisticated in *Dream-King*. Parker uses diminished and augmented chords as well as augmented sixth chords a great deal more. Also, in *Ballad* he approaches cadences as expected whereas in *Dream-King* he extends melodic ideas to avoid cadences or modulates.

In *Ballad*, Parker does well creating a general atmosphere for each poetic stanza with his musical choices. In *Dream-King*, however, he also uses techniques more specific to individual lines of text by using melodic motives as pictorial representations of specific words. For example, Parker assigned melodic ideas in the depiction of the bird's song and the waving of the magic wand. Choices can also be seen with particular regard to dynamics and texture. For example, in section 3 Parker follows key descriptive words in the text. When the text speaks of "radiance" and "dawning" he increases the dynamic level and with the word "vanish" he diminishes the dynamic and reduces the texture.

The most important and sophisticated difference between the two works is the use of themes in *Dream-King*. Most notably Theme D, the theme of the Dream-King, is used to great

effect throughout. Parker's plan to use it as foreshadowing before introducing it in full, presenting it in a few variations, and bringing it back to close the piece, shows ability beyond mature musical aptitude. It displays Parker's deep understanding of how his craft can enhance poetry.

CHAPTER 5. A STAR SONG

As stated in the first chapter, *A Star Song: Lyric Rhapsody for Solo Quartet, Chorus and Orchestra* was written as a commission from the Norwich Musical Festival in England. He could not attend the premiere of the work due to his teaching responsibilities at Yale. The eminent singing teacher and conductor, Alberto Randegger,⁸¹ led the debut performance of the work on October 23, 1902.⁸² Though English critics generally looked favorably on the American composer, this work received mixed reviews. A prominent critic, Vernon Blackburn, harshly criticized Parker's choice of poem and stated English audiences would rather he "return to earth."⁸³ Reviews in the *London Standard* and *London Telegraph* were equally lackluster, the latter wanting "more spontaneity... less study."⁸⁴ The *Musical Times* offered a more positive assessment. Though desiring more continuity, the review noted it was "brilliantly orchestrated," "highly artistic" and "frequently original."⁸⁵

Along with the mixed choir and solo quartet, Parker scored the work for three flutes with piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, timpani, tuba, and strings. Some individual movements also call for

⁸¹ George Grove, et al. "Randegger, Alberto," In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22872> (accessed March 21, 2012). Randegger was conductor of the Norwich Festival from 1881-1905.

⁸² William Kearns, "Horatio Parker and the English Choral Societies, 1899-1902," *American Music* 4, no. 1, British-American Musical Interactions (Spring 1986): 27. <http://www.jstor.org/stable/3052182> (accessed February 13, 2012).

⁸³ Ibid, 28.

⁸⁴ Ibid.

⁸⁵ "The Norwich Musical Festival," *The Musical Times and Singing Class Circular* 43, no. 717 (November 1, 1902): 747, <http://www.jstor.org/stable/3369552> (accessed February 14, 2012).

organ, piano, snare drum and triangle. The work has an approximate performance time of 25 minutes.

Parker chose to set the poem “Star-Song” by Henry Bernard Carpenter from his collection of verse, *Liber amoris, Being the Book of Love of Brother Aurelius*.⁸⁶ The poem, actually a set of three poems, appeared as: I “Fore-song,” II “Star-song,” and III “After-song.”⁸⁷ Parker set “Fore-song” as the first movement of the cantata. He divided “Star-song” into three parts to be set as movements two, three and four. The four movements shall hereon be identified by their first lines as they are in the score: I “Who is this that looketh forth,” II “Where the moon makes her nest,” III “Oh, the music that rings,” and IV “When the night goes abroad.” Parker chose not to set the third poem, “After-song.”

With one exception, Parker follows the poetic stanzas as he did with *Ballad* and *Dream-King*. In the first poem, I “Who is this that looketh forth,” Carpenter personifies the celestial bodies Mercury, Mars, Jupiter, Saturn and the Morning Star. He gives each of them a stanza of the poem. In the first movement of the cantata, Parker gives each planet and the Morning Star its own section accordingly. The second and third movements also closely follow the structure of the poem. The exception arises in the fourth movement. The first stanza takes only a third of the piece, while the second stanza comprises the rest. Most of this is dominated by the final two lines of text, “But thine, O Love, is unwasted strength, and the lights of thy crown cannot wither.”

⁸⁶ Henry Bernard Carpenter, *Liber amoris, Being the Book of Love of Brother Aurelius*, 2nd ed. (Cambridge: University Press: John Wilson and Son, 1886), 199-208.
<https://play.google.com/store/books/details?id=N6gsAAAAYAAJ> (accessed March 21, 2012).

⁸⁷ See Appendix C to read the poem as it appears in *Liber amoris*.

The key structure of *A Star Song*, as laid out in table 4, appears simple when examining the harmonic movement between sections.

Table 4. *A Star Song* – Key Structure

Mvt./Sect.	Measure	Opening line of text	Key	Cadence
1-A	1	Introduction	A ♭ major	A ♭ major
1-B	64	"Who is this that looketh forth"	A ♭ major	E ♭ major
1-C	76	"Who is this to whom I yield"	C minor	C major
1-D	88	"Who is this, whose light, like foam"	C major	n/a
1-E	101	"Who is this from whom I wane"	F minor	A ♭ major
1-F	113	"I am Love, and sit as God"	A ♭ major	A ♭ major
	139	FIN		
2-A	1	"Where the moon makes her nest	C♯ minor	C♯ minor
2-B	44	"Lo, the Moon sinks dim"	C♯ minor	C major
2-C	105	"As a meadow-born mist"	C major	G♯ (pedal)
2-D	152	"When life plants a thorn"	C♯ minor	E major
	205	FIN		
3-A	1	"Oh, the music that rings"	D ♭ major	A ♭ major
3-B	40	"Aloft and alone"	G ♭ major	D ♭ major
3-C	92	"O bringer of dawn"	D ♭ major	D ♭ major
	128	FIN		
4-A	1	Introduction	A ♭ major	A ♭ major
4-B	35	"When night goes abroad"	A ♭ major	A ♭ major
4-C	67	"All wisdom and worth"	A ♭ major	A ♭ major
	198	FIN		

However, within each section Parker weaves a colorful harmonic fabric, against which *Ballad* and *Dream-King* pale in comparison. While in these earlier works, Parker sometimes uses chromatic harmonies, mediant relationships, and transitional harmonies such as diminished-seventh chords, in *A Star Song* he increases his use of all of these tools, often obscuring the tonality until the cadence. It is uncommon to find successive phrases that maintain a single tonality.

In *A Star Song*, Parker expands his use of themes. Five prominent themes occur in the work: Theme A opens the first movement. The choir introduces Theme B and Theme C in the beginning of the second and fourth movements, respectively. In the first movement, Parker creates a changeable theme for all of the planets. Also in the opening movement, he introduces the most important theme of the piece—the Morning Star theme, or Theme MS. Table 5 lists theme locations.

Table 5 does not take into account the many instances where Parker used thematic fragments of these ideas. However, he often did so in close proximity to the source thematic statement. Other short motives unassociated with a recognizable theme also occur but with less frequency.

At the top of the score, Parker describes the first movement as “Introduction, Choral Recitative and Tenor Solo” (the orchestra is understood to be present). As expected from a recitative, the first movement defies categorization as a traditional form. The “Introduction,” section 1-A, begins plainly with a clarinet playing a fragment of Theme A supported by sustained tones in the violins and then echoed by the bassoon. The harp descends on C minor chords before the clarinet restates the opening theme a step higher. Flute I, clarinet I, and the violins have a turn with an even smaller fragment. The violins then move in octaves upward with a delicate line that precedes an entrance for the majority of the ensemble. At m. 27, Parker introduces Theme A in full, as seen in example 19, which thus far he has only foreshadowed.

Example 19. *A Star Song*, mvt. 1, Theme A, high woodwinds and strings, mm. 27–30.



Table 5. *A Star Song* – Themes

Mvt-Sect	Theme	Measure	Instrument/Voice Part
1-A	A	1	Clarinet I
	A	7	Clarinet I
	A	13	Flute I, Clarinet I, Violins
	A	27	Flutes, Oboe I, Clarinet I, Violins
	A	35	Flute I, Violins
	Morning		
	Star (MS)	44	Clarinet I
	MS	48	Flute I, Oboe I
	MS	52	Violins
	Planet	64	Sopranos
1-B	A	64	Violins
	Planet	74	Flutes, Oboes
1-C	Planet	76	Basses
1-D	Planet	88	Tenors
1-E	Planet	101	Altos
1-F	MS	113	Tenor solo
	A	131	Clarinet I, Trumpet I
2-A	B	13	Sopranos, Oboe I, Violin I
	B	21	Tenors, Flute I, Horn I, Violin I
2-B	B	44	Flute I, Oboe I, Clarinet I, Violin I, Viola
	B	48	Sopranos, Violin I
2-D	B	152	Sopranos, Viola I
3-B	A	74	Violins
	A	82	Violins
4-A	A	1	Oboe I, Violin I
	A	9	Flutes, Oboe I,
	MS	17	Clarinet I
4-B	C	35	Sopranos
	MS	37	Strings
	B	45	Altos, Violins
	MS	60	Sopranos, Flute I, Oboe I, English horn, Violins
4-C	C	67	Sopranos
	MS	98	Fugue, passed to all choral parts, with doubling
	MS	132	Basses, Bassoons, Bass
	C	138	Sopranos
	A	154	Flute I, Oboe I, Clarinet I, Horn I, Violins
	MS	154	Chorus, Trumpet I, Trombone I

He continues to use Theme A as source material until he introduces the next theme in m. 44. The clarinet introduces the second theme in the “Introduction” as well. It becomes apparent later that Parker intends this theme to represent the Morning Star. Theme MS (for Morning Star) is shown in example 20 as it appears for the tenor soloist later in the movement.

Example 20. *A Star Song*, mvt. 1, Theme MS, clarinet I (concert pitch), mm. 44–47.



The next theme, “Planet,” is more of a thematic idea than a fully tangible theme. In the first poem, I “Who is this that looketh forth,” each planet, i.e. Mercury, Mars, Jupiter and Saturn, poses the question “Who is this?” as its own light dims in the brightness of the Morning Star. Carpenter gives each planet a stanza for its query, in which he implies the nature of each. In sections 1-B through 1-E, Parker creates distinct melodic lines for each of the planets that resemble one another in rhythm and melodic contour. However, he gives unique melodic figures, harmonic language, intervallic relationships, and accompaniment forces to each.

In 1-B, the first planet, Mercury laughs, for his “herald light” appears first. At m. 64, the sopranos sing his entrance in tonic, A ♭ major (see ex. 21).

Example 21. *A Star Song*, mvt. 1, “Planet” theme, Mercury, sopranos, mm. 64–67.

Mercury, Sopranos

Who is this that looketh forth — With the beau-ty of the morn-ing

The melodic line flows lyrically, which lends an appropriate carefree attitude to the section. The clarinet plays a winding line of sixteenth notes that moves up and down as it gradually ascends, which likely represents the laughter mentioned in the text. Oboe, horns and strings make up the rest of the delicate accompaniment.

Mars speaks next in section 1-C. In Roman mythology, Mars is the god of war. As such, Carpenter uses terms that evoke images of one familiar with battle with the words “yield” and “shield.” Parker also creates a strong image of Mars by setting the text for the basses and placing it in a more severe key, C minor, at m. 76 (see ex. 22).

Example 22. *A Star Song*, mvt. 1, “Planet” theme, Mars, basses, mm. 76–79.

Mars, Basses

Who is this to whom I yield At his glo - ry's far seen shim - mer

He gives the brass and strings full-voiced chords, which they interject periodically. As in *Ballad*, again Parker uses brass to evoke images of war, in this case the god of war. Also, Parker gives the melody a more rigid shape, plainly outlining chords and giving Mars’s statement the feel of a military fanfare.

Jupiter follows with a brighter entry for section 1-D. Carpenter again uses an apt term, “eagle knowledge,” which references the common association of the Roman king of gods with the eagle. Beginning at m. 88, the tenors sing his stanza with instruments doubling throughout (see ex. 23). The viola and cello begin followed by bassoon, bass clarinet, and horn. The melodic line resembles Mercury’s but harmonically moves less predictably. Like Mars, orchestral hits punctuate moments of rest in the melodic line. Unique to Jupiter’s recitative, flutes and violins

occasionally interrupt with a scalar figure, which may represent ocean waves crashing. The text alludes to this notion with the words “foam” and “storm-torn waves.”

Example 23. *A Star Song*, mvt. 1, “Planet” theme, Jupiter, tenors, mm. 88–91.

Jupiter, Tenors

Who is this, whose light, like foam, _____ Blinds mine eye-lids sight im-ped-ing,

The altos enter with their representation of Saturn in section 1-E, m. 101. In art, Saturn is often represented as Father Time, sickle in hand, garbed in the trappings of an old hermit. Here too Carpenter references this tradition, calling him a “hermit pale and hoary.” Saturn refers to himself as the “crownless King of story” and “unsceptred,” which refers to the mythological tale of Saturn being overthrown by his son, Jupiter. Therefore this stanza has a sorrowful tone, which Parker captures with slow moving dotted half notes and the key of F minor. The altos’ melody also takes on a somber tone (see ex. 24).

Example 24. *A Star Song*, mvt. 1, “Planet” theme, Saturn, altos, mm. 101–104.

Saturn, Altos

Who is this from whom I wane, I, a her-mit pale__ and hoar-y,

Whereas the other planets’ lines spanned a major sixth to a minor tenth almost immediately, Parker confines the alto line to a diminished fourth (major third) for almost five full bars before ascending any higher. Except for the violins, most of the accompanying instruments used in this section have a darker timbre, e.g. English horn, clarinet, bass clarinet, horn, timpani, and low strings, which adds weight to the overall affect.

As the altos descend to their final note, the tenor soloist, who represents the Morning Star, literally overtakes them, beginning his first note before they finish. By overlapping, Parker musically represents what has been suggested throughout the section, i.e. the light of all others yields to the light of the Morning Star.

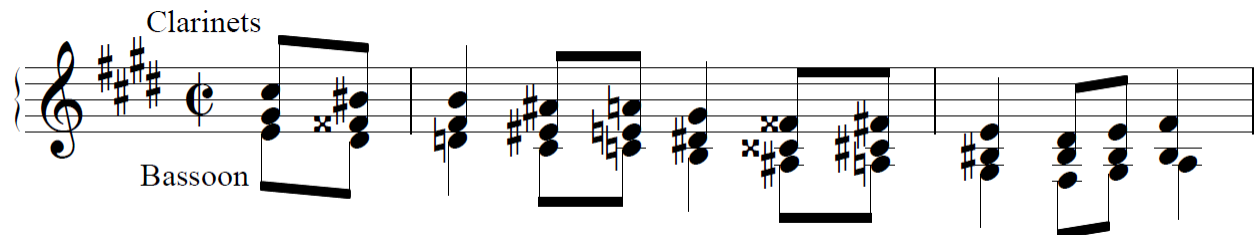
At m. 112, the tenor soloist begins singing as the Morning Star. The tenor's melody, Theme MS, has a heroic feel. This quality is brought about by a combination of lyrical stepwise motion, leaps into the upper registers, and dotted rhythms. The soloist is accompanied by strings and harp and gradually joined by the rest of the ensemble, presumably representing the Morning Star's growing light.

It should be noted that astronomers, astrologists and stargazers have referred to the planet Venus as the "Morning Star" since ancient times, reflecting on its appearance in the east before sunrise. Knowing this, Carpenter has given the Morning Star, or Venus, a character rooted in mythology like the previous four planets. In Roman myth, Venus is the Goddess of Love. The Morning Star appropriately opens with "I am Love." Later in the fourth movement, "Love" is addressed directly three different times and every time Theme MS appears. On the first occasion, it appears as the soprano melody line doubled by a number of treble instruments. On the second, it becomes the subject of a fugal section in the chorus. Lastly, it is stated in octaves by all choral parts.

The next movement, II "Where the moon makes her nest," is for chorus. As stated earlier, its overall structure follows the poetic stanzas. The key moves upwards as dominant (A ♭ major) to tonic (C♯ minor (D ♭ minor)). Clarinets and violins begin with delicate octave leaps. Other winds and strings join with a similar figure that descends chromatically. A descending line

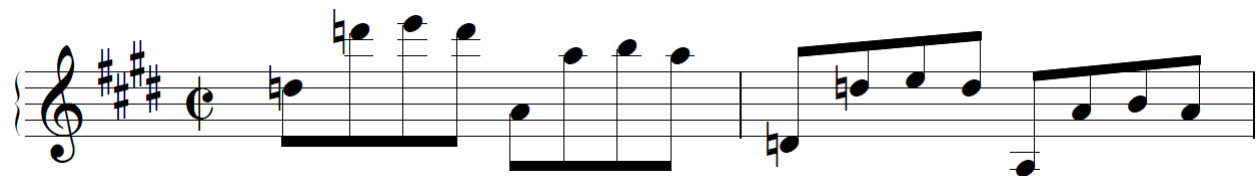
moving chromatically becomes a recurring motivic element throughout the movement. From here on, it shall be called the “moon” motive (see ex. 25).

Example 25. *A Star Song*, mvt. 2, “Moon” motive, clarinets (concert pitch) and bassoons, mm. 11–12.



Another recurring element is introduced just before the choir enters, an octave leap upward followed by an upper neighbor figure, hereafter the “star” motive (see ex. 26). Both motives become integral parts of the texture Parker creates much like his use of thematic fragments.

Example 26. *A Star Song*, mvt. 2, “Star” motive, violin 1, mm. 25–26.



With the choir’s entrance on the words “When the moon makes her nest,” the sopranos introduce Theme B (see ex. 27). A moment of subtle word painting occurs when sopranos briefly sing without the rest of the choir as they sing of “her veil of thin light.” The men follow with their own statement of Theme B in F# minor.

Example 27. *A Star Song*, mvt. 2, Theme B, sopranos, mm. 13–16.



The text of the first stanza speaks of stars drifting downward from the moon as “showers of her pearl” and “flakes from her endless snow.” Here the “moon” and “star” motives mentioned earlier gain meaning. Both drift downward, the former slow and steady, the latter with its twinkling quality, leading the author to the conclusion that Parker intended these elements to represent their respective celestial bodies. These motives pervade much of the movement and create a strong unifying thread.

With the poetic image of the “Time” threshing the “Gold grain” and the tempest he creates, Parker brings the ensemble to its loudest point since the demand of Mars. At m. 41, he incorporates all instruments but trombones and tuba. With quarter-note triplets in the accompaniment, Parker creates the pictorial effect of the sweep of Time’s sickle.

In section 2-B the choir begins the second stanza with Theme B again, which gives it the appearance of a second verse. It does not take long for Parker to move into unfamiliar harmonic territory, however. With the words “Hangs hollow, in jewel’d with stars” the high and low voices of the orchestra converge and diverge chromatically. As the word “heaven” is reached, two important things occur. First, a C major chord is sounded, a key without flats or sharps, thus representing the perfection of heaven. Second, another theme is hinted. Played by the violins in octaves, an ascending perfect fourth and descending whole step foreshadow Theme C of the fourth movement. Shortly afterward, the ensemble ceases playing as the choir sings, unaccompanied, “And the angels on Death attendant.”

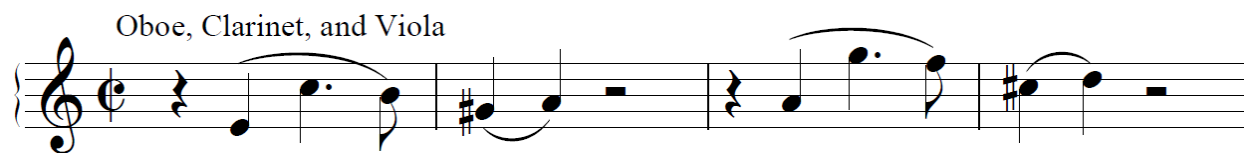
Now in the key of C major, Parker writes a modest interlude based on a new motive (hereafter, the “Angel” motive), introduced by the violins in m. 82 (see ex. 28).

Example 28. *A Star Song*, mvt. 2, “Angel” motive, violin 1, mm. 82–88.



The oboes, clarinets, and violas meanwhile state a motivic fragment, a leap up of a sixth which returns a step before descending to an appoggiatura figure (see ex. 29).

Example 29. *A Star Song*, mvt. 2, two fragments of the “Angel” motive, mm. 83–86.



Bassoons join with the next repetition. Because the fragment is presented in diminution and used often, it stands out more prominently than the original motive. The section ends in the upper registers of the high woodwinds and strings as they come to rest on an angelic C major chord.

The third stanza, section 2-C, opens slowly with the choir entering in close imitation at m. 105. Of the four stanzas set, this stanza is the only one that does not open with Theme B. Converging arpeggios, between the descending flutes and ascending bassoons and cello, alternate with a similar stepwise convergence in the choir, doubled by clarinets and horns. This convergence matches the texts description of mist “melting” into showers and meeting the earth. “Many rich hues” come to be with Parker’s choice of chords, diminished and half-diminished seventh chords.

Just as Parker sets visual images with pictorial musical effects, he also can set more abstract ideas. The following text is an example: “So the thoughts that from man aspire float up

through our Lyre.” The choir sings the first half in octaves, giving a single voice to the thoughts of man. With the word “aspire” he begins to separate the voices into four-part harmony, representing the idea of man’s thoughts becoming music suggested in the second half.

As the third stanza comes to its end, Parker brings the dynamic to fortissimo and employs the full ensemble to support the choir singing “For heaven and earth are one world, where none lives alone, and nothing is single.” The choir declaims most of the text in octaves giving the idea of unity a single melodic line. Strangely, the only words not sung in unison are “one world.” The horns and trumpets double the voices while the rest of the ensemble moves boldly through arpeggios on quarter notes (see ex. 30). Disjunct melodic motion gives the words added impact. Beginning on an E major chord at m. 139, the line comes to rest on G♯, which functions as a dominant pedal preparing for the next key. The orchestra again descends using the “moon” motive to the next section, which returns to the tonic, C♯ minor.

The next section, 2-D, brings a return of Theme B at m. 152. The accompaniment features the “moon” motive, with only the violas doubling the sopranos and altos. The “star” motive appears as the text states “Men look unto us [the stars].” With “And strong grow their steps” the choir once again exhibits strength through unity, singing in octaves while the orchestra plays quarter note arpeggios. With the mention of marching in the text, Parker adds a snare drum to the texture. “Strong pillared in Love” begins with long, sustained tones, which build to a fortississimo on a full-voiced E major chord played by all forces. Labeled *Grandioso*, Parker writes a hymn-like moment in the orchestra (see ex. 31) with men and women singing in octaves.

Here the words “infinite overarching” allude strongly to the idea of heaven, which has been woven into the poem as well. Also, for the first time, Parker includes the organ in the

Example 30. *A Star Song*, mvt. 2, bold arpeggios and disjunct melodic movement, sopranos and orchestral reduction, mm. 139–146.

Example 30 is a musical score for the soprano and orchestral reduction of *A Star Song*, mvt. 2, measures 139–146. The score is in 4/4 time and features a key signature of two sharps (F# and C#). The vocal part (Sop) is written in treble clef, and the orchestral part (Orch) is written in grand staff (treble and bass clefs). The lyrics are: "For heav'n and earth are one world, where none lives a - lone, and noth - ing is sin - gle." The score includes bold arpeggios and disjunct melodic movement in both parts. Chord symbols are provided above the vocal line: E, A, F#m, B, F#m7, G#, dim7, and G#.

Example 31. *A Star Song*, mvt. 2, hymn-like writing, strings, mm. 181–186.

Example 31 is a musical score for the string parts of *A Star Song*, mvt. 2, measures 181–186. The score is in 4/4 time and features a key signature of three sharps (F#, C#, and G#). The string parts are written in grand staff (treble and bass clefs). The texture is hymn-like, characterized by sustained chords and simple, moving lines in the strings.

texture, doubling the orchestra, which reinforces the text with a traditional instrument of sacred music. This hymn-like moment returns for the end of the piece as well. The postlude of the fourth movement recaps the earlier interlude which precedes section 2-C. It also features the “Angel” motive identified earlier.

Parker wrote the next movement, III “O, the music that rings,” for mezzo soprano solo and chorus. Section 3-A is through-composed with no thematic elements, only a lovely, romantic melody. The first thematic element occurs in section 3-B at m. 48 when flutes and harp introduce a figure reminiscent of the “star” motive, which slowly descends and then ascends as the bass clarinet and bassoon mirror the movement. This appropriately accompanies text which speaks of “Light beyond lights of the morn.” The choir enters for the first time in this movement in section 3-C. His choice to add the choir at this point follows the text. This stanza speaks of the “planet throng,” “choral song,” and a “blessed chorus of souls.” Up until this point in the movement, Parker uses few themes or pictorial elements.

With the words “low sweet thunder” the piano begins rolling octaves below C3, which slowly ascend by step, and the violins begin a high trill-like figure. On the word “thunder” the flutes, clarinets and bassoons play a D \flat chord, six notes to a beat. Played pianissimo and in the upper ranges of all, this can be assumed to be the “storm” in the distance. Bass drum and timpani begin to roll as more instruments join in to build the dynamic level to fortissimo on the word “heaven.” Piano and harp sweep up and down as the choir and ensemble sustain a powerful B \flat major chord. Quickly the dynamic diminishes as Parker provides a musical echo for the full ensemble at m. 117. With the words “The low sweet thunder of answering harps” the ensemble builds from piano to forte. Parker depicts the words “Thro’ the deeps and the heights of heav’n,” by an intervallic leap upward on the word “heights” in many of the voices including the soloist.

The movement ends with a magnificent D \flat major chord, dominant to the key of the next movement.

The fourth and final movement, IV “When the night goes abroad,” begins like the opening of the work. Again in 6/4, the recapitulation begins with oboe and violin playing Theme A with English horn, clarinet and bassoon sustaining chords below. The harp takes on a more rhythmically active role compared to the opening of the first movement as it moves up and down chords in eighth notes. The clarinet and viola soon begin to play in unison with the violin. Clarinet I leads the ensemble into a new subsection with Theme MS. Now in 4/4, the theme becomes the focus as fragments and other melodically similar material gets passed from instrument to instrument.

Section 4-B begins with a solo quartet, SATB, entering unaccompanied in four-part homophony and presenting Theme C (see ex. 32).

Example 32. *A Star Song*, mvt. 4, Theme C, solo quartet, mm. 35–40.

When Night goes a - broad, As- sembling her sen - ate for God,

The strings echo the voices and move in octaves playing a variant of Theme MS. The solo quartet revives Theme B for the words “When the winter nights wane” and later sings Theme MS for “O love! the first and the last.” Flute I, oboe, English horn and violins all join in the presentation of the latter theme.

At m. 67, the chorus enters boldly with Theme C to begin the final section and stanza. “All wisdom and worth” is sung unaccompanied followed by converging arpeggios of A \flat major in the orchestra. Two more unaccompanied statements by the choir follow, each in turn followed by arpeggios in the ensemble. The dynamic grows until the word “old” and then diminishes to a whisper for the word “die.” The texture diminishes to near nothing as the choir sings “Born into new life, caught upward, we know not whither.”

For the text “Yea, the stars feel autumn’s hand and fade” strings take up a new rhythm which pulses quietly below the men and altos singing in octaves. The momentum of the rhythm drives forward as the brass and timpani enter to reinforce the accompaniment, which propels the ensemble into the sopranos’ entrance for the next idea. From this point forward, the only words set come from the first two lines and the last line of the final stanza. The sopranos present Theme MS as the subject of the subsequent fugal section beginning at m. 98. Each voice part declaims the subject in full before passing it to the next. Various instruments double the voices throughout the section. This section is the most extensive imitative choral writing of the works discussed.

In the key of C, the choir presents another iteration of Theme C at m. 138. This time winds accompany, playing triumphant ascending scales in thirds, which the strings follow with arpeggios as before. Soon after, the solo quartet splits from the choir. The women of both groups alternate with the men. Each group declaims the words on a repeated D \flat major chord in first inversion. Likewise, the strings alternate with the winds but are offset by two beats from the voices.

Theme MS receives its most unified statement at m. 154. As the time signature shifts to 2/2, the choir and quartet come together to sing the melody in octaves with trumpets and trombone I. Theme A appears at the same time in augmentation played by the first players of the

flutes, oboes, clarinets, and horns as well as both violins. Theme C returns shortly afterward, now with the full quartet alternating with the choir. Horns sound off with a repeated eighth-note figure in thirds as the vocal groups go back and forth. Soon the woodwinds join in support of the quartet and the brass lend their weighty sound to the choir. Meanwhile, the strings and horns furiously play upbeats behind all the strong chords of the others. The battle continues and culminates in a grand E major chord at m. 174.

After a short pause, the choir presents the words “And the lights of thy crown cannot wither nor fade.” For reasons unknown, Parker chose to add the words “nor fade” to the end of this statement. This moment brings back the “hymn” from the second movement, creating an important unifying idea. The overall rhythmic and harmonic motion slows for these final moments. The “Angel” motive from the second movement reappears as well. It occurs in the trumpets and trombones at m. 183. They play the motive twice, alternating with the choir’s slow, sonorous chords. The work comes to a close as all build to the final A \flat major chord with the final words, “O Love!”

By comparison to the previous two works discussed, *A Star Song* shows Parker making marked change in several facets of his composition. He uses chromatic elements with greater frequency. He travels through more adventurous chord progressions well away from tonic though he eventually returns to familiar keys. Extended melodic ideas become a byproduct of his harmonic wandering. Most importantly, he demonstrates more complexity in his manipulation of themes. His working out of thematic fragments stands as the most sophisticated development. This is followed by the blending and creative juxtaposition of themes and motives.

CHAPTER 6. CONCLUSION

These three works demonstrate a course of development in Parker's compositional practice. Some aspects of his craft exhibit a great deal of change while others remain relatively consistent. One of the most consistent aspects of Parker's compositional style is his use of the choral ensemble. Through all three works, the chorus spends most of its time singing in four-part harmony and moving homorhythmically. Text declamation and clarity appears to have been a concern for Parker. Though his use of imitation increases over time, it appears infrequently and often in special circumstances, e.g. as symbolism in *Ballad* or as fugal writing in *A Star Song*.

Another area of consistency is Parker's technique of aligning musical and poetic forms. The poetry always serves as a guide for Parker's formal construction of a work. In all of the works examined, the poetic stanzas guide the section or movement structure of the work; the last half of the fourth movement of *A Star Song* being an exception.

Parker's harmonic language develops a great deal through the three works. While key relationships between sections and movements remain fairly consistent, the chord progressions between cadences and within phrases become less conventional. In *Ballad*, melodic lines were relatively short and cadences are reached as expected. In *Dream-King*, progressions take longer to return to tonic due to more extensive chromatic movement and modulation. For example, Parker uses transitional chords, such as fully diminished seventh and augmented sixth chords, more frequently. In *A Star Song*, chromatic motion becomes the norm. Parker often modulates in successive phrases, giving the melody no place to come truly to rest for extended periods. Use of pedal points, moments of harmonic stasis, and movement to unrelated keys add to the unsettled harmonic texture.

Another easily observed area in which Parker exhibits growing complexity is his use of symbolism, i.e. pictorial elements, motives and themes. In *Ballad*, he attaches simple themes supported by similar harmonic language to the characters of the father and the lovers. In doing so, modest thematic unity is created. Parker strives to create an emotional atmosphere to which he set each poetic stanza; few pictorial elements exist. In *Dream-King*, he introduces thematic ideas for the purpose of unity throughout the work along with a prominent theme attached to the title character. While clever at times, his incorporation of these elements is relatively limited in scope. Except for the *Dream-King*'s theme, Parker recalls each theme only a couple of times throughout the work. However, his use of clearly recognizable pictorial elements increases. In *A Star Song*, Parker increases his use of thematic material. He manipulates more themes to a greater degree, utilizing fragments to create sections of persistent imitation. At times these fragments are merely reminiscent of a theme. A similar rhythm or melodic contour may be all that exists as a reminder of the original.

Horatio Parker had great admiration for his German contemporary Richard Strauss. In 1910, Parker wrote the following in an article he authored for the *North American Review*: "Strauss is the most consummate master of musical expression the world has ever seen; not the greatest composer, but the one most fully able to realize in sound his mental musical conceptions."⁸⁸ Though he would not seek to emulate Strauss, since by all accounts Parker was very much his own man, he clearly wished to musically express each line and idea of the poems he set. This illustrative frame of mind was common to composers of the time. In the spirit of Strauss, many sought to bring to life their musical conceptions. This author believes the three

⁸⁸ Horatio Parker, "Contemporary Music," *The North American Review* 191, no. 653 (April 1910): 526. <http://www.jstor.org/stable/25106639> (accessed February 13, 2012).

works examined display Parker's desire to give musical form to the poetic conceptions of the texts. However, this author holds that Parker did so with greater skill and craftsmanship than most and many of his works warrant continued performance. His peers believed him to be the best among them. That alone would seem to earn Horatio Parker more attention and appreciation.

BIBLIOGRAPHY

- Carpenter, Henry Bernard. *Liber amoris, Being the Book of Love of Brother Aurelius*. 2nd ed. Cambridge: University Press: John Wilson and Son, 1886.
<https://play.google.com/store/books/details?id=N6gsAAAYAAJ> (accessed March 21, 2012).
- Crawford, Richard. *A History of America's Musical Life*. New York: W.W. Norton & Company, 2001.
- Chadwick, George W. *Horatio Parker*. New Haven: Yale University Press, 1921.
- Die Deutsche Gedichte Bibliothek: Gesamtverzeichnis deutschsprachiger Gedichte.
<http://gedichte.xbib.de>.
- Grove Music Online. Oxford Music Online*. <http://www.oxfordmusiconline.com>.
- "Horatio Parker." *The Musical Times and Singing Class Circular* 43, no. 715 (September 1, 1902): 586–592. <http://www.jstor.org/stable/3368740> (accessed February 13, 2012).
- Johnson, H. Earle. *First Performances in America to 1900: Works with Orchestra*. Detroit: College Music Society, 1979.
- Kearns, William. "Horatio Parker and the English Choral Societies, 1899–1902." *American Music* 4, no. 1, British-American Musical Interactions (Spring 1986): 20–33.
<http://www.jstor.org/stable/3052182> (accessed February 13, 2012).
- Kearns, William K. *Horatio Parker, 1863–1919: His Life, Music, and Ideas*. Composers of North America 6. Metuchen, NJ: Scarecrow Press, 1990.
- Krummel, D.W., Jean Geil, Doris J. Dyen, and Deane L. Root. *Resource of American Music History: A Directory of Source Materials from Colonial Times to World War II*. Urbana, IL: University of Illinois Press, 1981.
- Literaturwelt.com. <http://www.literaturwelt.com>.
- New Haven Symphony Orchestra. "Mission and Vision." New Haven Symphony Orchestra.
<http://www.newhavensymphony.org/page/mission-vision-64.htm> (accessed March 1, 2012).
- "The Norwich Musical Festival." *The Musical Times and Singing Class Circular* 43, no. 717 (November 1, 1902): 747–748. <http://www.jstor.org/stable/3369552> (accessed February 14, 2012).

- Parker, Horatio. "Contemporary Music." *The North American Review* 191, no. 653 (April 1910): 517–526. <http://www.jstor.org/stable/25106639> (accessed February 13, 2012).
- Parker, Horatio. "Music in Colleges." *The Art World* 1, no. 2 (November 1916): 101–113. <http://www.jstor.org/stable/25587673> (accessed February 13, 2012).
- Parker, Horatio Newton. *Some Descendants of Six Pioneers from Great Britain to America*. Privately Printed, 1940.
- Parker, Horatio W. "The Ballad of a Knight and His Daughter, op. 6." 1885. Musical score. The Horatio Parker Papers. MSS 32. Irving S. Gilmore Music Library, Yale University, New Haven, CT.
- Parker, Horatio W. "Dream-King and His Love." Musical score. Talbott Library Special Collections, Westminster Choir College of Rider University, Princeton, NJ.
- Parker, Horatio. "A Star Song: Lyric Rhapsody for Solo Quartet, Chorus and Orchestra, op. 54." Orchestral score. Cincinnati: The John Church Company, 1902. [http://imslp.org/wiki/A_Star_Song,_Op.54_\(Parker,_Horatio\)](http://imslp.org/wiki/A_Star_Song,_Op.54_(Parker,_Horatio)) (accessed November 1, 2011).
- Semler, Isabel Parker and Pierson Underwood. *Horatio Parker: A Memoir for his Grandchildren Compiled from Letters and Papers*. New York: G.P. Putnam's Sons, 1942.
- Smith, David Stanley and W. Oliver Strunk. "A Study of Horatio Parker." *The Musical Quarterly* 16, no. 2 (April 1930): 153–169. <http://www.jstor.org/stable/738442> (accessed February 13, 2012).
- Smither, Howard E. *The Oratorio in the Nineteenth and Twentieth Centuries*. Vol. 4 of *A History of the Oratorio*. Chapel Hill: University of North Carolina Press, 2000.
- Stopp, Jacklin B. "The Secular Cantata in the United States: 1850–1919." *Journal of Research in Music Education* 17, no. 4 (Winter 1969): 388–398. <http://www.jstor.org/stable/3344166> (accessed February 14, 2012).
- Warner, Thomas E. *Periodical Literature on American Music, 1620–1920: A Classified Bibliography with Annotations*. Warren, MI: Harmonie Park Press, 1988.

APPENDIX A. DER ZWEIKAMPF

Der Zweikampf ("The Duel") by Leopold, Graf zu Stolberg
Poem for "The Ballad of a Knight and His Daughter"

English version by Isabella G. Parker

Original German

In the castle of his father's
Dwelt a knight of noble name;
On the field of war victorious
Deeds of daring brave and glorious
Won for him undying fame.

In der Väter Hallen ruhte
Ritter Rudolfs Heldenarm,
Rudolfs, den die Schlacht erfreute,
Rudolfs, welchen Frankreich scheute
und der Sarazenen Schwarm.

Now bereft of all his brothers,
Mourning each beloved son,
Through the moss-grown arches lonely
Echoed sounds of sorrow only,
While he wandered there alone.

Er, der letzte seines Stammes,
weinte seiner Söhne Fall,
zwischen moosbewachsenen Mauern
tönte seiner Klage Trauern
in der Zellen Widerhall.

Priceless was his only treasure,
Best beloved his daughter dear;
Like a dove, in fairest brightness,
Or a swan in snowy whiteness,
She, alone, his heart could cheer.

Agnes mit den goldnen Locken,
war des Greises Trost und Stab;
sanft wie Tauben, weiß wie Schwäne,
küßte sie des Vaters Träne
von den grauen Wimpern ab.

Ah! Her tears fell oft in secret,
When the moonlight softly shone,
Wept she, for a youth so daring
Loved her, all her sorrow sharing;
And the maid loved him alone.

Ach, sie weinte selbst im stillen,
wenn der Mond ins Fenster schien.
Albrecht mit der offenen Stirne
brannte für die edle Dirne,
und die Dirne liebt ihn.

But a warrior bold his banner
Waved aloft with gleaming crest;
Praised his own proud deeds of glory,
Told in long heroic story:
And the father loved him best.

Aber Horst, der hundert Krieger
unterhielt in eignem Sold,
rühmte seines Stammes Ahnen,
prangte mit erfochtenen Fahnen,
und der Vater war ihm hold.

Once the lover emboldened
Bent to kiss her soft and snowy hand;
Her blue eyes, with tear drops filling,
Looked reproachful, not unwilling,
Love's true sign to understand.

Einst beim freien Mahle küßte
Albrecht ihre weiche Hand,
ihre sanften Augen strebten
ihn zu strafen, ach! da bebten
Tränen auf das Busenband.

Then the warrior seized in anger
On his heavy-hilted lance,
On the knight's bold cheek then showing
Fiercely glowing
Scorn and love were mingled in his flashing
glance.

Dropped the warrior then his gauntlet,
At the gentle maiden's feet,
"Now," said he, "the plain below us,
Soon our destiny shall show us."
And he spurred his courser fleet.

And the lover took the challenge,
Quietly bestrode his steed,
Glancing farewell to the maiden,
He, with love and honor laden,
Was a noble knight indeed.

Redly gleaming the knightly armor
In the ev'nings glowing ray,
While the horses' hoofs rang loudly
As they forward rode so proudly,
Fled the startled deer away.

From her casement looked maiden,
Grief and anguish in her face;
Saw the spears in sunset gleaming,
Saw her lover's warm blood streaming,
Sank, like him, in death's embrace.

Quickly then the warrior hasten'd
Where the lordly castle lay,
Hearing now the sound of mourning,
From the gate forever turning,
He, in sadness, rode away.

In the grand and lonely castle
Dwelt the knight renowned of yore,
Day by day in heavy sorrow,
Looking for no glad tomorrow:
And he smiled, he smiled, ah! Nevermore!

Horst entbrannte, blickte seitwärts
auf sein schweres Mordgewehr;
auf des Ritters Wange glühte
Zorn und Liebe; Feuer sprühte
aus den Augen wild umher.

Drohend warf er seinen Handschuh
in der Agnes keuschen Schoß:
"Albrecht nimm! zu dieser Stunde
harr ich dein im Mühlengrunde!"
Kaum gesagt, schon flog sein Roß.

Albrecht nahm das Fehdezeichen
ruhig und bestieg sein Roß;
freute sich des Mädchens Zähre,
die der Lieb und ihm zur Ehre
aus den blauen Augen floß.

Rötlich schimmerte die Rüstung
in der Abendsonne Strahl;
von den Hufen ihrer Pferde
tönte weit umher die Erde
und die Hirsche flohn ins Tal.

Auf des Söllers Gitter lehnte
die betäubte Agnes sich,
sah die blanken Speere blinken,
sah - den edlen Albrecht sinken,
sank wie Albrecht und erblich.

Bang von leiser Ahnung spornet
Horst sein schaumbedeckter Pferd;
höret nun des Hauses Jammer,
eilet in des Fräuleins Kammer,
starrt und stürzt sich in sein Schwert.

Rudolf nahm die kalte Tochter
in den väterlichen Arm,
hielt sie so zwei lange Tage,
tränenlos und ohne Klage,
und verschied im stummen Harm.

APPENDIX B. *TRAUMKÖNIG UND SEIN LIEB'*

Traumkönig und sein Lieb' ("Dream-King and His Love") by Emanuel Geibel

English version by Isabella Parker

Original German

A maiden is sleeping in rest profound,
On snowiest pillow reposing;
The nightwind breathes refreshment around,
With coolness the soft couch enclosing.

Süß schlummert das Mädchen im Kämmerlein,
Gebettet auf reinlichem Pfühle;
Die Sommernacht haucht würzig herein
Mit ihrer erquickenden Kühle.

Under the window roses in bloom,
And lindens sweet odors spreading.
Scarce can the moon ray enter the room
Through vines the casement shading

Am Fenster blühn die Rosen zumal,
Es duften so süß die Linden,
Kaum mag des Mondes goldner Strahl
Durchs Laub den Eingang finden.

But listen! Music faint is heard,
Fireflies their lanterns are swinging;
The lindens are rustling, the air is stirr'd
With soft and melodious singing.

Doch plötzlich stärker wird der Duft,
Glühwürmchen weben und flimmen,
Es rauschen die Blätter, es klingt die Luft
Von leisen melodischen Stimmen:

Sweet love, sweet love, now rock thee to sleep,
On slumber waves repose thee:
Dream-king, thy faithful love would be,
Dream-king, with love enclose thee.

»Süß Lieb, süß Lieb und wiege dich fein,
Auf stillen Schlummerwogen!
Traumkönig will dein Liebster sein,
Traumkönig kommt gezogen.«

There stands an Elf before her face,
His dark locks with jewels entwining,
And bright upon his brow displays
A diadem soft shining.

Da steht der Elf zu Häupten ihr;
Er schüttelt die Locken, die dunkeln,
Daß hell an seiner Krone Zier
Die Edelsteine funkeln.

Now bends he before the fair maiden's low
bed,
Her brow and her lips kisses lightly;
His wand he waves, and with dainty tread
An airy throng round him presses.

Dann beugt er sich sanft auf die Holde herab,
Küßt Stirn und Lippen ihr leise,
Und zieht mit goldenem Zauberstab
Umher viele luftige Kreise.

His wand then he further and further swings
The room as a palace appearing;
Which 'shrined in halo of glory bright,
Dream-King and his love are sharing.

Und wie er sie weiter und weiter schlingt,
Da wird zum Palaste das Stübchen,
Drin ruhn, von fürstlichem Glanz umringt,
Traumkönig und sein Liebchen.

A throne with a canopy rich is there,
A royal estate revealing,
A soft lamp glows in the room afar,
Two pages under it kneeling;

Above in a silvery ring a bird
With glorious plumage is swinging:
[He dreamily floats and his voice is heard
A bridal song singing;]*
He dreamily floats and sings,
A bridal song of the Dream-king.

So rest the Dream-king and maiden fair,
So Dream-king with the maiden and gives her
caresses,
Till sunlight glowing and morning air
The earth with radiance blesses.

Then vanishes Dream-king from sight away,
And the soft spell is departed.
And when she wakes at the dawning of day,
The maiden is left heavy hearted;

And now as she opens her lovely eyes
With long dark lashes o'er shaded,
She presses her sad heart, she sobs, she sighs,
Ah! Is the bright vision departed, thus
departed?
[Has it faded, thus departed?]*

Auf purpurnen Polstern bereitet, schwillt
Die prächtige Lagerstätte;
Von ferne dämmert die Lampe mild,
Zwei Pagen knien am Bette

Und drüber in silbernem Reifen schwingt
Ein Vogel sein farbig Gefieder
[Er schaukelt sich sacht wie im Traum und
singt Ein Brautlied hernieder,]*
Er schaukelt sich sacht wie im Schlaf und singt
Ein Brautlied schmelzend hernieder.

So ruht Traumkönig beim Liebchen fein
In traulichem Küssen und Kosen,

Bis hell das Lager der Morgenschein
Bekränzt mit leuchtenden Rosen.

Dann schwindet der Elfe von dannen sacht,
Rings ist der Zauber zerflossen,
Und auch das Mädchen, das holde, erwacht,
Von lieblicher Scham übergossen.

Doch als sie empor nun die Augen schlägt,
Von langen Wimpern umsäumt,
Da seufzt sie, da preßt sie das Herz bewegt:
Ach, war denn mein Glück nur geträumet?

* Additional text added to each version.

APPENDIX C: “STAR-SONG”

“Star-Song” by Henry Bernard Carpenter

I. FORE-SONG

MERCURY.

Who is this that looketh forth
With the beauty of the morning,
And the brightness of his birth
Laughs my herald light to scorning,
Like new day between the darkness and the dawning?

MARS.

Who is this to whom I yield
At his glory's far-seen shimmer,
And my sanguine-circled shield
Fades before him, dim and dimmer,
Swooning deathward as a torrent-thwarted swimmer?

JUPITER.

Who is this, whose light, like foam,
Blinds mine eyelids, sight impeding,
From whose ray comes cowering home
Eagle knowledge, downward speeding
Like a sea-gull into storm-torn waves receding?

SATURN.

Who is this from whom I wane,
I, a hermit pale and hoary,
Dreaming o'er my thought's domain,
I, the crownless king of story,
And my gray shape sinks unsceptred in his glory?

THE MORNING STAR.

I am Love, and sit as God
On my silver morn-star singing;
At my music poured abroad,
Every star, his censer swinging,
Strews the darkness with sweet echoes ever ringing.

II. STAR-SONG

Where the Moon makes her nest
In the bed of the waning West,
And her veil of thin light through heaven is no more uplifted,
We, sons of the starry morn,
Out of darkness born,
To the strand of still Night like showers of her pearl are drifted,_
Gems from her quarried azure aglow,
Eddying flakes from her endless snow,
Gold grain on Time's threshing-floor, by the fan of his tempest winnowed and sifted.

Lo, the Moon sinks dim
As a bead on a goblet's rim,
Whence the feaster has drained the last spark of its life resplendent;
And the sky's deep cup, down-turned,
With light unadorned,
Hangs hollow, jewelled with stars, above earth impendent;
And into the vessel of darkness flow
The shadows borne hither from earth below,_
A stairway stretching to heaven for Death and the angels on Death attendant.

As a meadow-born mist
Which the cloud-shaping Sun hath kissed,
Melts earthward in showers whose many rich hues commingle,
So the thoughts that from man aspire
Float up through our lyre
And mix and flow back from our consonant chords atingle
And the sigh sent hither that seemed in vain
Returns like the sound of a spring-tide rain;
For heaven and earth are one world, where none lives alone, and nothing is single.

When Life plants the thorn
Where its roses no more are born,
And dark is the way, and the spirit is weary with searching,
Men look unto us and live
Through the power that we give,
And strong grow their steps to the sound of our measured marching,
And we shine like silver cells inwrought
In the dome that bends over God's own thought,
Strong-pillared in Love, lifted high as Love's self, in its infinite overarching.

(III)*

Oh, the music that rings
From our harp of unnumbered strings
When that Hand is spread forth which spans all the starry spaces!
When o'er us the world's great Soul
Is breathed, as the roll
Of a lengthening wave down the shore's loud-echoing places;
Then we sink as shells in the tide, we fill
With the music and might of Love's deep will,
As we sing of the yet unharvested hopes
for the far earth's happy races.

Aloft and alone,
All orbs are the wheels of thy throne.
What space can contain thee, O Life that livest for ever,
O Light beyond lights of the morn,
On whose tides we are borne,
As we drink of thy drainless heart as out of a river?
Yet the least of the stars beneath thy feet
Is the home of thy Son, and Love's own seat,
At whose rise both twilight skies melt away
in the smiles from his love-stored quiver.

O bringer of dawn
And of dusk to a world overworn!
Sweet star, twice-named and twice-loved, of morn and of even,
Thou leadest our planet throng
In the choral song
With thy prelude string to the strings of the starry seven;
And the hushed skies listen, and back there rolls,
Like a chant from a blessed chorus of souls,
The low sweet thunder of answering harps
through the deeps and the heights of heaven.

* This third section marks Parker's division of the text. This section and the fourth which follows are included in the second part of Carpenter's poem as he divided it.

(IV)

When Night goes abroad,
Assembling her senate for God,
Thou kindlest thy song as a torch, and goest before us;
And when the winter nights wane,
Thou recallest our train,
And lightest us home with the banners of morning spread o'er us.
Thou openest our house, and we shine as kings;
Thou shuttest the door, and the daylight springs,
O Love! the first and the last, thou rereward and van of the starry chorus.

All wisdom and worth,
All lights and loves upon earth,
All shapes that are born from our moods go hence or come hither,
And angels, and Gods of the sky
Grow old and then die,
Born into new life, caught upward we know not whither, _
Yea, the stars feel the autumn's hand and fade,
By the breath of the spoiler disarrayed;
But thine, O Love, is unwasted strength, and the lights of thy crown cannot wither.

The following is a third poem of Carpenter's poetic set, which was not included in Parker's composition.

III. AFTER-SONG

THE MORNING STAR

Dark and late,
Lo I wait
At the Night's cloud-gathering gate,
Singing like a nested love-bird newly widowed of her mate.

Sable-browed
Doors of cloud,
As they open groaning loud,
Show the black-blue skies down-stooping like the sky's God earthward bowed.

See earth's floor
Whitening o'er,
As the slant snow's fleecy store
Blots out all the form and feature and the moods of months before;

Like a face
Whose clear grace,
Darkening in the grave's embrace,
Fades into a blind unfeatured blank, and leaves no wished-for trace.

He has heard
Your star-word,
And his thoughts, in sleep sweet-stirred,
Now would flutter wings of language like a long-imprisoned bird.

Hush each sound,
As ye bound
Through your dance's thunderous round;
List ye, drawing close about you folds of silence star-profound.

Back ye run,
One by one,
Fiery flakes of star and sun,
Vanishing sparks from off the anvil where God's work is but begun.

Droop and die;
Morn is nigh,

Knowledge melts in musings high
And in Love low-breathing, like a shoreward wave's expiring sigh.

Die away:
And when day,
Peering forth with pearl-white ray,
Strews the black hair of the Night with dawning dust of silvery grey,--

At my call,
In gold pall
Morn shall cleave her cloudy hall,
And this soul shall tremble thither from its body's ruined wall.