

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600

Order Number 9207137

**The major choral works of Robert Starer and their place in
American music**

Wendland, Kristin Florence, Ph.D.

City University of New York, 1991

Copyright ©1991 by Wendland, Kristin Florence. All rights reserved.

U·M·I

**300 N. Zeeb Rd.
Ann Arbor, MI 48106**

A

THE MAJOR CHORAL WORKS OF ROBERT STARER AND THEIR PLACE
IN AMERICAN MUSIC

by

KRISTIN WENDLAND

A dissertation submitted to the Graduate Faculty in
Music in partial fulfillment of the requirements for the
degree of Doctor of Philosophy, the City University of New York

1991

©1991

KRISTIN WENDLAND

All Rights Reserved

This manuscript has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

7/8/91
Date


Chair of Examining Committee

7/8/91
Date

Allan W. Atlas
Executive Officer

Carol Oja

Robert Starer

H. Wiley Hitchcock

Joel Lester

Bruce Saylor

Supervisory Committee

ABSTRACT

THE MAJOR CHORAL WORKS OF ROBERT STARER AND THEIR PLACE
IN
AMERICAN MUSIC

by

Kristin Wendland

Adviser: Professor Carol Oja

This essay balances an historical and analytical approach to ten choral works by Robert Starer with emphasis on his three large pieces *Ariel (Visions of Isaiah)* (1959), *Images of Man* (1973) and *The People, Yes* (1976). An examination of his commissioning groups both places Starer in an historical context and reflects on how those commissions had an impact on his compositions. The analysis focuses on Starer's accessible musical language, which synthesizes traditional and modern elements into an expanded tonality, and on his dramatic style and treatment of texts. A record of performances and reviews follows the analysis of the major pieces.

The text includes fifty-four examples of score excerpts and analytical sketches. Two appendices follow. The first is a catalogue of Starer's complete choral works, and the second supplements sketched analyses with scores. An annotated bibliography encompasses selected writings by Starer, criticism and reviews of his choral works, general sources, and a list of interviews.

FOREWORD

A long tradition of American choral music regained vitality in the late 1930's and early 1940's as many twentieth-century composers expanded on the grand choral tradition of the nineteenth century and earlier. Randall Thompson stood out as a major voice with such works as *The Peaceable Kingdom* (1936), *Alleluia* (1940), and *Testament of Freedom* (1942). Other composers of Thompson's generation turned out works for chorus that were harmonically conservative and romantic in spirit, such as Howard Hanson (*Lament for Beowulf*, 1925), Leo Sowerby (*Canticle of the Sun*, 1945), Roy Harris (*Folk Song Symphony*, 1940), and Virgil Thomson (*Crossing Brooklyn Ferry*, 1958). Younger composers followed in their footsteps, including such outstanding figures in the world of American choral music as William Schuman (*Pioneers!*, 1937 and *Carols of Death*, 1958) and Norman Dello Joio (*Mystic Trumpeter*, 1943, *Song of Affirmation*, 1944, and *A Psalm of David*, 1950).

Within their varying styles, these composers share a trait of writing music accessible to amateur choruses. Many others are intent on reaching the same type of performers; among them, one important figure is Robert Starer. His expressive and dramatic music stands alongside works by Thompson, Schuman, and Dello Joio and adds to the rich repertory of American choral literature in the latter part of this century.

A recently retired Professor of Music at Brooklyn College, Starer cuts an intriguing figure. Despite his successes with commissions, performances, publications, awards, and recordings, Starer has received relatively little attention from the academic community. Dorothy Lewis-Griffith's DMA

dissertation, *The Major Piano Solo Works of Robert Starer: A Style Analysis* (Peabody Institute, 1978) was the first in-depth study of his music. Another DMA dissertation on the composer's piano works titled *The Solo Piano Music of Robert Starer* (University of Maryland, 1991) by Kevin Bradley Ayesh was recently completed. Other documentation about Starer's life and work is in the form of concert reviews and articles in newspapers and music magazines (see Bibliography).

My decision to write about Starer's choral music was influenced by a number of factors. One was personal experience. I sang in choruses during my formative years and still feel a special attraction to choral music both as an amateur singer and a composer. Also, Starer's choral works offer an excellent basis for viewing the composer's style, since he has returned to this genre throughout his career.

Starer's works form a vital part of America's musical life, but his choral music holds a special position. He has written for a variety of vocal ensembles—from amateur to professional groups—and for diverse occasions. His major commissions include *Ariel (Visions of Isaiah)* (1959) for the amateur Interracial Fellowship Chorus; *Joseph and His Brothers* (1966) for the National Jewish Welfare Board's Golden Jubilee Celebration at Carnegie Hall; *Images of Man* (1973) for the CBS television program "Lamp unto My Feet"; and *The People, Yes* (1976) for a Bicentennial celebration in Binghamton, New York. Another substantial work, *On the Nature of Things*, was commissioned especially for the Camerata Singers, a professional group conducted by Abraham Kaplan.

Most choral groups are amateur, and Starer's works in this genre reflect a practicality dictated by such performers. The composer shapes his choral music according to the level of his commissioning groups. His pieces

for amateur or student chorus are simple and direct in their harmony and part writing, while those for professional groups engage in more chromatic harmony and complex voice leading.

Subject matter and language in Starer's texts also have a strong impact on his choral style. The composer is a highly literate and well-read man, and his choice of texts indicate a wide range of interests. His settings vary from Biblical passages to poetry by William Blake, Emily Dickinson, and Carl Sandburg. The composer is also inventive with his texts. In all of his major works, Starer arranges the words to fashion his own dramatic story.

My approach to Starer and his choral music combines an historical and analytical study. First, a biography focuses on influences that shaped his interest in vocal music in general and choral music in particular and places Starer in an historical and cultural context.

In the analytical parts of this essay, an historical perspective is kept in the forefront by first describing the relationship between the commissioning and/or performing group and each piece. I have organized Starer's thirty choral works into three categories based on kinds of texts and themes: I. Jewish and Religious, II. Humanistic Themes, and III. American Topics. The first category mainly uses sacred texts from the Old Testament, in English or in Hebrew; the second draws on secular texts that are of a contemplative nature or encompass universal themes; and the third deals with American topics. Each category heads a chapter in the paper, and each major work analyzed, *Ariel (Visions of Isaiah)*, *Images of Man*, and *The People, Yes* represents one of the three categories. Other pieces falling within the same group are discussed or mentioned following the analysis of the central work.

A large concern of this dissertation is how Starer uses tonality in his choral works. Analysis of the music reveals a synthesis of traditional and

modern elements, resulting in a style that sounds richly harmonic, uses metrical rhythms and discernible melodies, and is cast in finely crafted formal structures. From the legacy of tonality, Starer incorporates pitch centers (a favorite one is D) and consonant sonorities alongside modal inflections, dissonance, and chromaticism more characteristic of post-tonal music. Starer's voice resonates within a concept of tonality expressed in a contemporary idiom.

Most of my research involved sifting through reviews of Starer's performances found in the clippings files at the Music Division of the New York Public Library and in Robert Starer's personal collection (see Bibliography for explanation of sigla used in footnotes and in bibliographic citations). In addition, I conducted an interview with the composer and contacted those involved in the performance of his major choral works to uncover more historical information. A list of people interviewed is the last item in the Bibliography.

Acknowledgements

Carol Oja taught me a great deal about writing as she guided me towards distilling a bulk of raw analysis and research into digestible prose. Her graceful and direct writing style provided a model for me, and her comments and suggestions were invaluable. I am grateful for the time and care she gave to the reading of my manuscript.

Family members and friends were important sources of support. I am especially thankful for the assistance of my mother Audrey Wendland, without whose help this project surely would have taken even longer to

complete. My sister, Karen Wendland Dix, and my father, Donald Wendland, were also unwavering in their encouragement. Among the colleagues who aided my work, Frank Samarotto was especially helpful by sharing his expert computer skills. I am also grateful for the editorial advice of Sheila Keenan and Nancy O'Brien.

Much of my research involved contacting people close to Starer's music. The conductors Harold Aks, Abraham Kaplan, and David Buttolph provided first-hand recollections about pieces they performed, and their impressions and opinions helped shape some of my discussion. Jack Blissington, Chalmers Dale, and Joanne Evers, all associated with CBS Television, gave me information about the Cultural and Religious Unit of the network. Ms. Evers put me in touch with the former producer Pamela Illott, whose excellent memory contributed to the section on *Images of Man*. Current and former employees of the National Cathedral in Washington helped track down information about the taped performance of the same work, and Thomas Morrison's impeccable records were most useful.

Finally, many thanks to Robert Starer himself for providing photocopies of performance programs and reviews from his personal collection, and for being available to answer questions. His help streamlined my work immensely.

Copyrights of Musical Examples

I am grateful to the Hal Leonard Publishing Corporation, the music printer for Starer's publisher MCA Music, for permission to reproduce excerpts from the following scores.

Ariel (Visions of Isaiah)

By Robert Starer

(c) Copyright 1959 by MCA MUSIC PUBLISHING, A Division of MCA INC.,
1755 Broadway, New York, NY 10019
Copyright Renewed
International Copyright Secured All Rights Reserved
MCA MUSIC PUBLISHING

Images of Man

By Robert Starer

(c) Copyright 1975 by MCA MUSIC PUBLISHING, A Division of MCA INC.,
1755 Broadway, New York, NY 10019
International Copyright Secured All Rights Reserved
MCA MUSIC PUBLISHING

I'm Nobody

Music by Robert Starer
Words by Emily Dickinson

(c) Copyright 1969 by MCA MUSIC PUBLISHING, A Division of MCA INC.,
1755 Broadway, New York, NY 10019
International Copyright Secured All Rights Reserved
MCA MUSIC PUBLISHING

Joseph and His Brothers

By Robert Starer

(c) Copyright 1967 by MCA MUSIC PUBLISHING, A Division of MCA INC.,
1755 Broadway, New York, NY 10019
International Copyright Secured All Rights Reserved
MCA MUSIC PUBLISHING

On the Nature of Things

"Death is Nothing to Us"
"To Every Thing There is a Season"
"Pain Has an Element of Blank"
"Sorrow"
"A Little Nonsense"

By Robert Starer

(c) Copyright 1969 by MCA MUSIC PUBLISHING, A Division of MCA INC.,
1755 Broadway, New York, NY 10019
International Copyright Secured All Rights Reserved
MCA MUSIC PUBLISHING

The People, Yes

Music by Robert Starer
Words by Carl Sandburg

(c) Copyright 1976 by MCA MUSIC PUBLISHING, A Division of MCA INC.,
1755 Broadway, New York, NY 10019
International Copyright Secured All Rights Reserved
MCA MUSIC PUBLISHING

Two Songs from "Honey and Salt"

"Love is a Dark and a Lonely"
"The Gong of Time"

By Robert Starer
Text by Carl Sandburg

(c) Copyright 1964 by MCA MUSIC PUBLISHING, A Division of MCA INC.,
1755 Broadway, New York, NY 10019
International Copyright Secured All Rights Reserved
MCA MUSIC PUBLISHING

Voices of Brooklyn

"Brooklyn Bridge"

Music by Robert Starer
Text by Norman Rosten

(c) Copyright 1980 by MCA MUSIC PUBLISHING, A Division of MCA INC.,
1755 Broadway, New York, NY 10019
International Copyright Secured All Rights Reserved
MCA MUSIC PUBLISHING

"Only the Dead Know Brooklyn"

Music by Robert Starer
Text by Thomas Wolfe

(c) Copyright 1980 by MCA MUSIC PUBLISHING, a Division of MCA INC.,
1755 Broadway, New York, NY 10019
International Copyright Secured All Rights Reserved
MCA MUSIC PUBLISHING

"There Was a Time"

Music by Robert Starer
Text by Susan Fromberg Schaeffer

(c) Copyright 1980 by MCA MUSIC PUBLISHING, a Division of MCA INC.,
1755 Broadway, New York, NY 10019
International Copyright Secured All Rights Reserved
MCA MUSIC PUBLISHING

CONTENTS

	Page
FOREWORD	v
Acknowledgements	viii
Copyrights of Musical Examples	x
TABLE OF MUSICAL EXAMPLES	xv
CHAPTER	
I. PROFILE OF ROBERT STARER	
Biographical Background	1
Historical and Cultural Place	7
II. JEWISH AND RELIGIOUS WORKS	13
<i>Ariel (Visions of Isaiah)</i>	14
<i>Joseph and His Brothers</i>	40
<i>Sabbath Eve Service</i>	51
<i>Psalms of Woe and Joy</i>	54
III. HUMANISTIC THEMES	63
<i>Images of Man</i>	64
<i>On the Nature of Things</i>	91
<i>Two Songs from "Honey and Salt"</i>	100
<i>I'm Nobody</i>	104
IV. AMERICAN TOPICS	106
<i>The People, Yes</i>	
<i>Voices of Brooklyn</i>	123
AFTERWORD	131

APPENDICES

A. Catalogue of the Complete Choral Works of Robert Starer	133
Chronological List	
Alphabetical List	137
Recordings	138
B. Scores to Supplement Sketched Musical Examples	
<i>Ariel (Visions of Isaiah)</i> , first movement	139
<i>Ariel (Visions of Isaiah)</i> , second movement	146
<i>Ariel (Visions of Isaiah)</i> , fifth movement	153
<i>Images of Man</i> , excerpt from sixth movement	162
<i>Images of Man</i> , excerpt from fifth movement	164
<i>Images of Man</i> , excerpts from eighth movement	167
<i>Images of Man</i> , seventh movement	183
<i>The People, Yes</i> , fourth movement	194
 BIBLIOGRAPHY	 205
Explanation of Sigla	
Selected Writings of Robert Starer	
Criticism and Reviews of Starer's Choral Works	206
General Sources	211
List of Interviews	214

TABLE OF MUSICAL EXAMPLES

EXAMPLE	Page
1. <i>Ariel</i> , first movement, measures 5-11	20
2. <i>Ariel</i> , fourth movement	
(a) measures 57-64;	23
(b) measures 151-157	24
3. <i>Ariel</i> , fifth movement, measures 1-5	25
4. <i>Ariel</i> , first movement, bass line sketch	26
5. <i>Ariel</i> , second movement, bass line sketch	27
6. <i>Ariel</i> , second movement	
(a) measures 5-11	28
(b) measures 41-45	29
7. <i>Ariel</i> , fifth movement, bass line sketch	30
8. <i>Ariel</i> , fourth movement	32
(a) measures 1-2	
(b) measure 46	
9. <i>Ariel</i> , sixth movement, measures 34-40	33
10. <i>Ariel</i> , sixth movement, measures 1-8	35
11. <i>Joseph and His Brothers</i> , first movement, measures 1-8	44
12. <i>Joseph and His Brothers</i>	
(a) second movement, measure 35	45
(b) fifth movement, measures 1-4	46
(c) seventh movement, measures 67-74	
(d) ninth movement, measures 1-7	47
(e) tenth movement, measures 24-29	
13. <i>Joseph and His Brothers</i> , sixth movement, measures 18-19	48
14. <i>Joseph and His Brothers</i>	
(a) fourth movement, measures 1-2	49
(b) seventh movement, measures 1-3	
15. <i>Joseph and His Brothers</i>	
(a) first movement, measures 30-32	50
(b) tenth movement, measures 99-103	
16. <i>Sabbath Eve Service</i>	53
(a) "L'chu N'ranena," measures 1-7	
(b) "Lecha Dodi," measures 1-9	
17. <i>Psalms of Woe and Joy</i> , first movement, measures 1-4	57
18. <i>Psalms of Woe and Joy</i> , first movement	58
(a) measures 22-25	

(b) measures 52-55		
19.	<i>Psalms of Woe and Joy</i> , second movement, measures 1-8	59
20.	<i>Psalms of Woe and Joy</i> , second movement, measures 44-48	60
21.	<i>Psalms of Woe and Joy</i> , second movement, measures 55-56	61
22.	<i>Images of Man</i> , first movement, measures 1-6	69
23.	<i>Images of Man</i> , first movement, measures 22-27	71
24.	<i>Images of Man</i> , sixth movement, measures 1-8	72
25.	<i>Images of Man</i> , third movement, measures 1-9	73
26.	<i>Images of Man</i> , seventh movement, measures 1-6	75
27.	<i>Images of Man</i> , sixth movement, sketch of measures 1-16	76
28.	<i>Images of Man</i> , sixth movement, sketch of measures 17-27	77
29.	<i>Images of Man</i> , second movement	79
	(a) measures 1-2;	
	(b) measures 39-42	
	(c) measures 30-32	
30.	<i>Images of Man</i> , fifth movement, sketch of harp part, measures 13-24	80
31.	<i>Images of Man</i> , eighth movement, measures 1-6	81
32.	<i>Images of Man</i> , eighth movement	
	(a) sketch of bass line, measures 11-17	82
	(b) sketch of bass line, measures 53-77	83
33.	<i>Images of Man</i> , eighth movement, sketch of measures 21-45	84
34.	<i>Images of Man</i> , first movement measures 197-202; eighth movement, measures 158-164	86
35.	<i>Images of Man</i> , fourth movement, first phrase	87
36.	<i>Images of Man</i> , seventh movement, sketch of bass line	88
37.	<i>On the Nature of Things</i> , 1. "Death is Nothing to Us," measures 1-9	94
38.	<i>On the Nature of Things</i> , 2. "To Every Thing There zis a Season," measures 16-20	95
39.	<i>On the Nature of Things</i> , 3. "Pain Has an Element of Blank," measures 1-6	96
40.	<i>On the Nature of Things</i> , 4. "Sorrow," measures 1-7	97
41.	<i>On the Nature of Things</i> , 5. "A Little Nonsense," measures 74-77	98
42.	<i>Two Songs from "Honey and Salt"</i>	
	(a) "Love is a Dark and a Lonely," measures 10-16	102
	(b) "The Gong of Time," measures 1-9	103
43.	<i>I'm Nobody</i> , measures 8-13	105
44.	<i>The People, Yes</i> , first movement, measures 5-10	109
45.	<i>The People, Yes</i> , third movement, measures 49-56	111
46.	<i>The People, Yes</i> , first movement, measures 43-48	113
47.	<i>The People, Yes</i> , second movement, measures 1-6	115
48.	<i>The People, Yes</i> , second movement, measures 49-54	
49.	<i>The People, Yes</i> , fifth movement, measures 5-14	116
50.	<i>The People, Yes</i> , fourth movement, reduction of chords	118

51. <i>The People, Yes</i> , sixth movement, measures 1-13	120
52. <i>Voices of Brooklyn</i> , "Brooklyn Bridge," measures 1-7	127
53. <i>Voices of Brooklyn</i> , "There Was a Time," measures 1-7	128
54. <i>Voices of Brooklyn</i> , "Only the Dead Know Brooklyn," measures 8-18	129

Chapter I

PROFILE OF ROBERT STARER

Biographical Background

Choral music has been central to Robert Starer's life. Although he first sang in a chorus at Tanglewood in 1949 when he was twenty-five, as a child his high, sweet voice and ability to sing on pitch made him a desirable candidate for the Vienna Boys Choir. The choir wanted the young musician, but Starer's mother forbade him to join, fearing he would not have a "normal childhood."¹ At Tanglewood, however, composers were required to sing in the chorus, and for Starer it became a decisive experience. According to the composer, they were "lucky that summer," since Serge Koussevitzky conducted *Oedipus Rex* and Robert Shaw led the Brahms *Requiem*.² It is no surprise that Starer, always an active music maker, was first attracted to choral music through his experiences singing at Tanglewood.

Born January 8, 1924 in Vienna, Starer's early musical training was influenced by teachers and mentors involved with vocal music. One such influence on Starer's music was his acquaintance with "Hersch the Meshugenah," a wandering Polish Cantor who visited Vienna when the composer was a child. Hersch's religious fervor and inspired improvisations left an impression on the young Starer, laying a foundation of Hebraic

¹Robert Starer, *Continuo: A Life in Music* (New York: Random House, 1987), 6.

²Interview with Robert Starer at his home in Woodstock, New York on 23 August 1990. Hereafter referred to as Starer interview.

elements that later influenced his religious works such as the *Sabbath Eve Service*.³

Starer left Vienna at age fourteen (six months after the Nazi occupation of Austria) to study at the Conservatory in Jerusalem. Joseph Tal was Starer's "first real teacher" and his most important one.⁴ Although he did not directly affect Starer's interest in choral music, Tal influenced his student in a number of other ways. Most importantly, he encouraged Starer's improvisations and guided him toward composition. Tal also introduced Starer to the music of Schoenberg, Stravinsky, Bartók, and Hindemith. Believing that someone living in Jerusalem should not restrict his training to the study of Western music, he arranged for Starer to study Arabic music. Finally, Tal convinced Starer that he would never support himself either as a pianist or as a composer, since he could not bear the repetition of practicing and liked to write the kind of music that generates little income. Instead, the older composer suggested his student learn an orchestral instrument. Starer studied the harp and later earned his living playing in the Jerusalem radio orchestra.

Tal secured a scholarship for Starer to study with the famous oud player Ezra Aharoni, a Jew from Baghdad. Since Aharoni did not read music, Starer wrote out his teacher's set pieces and improvisations.⁵ In the course of his two years spent studying the oud and Near Eastern music, Starer "began to understand...that systems other than our major-minor, modal, and twelve-

³Ernest Lubin, "A New Sacred Service," *Dimensions* (Fall, 1968), 46. Photocopy from the collection of Robert Starer. Hereafter the abbreviation "RS" will be used to refer to articles in the composer's collection.

⁴Starer, *Continuo*, 26.

⁵*Ibid.*, 38.

tone can have validity, and that music is by no means a universal language."⁶ Starer's studies of Near Eastern music later affected some of his choral works.

At seventeen, Starer left Tal to study with Odeon Partos, whom he considered to be a better composer.⁷ The music of Bartók and Kodály had an impact on Partos, a Hungarian by birth. He also utilized Eastern compositional techniques such as the *maqam* principle with its emphasis on motivic expansion.⁸ These influences must have filtered down to Starer, whose music always has a rhythmic vitality like that of the Hungarians, and sometimes a touch of an Eastern sound.

Starer had an important encounter with vocal music during his student days in Jerusalem when Hermann Jadlowker, the famous Latvian tenor, engaged him as an accompanist. The two rehearsed regularly to prepare a recital program, going through much of Jadlowker's old repertory: Italian and Russian arias, music by Handel and Bach, German lieder, and Hebrew folk songs.⁹ Working with Jadlowker gave Starer not only first-hand exposure to vocal music but also the opportunity to observe the dramatic and interpretive artistry of a great singer. Jadlowker had sung with some of the master composer-conductors of the nineteenth century. He shared his experiences of singing for Brahms, Mahler and Strauss, making these great musicians come alive to his young accompanist. Starer describes his mentor-student relationship with the tenor: "I felt that through having made music with Jadlowker, I had entered into a chain of musical continuity, and that if

⁶*Ibid.*

⁷Starer interview.

⁸Alexander Ringer, "Musical Composition in Modern Israel," *Contemporary Music in Europe: A Comprehensive Survey*, ed. by Paul Henry Lang and Nathan Broder (New York: G. Schirmer, 1965), 284-285.

⁹Starer, *Continuo*, 58.

someday I was to tell this to someone else, he or she would also become part of it."¹⁰

When Starer came to the United States in 1947, he continued to study with mentors who were involved with vocal music. As a graduate student at The Juilliard School for two years, he chose Frederick Jacobi, the senior composer on the faculty, as a teacher. Although he could have studied with younger composers such as Mennin, Persichetti, or Bergsma, Starer felt he would rather work with an older man who would not try to influence him.¹¹ He was already "quite formed in many ways, but needed advice and help in refining and sharpening certain aspects of [his] craft."¹² Jacobi was a conservative Jewish composer, not part of the avant-garde. He also had been an assistant conductor for the Metropolitan Opera between 1913 and 1917, another attractive point for Starer. Jacobi is mostly remembered for his works synthesizing Pueblo Indian music with European art forms as well as for his Hebraic music. Among the latter are choral pieces such as services of music and settings of Zionist songs, whose "meditative serenity...is closely allied to the old cantillation of the Bible."¹³ Jacobi's music, with its roots in tonality, its strong melodic and lyrical nature, and its Hebraic influence surely resonated with the young Starer.

The two shared similar ideas about music. As a traditionalist, Jacobi thought there was too much emphasis on a composer's uniqueness. "Let the composer try to be himself: clear, honest, natural, and direct, and I think that, if he has the stuff within him, he will have a greater chance of attaining

¹⁰*Ibid.*, 68.

¹¹Starer interview.

¹²Starer, *Continuo*, 73-74.

¹³David Diamond, "Frederick Jacobi," *Modern Music* XIV (1936-37), 127.

originality, Americanism, 'todayism', than if he tries too hard to labor these special points."¹⁴ The adjectives used by Jacobi, "clear, honest, natural, and direct" can be applied to Starer as well. The senior composer also described himself as a "great believer in melody, and a believer, too, that music should give pleasure and not try to solve philosophical problems."¹⁵ Starer, too, is a strong melodist and opposed to cerebral music.

With so many ideals and philosophies in common, Starer's choice of Jacobi as a composition teacher is understandable. Yet, in his book *Continuo*, Starer writes not so much about his studies with Jacobi, but rather about his work with Sergius Kagen.

Starer met Kagen as a teaching fellow at Juilliard. Part of Starer's training included observing teachers who specialized in various performance fields, and he chose to attend one of Kagen's vocal repertory classes. The two spoke afterwards, and Kagen was so impressed with Starer that he became the vocal coach's assistant. Through their discussions and playing sessions, Starer learned new repertory, such as the vocal music of Purcell and the songs of Fauré. Another fruitful result of their sessions was the exchange of ideas about text setting. Starer recalls, "I began to understand how language influences and shapes music, and that if there are national characteristics in music, they derive from language."¹⁶

In surveying Starer's musical training, a sense of the forces that shaped his compositional style in general and his choral music in particular begins to emerge. While a student in Jerusalem, Starer received a strong musical foundation from Tal, learned the inner workings of Near Eastern music from

¹⁴Frederick Jacobi in David Ewen, "Frederick Jacobi," *American Composers: A Biographical Dictionary* (New York: G.P. Putmans Sons, 1982) , 356.

¹⁵Jacobi in Ewen, "Frederick Jacobi," 356.

¹⁶Starer, *Continuo*, 79.

Aharoni, and absorbed rhythmic elements and Eastern compositional principles from Partos. Starer's interest in vocal music was sparked by his experience accompanying Jadowker. In the United States, Starer's work with Kagen acquainted him with more vocal repertory and stimulated his ideas about language and music. Composition studies with Jacobi allowed him freedom as a composer and reinforced his traditional musical values. In terms of his choral music, the most significant part of Starer's musical training was the summer session at Tanglewood, where he first sang in a chorus and became interested in that genre of music.

In a more general sense, the various places Starer lived also influenced his music, since he absorbed elements from each different culture. As a child in Vienna, he lived in a society that was past its prime, and he witnessed the brutal destruction of the old order. As a teenager, he flourished in the youthful society of Jewish Palestine, and as an adult he settled in the United States. Starer admits he has been told that in his music "there are elements of Viennese sentiment, Jewish melisma, Near Eastern playfulness and American jazz."¹⁷ He believes that all of these characteristics are a part of his style because they are compatible with his nature. According to the composer, as people develop they take what they can identify with from their environment and discard the rest: "...While our lives are shaped by events that others control, we do have the choice of accepting from the worlds around us only what can coexist with our essential self."¹⁸ In the following discussion, I will point out some of the influences that became part of Starer's "essential self" in his choral music.

¹⁷*Ibid.*, 205-6.

¹⁸*Ibid.*, 206.

Historical and Cultural Place

Although his interest in choral music came later in life, it became an important extension of Starer's musical philosophy. In our age of high-technology, he prefers "the slight imperfections of a dedicated performer to the sterile precision of a machine."¹⁹ Since he is "for the humans," the composer believes "singing is the most natural activity."²⁰ Starer thinks that if "music is to have a future it will be through singing," and that "it is the composer's responsibility to provide music."²¹

Writing for chorus is attractive to Starer because choral singing is a "real human activity for which you do not need to go to a conservatory for twelve years or be a professional."²² He believes everybody can sing in a chorus, and it "is the one field in which the contemporary composer can meet his people."²³ Starer knows that professional choruses are scarce, but he does not consider this a handicap in his writing. On the contrary, he likes to write for more available amateur groups.²⁴

Relationship to Commissioning Groups

Two main points emerge when examining the groups that commissioned Starer's major choral works. First, a sense of his character and identity—and thus his place in contemporary American music—takes shape by investigating when, why, and for whom the pieces were written. For

¹⁹Robert Starer in Ruth Dreier, "Robert Starer," *High Fidelity/Musical America* 33 (October 1983), 5.

²⁰Starer interview.

²¹*Ibid.*

²²*Ibid.*

²³Robert Starer in *Boston Today* (March 1978), 12. RS.

²⁴Starer interview.

example *Ariel*, composed in 1959 for the amateur Interracial Fellowship Chorus, represents Starer's desire to reach the untrained singer who pursues music to enrich his or her life. The commissions of *Joseph and His Brothers* (1966) by the Jewish Welfare Board, *Sabbath Eve Service* (1968) by the Park Avenue Synagogue and *Psalms of Woe and Joy* (1976) by the Zamir Chorale reflect Starer's identity as Jewish composer. Likewise, two pieces with specifically American themes—*The People, Yes* (1976), commissioned for a Bicentennial celebration in Binghamton, and *Voices of Brooklyn* (1980), commissioned by Brooklyn College—show the American aspects of his identity. From this perspective, a picture of Starer's character takes shape: he is a composer who feels strongly about reaching people through the singing of his choral music; he is firmly connected to his Jewish heritage and spiritual beliefs; and he has embraced his American citizenship.

A second point concerns the relationship between the performance level of Starer's commissioning groups and the music. As a practical composer, he adapts and varies his choral writing to accommodate the group for whom he is writing. The composer himself acknowledges that a commission influences his music.²⁵ Pieces for amateur groups, which are also usually conservative, put certain limits on him. Starer responds differently in the realms of harmony, melody, texture, and rhythm, depending upon the size and vocal capabilities of a group. Since a piece like *Ariel* was written for an amateur chorus, he used smooth melodic lines and tonal harmonies in the voice parts, while reserving dissonances for the instrumental parts. In later works, such as *Images of Man* (1973) and *The People, Yes* (1976), Starer still considered the singability of a piece foremost,

²⁵*Ibid.*

but incorporated dissonances in a way that were not difficult to produce. For example, clusters in these two big choral pieces are approached by step in the voices. In movements scored for soloists or a well-trained ensemble, such as sections of *Images of Man* or *On the Nature of Things* (1968), the composer used more dissonances and complex rhythms.

Starer realistically considers the performance possibilities of his choral works. Since most choral groups are amateur, he knows that pieces requiring professionals will have a limited number of performances. The composer compares two sections of *On the Nature of Things* and notes, "'A Little Nonsense Now and Then' gets sung by lots of choruses and is still in print, whereas 'Pain Has an Element of Blank,' which I made fairly dissonant, never went into a second printing. So there is a lesson to be learned."²⁶

Starer's choral commissions further reflect his identity. The relationship between composer and commissioning group works both ways. Commissions influence the kind of pieces Starer writes, yet he receives those commissions because of his accessible style.

Style as a Synthesis of Old and New

Starer views tonality as "a home that a composer leaves to go exploring and adventuring, and to which he returns."²⁷ Within his expanded concept of tonality, the composer freely incorporates post-tonal dissonance. In contrast to early twentieth-century modernists such as Schoenberg, Webern and Berg, or to later avant-garde composers such as Babbitt and Boulez, Starer does not consciously struggle with the traditional system by trying to revise or

²⁶*Ibid.*

²⁷Robert Starer in Jerry Handte, "Dawn's Early Light Best for Music," *The [Binghamton] Evening Press* (16 November 1976), 4B. RS.

change it.²⁸ In fact, he thinks the term avant-garde has a "military function, which, when it remains in enemy territory for twenty five years, ceases to be meaningful...Avant-garde now simply means one kind of music."²⁹

Starer's music is rooted in tonality, but it is not strictly tonal. Truly tonal music combines linear and harmonic motion around a central pitch, which is both the point of departure and the goal of the musical motion. Harmonies are basically consonant, and diatonic chords function within a hierarchy around the tonic.

Although Starer uses elements from tonality such as pitch centers, consonant harmonies, third relationships, fifth relationships, and at times functional progressions, his music lacks some crucial criteria to be considered traditionally tonal: (1) while he incorporates some harmonic aspects of tonality, linear melodic progressions such as $\hat{3}-\hat{2}-\hat{1}$ are not usually evident; (2) he retains the sense of a controlling pitch center, but instead of being the goal of directed motion, it is usually established by repetition; (3) while Starer often uses consonant harmonies such as thirds, sixths, fifths, and triads, they are not usually functional. These points will be demonstrated in the analyses below.

The main ingredient Starer retains from tonality is a sense of a pitch center. Whether using consonant harmonies, such as in "Oh Angel" from

²⁸ See Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, Mass.: Harvard University Press, 1990) for a theory and major study of composers who *did* consciously struggle with the tonal system—Schoenberg, Webern, Berg, Bartók, and Stravinsky—and their resulting "anxiety of style."

²⁹Ruth Julius, "Edgard Varèse: An Oral History Project, Some Preliminary Conclusions," *Current Musicology* 25 (1978), 49.

The People, Yes, or dissonant sonorities of seconds and fourths such as in "You Can Drum" from the same work, a focal pitch is always present.³⁰

In his choral music, Starer's vocal textures alternate between homophony and polyphony, and melodic lines are often based on scales, modes, and triads. Rhythms tend to be straightforward, following the natural declamation of the language. Depending on textual interpretations and vocal capabilities of the commissioning and/or performing group, Starer's surface harmonies vary from consonant sonorities to clusters and fourth chords. His formal structures tend to be refrain forms such as rondo or ABA designs.

An intuitive rather than a cerebral composer, Starer is often inspired by the dramatic possibilities words suggest. He considers the text the most important element in his choral music.³¹ Starer also believes a composer should keep an open mind stylistically and adapt musical materials to specific situations.³² Indeed, the variety of his text settings, including Hebrew, Elizabethan English, and "Brooklynese," reflect the composer's flexibility. Regardless of the language, he usually sets texts syllabically in order to make the words stand out clearly.

In a wider sense, Starer embraces an emotional and expressive style that speaks clearly and directly in the current musical climate of the "New Romanticism." To use a term coined by H. Wiley Hitchcock, Starer's music is part of a post-modern trend of "the new accessibility."³³ Starer belongs to a group of composers who are "reaching out to audiences rather than

³⁰ "Focal pitch" from Joel Lester, *Analytic Approaches to Twentieth-Century Music* (New York: Norton, 1989). Chapter 9 "Pitch Class Regions, Scales, Modes," pp. 146-172, uses the term in analyses of works by Bartók, Stravinsky and others.

³¹ Starer interview.

³² Roland Leich, "Composers' Forums on Campus," *Music Journal* 26 /3 (March 1968), 80.

³³ H. Wiley Hitchcock, *Music in the United States: A Historical Introduction*, 3rd ed. (Englewood Cliffs, New Jersey: Prentice Hall, 1988), 320.

communing only with themselves."³⁴ In addition to performances at colleges and universities, his music is also heard by so-called mainstream classical musical audiences in major concert halls such as Carnegie and Alice Tully in New York and elsewhere throughout the country. Starer is also a significant representative of a contemporary composer who is not part of the avant-garde, is successful in terms of commissions, performances and recordings, and writes accessible music.

In the following discussion of Starer's choral music, I will first place the composer and his works in a larger context by examining the commissioning groups, including their background and their commissions of other composers as well as their impact on Starer's composition. Analytical considerations will include how Starer uses tonal and contemporary compositional techniques in the parameters of melody, harmony, rhythm, and form. I will also point out important aspects of the composer's choral writing, dramatic style and treatment of text. To conclude the discussion of each major choral work, I will give a record of the performances I have been able to document along with reviews and criticism.

³⁴*Ibid.*

Chapter II

JEWISH AND RELIGIOUS WORKS

Regarding the Jewish influence in his music, Starer acknowledges, "My own [attitude and intent] has varied from putting Jewishness in the foreground, the background, or not being concerned with it at all, at different periods of my life and in different works."³⁵ The composer's fluctuating concern about Jewish and non-Jewish texts and themes is evident in two pieces written in 1976: the Hebrew setting *Psalms of Woe and Joy*, commemorating the twenty-eighth anniversary of Israel's independence, and the American Bicentennial piece *The People, Yes*. The two settings also illustrate how Starer writes different music when he follows the natural inflection of Hebrew than when he follows English word rhythm. Indeed, the character of *Psalms of Woe and Joy* is totally different from *The People, Yes* as a direct result of Starer's response to the texts.

Twelve of Starer's choral works use religious texts, and most of them are from the Old Testament. The composer confirms that *Kohelet* (1952), *Sabbath Eve Service*, and *Psalms of Woe and Joy*, all in Hebrew, are his "most Jewish works."³⁶ In addition to the major piece in this category, *Ariel* (*Visions of Isaiah*), others included in my discussion of Starer's Jewish and religious works are *Joseph and His Brothers*, *Sabbath Eve Service*, and *Psalms of Woe and Joy*.

³⁵Robert Starer, "Is the Music I Write Jewish?", an address to the World Congress of Jewish Music in Jerusalem on August 3, 1978, quoted in Laura Leon-Cohen, "Robert Starer: A Birthday Interview," *Jewish Music Notes* (1984), 1. RS.

³⁶Starer in Leon-Cohen, "Starer Birthday Interview," 1.

Ariel (Visions of Isaiah)

The Commissioning Group

Ariel (Visions of Isaiah) was commissioned in 1959 by The Interracial Fellowship Chorus. The work was premiered on the Chorus's 13th Annual Spring Concert at Town Hall in New York City on May 15, 1960. Harold Aks conducted, and the soloists were Virginia Babikan, soprano and Rawn Spearman, baritone.

Given Starer's philosophy about writing for amateur chorus, it seems fitting that his first major work in that genre was commissioned by such an ensemble. Originally called the Interracial Singers, the amateur group was established in 1945 as part of the Interracial Fellowship of Greater New York. The purpose of the fellowship was "to promote brotherhood and equality between people of different religions and races."³⁷ Through the performance of both modern and classical choral music, members felt they were best able to carry out the aims of the Fellowship. Anyone who had a desire to sing could join. No auditions were required, and there was no age limit. The group represented a true cross section of the city's people, including singers from various national, racial, ethnic, and religious backgrounds. It was the only chorus of its kind in New York.

At the time of its debut in Town Hall in 1946, the Interracial Fellowship Chorus had only twelve singers. Harold Aks became the conductor in 1947, and by the early 1950's the group had expanded to one hundred and fifty voices. It appeared extensively in different churches

³⁷ Promotional flyer in "Interracial Fellowship Chorus" clippings file, Music Division, New York Public Library. Hereafter the abbreviation "NN" will be used to refer to clipping files in the Music Division at the New York Public Library.

throughout New York City as well as at Town Hall, Hunter College, and Carnegie Hall. The singers also made radio appearances on local stations and gave annual winter and spring concerts.

Harold Aks and his chorus were committed to innovative programming. They brought out rarely performed or neglected old works and commissioned new works as well. The concert featuring *Ariel's* premiere was typical. Besides Starer's newly commissioned work, it included two seldom performed pieces by Haydn, *Missa Brevis St. Joannis* and *Abendlied zu Gott*, and the orchestral work *Dichotomy* by Wallingford Riegger.

Harold Aks was the driving force behind the Interracial Fellowship Chorus's success. Commissions were funded by private support rather than through grants, and the conductor did most of the fundraising. As it became harder to raise money, Aks felt it was time to move on.³⁸ He resigned as the music director in 1965, and the chorus dissolved shortly afterwards.

Other Composers Commissioned by the Interracial Fellowship Chorus:

Harold Aks made all the musical decisions for the chorus, including who received commissions. The conductor wanted new pieces for his group that were singable and sounded good, and he didn't necessarily prefer any type of composer or musical style.³⁹ Most likely, Aks gave commissions to composers he knew and admired.

Successful pieces for Aks' chorus were by composers like Starer: those who have a keen sense of drama, a feel for the grand choral tradition, and an accessible musical style. Three works commissioned and premiered by the

³⁸Telephone interview with Harold Aks at his home in New York City, 26 August 1990. Hereafter referred to as "Aks interview."

³⁹Aks interview.

chorus within a few years of *Ariel* are similar to Starer's piece in terms of harmonic language and level of difficulty: Marc Blitzstein's *This is the Garden* (1957), Andre Singer's *Canticle of Peace* (1958), and Ulysses Kay's *Phoebus Arise* (1959). A less effective piece for the chorus was *Drum Taps* by Andrew Imbrie, commissioned in 1961. According to Aks, even though Imbrie thought he wrote a manageable work, the conductor had to hire two oboe and two bassoon players to double each section during rehearsals to help the singers learn their difficult parts.⁴⁰

Relationship between the Interracial Fellowship Chorus and *Ariel*:

Starer knew he was writing *Ariel* for an amateur, all volunteer chorus. Many of the singers could not even read music. Aks had cautioned the composer to write something the chorus would be able to sing,⁴¹ and Starer met that challenge.

To include the kinds of harmonies he desires while not making unreasonable demands on the chorus, Starer puts dissonances in the orchestra and keeps the chorus in unison in those passages. The melodic contour in the voices is mostly scalar and triadic, with very few dissonant leaps. Text setting is mostly syllabic and declamatory. Counterpoint is limited to short phrases or sections, while homophony is the prevailing texture. He avoids rhythmic and metric difficulties by keeping both straightforward and regular. Starer's formal designs are also clear cut in traditional structures.

With *Ariel*, Starer accomplished his goal of writing a work that could be sung by the Interracial Fellowship Chorus, yet it does not sound simple.

⁴⁰*Ibid.*

⁴¹Starer interview.

The excitement and sense of drama in this moving piece arises from harmonic and textural contrasts in both the chorus and orchestra.

Analysis of *Ariel*

Text and drama: *Ariel* means "Lion of God" and is a symbol for Jerusalem. According to Starer, the symbolic significance of Jerusalem may be interpreted in a wider sense, since Isaiah's prophecies "are as relevant to our times as they were to his."⁴²

Starer pieced together verses from the King James version of the Book of *Isaiah* to create a text for a six-movement cantata for baritone, soprano, mixed chorus and orchestra (or piano or organ). Dramatically, the thirty minute cantata progresses from fear and mourning in the first part, through tender and lyrical sections, to joy and triumph in the last. Starer composed another sacred piece in 1959, *A Psalm of David* (The Thirteenth Psalm) for Soprano, Chorus SATB, and Organ, as a study for *Ariel*. Following the same dramatic shape on a smaller scale, it opens darkly on "How long, O Lord? How long wilt thou forget me" with harmonies based on triads and scales around D minor, and progresses to a resolution of the struggle on "But I have trusted in thy mercy, My heart shall rejoice" in D major.

In *Ariel*, Starer interprets Isaiah's words with various dramatic devices. The first three movements and half of the fourth portray warnings of destruction and cries of lament, while the remainder of the work moves to a message of hope and shouts of praise. Starer responds to the grim prophecies of destruction in the first movement, "Woe to Ariel" (*Isaiah* 29:1-4; 1:4,7) with

⁴²Robert Starer, record notes for *Ariel, Visions of Isaiah*, performed by the Camerata Singers and Orchestra, Abraham Kaplan, conductor, with Roberta Peters, soprano and Julian Patrick, baritone (Desto DC 7135), n.d.

a dirge that uses dissonant chords in the orchestra, along with a repetitive, ponderous dotted rhythm in both the choral and instrumental parts. He creates a plaintive opening in the second movement, "The Earth Mourneth" (*Isaiah* 24:4; 26:20; 5:8), with a slow, yearning clarinet solo, and with the women's voices in a low register doubled by the dark viola and cello. Next the baritone solo sings Isaiah's words of comfort, "Come, my people", urging the people of Jerusalem to hide until the "indignation is overpast." A third section, "Woe unto them," bemoans the fate of the people in a fast canonic ostinato. In contrast to the somber second movement, the lightness of the scherzando third movement, "The Daughters of Zion are Haughty" (*Isaiah* 3:16-24) communicates the "tinkling ornaments" of the sinful daughters, while a *pizzicato* walking bass suggests their "mincing" steps. Loud unison passages later reinforce the Lord's vengeance on the text, "Therefore the Lord will smite."

The fourth movement, "Fear, and the Pit, and the Snare" (*Isaiah* 24:17; 22:4-5; 22:13; 29:15; 20:6; 13:6; 35:4; 12:1) is central to the work, containing both the climax of the piece and the turning point from curses and damnation to hope and forgiveness. The most dramatic in character and elaborate in construction, the fourth movement begins with spoken voices on the ominous words "Fear and the pit, and the snare are upon thee, inhabitant of the earth." A lament by the soprano solo follows, "Look away from me," reminiscent of "The earth mourneth" in the women's chorus of the second movement. After a fast nonimitative contrapuntal passage where each vocal section reacts to Isaiah's warnings, the baritone returns with a message of encouragement, "Be strong, fear not: the Lord will come and save you," to mark the pivotal point of the drama. The chorus concludes the movement with praises to the Lord for turning away from his anger.

Starer captures the hopeful tone of the Lord's care and forgiveness in the gentle fifth movement, "The Lord Shall Give Thee Rest" (*Isaiah* 14:3; 25:8) by scoring it for small and large *a cappella* chorus. "Break Forth Into Joy" (*Isaiah* 52:9,1,2; 55:12; 2:3,5) is a triumphant finale of redemption, and Starer conveys the joy and exuberance of the text with driving rhythms, bright harmonies, and loud dynamics.

Choral writing: Starer's choral writing in *Ariel* is practical and direct, and the vocal parts are often doubled in the orchestra. As stated above, the chorus frequently sings in unison and octaves when the orchestra has dissonant harmony, as illustrated by the chorus's entrance in the first movement (Ex. 1).

When dividing the chorus into parts, Starer writes mostly consonant intervals between the voices. In note-against-note style he often creates a supported two-part texture by doubling the sopranos with the tenors and the altos with basses. (In fact, this two-part doubling is found in most of Starer's choral works.) For example, after the powerful octave opening in the first movement, the voices split into parts in m. 10. The sopranos and tenors are doubled, as are the altos and the basses. Note also the consonant intervals between the parts in mm. 10 and 11—mostly sixths, fifths, and thirds. When the opening phrase is repeated in mm. 16-21, the voices again divide with the same doubling, and sing primarily in parallel thirds to the cadence on a perfect fifth.

Starer is a sensitive as well as practical composer for the voice, and he writes smooth melodic lines that lie comfortably within each vocal range. Since the harmony within the chorus in *Ariel* is primarily consonant, melodic contours in the vocal parts are mostly scalar and triadic. Some dissonant melodic intervals underscore dramatic moments, such as a rising

Example 1. Starer, *Ariel*, first movement, measures 5-11.

Soprano 5

Woe, Woe to

Alto

Woe, Woe to

Tenor

Woe, Woe to

Bass

Woe, Woe to

8

A - ri-el, to A - ri-el, the cit-y where Da - vid dwelt!

A - ri-el, to A - ri-el, the cit-y where Da - vid dwelt!

A - ri-el, to A - ri-el, the cit-y where Da - vid dwelt!

A - ri-el, to A - ri-el, the cit-y where Da - vid dwelt!

seventh in the sopranos and tenors on the text "A sinful nation" in mm. 83-84 of the first movement.

Another striking aspect of Starer's straightforward yet engaging choral writing is his use of texture. The outer movements of *Ariel* are mainly homophonic, although Starer writes a fugato for the middle section of the finale; the second movement is mostly imitative; and the third, fourth, and fifth movements alternate between homophony and polyphony.

A good illustration of the composer's dramatic use of contrasting textures occurs in the fourth movement, "Fear, and the Pit, and the Snare." In the middle section, mm. 47-91, Starer makes each voice respond to the threat of imminent destruction in a simple, almost folk-like character. In a contrapuntal layering technique, the basses lead in m. 48 with a quick scalar fragment in eighth and sixteenth notes on the text "Let us eat and drink for tomorrow we shall die." The tenors follow at a slower pace on "Who seeth us? Who knoweth us?" Then, the altos enter with "Whither shall we flee? How shall we escape?" in sixteenth and eighth notes. Finally, the sopranos soar above like a *cantus firmus* on the tender lament "Look away from me; I will weep" (Ex. 2a). Note also the polytonality between the voices, which are in E \flat , and the instrumental accompaniment, which oscillates between I and V in A \flat . The texture becomes compressed as each vocal layer repeats its melodic fragment closer and closer together in transposition, and the baritone solo almost shouts Isaiah's warning, "Howl ye, for the day of the Lord is at hand" (not shown in the example here). The music rushes to the climax in mm. 92-96, where all the voices join on the words "Fear and the pit," first sung on a D \sharp -F \sharp minor third and then spoken *fortissimo*.

Following the denouement of an orchestral interlude and the baritone solo, "Say to them that are of a fearful heart", the chorus brings the

movement to a close in a simple note-against-note style, crystallizing the dramatic turning point of the music at "O Lord, I will praise thee" (Ex. 2b). There the scattered layering of parts merge together full force, mostly in unison or two parts.

After turning from damnation to hope in the fourth movement, the fifth movement, "The Lord Shall Give Thee Rest" is a meditation on that promise. Starer again uses contrasting textures. The women's and men's voices are paired in the opening (Ex. 3); imitation is found both between those pairs of voices and in mm. 6-8; and homophony occurs in mm. 12-16. Alternation between textures is further dramatized by the division of the chorus into a small and large group.

The lyrical fifth movement illustrates other accessible elements of Starer's choral writing. Melodies flow in long lines that are tonal in shape and design, and Starer colors them with some chromaticism. For example, a B \sharp dramatically underscores the word "hard" in m. 5. As in the first and fourth movements, unison singing and consonant intervals prevail between the parts. Note especially the abundance of parallel thirds and sixths. Starer often begins phrases with the voices in unison, then divides them into parts, as in the opening. The soprano-tenor and alto-bass doubling in the *tutti* sections is standard for Starer.

Example 2. Starer, *Ariel*

(a) fourth movement, measures 57-64.

57

pp

Whith-er shall we flee? Whith-er shall we flee? How shall we es -

Who se - eth us? Who

die. Let us eat and drink, let us eat and drink; for to-

61

poco a poco accel.
p poco a poco cresc.

Look a - way from

cape? Whith-er shall we flee? Whith-er shall we flee?

know-eth us? Who se - eth us?

mor - row we shall die. Let us eat and drink, let us

poco a poco accel.
p poco a poco cresc.

(b) fifth movement, measures 151-157.

151 *poco rit.*

O Lord, I will praise thee: Though Thou wast an - gry with me, Thine

O Lord, I will praise thee: Though Thou wast an - gry with me, Thine

O Lord, I will praise thee: Though Thou wast an - gry with me, Thine

O Lord, I will praise thee: Though Thou wast an - gry with me, Thine

poco rit.

154 *Tempo I* *poco rall.*

p an - ger is turned a - way, and Thou com - fort-edst me. *pp*

p an - ger is turned a - way, and Thou com - fort-edst me. *pp*

p an - ger is turned a - way, and Thou com - fort-edst me. *pp*

p an - ger is turned a - way, and Thou com - fort-edst me. *pp*

Tempo I *poco rall.* *pp*

Example 3. Starer, *Ariel*, fifth movement, measures 1-5.

Andante $\text{♩} = 66$

Soprano *pp*

Alto *pp*

Tenor *pp*

Bass *pp*

SOLO VOICES (or small Choir)*

The Lord shall give thee rest from thy sor-row, and from thy

fear, — and from the hard bond-age, the hard — bond - age

sor-row, and from thy fear, — and from the hard bond-age where - in thou wast

sor-row, and from thy fear, — and from the hard bond-age

* The small choir should be approximately one quarter the size of the Chorus.

Harmony: Although not necessarily using techniques of functional tonality, Starer incorporates many of its principles in *Ariel*. For instance, each movement is organized around a definite pitch center. In the first, "Woe to Ariel," E is established as a tonic not only by the key signature (E minor), but also by its role as a referential pitch in the bass of the orchestra (Ex. 4).

Example 4. Starer, *Ariel*, first movement, bass line sketch. (See corresponding score in Appendix B, pp. 139-146.)

The musical score for Example 4 consists of four systems of bass staves. The first system (measures 5-90) is divided into sections A, B, A, and C. Section A (measures 5-24) shows a bass line starting on E, moving to G, and then to Bb. Section B (measures 25-51) shows a bass line starting on E, moving to F# (passing tone), and then to G. Section A (measures 52-73) shows a bass line starting on G, moving to E, and then to Bb. Section C (measures 74-90) shows a bass line starting on Bb, moving to E, and then to G. The score includes fingerings (I, III, IV, V) and a final note marked 'N'.

Starer's use of tonality also includes progressions by thirds. This basic principle operates in the first movement in large as well as small ways. Pieces in minor often progress from the tonic up a third to the relative major in the first contrasting section. Starer follows this tradition in the B section of *Ariel* by moving the bass from E through the passing tone F \sharp to G (Ex. 4). In turn, G progresses up another minor third to B \flat (\flat V) in m. 38, thus defying expectations by arpeggiating an E diminished rather than E minor triad. Example 4 also shows small scale third relationships: G embellished by E after m. 25; B \flat embellished by D at m. 38; and E embellished by G \sharp at m. 48. In the last four measures, an unfolding of an E diminished triad G-B \flat -E in the bass

summarizes in rearranged order the rising E-G-B \flat thirds over the first two sections.

In the second movement, "The Earth Mourneth" for baritone solo and chorus, Starer's tonal roots are again apparent. D links the sections as a referential pitch, migrating through the voice parts and asserting itself in the bass at m. 33. Descending fifths, another basic principle of tonality, unfold in the bass from A to a prolonged G, which then ascend back by fifths to A.

Example 5. Starer, *Ariel*, second movement, bass line sketch. (See corresponding score in Appendix B, pp. 146-152.)

The image displays two staves of musical notation. The upper staff is a bass line sketch for measures 25 through 149, marked with circled letters A, B, C, B, and A above specific measures. Measure numbers 25, 33, 35, 40, 67, 70, 81, 92, 127, 135, and 143-49 are indicated below the staff. The lower staff is a simplified bass line sketch labeled "Descending 5ths" below it, showing a sequence of notes connected by lines, illustrating the intervallic structure of descending fifths.

As in the first movement, third relationships abound in the second. Here Starer uses them motivically and expands them into triads, illustrating yet another aspect of his use of tonality. The opening women's phrase in mm. 5-11 (Ex. 6a), establishes a major-minor third idea, F, G \flat , D that is developed in the choral parts of the canonic ostinato middle section (Ex. 6b). These thirds unfold as major-minor triads. Although his chords are

usually nonfunctional, Starer utilizes a tonic-dominant relationship in the canon. G minor alternates with D major in the bass, implying I and V, while G major/minor and D major/minor are superimposed in the tenor and alto respectively.

Example 6. Starer, *Ariel*

(a) second movement, measures 5-11.

Non troppo lento $\text{♩} = 60$

Soprano *p* The earth

Alto

Tenor

Bass

Piano *p* (Cl.)

Non troppo lento $\text{♩} = 60$

5

10

pp

mourn-eth and fad - eth a - way,

p The earth mourn-eth and fad - eth a - way. *pp*

pp (Fl.)

(b) measures 41-45.

41

The musical score for measures 41-45 is presented in a five-staff format. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is for the piano accompaniment. The Soprano part begins with a dynamic marking of *mp* and the word "The". The Alto, Tenor, and Bass parts enter with the lyrics "Woe un-to them that join house to house." The piano accompaniment features a series of chords, with Roman numerals I, V, I, I, V indicated below the notes. The score includes various musical notations such as notes, rests, and dynamic markings.

In addition to this short passage utilizing I and V, Starer incorporates tonal principles on an even larger scale. The most striking is how the last three movements all encompass a large dominant-tonic progression.

The fourth movement, "Fear and the Pit and the Snare," maintains D as the central note up until the final nine measures (two measures before Ex. 2b). At the dramatic shift on the text "O Lord, I will praise thee" (Ex. 2b), G begins to emerge as a tonic in the chorus, and D is heard retrospectively as an extended dominant. Starer confirms the true tonic by implying a G major triad as the voices depart from the root to the third and fifth above in m. 156 on "and thou comfortest me."

The final cadence on this B-D minor third relates back to that same interval sung on D \sharp and F \sharp to the text "Fear, and the pit, and the snare" at the climax of the movement in mm. 92-96. Starer transforms the dramatic

meaning of this third not only by restating it with new words, but also by transposing it into a different harmonic context. A true metamorphosis takes place as the fear in the opening of the movement progresses to hope at the final cadence, underscored by the reinterpreted third and the large-scale harmonic motion of V to I .

The shared B-D minor third also links up the "comfort" of the fourth movement with the "rest" of the fifth (compare the end of Ex. 2b with the beginning of Ex. 3). Like the preceding movement, the fifth movement progresses from D to G, outlining an overarching V - I progression. The opening of "The Lord shall give thee rest" utilizes one more tonal technique: a linear 6-5 motion, where the B in the alto in m. 1 moves to A in the soprano in m. 2 over the bass note D (see the score in Ex. 3 and the sketch in Ex. 7).

Example 7. *Starer, Ariel*, fifth movement, bass line sketch. (See corresponding score in Appendix B, pp. 153-161.)

The image shows a bass line sketch on a single staff with a key signature of one sharp (F#). The staff contains several measures of music with notes and rests. Above the staff, five circled letters are placed: 'A' above measure 5, 'B' above measure 17, 'A' above measure 28, 'B' above measure 43, and 'A' above measure 53. Measure numbers are written below the staff: 5, 14, 17, 28, 28-42, 43-52, 53, and 57 61-65. Two sections are labeled 'repetition of mm. 1-17' and 'repetition of mm. 17-28'. Below the staff, the harmonic progression is indicated as G: V, followed by a 6-5 interval, then V, and finally I. The 6-5 interval is also indicated above the staff at measures 5 and 53.

The finale, "Break Forth Into Joy," incorporates several elements of tonality found in the others: key signatures, third relationships, and fifth relationships. It also follows a large-scale $\text{V} - \text{I}$ harmonic progression. G is the key center at the opening, affirmed by the F# key signature, and it is prolonged right up to the end when it becomes the dominant of C.

Starer mixes dissonances with this traditional harmonic idiom to color the tonal framework of *Ariel*. As mentioned above, he puts dissonant harmonies in the orchestra rather than in the chorus. For instance, in the opening of the first movement (Ex. 1), Starer creates an atmosphere of lament by using chords with added notes in the orchestra, but the chorus enters in octaves on the text "Woe to Ariel." Another example of the composer's use of dissonance is the E to B \flat diminished fifth progression in the orchestra in mm. 1-5 of that same movement, which is composed out through the arpeggiation of the diminished triad.

Starer's harmonic palette includes a twelve-note construction in the fourth movement, "Fear, and the Pit, and the Snare" (Ex. 8a). This configuration, which returns exactly in m. 42, is later grouped together into three four-note chords in m. 46 (Ex. 8b). By arranging the total chromatic collection into thirds and chords, Starer shows his tonal roots.

Example 8. Starer, *Ariel*, fourth movement

(a) measures 1-2

(b) measure 46

Moderato $\text{♩} = 69$

Soprano

Alto

Tenor *pp*
Fear, and the pit, and the snare

Bass *pp*
Fear, and the pit, and the snare

Piano *pp*

Moderato $\text{♩} = 69$

Baritone Solo: Behold joy and gladness, eating flesh and drinking wine. (*spoken*)

pp

One final illustration of Starer's dissonant harmony occurs in the finale. As in the first movement, he keeps the choral parts in unison, while the orchestra carries the dissonant sonority. The orchestral accompaniment repeats a cluster of two seconds a fourth apart in m. 34. Although it may be viewed in different ways—as pitch classes 0257, two major seconds with a minor third in between (suggesting a pentatonic collection), or based on a cycle of fifths on F—I interpret this construction as built around seconds and fourths because that seems to best fit the composer's intention. Instead of using the rather unwieldy term "two seconds a fourth apart," I will hereafter refer to this construction as "interlocked fourths." This favorite sonority of Starer's often is found in the same or expanded shape in the choral parts of later works, where seconds are separated by various intervals.

Example 9. Starer, *Ariel*, sixth movement, measures 34-40.

34

Soprano

Alto

Tenor

Bass

A - wake,

A - wake,

A - wake,

A - wake,

37

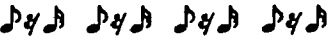
a - wake, stand up: O Je-ru-sa-lem:

a - wake, stand up: O Je-ru-sa-lem:

a - wake, stand up: O Je-ru-sa-lem:

a - wake, stand up: O Je-ru-sa-lem:

Rhythm: The rhythmic life of *Ariel* is vibrant. Like Starer's part writing and harmonic language, his rhythms in the voices are straightforward, and they derive mostly from the natural inflection of the text. As with harmonic dissonances, the composer reserves difficult rhythms for the orchestra.

In both chorus and orchestra, Starer uses repeated rhythmic patterns. The dirge-like motive  in the orchestra permeates the first movement (Ex. 1). Expressed as a dotted rhythm, it sets the word crucial word "Ariel."

Perhaps the best illustration of Starer's exuberant rhythmic energy is in the finale, where the momentum pushes right up to the last chord. The composer heightens the excitement through syncopation, as in the orchestral introduction and opening choral phrases. Frequent changes of meter from $\frac{1}{2}$ to $\frac{3}{4}$ also add to the rhythmic vitality of the last movement.

Example 10. Starer, *Ariel*, sixth movement, measures 1-8.

Allegro giocoso $\text{♩} = 168$
g

5

Soprano
 Alto Break forth in-to joy, sing to-geth-er: break forth in-to
 Tenor Break forth in-to joy, sing to-geth-er: break forth in-to
 Bass Break forth in-to joy, sing to-geth-er: break forth in-to

Form: Individual movements in *Ariel* are cast in refrain or ternary forms. As in his use of tonal principles, Starer treats these traditional structures flexibly. His preference for refrain forms is evident in the first, second, third, and sixth movements. The outer movements are rondos, the second is an arch form, and the third is a modified refrain form that omits one reprise of the A section. The fourth and fifth movements are cast in ternary form, Starer's other favorite structural design.

The rondo movements illustrate the composer's free treatment of formal structures. The bass line graph of the first movement (Ex. 4) indicates the traditional sequence of formal sections in a five-part rondo—A B A C A—yet, only the B section is in a contrasting "key."

With the jubilant finale, however, Starer alters the components of a seven-part rondo :

A: mm. 1-26

B: mm. 27-62

A: (expanded) mm. 63-102

Interlude: mm. 102-109

C: (fugato) mm. 110-145

A: (orchestra) mm. 145-152

B: mm. 153-177

C: (fugato transformed) mm. 177-193

Coda: mm. 193-206

Rather than rounding out the form in the traditional manner, he recalls and transforms the fugato C section in mm. 177-193. Starer then introduces new text and music in a coda when the harmony settles into C major, "Let us walk in the light of the Lord," in mm. 193-206. This final section dramatically summarizes the entire movement, representing the final triumph of hope and light over darkness and destruction.

Performances and Reviews of *Ariel*

All too often contemporary composers only hear a premiere of their work, with no repeat performances. Since its first performance in 1960,

however, *Ariel* has been sung at least ten times by amateur, student, and professional choruses. The various kinds of performing ensembles point to the accessible style of the piece and the musical tradition from which it comes. Using texts from *Isaiah*, the work is suitable for secular and sacred performances by Jewish or Christian groups. Perhaps this wide appeal stems from the very early stages of the composition: its commission by a group that was open to anyone with a desire to sing.

Following the premiere by Harold Aks, Abraham Kaplan was the next conductor to take up *Ariel*. He performed the work with each of the three choruses he conducted in New York during the 1960's and 1970's: the Juilliard Chorus on February 18, 1966; the Collegiate Chorale, an amateur group, on May 19, 1967 at Carnegie Hall; and his own professional ensemble, the Camerata Singers on February 25, 1972 at Carnegie Hall. In 1972, Kaplan also recorded *Ariel* on the Desto label with the Camerata Singers, the soprano Roberta Peters, and the baritone Julian Patrick.⁴³

At this point, my discussion of *Ariel* briefly digresses to give some details about Kaplan, since his professional relationship with Starer provides another perspective on the composer's place in American music. The conductor was quite a champion of Starer's choral music during the years the two were colleagues at Juilliard. In addition to the performances and recording of *Ariel*, he also premiered *Joseph and His Brothers* with the Camerata Singers in 1967. The following year, he conducted the *Sabbath Eve Service* at the Park Avenue Synagogue and commissioned *On the Nature of Things*. In 1969, Kaplan premiered the latter work and then recorded it with the Collegiate Chorale (these performances and choral groups are discussed in

⁴³According to a conversation with Starer in December, 1990, CRI bought the Desto record company, and plans to remaster and release *Ariel* on compact disc within the next year.

more detail later). He also included two movements from *Images of Man* on a concert at Juilliard in 1976.

Within a few years after graduating from Juilliard in 1957, Kaplan became known as "one of the bright young choral conductors on the New York scene."⁴⁴ A native Israeli, he was committed to performing new choral pieces by both American and Jewish composers, and he provided an important outlet for Starer. The relationship between the two men was symbiotic: Starer provided well-crafted and accessible choral works for Kaplan, and the conductor helped promote the composer's music. Starer's successes in the world of choral performances during the 1960's and 1970's certainly are in large part due to Abraham Kaplan.

In addition to the performances at major concert halls in New York, *Ariel* has been sung by other student and amateur choral groups for both sacred and secular occasions. Starer conducted it at St. Bartholomew's Church in New York for an Evensong service in January, 1973. Another performance was included on a concert by the National Jewish Chorale at Alice Tully Hall in June, 1987 in honor of the 20th anniversary of the reunification of Jerusalem.

Most critics have focused on *Ariel's* dramatic aspects. For example, following the premiere performance at Town Hall in 1960, Eric Salzman wrote in the *New York Times*, "The conflict, fear and mourning of the first part draw Mr. Starer's cleverest and best invention, [but], like many a dramatist, he has trouble making a convincing happy ending."⁴⁵ Another critic for the *New York Herald Tribune* wrote: "[the]...emotions, ranging from

⁴⁴William Bender, "Collegiate Chorale: Kaplan," *Musical America* 17 (August 1967), 7.

⁴⁵Eric Salzman, "Interracial Chorus Heard at Town Hall," *New York Times*, 16 May 1960, Starer—NN.

menace and woe to ultimate triumph, are convincingly projected in Mr. Starer's music."⁴⁶ Some reviews were not as favorable. One critic conveyed a double message about the May 1967 performance by the Collegiate Chorale by writing, "Robert Starer's *Ariel, Visions of Isaiah*—an expert, eminently performable work that suffers only from its inability to decided whether to be Walton-esque or Copland-esque—emerged sounding better than it probably had a right to."⁴⁷ A review in the *New York Times* of the same performance found the work to be "eclectic, combining academic and progressive devices but not really transcending them."⁴⁸ Bernard Holland compared *Ariel* and Starer to other pieces and composers after a June 21, 1987 performance: "Mr. Starer's piece—if placed next to "Le Roi David" or "Carmina Burana"—might sound terribly familiar; but it does have wit and invention to avoid the deadly symmetries, for example, of a Randall Thompson, another choral composer Mr. Starer resembles a little."⁴⁹

Perhaps more telling than the critics' reception of *Ariel* were the conductors' opinions about the music. Harold Aks thought it was a success because of Starer's well written vocal parts.⁵⁰ Kaplan's repeat performances and recording of the work attest to his opinion that Starer had a "bestseller... in the best tradition of choral music."⁵¹ He attributed that to Starer's expert choral writing and text underlay. While Kaplan agreed that *Ariel* is an

⁴⁶Francis Perkins, "Interracial Music Group Appears in Spring Concert," *New York Herald Tribune*, 16 May 1960, Starer—NN.

⁴⁷Bender, "Collegiate Chorale," 7.

⁴⁸Howard Klein, "Kaplan's Chorus at Carnegie Hall: Collegiate Chorale Presents Full, Rewarding Concert," *New York Times*, 20 May 1967. RS.

⁴⁹Bernard Holland, "Concert: Jewish Music," *New York Times*, 23 June 1987, Starer—NN.

⁵⁰Aks interview.

⁵¹This and the remainder of the paragraph is from a telephone interview with Abraham Kaplan at his home in Seattle, Washington, 11 November 1990.

accessible work, he did not minimize its difficulties. The conductor cited the high tessitura as a challenge for any chorus—amateur or professional. He also believed unison writing, which is abundant in *Ariel*, is not necessarily easy for a chorus to sing. Rather, it is easy for the conductor, since he or she need only focus on one part rather than four.

The most recent performance of *Ariel* occurred in Boston in 1989 by the Zamir Chorale. When Starer took his bow on stage after the performance, he told the audience that, while most composers hear only the premiere of a work, he was glad to be present for a performance of the 30th anniversary of *Ariel*.⁵² Indeed, the performance record shows Starer's piece has found a place in contemporary choral repertory in America.

Although *Ariel* has received the most performances and recognition among Starer's Jewish and religious works, three other pieces in this category are significant for their style and content. *Joseph and His Brothers*, a work in English with challenging vocal writing and dissonant harmonies, has a large-scale dramatic construction, while the two Hebrew pieces, *Sabbath Eve Service* and *Psalms of Woe and Joy*, illustrate Starer's religious concerns.

Joseph and His Brothers

The Commissioning and Performing Groups

Joseph and His Brothers, a cantata for narrator, soprano, tenor, baritone and bass-baritone soli, mixed chorus (SATB) and organ or orchestra, is another work based on a Biblical theme. Composed in 1966, it was commissioned by the National Jewish Welfare Board for its 75th Golden Jubilee Celebration. The work was premiered on January 22, 1967 at a gala

⁵²*Ibid.*

benefit concert, which also included performances by William Steinberg, Rudolf Serkin, and Isaac Stern. Presented by the America-Israel Cultural Foundation in commemoration of Arturo Toscanini and the 30th anniversary of the founding of the Palestine Symphony Orchestra (later named the Israel Philharmonic), the Carnegie Hall concert helped finance seminars for advanced musical studies in Tel Aviv and Jerusalem.

Starer's commission by the Jewish Welfare Board reflects his active role in Jewish cultural affairs and his identity as a Jewish composer. As an umbrella organization for various cultural and religious activities in the Jewish community, the Jewish Welfare Board sponsors the National Jewish Music Council. By 1966, the year Starer wrote *Joseph and His Brothers*, about one hundred compositions had been added to the library of modern Jewish music as a result of the Music Council's support and commissions.⁵³

The performance of Starer's cantata by Abraham Kaplan and the Camerata Singers included the narrator Marian Anderson and the soloists Eileen Laurence, Stafford Wing, Roland Hurst, and Richard Frisch. Since Starer knew he was writing for Kaplan's professional ensemble, a few details about the Camerata Singers are pertinent to this discussion of *Joseph and His Brothers*.

Originally an ad hoc group formed in 1960 to "field selections in the presentation of William Schuman's opera *The Mighty Casey*,"⁵⁴ the chorus grew from twenty-four to thirty-five voices by the early 1970's. The Singers performed with the New York Philharmonic, and gave their own concerts as

⁵³Oscar I. Janowsky, Louis Kraft, and Bernard Postal, *Change and Challenge: A History of 50 Years of JWB* (New York: National Jewish Welfare Board, 1966), 73.

⁵⁴Richard F. Shepard, *New York Times*, 2 December 1972, Camerata Singers—NN.

well. Hailed as "an excellent group with a really gifted young conductor,"⁵⁵ the Camerata Singers often included works by American composers on their concerts. For instance, Bernstein wrote *Warmup (A Round for Abe and His Singers)* for a premiere performance in December 1969, and they performed his "Kaddish" *Symphony* in April 1964. In addition, the group sang works by Schuman (*Carols of Death* in April 1964), Barber (*Mary Hynes* in April 1964), Bloch (*Sacred Services* in December 1969), and Mennin (*Symphony No. 4, "The Cycle"* in December 1972).

Drama, Choral Writing, and Harmony

Starer selected and adapted texts from the Book of *Genesis* for his cantata. After the chorus's opening hymn of praise to Joseph, the drama begins with Jacob sending ten of his sons out of Canaan in the time of famine to buy corn in Egypt. The brothers do not recognize the governor of Egypt as their brother Joseph, whom they had sold into bondage. Joseph gives them corn, but bids them prove they are not spies by leaving one brother Simeon with him and returning with the youngest brother Benjamin. Against Jacob's initial protest at taking his cherished son, the brothers bring Benjamin back to Egypt. Joseph, whose "heart yearned for Benjamin," weeps in his chamber when he sees his brother. Before the ten brothers leave for Canaan, Joseph commands his steward to fill the men's sacks with food and money and to place a silver goblet in Benjamin's sack. Shortly after they depart, Joseph sends his servant after them to seek the "stolen" goblet. Since it is found in Benjamin's sack, Joseph has reason to hold his brother as a bondman. Judah, one of the ten brothers, begs Joseph to take him instead and spare his father

⁵⁵Howard Klein, "Camerata Chorus at Philharmonic," *New York Times*, 11 April 1964, Camerata Singers—NN.

the grief of losing Benjamin. At this point, Joseph reveals himself to his brothers. They beg his forgiveness, and Joseph grants it, assuring them that, although they meant evil against him, "God meant it for good."

Starer knew he would have famous soloists for the premiere performance,⁵⁶ and he used them more than the chorus to unfold this moving story of betrayal and forgiveness. In the twenty-six minute work, eight of the ten movements begin with a narration. The chorus sings in six of the sections and usually takes the role of Joseph's brothers. The first, third, fourth, and tenth are for full chorus. Women's voices sing with the soprano solo in the seventh, continuing the part of the narrator, and the men's chorus sings alone in the eighth.

Since *Joseph and His Brothers* was composed for professional singers, the choral writing is more difficult than in *Ariel*. In addition, the voices are more prominent than the light orchestral scoring. Both the harmony and melody are often dissonant and chromatic in the chorus. Starer weaves melodic lines that emphasize fourths and fifths as well as sevenths. The opening phrase illustrates this style with its sweeping melody of sevenths, seconds, thirds and fifths (Ex. 11).

Throughout the work, the choral parts are mostly in note-against-note style, although there are some contrapuntal sections such as the imitative third movement. Part singing is often in four parts, but Starer also writes in two parts with the same soprano-tenor and alto-bass doubling as in *Ariel*. In measures 3-8, for example, the chorus sings in unison and two parts, with divisions into thirds, fourths and fifths (Ex. 11).

⁵⁶Starer interview.

Example 11. Starer, *Joseph and His Brothers*, first movement, measures 1-8.

Fast and light *ca.* 144

Soprano
Jo - seph, there is none so dis - creet... and wise

Alto
Jo - seph, there is none so dis - creet... and wise

Tenor
Jo - seph, there is none so dis - creet... and wise

Bass
Jo - seph, there is none so dis - creet... and wise

Organ or Piano
Fast and light *ca.* 144
(small notes for rehearsal only)

7

as thou. Jo - seph, with - out thee shall no man lift up his hand

as thou. Jo - seph, with - out thee shall no man lift up his hand

as thou. Jo - seph, with - out thee shall no man lift up his hand

as thou. Jo - seph, with - out thee shall no man lift up his hand

Sevenths, seconds and ninths are unifying harmonic elements throughout the work. Since they appear in various dramatic contexts and different guises in each movement, these intervals provide a good basis for an overview of *Joseph and His Brothers*.

The opening of the first movement (Ex. 11) uses sevenths and ninths in the instrumental accompaniment as well as seconds in the chorus (spelled as a diminished third on "thou"). At the end of the second movement, the

instrumental part sustains a major seventh construction G-G \flat -F and B \flat -A, under Joseph's accusation, "Ye are spies; to see the nakedness of the land ye are come" (Ex. 12a). This text and harmonic configuration (without the low G) reappears in mm. 11-12 of the third movement. A harmonic major seventh ends the fourth movement, "We are guilty," in the instrumental postlude, and it accompanies Jacob's lament, "Ye have bereaved me," in the fifth movement (Ex. 12b). The interval returns in a brighter context when the chorus repeats in imitation Joseph's greeting to Benjamin, "God be gracious unto thee" (Ex.12c). In the ninth movement, a reiterated quintuplet figure of sevenths and ninths accompanies Judah's request of Joseph to take him as a bondman instead of Benjamin (Ex. 12d). The figure slows down into first melodic then harmonic sevenths under the tenor solo in mm. 5-22, and then it returns in m. 23. Throughout the final movement, Starer uses sevenths and seconds harmonically in the chorus as the brothers ask Joseph to forgive them (Ex. 12e). Beginning in m. 29, the orchestra plays an arching melodic accompaniment of major ninths to Joseph's solo "God sent me before you to preserve life," which leads to a return of the opening music of the first movement on "Joseph, there is none so discreet and wise as thou."

Example 12. Starer, *Joseph and His Brothers*

(a) second movement, measure 35.

The image shows a musical score for measure 35 of the second movement. It consists of a vocal line and a piano accompaniment. The vocal line is marked "(spoken)" and contains the text "Ye are spies; to see the nakedness of the land ye are come." The piano accompaniment features a harmonic major seventh chord (G-G \flat -F and B \flat -A) sustained throughout the measure. The score is written on a grand staff with a treble clef and a bass clef. The piano part includes a dynamic marking of *mf* and a hairpin crescendo leading to *p*. The vocal line has a dotted line under the first note, indicating a spoken or breathy quality.

(b) fifth movement, measures 1-4.

Sustained $\text{♩} = 55$
Bass-Baritone solo

Ye have be-reaved me; ye have be-reaved me of my
chil - dren.

(c) seventh movement, measures 69-74.

God be gra -
God be gra - cious, God be gra-cious un - to thee, un-to thee,
cious, God be gra-cious un - to thee, un-to thee

(d) ninth movement, measures 1-7.

Freely
 Tenor solo *mf*
 My lord, let thy ser-vant speak word in thine ear;

3 *mf* *p*
 let not thine an-ger burn a-gainst thy ser - vant. We have a

5 *Not too slowly* *J. ca. 66* *pp*
 fa - ther, an old man, and a child of his old age, a

pp *evenly*

(e) tenth movement, measures 24-29.

mf
 Ye meant e - vil a - gainst me; but

p
 sin, for they did e - vil un - to thee.

p
 sin, for they did e - vil un - to thee.

p
 sin, for they did e - vil un - to thee.

p
 sin, for they did e - vil un - to thee.

28 *A little faster* *J. ca. 76* *p*
 God meant it for good. God sent me be -

As seen from the example above, the harmony in *Joseph* is fairly dissonant compared to *Ariel*. In addition to the intervals of seconds, sevenths, and ninths, Starer also uses fourth chords and other nontriadic structures. In mm. 14-16 of the first movement, for example, the chorus expands from a C#-F# perfect fourth into two fourths separated by a minor seventh—A#-D# and C#-F#—or a D# minor four-three chord. (Starer also uses this sonority in *Images of Man*. See mm. 4-5 of the last movement, shown in Ex. 31.) A more chromatic chord begins the fifth movement (Ex. 12b) and recurs throughout. Portraying the grief and despair of Jacob, this section is the most dissonant of the ten.

True to his tonal roots, Starer also uses consonant harmonies in *Joseph and His Brothers*. For instance, the sixth movement for tenor and chorus makes use of parallel triads first in the accompaniment to the opening tenor solo, "Send the lad with me," and later in the chorus beginning in m. 18 (Ex. 13).

Example 13. Starer, *Joseph and His Brothers*, sixth movement, measures 18-19.

The musical score for Example 13 shows measures 18 and 19. It includes staves for Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P). The lyrics are: "We will a-rise and go, that we may live, and not die." for Soprano; "We will a-rise. We will a-rise and go." for Alto, Tenor, and Bass. The piano accompaniment features parallel triads.

Another example of Starer's use of more traditional consonance is a repeated three-note figure found in the bass of the fourth and the seventh movements (Ex. 14a and b). This melodic idea of a minor third and a perfect fourth over the lowest note appears vertically in later works as a step within a perfect fourth, as in the second, fourth and sixth movements of *The People, Yes* (see Exs. 47, 50, and 51 respectively).

Example 14. Starer, *Joseph and His Brothers*

(a) fourth movement, measures 1-2.

Musical score for Example 14(a), fourth movement, measures 1-2. The score is in 3/4 time and consists of four staves. The top two staves are for Soprano (S) and Bass (B) voices. The bottom two staves are for Piano (P). The lyrics are "We are guilt - y; we are ver - i - ly". The piano part is marked "Flowing" with a tempo of "ca. 60" and "P sempre legato ed espressivo". A note at the bottom indicates "(coll'ottava bassa ad lib.)".

(b) seventh movement, measures 1-3.

Musical score for Example 14(b), seventh movement, measures 1-3. The score is in 3/4 time and consists of four staves. The top staff is for Soprano solo (Soprano solo). The middle two staves are for Soprano (S) and Alto (A) voices. The bottom staff is for Piano (P). The lyrics are "And Jo - seph". The tempo is marked "Gently moving" with a tempo of "ca. 63". The piano part is marked "P legato".

Most of the sections are loosely organized around a focal pitch, and the entire work centers around D. It begins and ends the first, eighth, and last movements, and it is a central tone in the seventh. The referential pitch is

also clearly established in the opening of the first movement, and when that music returns in the tenth movement, by D major/minor scale patterns in the chorus (Ex. 11). Otherwise, D is more often obscured by various dissonant sonorities that hinge around it rather than reinforced by scales and triads. For example, although not in the bass in the opening of the fifth movement, D is the low note of a five-note chord that begins and ends the section (Ex. 12b) and of the repeated dissonant melodic figure in the accompaniment of the ninth movement (Ex. 12d). The sixth movement, which uses triads (Ex. 13), centers around B \flat , a third relation to D, rather than the main note of the work.

Some traditional tonal principles affirm D as the central pitch. In the first movement and at the final cadence of the work, the two key defining pitches C \sharp and G in the chorus move to a D-F minor third.

Example 15. *Starer, Joseph and His Brothers*

(a) first movement, measures 30-32. (b) tenth movement, measures 99-103.

Example 15(a) shows the first movement, measures 30-32. The score consists of four vocal staves and a piano accompaniment. The lyrics are "Jo - seph, Jo - seph." repeated across the staves. The piano part features a prominent D note in the bass line.

Example 15(b) shows the tenth movement, measures 99-103. The score consists of four vocal staves and a piano accompaniment. The lyrics are "Jo - seph, Jo - seph." repeated across the staves. The piano part features a prominent D note in the bass line.

Reviews and Performances of *Joseph and His Brother*

Critics praised Starer's vocal writing, rhythmic vitality, and dramatic style following the premiere of *Joseph and His Brothers*. Leighton Kerner wrote in the *Village Voice*, "Mr. Starer had given the voice much in the way of rhythmic punch and excitement and highly arched melodic lines."⁵⁷

According to Allen Hughes of the *New York Times*, "The choral composition is excellent, managing to be thoroughly 20th-century and singable at the same time."⁵⁸ A third reviewer wrote, "Starer understands not only good declamations but effective vowel setting as well."⁵⁹

Starer's cantata, a contribution to contemporary choral literature suitable for both Jewish and Christian faiths, was performed for two religious occasions in 1970—one at the Temple B'rith Kodesh in Rochester and the other at the First Methodist Church in Palo Alto. The following year, CBS television presented the work on its Sunday morning religious program "Lamp unto My Feet" with the same chorus, conductor, and two of the same soloists as on the *Ariel* recording: Kaplan conducting the Camerata Singers, Roberta Peters, Julian Patrick, and Ara Berberian as soloists, and Hal Linden of Broadway's "The Rothschilds" as narrator.

Sabbath Eve Service

Two years after writing *Joseph and His Brothers*, Starer composed *Sabbath Eve Service*. Although not strictly a choral work, this piece is worth mentioning because it reflects Starer's place as a Jewish composer of religious music and also some aspects of his melodic style when setting Hebrew texts.

⁵⁷Leighton Kerner, "Toscanini and Israel," *Village Voice*, Starer—NN, n.d.

⁵⁸Allen Hughes, "Concert by Israel Philharmonic Marks 3 Toscanini Occasions," *New York Times* 23 January 1967, Starer—NN.

⁵⁹[First name omitted] Cox, "New Works," *Music Journal* 25/3 (March 1967), 98.

Starer's *Sabbath Eve Service* was commissioned by the Park Avenue Synagogue in celebration of the 20th anniversary of Israel's independence and the 35th anniversary of the tenure of the temple's cantor, David Putterman, as hazzan. It was composed for cantor, congregation or unison choir, and organ, and premiered on Friday, May 3, 1968 with the Synagogue choir conducted by Abraham Kaplan.

Cantor Putterman was always interested in obtaining new musical works for the Park Avenue Synagogue, and in 1948 Starer wrote a Hebrew piece *Vayechulu Hashamayim* for the temple. In 1950, the cantor started to commission complete services on an annual basis. The first Friday night service was by Mario Castelnuovo-Tedesco, and since then other composers such as David Diamond, Frederick Jacobi, Sholom Secunda, David Amram, and Marvin David Levy have written services of music for the temple.⁶⁰

Most of the sections in *Sabbath Eve Service* are responsorial, with unison modal melodies that have the character of cantillation. In the first setting "L'chu N'ranena," an F pentatonic melody flows with a rhythm that follows the Hebrew text (Ex. 16a).

Starer composed his service with the congregation in mind. Keeping practicality as the guiding principle, he said it "is for use and not for show."⁶¹ Some of the sections are indeed simple enough for a congregation, such as the G Dorian folk-like refrain of the third setting "L'cha Dodi" (Ex. 16b). The composer notes in the score that the organist may play the refrain with the choir. Otherwise, Starer keeps the organ accompaniment to a minimum to support for the voices while maintaining an atmosphere of austere simplicity.

⁶⁰Lubin, "Sacred Service," 46.

⁶¹Starer in Lubin, "Sacred Service," 46.

Example 16, Starer, Sabbath Eve Service

(a) "L'chu N'ranena, measures 1-7.

Not too slowly, with slight rhythmic freedom

Cantor
L' - chu - ne-ra-ne-nah la-do - nai na - ri - ah le -

Choir
Ne-kad - mah - fa - mav be-to - dah bis-mi - rot na -

Organ
Not too slowly, with slight rhythmic freedom

Not too slowly, with slight rhythmic freedom

isur yish - e - nu. Ki el ga - dol A - do -

ri - s lo. A - aber be - ya - do mech-krey

* In all repeated sections, the Cantor sings the upper line first, then the Congregation sings the lower line.

(b) "Lecha Dodi," measures 1-9.

Moderately fast

Cantor
Le - cha do - di lik - rat ka - lah. Pe - sey sha -

Organ
p

Cantor
bat - ne - ka - b' - lah.

Choir
Le - cha do - di lik - rat ka -

Choir
Esa - mor ve-ka -

Cantor
lah. Pe - sey sha - bat - ne - ka - b' - lah.

Psalms of Woe and Joy

Another significant work in Hebrew by Starer is *Psalms of Woe and Joy*. Commissioned by the Zamir Chorale, the nine minute piece was premiered on a May 1, 1976 on a concert in Cambridge, Massachusetts honoring the 28th anniversary of Israel's independence.

Background of the Zamir Chorale

Founded in 1960, the Zamir Chorale was primarily devoted to the performance of Hebrew choral music. The original group consisted of young singers from ages 17 to 27 from the New York Metropolitan area and described itself as the only large chorus outside of Israel that performed regularly in Hebrew.⁶² The Zamir Chorale of New York started an offshoot group in Boston, and it was this ensemble that commissioned *Psalms of Woe and Joy*. Joshua Jacobson, conductor of the Zamir Chorale of Boston describes the level of difficulty of Starer's score in relation to his choral group: "While the music does present some difficulties for the amateur chorister, the challenge is well worth the effort."⁶³

The Chorale's concerts mostly included music by Jewish composers of all periods and honored important moments in Jewish history. For example, a 1972 concert at Carnegie Hall commemorated the Warsaw Ghetto with a performance of Schoenberg's *A Survivor from Warsaw* as well as works by Marc Lavry, Odeon Partos, and Mozart's *Davidde Penitente*. They also gave annual concerts celebrating Israel's independence. Not only did the Chorale commission *Psalms of Woe and Joy* for one such concert, it also was part of

⁶² *New York Times*, 16 April 1972, Zamir Chorale—NN, n.a and n.t.

⁶³ Joshua Jacobson, "Starer, Robert. *Psalms of Woe and Joy*," *Musica Judaica*, 4/1 (1981-82), 83.

the National Jewish Chorale that sang *Ariel* on the 1987 concert in Alice Tully Hall commemorating the 20th anniversary of the reunification of Israel.

In addition to the premiere of *Psalms of Woe and Joy* by the Zamir Chorale of Boston, the original Zamir Chorale, conducted by Matthew Lazar, performed the work on a concert honoring Starer's sixtieth birthday at Merkin Hall on February 15, 1984. According to one review Starer's choral piece "seemed to meander,"⁶⁴ a criticism that contradicts my view of its clear dramatic direction. With works by Starer and the late Paul Ben-Haim, this all-Jewish concert further points to the composer's strong connection to his Hebrew identity.

Texts and style

Honoring the group's dedication to performing works by Jewish composers in Hebrew, Starer set *Psalms of Woe and Joy* in that language. The piece has a clear dramatic progression from the first to the second movement. The first, "Chaneini Adonai" ("Be gracious to Me, Lord"), from *Psalms* 6, is an intense supplication for healing in time of distress and a reflection on death. The second, "Hodu Ladonai" ("Glory to the Lord"), from *Psalms* 136 and 148, praises the goodness and grace of the Lord. In both movements, Starer's music dramatically serves the texts.

Like the *Sabbath Eve Service*, the predominantly modal melodies in *Psalms of Woe and Joy* are reminiscent of cantillation, as the wailing plea of the opening phrase illustrates (Ex. 17). The absence of a third within the F-C fifth heightens the open, hollow effect, and the Phrygian inflection in m. 4 further expresses the despair of the first Psalm.

⁶⁴Edward Rothstein, "Music: Jewish Themes," *New York Times*, 19 February, Starer—NN.

Although Starer frequently employs soprano-tenor and alto-bass octave doublings, writing in four or more parts is abundant. For example, on the words "Chaneini Adonai" ("Be gracious to me, Lord") in mm. 22 and following, severe counterpoint is found between a descending chromatic fourth ostinato in the alto and an expansion of the opening theme in the sopranos (Ex. 18a).⁶⁵ All four parts repeat and expand this contrapuntal texture throughout the next twenty measures, then come together on a fragment of the opening phrase at the climax in m. 43. The chorus again merges into note-against-note style while reversing the descending fourth on "Ki ein bamavet zichrecha" ("In death there is no remembrance") toward the end of the section in m. 52 (Ex. 18b). Block chords *a8* in mm. 54-55 provide contrast and relief to the intense chromaticism. At a climactic point in the second *Psalm* setting, the chorus also divides into a full eight-voiced chord, expressing the glory of "hodu" in mm. 133-134.

⁶⁵Starer is certainly not the first composer to use a descending fourth as a symbol for lament and death. Many pieces come to mind, especially from the Baroque period, such as the chromatic descending fourth in the ground bass of Purcell's "Thy Hand, Belinda" from *Dido and Aeneas*. Also, Eytan Agmon argues for the descending fourth as a death symbol in *Don Giovanni* in his article, "The Descending Fourth and Its Symbolic Significance in *Don Giovanni*," *Theory and Practice* (December 1979), 3-11.

Example 17. Starer, *Psalms of Woe and Joy*, first movement, measures 1-4.

Not too slow (♩ = 66)

f

Soprano

Cha - nei - ni, cha - nei - ni A - do - nei.
Be gra - cious, be gra - cious to me, Lord.

Alto

Cha - nei - ni, cha - nei - ni A - do - nei.
Be gra - cious, be gra - cious to me, Lord.

Tenor

Cha - nei - ni, cha - nei - ni A - do - nei.
Be gra - cious, be gra - cious to me, Lord.

Bass

Cha - nei - ni, cha - nei - ni A - do - nei.
Be gra - cious, be gra - cious to me, Lord.

Piano

f

Detailed description: This block contains the musical score for the first four measures of the piece. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The tempo is marked 'Not too slow' with a metronome marking of 66 (♩ = 66). The dynamics are marked with a forte 'f' for both the vocalists and the piano. The lyrics are in Latin: 'Cha - nei - ni, cha - nei - ni A - do - nei. Be gra - cious, be gra - cious to me, Lord.' The piano part consists of a simple harmonic accompaniment with a steady bass line and a more active treble line.

5

S.

Cha - nei - ni ki um - lai a - ni. Re - fa - ei - ni A - do -
Be gra - cious for I am dis - tressed. O... heal me, A - do -

A.

Cha - nei - ni ki um - lai a - ni. Re - fa - ei - ni A - do -
Be gra - cious for I am dis - tressed. O... heal me, A - do -

T.

Cha - nei - ni ki um - lai a - ni. Re - fa - ei - ni A - do -
Be gra - cious for I am dis - tressed. O... heal me, A - do -

B.

Cha - nei - ni ki um - lai a - ni. Re - fa - ei - ni A - do -
Be gra - cious for I am dis - tressed. O... heal me, A - do -

Piano

f

5

Detailed description: This block contains the musical score for measures 5-8. It features the same four vocal parts and piano accompaniment. The tempo remains 'Not too slow' (♩ = 66). The dynamics are marked with a forte 'f'. The lyrics continue: 'Cha - nei - ni ki um - lai a - ni. Re - fa - ei - ni A - do - Be gra - cious for I am dis - tressed. O... heal me, A - do -'. The piano part continues with a similar harmonic structure, featuring a steady bass line and a more active treble line. There are circled measure numbers '5' at the beginning of the vocal lines and the piano part.

Example 18. Starer, *Psalms of Woe and Joy*, first movement

(a) measures 22-25.

Poco più mosso (♩ = 72)

S. *Ch* - *Be*

A. nei - ni, che-ni - ni A - do - nai, cha - nei - ni, che-ni - ni A - do - nai, che - gra - cious, be gra - cious to me, Lord, Be gra - cious, be gra - cious to me, Lord, Be

25

S. nei - ni, che-ni - ni A - do - nai, Ho - ni - si - ni le -
gra - cious, be gra - cious to me, Lord, O - - - - - me ad

A. nei - ni, che-ni - ni A - do - nai, cha - nei - ni, che-ni - ni A - do - nai, che -
gra - cious, be gra - cious to me, Lord, Be gra - cious, be gra - cious to me, Lord, Be

(b) measures 52-55.

pp *p*

S. *Ki ein ba - ma - vet zich - re - cha. Bi - she -*
In death there is no re - mem - brance. In the

A. *Ki ein ba - ma - vet zich - re - cha. Bi - she -*
In death there is no re - mem - brance. In the

T. *ein, Ki ein ba - ma - vet zich - re - cha. Bi - she -*
death, In death there is no re - mem - brance. In the

B. *Ki ein ba - ma - vet zich - re - cha. Bi - she -*
In death there is no re - mem - brance. In the

dolce 55 *unis. *pp**

S. *ei mi yo - deh tach? Ki ein, Ki ein ba - ma - vet zich -*
grave who will praise Thee? In death, In death there is no re -

A. *ei mi yo - deh tach? Ki ein ba - ma - vet zich -*
grave who will praise Thee? In death there is no re -

T. *ei mi yo - deh tach? Ki ein ba - ma - vet zich -*
grave who will praise Thee? In death there is no re -

B. *ei mi yo - deh tach? Ki ein, Ki ein ba - ma - vet zich -*
grave who will praise Thee? In death, In death there is no re -

55 *dolce* *p*

The harmony in *Psalms of Woe and Joy* is eclectic, drawing on both traditional and post-tonal principles. While Starer expresses the despair of the first movement with dark dissonances, he responds to the joy of the second movement with bright seventh chords and triads with added tones.

Other tonal elements include pitch centers and consonant harmonies. F is the focal pitch throughout both movements, established primarily by its insistence in repeated octaves. Both *Psalms* begin with the tonic and dominant pitch—the first movement with a rising fifth in the chorus (Ex. 17), and the second with a descending fourth in the piano introduction (Ex. 19). The rising fifth expresses the beseeching request and uncertainty in the first *Psalm*, while the transformed descending fourth from the first movement emphasizes the tonic and reflects joy and surety.

Example 19. Starer, *Psalms of Woe and Joy*, second movement, measures 1-8.

Fast and light (Jesse)

Piano

pp

pp sempre

5

Ho - du, Ho - du,
Glo - ry, Glo - ry,

Ho - du la - do - nai, ho - du la - do - nai, ho - du, ho - du,
Glo - ry to the Lord, glo - ry to the Lord, glo - ry, glo - ry,

5

The second movement utilizes some tonal techniques. In mm. 44-48, for instance, a descending stepwise bass line directs a motion first from D \sharp to G \sharp , then from G \sharp to A (Ex. 20). Note the parallel seventh chords and added tones. A variation of this progression recurs transposed down a half step toward the end of the movement in m. 153-155, but now unfolds two descending fifths D to G and G to C (which in turn is the dominant of the final F).

Example 20. Starer, *Psalms of Woe and Joy*, second movement, measures 44-48.

The musical score for Example 20, measures 44-48, is presented for SATB voices and piano. The score is in 4/4 time and features a descending stepwise bass line in the piano part, moving from D \sharp to G \sharp , then to A. The vocal parts have the following lyrics: "I am, will, His grace en-dures, I am chas-do, chas-do, chas-do, for-ev-er more." The score includes dynamics such as *ff* and *poco rit.*

Another section of the second movement closes with a strong cadence on F in m. 56, where the leading tone moves up to the tonic in the bass and the second scale step moves down to the tonic in the top voice (Ex. 21). The following phrase in mm. 57-60 further affirms the tonic with a I-IV-V-I progression in the bass (not shown in the example here).

Example 21. Starer, *Psalms of Woe and Joy*, second movement,
measures 55-56.

55

S. Hal - le - lu - hu kol Koch - vel or.
Let His name be praised by all stars.

A. Hal - le - lu - hu kol Koch - vel or.
Let His name be praised by all stars.

T. rei - ech. Hal - le - lu - hu kol Koch - vel or.
gio - ry. Let His name be praised by all stars.

B. rei - ech. Hal - le - lu - hu kol Koch - vel or.
gio - ry. Let His name be praised by all stars.

56

f

The first Psalm illustrates Starer's most poignant use of dissonance. In mm. 51-53 of the section "Ki ein, bamavet zichrecha" ("In death, there is no remembrance"), for example, he first sets "Ki ein" with melodic minor seconds in the altos and tenors followed by harmonic major seconds in the four voices (Ex. 18b). Note how Starer uses these dissonances within the ascending step-wise progression of C (♩) to F (♩). At the end of the phrase in m. 55, "Praise thee," the interlocked fourths expand to interlocked fifths as the sopranos and tenors move up a step over the stationary basses and altos. Later in this section, the chorus sings four-note clusters in mm. 67-70.

The rhythms of both Psalms are derived from the natural inflection of the language. While the first movement is more improvisatory and flowing, the second movement is motoric and driving. The latter especially derives its opening seven-eight (2+2+3) from the text "Hodu ladonai" (see Ex. 19).

Starer's rhythmic vitality in the second movement is also evident in a syncopated hora rhythm, first heard in mm. 20-21,⁶⁶ along with snapping fingers and clapping hands in the chorus in mm. 88-120.

Starer has also written religious works that are not Jewish, which show another facet of his personality. One example is a piece commissioned by the Moravian Music Foundation for a music festival titled *Fantasy on a Moravian Hymn*, "Jesus Makes My Heart Rejoice" (1989) for mixed chorus SATB and orchestra or organ. In the style of a Christian anthem, the piece uses straightforward choral writing within an established tonality of G major (complete with a plagal cadence on the ending "Amen").

⁶⁶Jacobson, "Starer, *Psalms*," 83.

Chapter III

HUMANISTIC THEMES

Eighteen of Starer's choral works use texts that are not religious. They tend to embrace universal and humanistic themes, and most of them are in English. Two of these, with texts by American writers, merit a third category, since they deal with specifically American topics; they will be discussed in the next chapter. Some choral works in the Humanistic Themes category also have texts by American writers such as Emily Dickinson and Carl Sandburg, but the poems take on wider themes and so are not included in the third group.

Although they follow the general style traits discussed in *Ariel* and other religious works, Starer's secular pieces are less conservative in their choral writing and harmony. *Images of Man* best represents this group in terms of subject matter and style. Other pieces discussed are *On the Nature of Things*, *Two Songs from "Honey and Salt,"* (1964) and *I'm Nobody* (1968). Despite their tendency toward dissonance and lack of tonal focus, these three choral pieces do not reflect Starer's experiments with twelve-tone methods of other works from the 1960's like *Variants for Violin and Piano* (1963), *Mutabili*, *Variants for Orchestra* (1965), *Pantagleize* (1967), and *Six Variations with Twelve Tones* (1967).

Images of Man

Significance of the Commissioning Group

Images of Man (text by William Blake) is scored for four soloists (soprano, mezzo-soprano, tenor, and baritone), four instruments (flute/piccolo, horn, cello, and harp), four-part mixed chorus, and percussion. Commissioned by CBS Television, Starer composed the eight-movement work while in residence at Yaddo during the summer of 1972, and he completed the score on January 21, 1973. It was premiered on the Sunday morning religious show "Lamp unto My Feet" on November 4, 1973. The performance was taped in the National Cathedral in Washington on Saturday May 26, 1973, and included Karen Altmas, soprano, Elaine Bonazzi, mezzo-soprano, Mallory Walker, tenor, David Clatworthy, baritone. Paul Callaway, the organist and choir master of the Cathedral Society, conducted.⁶⁷ According to Starer, the cameras panned the interior of the cathedral, focusing on the beautiful windows and architecture rather than the singers (except for the little boys because "they are so sweet").⁶⁸

Other composers of accessible music commissioned by CBS: The CBS television network regularly commissioned new works for its broadcasts from "conservative" composers such as Aaron Copland, George Antheil, and Darius Milhaud.⁶⁹ The corporation had also previously commissioned

⁶⁷Names and dates furnished by Mr. Thomas Morrison, former Coordinator of Special Events at the National Cathedral, from his personal records in a telephone conversation, 11 April 1991.

⁶⁸Starer interview.

⁶⁹Confirmed by Richard Jackson, head of the Americana Collection, which includes the CBS project, in the Music Division of the New York Public Library, in a conversation on 10 September 1990. In 1975, the corporation donated its collection from the past forty-five years, including hundreds of scores for symphonies, concertos, operas, ballets, chamber music, and arrangements for musical and special broadcasts, to the New York Public Library.

works from Roy Harris, Randall Thompson, Howard Hanson, and Walter Piston.⁷⁰

Pamela Ilott, the director of the Cultural and Religious Broadcasts at CBS and producer of "Lamp unto My Feet," decided who to commission for programs within her unit.⁷¹ Ilott's primary concern was getting music she could illustrate visually, and she tried to use television as a medium for serious artistic projects. Ilott first knew of Starer from his ballet music for Martha Graham, and she met the composer through Abraham Kaplan. After producing *Joseph and His Brothers* in 1971, she commissioned Starer for the program involving the National Cathedral. Other composers Ilott recalls commissioning for "Lamp unto My Feet" (which later merged with the show following it on Sunday mornings "Look Up and Live" to become "For Our Times") included Ezra Laderman (*Mass for Caine, And David Wept, Question of Abraham, and Worship*), Carlos Surinach (*St. John of the Cross, David and Bathsheba*), Norman Dello Joio (*The Trial at Rouen*), Alan Hovhaness (*Triptych*), and Peggy Glanville-Hicks (*Jeptha's Daughter and Saul and the Witch of Endor*). Most of these works dealt with religious themes, such as Laderman's *And David Wept* (1971), a dramatic rendering of the David and Bathsheba story for three soloists and orchestra, and Hovhaness' *Triptych* (1958), an adaptation for various choral and instrumental groups of traditional texts from the Bible, prayers, and hymns. These two composers have a style similar Starer's. Laderman's harmonic language ranges from dissonant and chromatic to consonant and diatonic, while Hovhaness often

⁷⁰"Music Library Is Heart of CBS Network," *Musical Courier* (July 1943), 8, Columbia Broadcasting System—NN.

⁷¹This and the following text is based on a telephone interview with Pamela Ilott at her New York residence on 19 September 1990.

uses a contrapuntal layering technique of repeated musical ideas combining tonal and non-tonal elements.

Relationship between the CBS commission and *Images of Man* :

Rather than using a Biblical text in his piece for "Lamp unto My Feet," Starer set poems from Blake's *The Four Zoas* on humanistic themes and gave the work his own title. The composer's choice of Blake's non-sectarian yet deeply spiritual poems is connected to the occasion for which it was commissioned: a premiere performance of *Images of Man* in the National Cathedral, which serves all denominations.

The performing forces of the National Cathedral, including the amateur Cathedral Choral Society of two hundred and fifty voices and the professional men and boys Cathedral Choir, also influenced the composition of *Images of Man*. Starer wrote three movements for the full chorus (the first, fifth and eighth), two more difficult *a cappella* movements (the second and the sixth) for the professional chorus, and the other three for various combinations of soloists and instruments.

Starer's commission from CBS provides a wider perspective on his place in American music. Composing for television, the primary entertainment medium of mainstream America, illustrates his involvement with the general public. Also, by seeking "classical" composers to write music for its programs, CBS was an important vehicle for the circulation and promotion of art music at the time of Starer's commission.

Analysis of *Images of Man*

Images of Man is a large-scale dramatic work that blends a wide range of styles. Some movements are dissonant with driving rhythms, while others are more consonant with fluid melodic lines. In the tradition of a cantata, the

outer movements use the full ensemble, while the inner movements vary in the number of players and singers. The work is also cyclic, since music from the first, second, third, fifth, and sixth movements returns in the last.

In *Images of Man*, Starer freely arranges texts from different sections of Blake's *The Four Zoas: The Torments of Love & Jealousy in The Death and Judgment of Albion the Ancient Man* (1797),⁷² and his grouping of singers and instruments into fours corresponds to Blake's four aspects of the Universal Man. Divided into nine sections called "Nights" by the author, the book is a symbolic account of the fall and subsequent regeneration of "The Eternal (or Ancient) Man." It portrays Blake's doctrine of the Four Senses of the Universal Man as the Four Zoas, mythical characters of immense power who struggle for dominion over Albion: Urizen (intellect), Luvah (emotions), Urthona (spiritual energy or imagination) and Tharmas (desire or the body). Blake probably derived the term "Zoa" from the Greek text of Revelations, where it means the "beast."⁷³ He gave the word a wider meaning of "living creature."⁷⁴ In the textual notes of the choral parts, Starer mentions that in 1893 William Butler Yeats wrote in the foreword of the first edition of Blake's *The Four Zoas*, "The Zoas are to be considered as mental states in which men may dwell for a time. They have innumerable

⁷²Complete work in D.J. Sloss and J.P.R. Wallis, eds., *The Prophetic Writings of William Blake in Two Volumes* (Oxford: The Oxford University Press, 1969, reprint of the 1928 1st ed.)

⁷³*Ibid.*, II, 256.

⁷⁴Zoa is actually the plural of the Greek word zoon, meaning "parts of an organism." Blake transferred the Greek plural form to an English singular, writing the new plural with an apostrophe, "Zoa's," in the title. In references to Blake's work, however, the apostrophe is omitted.

subdivisions, for the fourfold analysis of things and thoughts need never come to an end."⁷⁵

Text and drama: Rather than condensing Blake's vision in *The Four Zoas*, Starer's texts in *Images of Man* focus on the many facets of human nature and on conditions described by the poet—from hope to despair, humor to cynicism, and shame to glory. Relentless driving rhythms and the juxtaposition of contrasting choral and solo sections create dramatic tension in the first movement, "Four Faces of Man," which introduces the "Four Mighty Ones." The *a cappella* second movement, "Behold Eternal Death," is a subdued and introspective section conveying humility in the face of death. In contrast, the humoresque third movement, "Compell the Poor" for the four soloists and instruments, portrays the cynicism of a text that preaches temperance to the poor. The fourth movement, "I Am Weary," conveys the human need for sustenance and support, and Starer heightens the plaintive text by weaving a dialogue between the long, soulful vocal lines in the mezzo-soprano solo and the quicker flute part. In "O Prince of Light," the fifth movement scored for chorus, instruments, percussion, and baritone solo, Starer expresses the death, darkness, and despair of the words by dramatic registral and dynamic shifts. The tongue-in-cheek humor of the sixth, "It is an Easy Thing," is musically projected in a flowing, folk-like style. Anguish, resignation, and relief are quietly portrayed in "Male and Female," the seventh section for soprano and tenor solos and instruments through chromaticism and melismatic writing. The finale, "Everything that Lives is Holy," transcends the conflicts, callousness, and despair of the human condition expressed in other movements with its glorious state of being. The

⁷⁵Yeats quoted in Robert Starer, *Images of Man*, textual notes in choral parts (New York: MCA Music, 1975), ii.

combined forces of full chorus and soloists, punctuated by bright flourishes in the piccolo and joyful leaps in the horn, communicate Starer's personal optimism.

Vocal writing: As in *Ariel* and other works discussed above, in *Images of Man* a soprano-tenor and alto-bass doubling prevails in most of the sections for full chorus. Starer also creates a four-part texture either by assigning each voice a different note or by dividing each doubled section into two parts, as in the opening of the first movement.

Example 22. Starer, *Images of Man*, first movement, measures 1-6.

Briakly, with strength ($\text{♩} = 138-144$)

Soprano
Alto
Tenor
Bass

Accomp.

U - ni - ty, a per - fect U - ni - ty can - not ex - ist.
U - ni - ty, a per - fect U - ni - ty can - not ex - ist.
U - ni - ty, a per - fect U - ni - ty can - not ex - ist.
U - ni - ty, a per - fect U - ni - ty can - not ex - ist.

Unlike the predominantly consonant vocal writing in *Ariel*, Starer frequently includes dissonances of seconds in his choral voices. For ease in singing, he approaches them by stepwise or oblique motion, as with the interlocked fourths and fifths in mm. 5-6 of the first movement (Ex. 22).

Starer's voice leading in four parts gives rise to other dissonant sonorities. For example, a long melisma on "Unity" in m. 125 of the first movement, an exception to his predominantly syllabic text setting in the chorus, combines parallel fifths in the women's voices and parallel thirds in the men's, resulting in a nontriadic sonority (or incomplete seventh chord with an added fourth) that is easy to sing.

A similar situation occurs in mm. 4-5 of the finale, where the voice leading creates apparent seventh chords in second inversion (See Ex. 31). They are, however, a by-product of the sopranos and altos moving in parallel sixths, and the tenors and the basses moving in parallel thirds. Rather than analyzing these sonorities as block chords, it makes more musical sense to hear them as a vertical result of the voice leading.

While Starer includes spoken parts in *Ariel*, he uses *sprechstimme* in *Images of Man*. In mm. 22 and following of the opening movement, the choral parts intone the names of the Four Zoas using that vocal technique (Ex. 23), followed by the soprano and mezzo-soprano soloists superimposing the explanation, "The Nature of those living creatures no Individual can know in all Eternity," in mm. 30-41 (not shown in Ex. 23). When the Zoas are named again along with their English translations later in the first movement and in the finale, Starer also sets them with *sprechstimme*.

Example 23. Starer, *Images of Man*, first movement, measures 22-27.

Since Starer always considers the capabilities of his singers, the choral writing in the two movements for the professional chorus is more expansive and difficult than the writing for the full amateur chorus. Typical of his style, however, melodies for both groups are usually scalar, modal, or triadic in design. Leaps within phrases tend to be small, and larger leaps are usually consonant.

A good illustration of the composer's melodic writing for the professional chorus is the sixth movement. Starer notes that the opening line, "It is an easy thing to triumph in the summer's sun," initially attracted him to this piece, and he wanted to make it "a little bit like a folk song."⁷⁶ He accomplished this with a quickly flowing melody that follows a scalar shape, combining major, minor, Lydian, and Phrygian modes. These various

⁷⁶Robert Starer in *Boston Today*, 11.

inflections, along with the bass drum (not shown in the choral score), shifting meters, and syncopated rhythms create a synthesis of Near Eastern and blues idioms as well.

Example 24. *Starer, Images of Man*, sixth movement, measures 1-8.

Fast, in the manner of a folk-song ($\text{♩} = 160-168$)

Passion

Soprano
Alto
Tenor
Bass

It is an eas - y thing to tri-umph in the sun-mer's sun. It is an

eas - y thing to re - joice in the tents - of pros - per - i - ty. It is an

eas - y thing to talk of pa - tience to the af - flict - ed. It is an

Vocal writing in *Images of Man* is most complex in the solo parts. In some cases it is a direct interpretation of the words. For example, *Starer* creates a droll tone throughout most of the third movement, "Compell the Poor," by dividing the text into short melodic phrases and distributing it between the different voices (Ex. 25). *Glissandos* moving in opposite directions in the mezzo-soprano and baritone parts in m. 8 also add to the irony of the first line, "Compell the poor to live upon a crust of bread by soft mild arts." In keeping with the fragmented writing, the composer uses disjunct melodic motion and dissonant intervals rather than flowing scalar lines in the voices.

Example 25. *Starer, Images of Man*, third movement, measures 1-9.

Fast and Light (♩ = 144 = 182)

Tenor *P* Com-

Marimba *P* no fan

Vibraphone *P* (no recorders)

Sop. *P* to live up on a Crust of bread *P* *gliss*

M.S. by soft

Ten. pell the poor *P* *gliss*

Bar. mild

Marimba

Vibraphone

♩ Temple Blocks *P*

S.

M.S.

T. Arts.

Bar.

Marim.

Vibra

Starer varies vocal textures in the chorus. As in *Ariel*, the big outer movements begin in a powerful note-against-note style and later have contrasting imitative sections, including a fugato in the last movement. The second and sixth movements are mostly homophonic, while the fifth alternates between homophony and polyphony.

The three movements for the soloists are mostly polyphonic, although the third has some contrasting homophonic passages. Starer's choice of an imitative texture in the seventh movement portrays the inability of the male and female in Blake's poem to connect, "In embryon passions they kiss'd not nor embraced for shame and fear." The two do not meet or "embrace" vocally except in mm. 15-19 on the text, "They wandered long, till they sat down." Otherwise, one voice always leads and the other follows, such as in the opening phrase (Ex. 26), and Starer's music expresses a detached sadness at the unspoken gulf between them.

Harmony: Although the tertian harmonies of Starer's *Ariel* give way to a more dissonant style in *Images of Man*, the music must still be understood within a tonal context. By mixing various degrees of dissonance within a consonant framework, Starer synthesizes old and new sounds into a music that is "tonal" and at the same time "modern." The following discussion of harmony begins with the clearly tonal aspects of *Images of Man* and proceeds to the post-tonal parts.

As in *Ariel* and other pieces discussed above, pitch centers are a crucial element of tonality in *Images of Man*. Starer establishes them either by repetition or by various tonal procedures. In the first movement, for example, D is established as the referential pitch by beginning and ending the movement and by recurring regularly throughout in octaves and in the bass

Example 26. Stravinsky, *Images of Man*, seventh movement, measures 1-6.

Gently flowing *tr. a. st.*

Sop *p* and fe-male

Ten. *p* A male

Horn *p* *espr.*

Cello *p* *espr.*

Sop *mf* and red-dy as the pride of summer. A male *mf*

Ten. na-ked, na-ked and fe-male *mf*

Horn *mf*

Cello *mf*

Harp

(see Ex. 22). In fact, D is the focal pitch in all but the second and the sixth movements.

Some very clear tonal operations affirm G as the tonic in the sixth movement, "It is an Easy Thing." The opening section prolongs the dominant through the course of five phrases (Ex. 27. See Ex. 24 above for mm. 1-8 of the score). Smaller V-I-V progressions or other departures from V delay a strong arrival on I until m. 16.

Example 27. *Starer, Images of Man*, sixth movement, sketch of measures 1-16. (See corresponding score in Appendix B, p. 162.)

The musical sketch shows a single melodic line on a treble clef staff. Above the staff, four measure groups are labeled: 1-3, 3-5, 5-8, and 8-12. Below the staff, Roman numerals indicate harmonic functions: V, I, V, I, V, V, I. A large arrow points from the first group to the second, and another from the second to the third. Below measures 12-16, Roman numerals V, I, V, I, I are shown, with an arrow pointing from the first to the second. To the right, the text "Implied 2-parts" is written above a staff showing two parts of the implied harmony.

Later, in mm. 17-27 of that same movement, an antecedent-consequent phrase uses third progressions and directed motion in the bass to prolong G (Ex. 28) on the text, "What is the price of experience? Do men buy it for a song? Or wisdom for a dance in the street?" The bass of the antecedent phrase in mm. 17-20 progresses up a major third from G to B. Note the linear 6-5 motion over the bass note B as the harmony changes from a G six-three chord to a root position B major triad. In m. 23 of the consequent, it moves

down a major third to E \flat , supporting an implied C minor six-three chord, then back to G. By progressing to altered chords in the tonic key of G, the harmony expands traditional diatonic third relationships.

After the first two questions in the text are repeated, the consequent phrase is extended on the third question in mm. 24-27. Here the bass continues down by step in a directed motion to A, which is divided into two descending fourths, G to D and D to A. In spite of the added tones in this progression, Starer achieves a strong tonal drive to A, the \underline{V} of \underline{V} , through descending stepwise motion. Following the cadence on A, the opening, "It is an easy thing," returns on the dominant note D.

Example 28. Starer, *Images of Man*, sixth movement, sketch of measures 17-27. (See corresponding score in Appendix B, p. 163.)

17 18 19 20 21 23 24 25 26 27

Antecedent Consequent + Extension

I III I IV 6 I V/V V

Within the context of an established G tonal center, Starer incorporates various arrangements of seconds and clusters in this passage. In mm. 17-19, for instance, three sets of interlocked fourths (marked with an asterisk in

Ex. 28) act as embellishing chords. Note how in the third case a minor seventh, F \sharp -E, inverts the usual major second in m. 19.

Some functional progressions also occur in a later passage that expands the antecedent-consequent phrase in mm. 17-27. Starer sets up a deceptive resolution with a $\text{IV}_7 \text{V}-\text{VI}$ progression in mm. 45-47. Next, when the harmony returns to I several bars later, the bass oscillates between G and its neighbor tone F \sharp , that is, I and VII .

The focal pitch E of the second movement "Behold Eternal Death," is established by phrases shaped around functional progressions, yet it is obscured by some pitches outside of the scale. In mm. 1-2 of the opening phrase, the bass line descends a fourth from E to B (Ex. 29a). In the closing phrase, mm. 39-42, it hovers around B, which leads to the final unison E. The basses drop out for obvious registral reasons (Ex. 29b). Starer combines dissonances of major seconds with these $\text{I}-\text{V}$ and $\text{V}-\text{I}$ tonal operations. The goal B of the first phrase in m. 2 has a C \sharp above, and the same major second lies above the concluding dominant as well as an F \sharp and G \sharp , creating interlocked fifths.

A descending fourth figure was found in *Psalms of Woe and Joy* in association with death, and the identical motive permeates the second movement of *Images of Man*. After the initial descending fourth E to B in the bass in mm. 1-2 (Ex. 29a), the interval appears melodically in mm. 11-14 in the sopranos, "under the Shadow of wings". It receives more harmonic weight when the bass line descends a fourth on the text "we shall consume"—first from B to F \sharp in mm. 22-23 and then sequentially in mm. 30-32, from B to F \sharp to C \sharp (Ex. 29c). Note how Starer juxtaposes dissonant seconds and open fifths within the sequence.

Example 29. Starer, *Images of Man*, second movement

(a) measures 1-2.

(b) measures 39-42.

Sustained, but not too slow ($J = c. 69$)

Musical score for measures 1-2, featuring Soprano, Alto, Tenor, and Bass parts. The tempo is marked "Sustained, but not too slow ($J = c. 69$)". The lyrics are: "Be - hold E - ter - nal Death." The dynamics are marked *fp*.

Musical score for measures 39-42, featuring Soprano, Alto, Tenor, and Bass parts. The tempo is marked *fff*. The lyrics are: "E - ter - nal, E - ter - nal, E - ter - nal Death." The dynamics are marked *fff*.

(c) measures 30-32.

Musical score for measures 30-32, featuring Soprano, Alto, Tenor, and Bass parts. The tempo is marked *a tempo*. The lyrics are: "we shall con - sume, we shall con - sume, we shall, we shall con - sume. Be - wond - ers of E - tar - ni - ty, we shall con - sume, we shall con - sume, we shall, we shall con - sume. ter - ni - ty, won - ders, we shall con - sume, we shall con - sume, we shall, we shall con - sume. ders, these won - ders, we shall con - sume, we shall con - sume, we shall, we shall con - sume." The dynamics are marked *f*, *mf*, *p*, and *fp*.

B F# C#

A mixture of tonal and nontonal elements also arises in the fifth movement, where Starer layers four different ideas in a passage in mm. 10-25. The melody in each pair of voices centers around two different pitches, while the harp develops a glissando-cluster motive from the opening and the cello provides background eighth-note *pizzicato* gestures mostly in melodic sevenths and fifths. The tenors and basses begin the section with a canon in D minor, "My birds are silent". In bar 18, the sopranos and altos superimpose "O Prince of Light where art thou?" in G minor (in augmentation of the

opening repeated ♩ rhythm in mm. 7-8, which is also found in the first movement of *Ariel*). Within this bitonality, Starer combines the tonal technique of prolongation with clusters in the harp between mm. 13 and 22 (Ex. 30). Here, B \flat is prolonged by a bass line that rises two fifths by step, first from B \flat to F, then from A to E. The goal of this ascent drops a seventh to F, which in turn descends a fifth back to B \flat in m. 23. Just before the chorus merges into the question, "O Prince of Light where art thou?" to end this section in the upbeat to m. 25, B \flat moves to B \natural .

Example 30. Starer, *Images of Man*, fifth movement, sketch of harp part, measures 13-24. (See corresponding score in Appendix B, pp. 164-166.)

The image shows a musical score for a harp part, measures 13-24. The score is written in bass clef with a key signature of one flat. It features a complex texture with clusters and a prominent bass line. Measure numbers 13, 17, 19, 22, and 24 are indicated above the staff. The bass line includes annotations '5th' and '5th' indicating intervals. The word 'gliss.' is written in the first measure, and 'etc.' is written in the second measure.

Within the background of a D tonic, Starer blends dissonances into the opening of the finale. Recalling the opening of the first movement, a timpani roll on D followed by E, B, and C \sharp in the horn, cello and harp, creates an interlocked sixth structure, or two seconds a sixth apart (Ex. 31. Compare with Ex. 22). While the chorus suggests the tonic D by arpeggiation of the triad on "Rise from the dewes of death" in mm. 3-4, it also includes notes

outside of the key (discussed on p. 70 in relation to the "apparent seventh chords" in mm. 4-5) leading to the cadence in m. 6.

Example 31. Starer, *Images of Man*, eighth movement, measures 1-6.

Moderately fast, with resoluteness ($\text{♩} = c. 80$)

Soprano
Alto
Tenor
Bass

Rise from the dews of death for the E -
Rise from the dews of death for the E -
Rise from the dews of death for the E -
Rise from the dews of death for the E -

Moderately fast, with resoluteness ($\text{♩} = c. 80$)

Accomp.

pp
Timp.
p.

5

ter-nal Man is ris en.
ter-nal Man is ris en.
ter-nal Man is ris en.
ter-nal Man is ris en.

5

God.
Piccolo

Same cadence repeated in mm. 16-17

Also in the finale, tonic-dominant relationships are evident on various levels. The descending bass in the varied repetition of the opening phrase, mm. 11-17 (Ex. 32a), supports parallel seven-three chords with a sustained A in the soprano as it centers around the dominant A. Following

the same cadential progression as in mm. 5-6 (Ex. 31), the phrase returns to D on "Man is risen."

After a contrasting section in mm. 21-44 (discussed next), the music in Example 31 returns in mm. 53 (Ex. 32b). The dominant is again prolonged, but the phrase takes a different path at the textual changes in m. 55. This time "The dew of death" is repeated several times in the chorus, and the basses continue the downward motion to span an octave. The arrival on low A coincides with a restatement of "Everything that lives is holy" from mm. 41-44. Instead of returning to the opening music on D as in m. 45, the transitional phrase is sung quietly five times in mm. 60-76 (note the interlocked fourths in the chorus) as the soloists recall music from the second, third, fifth, and sixth movements. The extended dominant note finally resolves to D, where it is transferred to the soprano as the fifth of an arpeggiated D major seventh chord in m. 77, and A begins a bright fugato, "Man lives not by self alone but in his brother's face."

Example 32. *Starer, Images of Man*, eighth movement

(a) sketch of bass line measures 11-17. (See corresponding score in Appendix B, p. 167.)

A musical sketch of a bass line in bass clef, spanning measures 11 to 17. The notes are: G2 (measure 11), F2 (measure 12), E2 (measure 13), D2 (measure 14), C2 (measure 15), B1 (measure 16), and A1 (measure 17). A horizontal line with a vertical bar at the end spans from measure 11 to measure 17, with the text "7 chords" and a "3" below it, indicating a sequence of seven chords over these measures.

(b) sketch of bass line, measures 53-77. (See corresponding score in Appendix B, pp. 168-175.)

53 55 60-76 77

Man lives not by self a-lone but in his broth-er's face._____

Between the two passages in Ex. 32, the B section in mm. 21-44 shifts the tonal center from D to A. Starer veils the dominant chord by anchoring the main notes of various strains in the polyphonic fabric to A, E, and C# (Ex. 33). Over a span of twenty-three bars, this passage articulates A major and illustrates a remarkable mixture of the composer's consonant and dissonant harmonic devices—scales, modes, sevenths, and clusters—as well as his textural techniques of layering and imitation.

In the first part of the section, mm. 21-38, the harp repeats a descending A Lydian scale followed by the baritone's line, "The sun has left his blackness," which also centers around A. The other three soloists, along with the flute, superimpose contrapuntal lines focusing on E and A ("The mild moon rejoices," "The beasts rise up and play" and "The birds adore the sun"), where E major and A Lydian scales intermingle. Beginning in m. 24, the cello adds a series of ascending sevenths whose lowest note is always C#, and the horn follows in the next bar with a repeated arching line rising from E to A. Although never stated outright, A major is suggested through each individual part's central note or the beginning and ending notes of phrases: A in the harp, A-C# in the baritone, E in the tenor, the leading tone G# in the mezzo-soprano, C#-A in the cello, and E-A in the soprano, flute and horn.

All the while the chorus softly chants the names of the four Zoas in *sprechstimme*.

A new line of text, "Each morning Man walks upon Eternal Mountains," is taken up in imitation in mm. 38-44. Again, the main notes of each part belong to an A major chord. The harp settles on an E in the bass, embellished by the upper neighbor F \sharp , and the anchor notes shift within the voices. Now the bass and the mezzo-soprano sing in imitation and focus on C \sharp as their main note, "raising his heavenly voice." Following in octaves on B, the soprano and tenor then rise by step from E to A in imitation. Rather than taking on independent parts, the cello, horn, and later the harp double voices in the second phrase of this passage. Like a note pulled by gravity out of the dense contrapuntal fabric, A is established firmly in the chorus in mm. 41-42 as it sings in unison the reverential line, "Everything that lives is holy." The second basses and altos sustain A in the following two bars, while the other parts ascend by step to form a B-C \sharp -D \sharp whole-tone cluster—and verticalization of the Lydian scales heard earlier. Finally, A resolves to the tonic D in m. 45 at the return of the opening. "Rise from the dew of death."

Example 33. *Images of Man*, eighth movement, sketch of measures 21-45.

(See corresponding score in Appendix B, pp. 176-182.)

The image shows a musical score sketch for measures 21-45. The score is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The key signature has one sharp (F#). The tempo is marked 'mm. 21-38' at the beginning. The score is divided into four measures, with measure numbers 21, 38, 41, and 45 indicated above the staff. The instruments and voices are labeled as follows: Flute (top staff), Soprano / Tenor (top staff), Chorus (top staff), Tenor Mezzo Soprano (middle staff), Baritone / Mezzo (middle staff), Baritone (bottom staff), Harp (bottom staff), Cello (bottom staff), and Horn (bottom staff). The score shows a complex texture with many notes, including some that are tied across measures. The overall mood is reverential and solemn.

After various departures and returns to D, the tonic is established again in m. 126. It sounds in octaves, marking not only a full return to I, but also a reprise of the main theme from the first movement so that the entire work comes full-circle. The last movement ends essentially the same way as the first on "evermore Glory," although the chorus sings without the soloists and the rhythm on "evermore" is altered from ♪♪ ♩ to ♪♪♪ (Ex. 34). In the first movement, a C minor triad with an added fourth sounds on that same word while the end of the finale expands the harmony to include interlocked fourths C-D-F-G. The last chord on "Glory" is identical in both movements, where added tones E and B obscure a clear D major harmony. In fact, the chord appears to be a B minor seventh chord with an added fourth until the octave D's clarify the final sonority as the tonic with an added second and sixth.

Another way Starer synthesizes tonal and contemporary harmony is by mixing consonant and dissonant intervals. The dialogue between the flute and mezzo-soprano in the fourth movement, "I Am Weary," provides an illustration. An abundance of sevenths and seconds make up the flute part, while the mezzo-soprano's arching lines favor thirds and sixths. (The predominance of consonant intervals in the voice shows Starer's practical side, too.) The first part of the voice line, "O, I am weary", establishes an important major-minor third motive on the long quiet wail of "weary" (Ex. 35), which returns transposed up a half-step just before the end on "sleep." The musical connection between the two is unmistakable: the weary one desires sleep. In the second part of the first phrase, "Lay thine hands upon me", the third idea is inverted to a major-minor sixth. As the two parts weave in and out of each other, Starer creates some points of tonal stability in

the midst of intense chromaticism by overlapping the beginnings and endings of phrases with consonant intervals. For instance, the singer enters on an octave D below the flute, and sings an F on "faint" while the flute makes its second entrance a minor third below on D.

Example 34. *Starer, Images of Man*

first movement, measures 197-202.

Musical score for Example 34, first movement, measures 197-202. The score features four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics "ev-er-more Glo-ry, Glo-ry, Glo-ry, Glo-ry." The piano accompaniment is marked "fff" and includes a "200" measure marker.

eighth movement, measures 158-164.

Musical score for Example 34, eighth movement, measures 158-164. The score features four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics "Glo-ry, ev-er-more Glo-ry, Glo-ry, Glo-ry." The piano accompaniment is marked "fff" and includes a "160" measure marker.

Example 35. Starer, *Images of Man*, fourth movement, first phrase.

Quite slow, with freedom

FLUTE

Mezzo Sopr.

Sopr.

FL

M.S.

ry! lay thine hand upon me or I faint, I faint be-neath those

I am wea

One final aspect of Starer's method of blending nontonal and tonal elements is his use of scales and modes. While at times his vocal lines are based on major or minor patterns, the composer often gives them modal qualities, such as the Lydian and Phrygian inflections in the sixth movement (Ex. 24) and the Lydian scale in the harp part of the finale.

The seventh movement, "Male and Female," illustrates two of these scale devices. At the opening (Ex. 26), the cello line is based on a D pentatonic scale while the horn plays a chromatic collection, the normal order of which spans an enharmonic perfect fourth between B \flat and D \sharp . With these scales, Starer expresses another duality of the text besides the male and female—nature (pentatonic) and anguish (chromatic). The two scales also generate seconds, sevenths, and clusters that form the motivic and harmonic material of the entire movement.

Although the penultimate movement is less overtly tonal than others, it still implies a focal pitch (Ex. 36). The beginning centers around D, and the progression of the bass line articulates a D tonality with especially strong motions to the upper third, F \sharp , in mm. 8-20 and its neighbor G in mm. 24-32. An unresolved C \sharp in the bass at the end of the seventh movement supports a closing statement of the pentatonic collection on F \sharp in the horn and leads to the D of the finale.

Example 36. Starer, *Images of Man*, seventh movement, sketch of bass line.

(See corresponding score in Appendix B, pp. 183-193.)

The third movement, "Compell the Poor" for four soloists and instruments, is the most tonally ambiguous and harmonically dissonant in *Images of Man*. The mallet instruments set the prevailing secondal harmony in motion with interlocked fourths and fifths in m. 3 (Ex. 25). Starer also expands this configuration to interlocked sixths and sevenths, as in

mm. 57-58 and 92-93. The first occurrence of harmonic seconds in the voices departs from octave D's to a C#, B, D# arrangement in m. 26 when the tenor's *secco* melodic line, "And when his children sicken," is emphatically answered by the other three, "Let them die." Toward the end of this phrase in mm. 30-32, "and our Earth shall be overrun", the four soloists alternate between unisons and major seconds by splitting into the chromatic neighbors above and below A and then D. The passage in mm. 25-32 also has tonal implications, since the "tonic" D slowly emerges at this point, as if in a process of finding itself amidst all the dissonant major seconds.

Rhythm: As usual with Starer, the rhythms in *Images of Man* are straightforward and mostly derived from the natural inflection of the text. They also give a wider meaning to the words. The outer movements, for instance, pulsate with a steady and strong beat to express hope and glory, heightened by syncopations and meter changes. In contrast, the introspective fourth movement, marked "Quite slow, with freedom," omits visual measurements of time. Despite the absence of a notated meter and bar lines, the pulse flows freely in quarter notes. In general the flute line moves along quickly in sixteenth note triplets, quintuplets, and flourishes of thirty second notes. The slower-paced voice follows the natural rhythm of the text, while including expressive melismas.

Starer also uses rhythm motivically. For example, in the opening two measures of the third movement (Ex. 25), the marimba introduces a refrain using the same rhythm as the following setting of "Compell the poor to live upon a crust of bread." A dotted rhythm on "abstinence" becomes an important rhythmic motive beginning in m. 17. Another example of a dotted rhythm motive is the pentatonic cello line in the opening of the seventh movement (Ex. 26).

Form: As in *Ariel*, Starer's formal structures in *Images of Man* vary from refrain to ternary types, and he treats them with considerable flexibility. The first, third, and eighth movements are refrain forms; the second, fifth, sixth, and seventh are three-part forms; and the fourth movement is unique in its through-composed design of three long gestures.

Of the ternary types, only the form of the second movement is a simple ABA. The others are modified or extended in some way. Both the fifth and the sixth movements, for example, alternate between two contrasting ideas, where each pair forms a larger section. The seventh movement also comprises three sections, each containing an A and B theme based on the pentatonic and chromatic scale, respectively. An extended middle section, mm. 15-52, develops the two main ideas, and a two-bar postlude played by the horn recalls the cello's pentatonic theme from the introduction (Ex. 26; formal structure shown in Ex. 36).

The finale illustrates Starer's use of refrain forms, which tend to be rondo-like collages. As mentioned above, he recalls phrases from previous movements in the solo parts while the chorus sings, "Everything that lives is holy," in mm. 60-76. The last movement begins like a rondo (ABAC) but, as in the finale of *Ariel*, it veers off in a new direction rather than returning to the opening. Following the extensive fugato C section, Starer synthesizes a reprise of the first movement's A section in the chorus and the instruments' fugato theme in mm. 126-164 to close the eighth movement. With the return of "The Universal Man," Starer achieves perhaps the most dramatic moment in the work by coming back full-circle to the beginning and completing the affirmation of mankind.

Other Performances of *Images of Man*

Since its 1973 premiere on the CBS television program "Lamp unto My Feet" by the chorus of the National Cathedral, *Images of Man* has been performed by a number of student and amateur groups. The Brooklyn College Chorus and Percussion Ensemble, conducted by Harry Saltzman, gave the New York premiere in December 1974, with faculty members as soloists and instrumentalists. Abraham Kaplan included the two movements for professional chorus, "Behold Eternal Death" and "It is an Easy Thing" on a concert by the Juilliard Chorus and Chamber Orchestra in January 1976. In March of 1978, the entire work was given in Cambridge, Massachusetts by the Masterworks Chorale, Allen Lannom conductor, on a concert of contemporary choral works. Two amateur groups in Brooklyn, the Grace Choral Society and the Neighborhood Chorus, performed it in 1981 in 1985, respectively. Unfortunately, there are no reviews of these concerts.

While *Images of Man* is Starer's major work in the Humanistic Themes category, three other pieces are significant for their topics, challenging choral writing, and dissonant harmony. *On the Nature of Things*, an important commission for Starer by the Collegiate Chorale, is the most substantial, while *Two Songs from "Honey and Salt"* and *I'm Nobody* are shorter pieces.

On the Nature of Things

In 1950, the composer had not yet settled into his own voice with his first non-religious *a cappella* work for mixed chorus, *Five Proverbs on Love*. The choral writing is starkly dissonant and less accessible. In contrast to this early work, *On the Nature of Things* (1968), Starer's first major secular work for unaccompanied chorus, illustrates many facets of his mature style.

Commissioned by the Collegiate Chorale, Abraham Kaplan conducted the premiere on the group's Spring Choral Concert on May 16, 1969, at Carnegie Hall.

The Commissioning and Performing Group

On the Nature of Things was written for a well-trained group of amateur singers in contrast to the less skilled commissioning group for *Ariel*. Founded in 1941 by Robert Shaw, the Collegiate Chorale aimed to give "non-professional singers an opportunity to gain choral experience and training corresponding to those of professional organizations."⁷⁷ The group, comprising one hundred and forty voices, has always required auditions, and its members must have sightsinging abilities. Today, it retains a reputation as one of the foremost amateur choruses in New York City.

The Collegiate Chorale contributed to America's culture by performing works by contemporary composers such as Foss, Barber, Schuman, Brant, Ives, Levy, and Copland, and by commissioning pieces from Dello Joio, Hovhaness, Mennin, and Persichetti among others. Kaplan became director in 1962 and continued Shaw's vision of the group as "an instrument available to all serious American composers which should be sympathetic without reservations to their mood and intent."⁷⁸ He also furthered Shaw's aim "to express the American ideal in song."⁷⁹ With Starer, not only did the Collegiate Chorale commission and premiere his *On the Nature of Things*, it

⁷⁷"Choral Group Takes Part in Barzin Concert: Collegiate Choir Sings Works by Creston as Orchestra Closes Winners' Series," *New York Herald Tribune*, 29 March 1942, Collegiate Chorale—NN, n.a.

⁷⁸William Schuman, "Democracy in Music: A Choral Group That Follows This Principle in Work and Form," *New York Times*, 10 January 1943, Collegiate Chorale—NN.

⁷⁹*Ibid.*

probably also performed *Kohelet*, since that title is included on the group's September 1972 music rental list along with the former work.⁸⁰

Texts and style: As in *Images of Man*, Starer's humanism shows through his choice of texts in *On the Nature of Things*. Although derived from various sources, each of the six sections relates to the central theme of the title by encompassing a specific aspect of life—death, patience, pain, sorrow, fun, and letting go. The Roman poet Lucretius (99-55 B.C.), from whom the title of the entire work is taken, writes of the inevitability of death in the text of the first movement, "Death is Nothing to Us" (translated by James H. Martinband). The second movement, "To Every Thing There is a Season" uses *Ecclesiastes* 3:1-8, which teaches patience and acceptance. The next two movements take different approaches to similar themes. Emily Dickinson (1830-1886) portrays a sense of timelessness in the poem of the third section "Pain has an Element of Blank," and the poet Samuel Rowley (1580-1633) probes the nature of "Sorrow" in a question-answer format in the fourth. Starer has great fun with "A Little Nonsense" ("now and then is relished by the wisest men"), an anonymous quote he found in the footnotes of *Bartlett's Familiar Quotation*.⁸¹ The final section "Grieve Not, Dear Love" (John Digby, Earl of Briston, 1580-1654), gently closes the set with its comforting words about letting go.

Starer's keen sense of drama creates a clear relationship between texts and music. In the first section, "Death is Nothing to Us," the declamatory nature of the text is illustrated both by the use of spoken voice as well as the

⁸⁰Rental list, Collegiate Chorale—NN.

⁸¹Robert Starer, record notes for *On the Nature of Things*, performed by the Collegiate Chorale on "The Music of Robert Starer," (Desto DC7106), n.d.

alternation between unison singing, homophonic part singing, and counterpoint.

Example 37. Stravinsky, *On the Nature of Things*, 1. "Death is Nothing to Us," measures 1-9.

Quasi fast, with vigor *♩. ca. 80-84* *meno rit.*

Soprano
Alto
Tenor
Bass

Death is nothing to us; it matters not, since the nature of the
Death is nothing to us; it matters not, since the nature of the
Death is nothing to us; it matters not, since the nature of the
Death is nothing to us; it matters not, since the nature of the

a little slower *♩* *a tempo* *mf*

mind is known to be mortal. Why weep and
mind is known to be mortal. *(spoken)* *sempre p e marcato*
mind is known to be mortal. *(spoken)* *sempre p e marcato* When we shall be no more, nothing
mind is known to be mortal. When we shall be no more, nothing will be

wail at death? Why indulge
Why weep and wail at
will be able to touch us, nothing at all. When we shall be no
able to touch us, nothing at all. When we shall be no more

Since Starer planned *On the Nature of Things* for a well-trained amateur group, he made the work vocally challenging. Not only is the chorus unaccompanied, the composer's writing tends to be in four parts rather than two. At times, the chorus expands into a fuller texture, such as with the seventh and eleventh chords in the second movement (Ex. 38). Note also how the rhythm flows in a steady motoric stream, and how Starer follows the metric organization of the King James text with changing time signatures.

Example 38. Starer, *On the Nature of Things*, 2. "To Every Thing There is a Season," measures 16-20.

time to build up: a time to plant, and a time to pluck, to pluck
time to build up: a time to plant, and a time to pluck, to pluck
time to build up: a time to plant, and a time to pluck, to
to build up: a time to plant, and a time to pluck, to

Most of the sections use long, arching melodic lines. Since much of the music does not draw on scales and triads for its pitch sources, the melodies are often disjunct and chromatic. Starer sets "wail" in mm. 7 and 9 of the first movement (Ex. 37), for instance, with a chromatic melisma. In the third movement, "Pain has An Element Of Blank," chromaticism abounds to capture the essence of the poem (Ex. 39). Note also how Starer divides the

lines of text among different sections of the chorus, an especially poignant vocal technique that captures the sense of Dickinson's pain, which is "so gentle, so utterly without rebellion."⁸²

Example 39. Starer, *On the Nature of Things*, 3. "Pain has an Element of Blank," measures 1-6.

Flowing *J* = ca. 52

Soprano
Pain has an Element of Blank

Alto
Pain Pain

Tenor
Pain

Bass
it can-not rec-ol-

When it be-gun or if there were a time

Pain Pain when it was not Pain

Starer's choral writing in the fourth movement illustrates the dialogue of the text by having the full chorus ask the questions and the solo voices answer them (Ex. 40). He felt drawn to this Elizabethan poem "because it does

⁸²*Ibid.*

not take itself too seriously,"⁸³ and his detached portrayal of "Sorrow" reflects the absence of self-indulgence.

Example 40. Starer, *On the Nature of Things*, 4. "Sorrow," measures 1-7.

Moderately fast $\text{♩} = 104$

Soprano
Oh, sor-row, sor-row, say where dost thou dwell?

Alto
Oh, sor-row, sor-row, say.

Tenor
Oh, sor-row, sor-row, say.

Bass
Oh, sor-row, sor-row, say. In the

Dynamic markings: p, mp, mf, f, Solo

Art thou born of hu-man race? No, no, I have a

Art thou born of hu-man race?..

Art thou born of hu-man race?..

low-est room of hell. Art thou born of hu-man race?..

Dynamic markings: Solo, mf

⁸³Ibid.

The fifth section, "A Little Nonsense," further illustrates the close relationship between text and music. The composer wrote, "Some of the nonsense of the piece is purely verbal, such as the chorus singing retrogrades of the text (re-li-shed, shed-li-re) or deriving new—or no—meaning from rearrangement of syllables."⁸⁴ The fast and light movement is full of musical fun, where the chorus whirls like scat singers on nonsense syllables and slides on *glissandi* with spoken sounds (Ex. 41). The bass' marching up and down scales, an unusual device in this predominantly dissonant work, also adds a comical twist.

Example 41. Starer, *On the Nature of Things*, 5. "A Little Nonsense Now and Then," measures 74-77.

Example 41. Starer, *On the Nature of Things*, 5. "A Little Nonsense Now and Then," measures 74-77.

The musical score consists of two systems of four staves each. The first system (measures 74-77) includes vocal lines with lyrics and piano accompaniment with *cresc. poco a poco* markings. The second system (measures 78-81) includes vocal lines with lyrics and piano accompaniment with *(gliss.)* markings. The bass line in both systems features a marching scale pattern.

⁸⁴*Ibid.*

Each movement of *On the Nature of Things* may be performed separately, and the fifth seems to be the favorite. One critic predicted in 1969 that "'A Little Nonsense Now and Then' will surely prove to be a hit with unaccompanied choruses," but otherwise found "the mildly dissonant choral writing that used to be popular about 25 or 30 years ago [to be] a bit stale now."⁸⁵ A month before the premiere of *On the Nature of Things*, the Collegiate Chorale gave a separate performance of the fifth movement on an all-American music program at the Whitney Museum.⁸⁶ It was also performed separately by the Lawrence University Choir in Wisconsin in 1983.

Dissonant harmonies predominate in *On the Nature of Things*, ranging from tertian chords with added tones to fourth chords and clusters. The harmony in mm. 17-19 of the second movement, "To Every Thing There is a Season" (Ex. 38) elaborates the "apparent seventh chord with an added fourth" construction that closes the first and last movements of *Images of Man* (Ex. 34). In "To Every Thing There is a Season," Starer combines F-B \flat -C-E \flat in the men's part and G-B \flat -C-F a step above in the women's part and then transposes that sonority down a fifth. At the upbeat to m. 20, he sets "to pluck" with interlocked sixths (or two seconds a sixth apart). Also, the chromatic linear writing in the third movement (Ex. 39) creates vertical sonorities of seconds.

Although the harmony of the piece tends to be dissonant, Starer does give consonant relief. For example, the opening C major and closing A major triads of the second movement balance the dissonant harmonies in between. Starer also uses chords spelled in thirds, such as the seventh chords in

⁸⁵Allen Hughes, "Choral Group, 28, is Found Hearty," *New York Times*, 18 May 1969, Collegiate Chorale—NN.

⁸⁶*On the Nature of Things*, program notes from the premiere performance on May 16, 1969. RS, n.a.

mm. 55-64 of the fifth movement and the eleventh chord in m. 16 of the second movement (Ex. 38).

As in the third and seventh movements of *Images of Man*, some of the movements in *On the Nature of Things* are loosely organized around pitch centers but do not affirm them by tonal principles. The first, fourth, and fifth sections, for example, begin and end on D, yet they do not clearly articulate it with scales, triads, or functional progressions.

Starer does utilize, however, some tonal techniques in the first and fourth movements. He strongly alludes to a "tonic" D by suggesting a V-I cadence at the end of the first movement, where an A minor seventh chord moves to an F#-A third. Ironically, Starer obscures this most traditional of endings by omitting the root of the I chord. At the end of the fourth movement, the basses and altos proceed melodically to D in octaves through its chromatic neighbors C# and Eb, while the sopranos and tenors sustain an A above.

Two Songs from "Honey and Salt"

These two short settings by Carl Sandburg for mixed chorus SATB, two trumpets and two trombones (or piano) were commissioned by the De Witt Chorale and premiered with members of The American Brass Quintet as the group's feature work on a May 17, 1964 concert at Carnegie Recital Hall. An amateur group of twenty eight members founded by John C. De Witt, the group had evolved from a church choir into a chamber concert organization by 1960. Although no longer in existence, Starer recalls they were "rather good."⁸⁷ The composer describes them as typical of a new chorus eager to

⁸⁷Starer interview.

commission a piece: "Everybody always wants a premiere, but then where would we composers be if they didn't? Whenever a new chorus is formed and they want to have a concert, they ... commission a new piece."⁸⁸

In this case, Starer responded to the commission with two "well made and immediately likeable [pieces]."⁸⁹ As with *On the Nature of Things*, they are more dissonant and less focused around pitch centers than other works discussed thus far. "Love is a Deep and a Dark and a Lonely" is serious but lyrical, using poignant interjections in the brass. With harmonies often based on fourth chords, the melodic writing leans toward a chromatic style rather than diatonic (Ex. 42a). The second piece, "The Gong of Time" is a lively one with a bit of jazz in both the harmony and the syncopated rhythm (Ex. 42b). The opening chords in the brass (first B \flat -A \flat -D \flat -E \flat , then the same collection up a half step) vary the arrangement of the "seventh chord with an added fourth" found in the outer movements of *Images of Man* and the second movement of *On the Nature of Things*.

⁸⁸*Ibid.*

⁸⁹Raymond Ericson, "Concert Presented by De Witt Chorale," *New York Times*, 18 May 1964, De Witt Chorale—NN.

Example 42. Starer, *Two Songs from "Honey and Salt"*

(a) "Love is a Deep and a Dark and a Lonely," measures 10-16.

Musical score for measures 10-16. The score is in 3/4 time and features a vocal line and a piano accompaniment. The key signature has one sharp (F#). The vocal line begins at measure 10 with the lyrics "and you take it" and "love is a deep". The piano accompaniment starts at measure 10 with a piano (*p*) dynamic and includes a triplet in measure 11. The score concludes at measure 16.

Musical score for measures 15-16. The score continues from the previous system. The vocal line begins at measure 15 with the lyrics "deep take it dark and take it with a lone-ly" and "and a dark and a lone-ly". The piano accompaniment continues with a piano (*p*) dynamic. The score concludes at measure 16.

(b) "The Gong of Time," measures 1-9.

Fast and light (J. ca. 126)
Trio.

Piano

Soprano *p* *mf*
Time _____ says hush. By the gong of

Alto *p* *mf*
Time _____ says hush. By the gong of

Tenor *p* *mf*
Time _____ says hush. By the gong of

Bass *p* *mf*
Time _____ says hush. By the gong of

10
time _____ you live.

time _____ you live.

time _____ you live.

time _____ you live.

10
time _____ you live.

I'm Nobody

Starer's humorous setting of Emily Dickinson's poem for Women's Chorus SSA *a cappella* was commissioned by the Sarah Lawrence Chorale, Harold Aks, musical director, in 1968 for the group's fourth European tour. The thirty-two-member chorus performed its tour concert at the Carnegie Recital Hall on September 29, 1968.

Harold Aks, whose acquaintance with Starer stemmed from the commissioning of *Ariel* in 1959, sought music from many contemporary composers. Other works commissioned especially for the 1968 summer tour were David Amram's *By the Rivers of Babylon*, Joel Spiegelman's *Phantom of the Opera*, and Johannes Somary's *Four Shakespearean Songs*. Aks also performed choral pieces by members of the music faculty at Sarah Lawrence, such as Andre Singer, Edmund Haines, William Schuman, and Norman Dello Joio.

The piece is "a fanciful setting true to the text."⁹⁰ Composed the same year as *On the Nature of Things*, *I'm Nobody* is also vocally challenging. Starer maintains a consistent three-part texture, with chromatic melodic lines outlining sevenths, tritones, and augmented and diminished intervals (Ex. 43). Fifth chords and other non-triadic sonorities also occur in "*I'm Nobody*," and there is no strong sense of a tonal center.

⁹⁰Theodore Strongin, "Aks Leads Chorus in Four New Works," *New York Times*, 30 September 1968, Starer—NN.

Example 43. Starer, *I'm Nobody*, measures 8-13.

9

tell! They'd ad - ver - tise, you know! Don't tell, don't tell, they'd ad - ver - tise. How
 Then there's a pair of us? Then there's a pair of us? Then there's a pair of us? How
 Then there's a pair of us? Then there's a pair of us? Then there's a pair of us? How

11

dear - y, how dear - y to
 dear - y, how dear - y
 dear - y, how dear - y

Chapter IV

AMERICAN TOPICS

Both of Starer's American works were commissioned for anniversary celebrations: *The People, Yes* (1976) for the Bicentennial and *Voices of Brooklyn* (1981) for the 50th birthday of Brooklyn College. These commissions influenced Starer's choice of texts—Carl Sandburg for the former and various Brooklyn authors for the latter—which in turn reflect aspects of the composer's American identity.

The People, Yes

In his book *The Choral Tradition*, the British writer Percy Young describes three general characteristics of American choral music: "It is patriotic, practicable and conceived as intelligible 'to the masses,' or more probably to some of them."⁹¹ He further describes the music as having a "ruggedness and sense of purpose."⁹² If these traits are generally true, then Starer's *The People, Yes* is certainly an American piece. It is patriotic, celebrating the American Bicentennial; it is practical in terms of performance difficulty; and it was conceived for the "masses," that is, for people in the community of Binghamton and Broome County, New York.

⁹¹Percy M. Young, *The Choral Tradition: An Historical and Analytical Survey from the Sixteenth Century to the Present Day* (New York: Norton, 1962), 314.

⁹²*Ibid.*

The Bicentennial Commission

As with Starer's CBS commission for *Images of Man*, the commission for *The People, Yes* reflects his participation in a community beyond academia. Two local groups, the Junior League of Binghamton and the Broome County Bicentennial Commission united to finance their one-time commission. As the featured work on the "Bicentennial Celebration in Song" concert, *The People, Yes*, for Mixed Chorus SATB and Orchestra (or piano), was premiered on December 4, 1976, by the University Chorus and Orchestra of the State University of New York at Binghamton. David Buttolph conducted the performance at the Forum, Binghamton's concert hall. Further funding from Meet-the-Composer brought Starer to Binghamton for two days of rehearsals, master classes, and lectures before the premiere.⁹³

Analysis of *The People, Yes*

Starer decided *The People, Yes* was appropriate for a Bicentennial piece after he had "often toyed with the idea" of setting excerpts from Sandburg's book.⁹⁴ The composer highlights the humanity of Sandburg's epic poem, although the poet's ending, "The people is a tragic and comic two-face..buy me and sell me..it's a game...Sometime I'll break loose," is changed to "The people will live on."

In the preface to *The People, Yes*,⁹⁵ Sandburg describes his work as "sayings and yarns traveling on grief and laughter." Many of the one hundred and seven sections spin simple tales or describe specific individuals,

⁹³Jerry Handte, "Dawn's Early Light Best for Music," *Binghamton Evening Press*, 16 November 1976 sec. 2, 4B. RS.

⁹⁴Starer interview.

⁹⁵Carl Sandburg, *The People, Yes* (New York: Harcourt, Brace and Co.), 1936.

such as a lengthy section on Lincoln. Others ponder philosophical ideas about people or put forth folk aphorisms, such as those Starer uses in the third movement of his choral setting.

Text and drama: Similar to his treatment of texts in *Ariel* and *Images of Man*, Starer orders various segments of Sandburg's book to create his own dramatic shape. The resulting six-movement work spans a wide range of emotions and expressions of people. The opening section, "The People, Yes," with its upbeat and optimistic portrayal of the people, sets the tone of the entire work. A barcarole rhythm suggests a restless yearning in the lyrical second movement, "The Sea Moves Always." With a text drawing on maxims from the lighter side of life interjected with spoken statements of the title, "Why Repeat? I Heard You the First Time," the third movement is fast, bright, and witty. Rhythm and percussion instruments create the austere and somber atmosphere of the fourth movement, "You Can Drum." The fifth, "Oh Angel," gives a mournful supplication reminiscent of a spiritual; it is perhaps the most expressive and beautiful of all the sections. The last movement, "The People Will Live On," begins slowly, then gradually comes to life as it moves toward the high point.

Many stylistic traits in Starer's choral writing, harmony, rhythm and form in *The People, Yes* are consistent with those in works above. The following analysis will highlight some of these similarities and point out differences as well.

Choral writing: Starer "wanted to emphasize the people as a whole,"⁹⁶ so—unlike in his other two major choral works, *Ariel* and *Images of Man*—he used no soloists in his twenty-two minute Bicentennial piece. He knew he

⁹⁶Robert Starer in Jerry Handte, "Work of the Poet Inspires Composer Starer," *Binghamton Sun Bulletin*, 21 November 1976. RS.

was writing for the SUNY Binghamton chorus, and, as is typical for Starer, the choral writing in *The People, Yes* is clear and straightforward with mostly syllabic text setting.

The opening of the first movement illustrates some of Starer's familiar choral techniques: contrasting unison and part singing; beginning phrases in unison then dividing into parts; doubling the sopranos and tenors and the altos and basses in two and four parts; and moving mostly by steps and consonant leaps in melodic lines.

Example 44. Starer, *The People, Yes*, first movement, measures 5-10.

The musical score for Example 44, measures 5-10, is presented in two systems. The first system covers measures 5 through 9, and the second system covers measures 10 through 10. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are "The peo-ple, yes - The peo-ple, yes -". The score includes dynamic markings such as "cresc." and "ff", and measure numbers 5, 10, and 10.

The octave melody in the soprano and tenor follows the scale of the focal pitch D as each fragment of "the people" begins on the dominant pitch A and rises by step on each repetition of the word "yes" from the D in m. 6 to the G in m. 10. This opening homophonic section is repeated later in mm. 21-34 using paired imitation. Toward the end of the finale in mm. 118 and following, Starer recalls these same fragments on "the people" and expands the build-up through the course of seventeen measures. The pairs merge just before the climax and move forward note-against-note to the anticipated "yes" in m. 153.

To illustrate Sandburg's humorous maxims in a middle section of the third movement, Starer uses the same device of fragmenting the text as in "Compell the Poor" from *Images of Man* (Ex. 25). A spoken refrain, "Why repeat? I heard you the first time?" interrupts each major section before the return of the instrumental refrain. Following the G major fugato, "We all belong to the same big family and have the same smell," Starer fragments and distributes the text of the third section, "You can lead a horse to the water if you've got the horse" and "Money is like manure—good only when spread around," between the voices (Ex. 45). First the two lines are sung successively in pairs by the women and men in mm. 49-57. Next he superimposes the lines while jumbling them between different pairs of voices in mm. 57-61 (not shown in example). After repeating these four measures up a fifth in mm. 61-65, the chorus interrupts itself with the spoken refrain and then begins the final section, "You can fool all the people part of the time."

Example 45. Starer, *The People, Yes*, third movement, measures 49-56.

The musical score consists of two systems. The first system covers measures 49-54, and the second system covers measures 55-56. Each system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "You can lead a to the If you've got the If you've horse wa-ter, horse, horse wa-ter, horse, got the Mon-ey is like ma-sure- when got the Mon-ey is good on-ly when horse... like ma-sure- horse... like ma-sure-". The score is marked with *fp* (fortissimo piano) and includes measure numbers 49, 50, 55, and 56.

Harmony: By now Starer's harmonic style is familiar. As in the other major pieces discussed above, *The People, Yes* is anchored in tonality and colored with dissonances. The music is generally more consonant than the non-religious pieces. Pitch centers, consonant harmonies, tertian chords, and functional progressions blend with contemporary techniques of added tones, clusters, and fourth chords.

As in *Images of Man*, and *Ariel*, D appears as a focal pitch in *The People, Yes*. The first, fourth, and sixth movements center around it, while the second and fifth are in G and the third spans a large-scale progression from D to G. His usual methods of establishing pitch centers are also found in this American piece. For example, the tonic D in the first movement is a referential note that recurs in repeated octaves. It is also the central note of the rising scale in the instrumental (note the Lydian sharp fourth) and choral parts (see Ex. 44 above). In addition, the bass unfolds the D major triad both ascending and descending between mm. 109-131. Starer further establishes D by asserting the leading-tone C \sharp in the lowest voice toward the end of the movement in m. 142 and following.

Although Starer used a series of descending fourths in relation to death in the first movement of *Psalms of Woe and Joy* (Ex. 18a) and in the second movement of *Images of Man* ("Behold Eternal Death," Ex. 29c), he writes it in a new way in the first movement of *The People, Yes*. With a different textual association than in the other two works, descending fourths progress sequentially by descending thirds between mm. 45 and 48 (Ex. 46). This pattern is repeated a number of times throughout the movement, most notably in mm. 52-57 and mm. 115-121.

Triads with added tones were found in works discussed earlier, such as the outer movements of *Images of Man*, and Starer also uses them in *The People, Yes*. Referring again to mm. 6-10 of the first movement (Ex. 44), added notes accumulate with each repetition of "The people, yes": first into a major second, then a B minor triad with an added fourth, and finally a C major triad with an added second. When this text is repeated in imitative pairs in mm. 21-24, the chorus ends the final "yes" on a B \flat major triad with

an added second. At the close of the section in mm. 40-41, the chorus sustains a C minor triad with an added fourth on "yes." In addition, the final D major triad of the movement contains an added second.

Example 46. Starer, *The People, Yes*, first movement, measures 43-48.

Descending 3rds: E C \sharp A F \sharp D \sharp B G D \sharp

Added notes along with chromaticism obscure the "tonic" in the G major fugato in the third movement. As the section comes to a close in mm. 42-45, Starer adds more chromatic pitches to the G major harmony, culminating on an E \flat minor chord (misspelled with an F \sharp for a G \flat). Also, in mm. 68 and following, chords with added sixths accompany the G major arpeggios in the chorus. Not only do the added notes blur the harmonic meaning of each chord, the progressions themselves move further and further away from G by thirds until the remote D \flat chord is reached in mm. 73-74.

The second and fifth movements are the most overtly tonal, and they both display a large-scale harmonic motion from the tonic G to passages in the subdominant C (in the second movement, mm. 15-45, and in the fifth movement, mm. 13-26, as well as mm. 76-79). Yet both movements incorporate "modern" techniques.

In "The Sea Moves Always," dissonant harmony in the instrumental part colors the lyrical G major/minor melodic line in the chorus (Ex. 47). Starer creates a consistently lush harmony by developing and varying the opening three-note chord in the instrumental accompaniment. While a G in the melody softens this B-C-E sonority to sound like a C major four-two chord, its interval content of a step encased in a perfect fourth over B is the primary element. In essence, Starer has frozen the seventh, root, and third from the tertian seventh chord into a quartal structure that resembles his interlocked fourth collection. With a second either next to the lower or upper note, this trichord reappears not only throughout the second movement, but in the fourth and sixth as well.

Starer also crystalizes tonal elements into a new dissonant chord in the varied reprise of the second movement. Beginning with the textual change "tell him he shall be lonely" from the first section, the chorus divides *a cappella* into four parts in m. 50 on "lonely" (Ex. 48). As a poignant expression of this word, Starer verticalizes four important notes from G minor—the minor third, minor sixth, leading tone, and dominant—into a dissonant structure (note that the motivic interval of a fourth is retained in the lower voices) that resolves back to G in m. 51. Next, a musical interpolation in mm. 53-54 underscores "be shaken with struggle" with harmonic dissonances of seconds and a tritone. The progression of a second to a fifth on "shaken" is similar to the passage, "we shall consume," in the

second movement of *Images of Man* (Ex. 29b). Illustrating the closing text that goes "on wanting," the interpolation delays the return to G.

Example 47. Starer, *The People, Yes*, second movement, measures 1-6.

Flowing (♩ = 72)

Soprano *P*
The sea moves al-ways, the

Alto *P*
The sea moves al-ways, the

Tenor *P*
The sea moves al-ways, the

Bass *P*
The sea moves al-ways, the

Piano *p espr.* *P*
fp

5

wind moves al-ways. They want and want and there is no end to their want-ing.

wind moves al-ways. They want and want and there is no end to their want-ing, no

wind moves al-ways. They want and want and there is no end to their want-ing, no

wind moves al-ways. They want and want and there is no end to their want-ing.

5

Example 48. Starer, *The People, Yes*, second movement, measures 49-54.

50

tell him he shall be lone-ly, meet love, be shak-en with strug-gle,

tell him he shall be lone-ly, meet love, be shak-en with strug-gle,

tell him he shall be lone-ly, meet love, be shak-en with strug-gle,

tell him he shall be lone-ly, meet love, be shak-en with strug-gle,

In the *a cappella* fifth movement, "Oh Angel," Starer finds another striking way to treat a tonal technique. A recurring 5-6-5 motion in the accompanimental voices is first heard in mm. 12-13 over the bass note G, where D moves to E \flat then back to D while B \flat moves to B \sharp then returns to B \flat (Ex. 49). This chromatinized linear motion, in contrast to the same technique used in the fifth movement of *Ariel* (Ex. 7), results in an E \flat augmented triad in first inversion.

Example 49. Starer, *The People, Yes*, fifth movement, measures 5-14.

5 — 6 — 5
 \flat \sharp \flat

G is also affirmed by veiled tonal operations in the opening of the fifth movement. Starer never uses the leading tone in this melody and accompaniment texture, and the natural seventh and A \flat Phrygian scale step

give "Oh Angel" a haunting modal quality. On a small scale, the opening five measures (not shown in Ex. 49) imply a minor dominant, although the B \flat below the repeated D in the basses and altos simultaneously weakens the effect of V and anticipates the G minor harmony of m. 6.

Although the third movement, "Why Repeat? I Heard You the First Time," is not as overtly tonal as the second and the fifth, it also incorporates some important traditional harmonic techniques. Rich seventh, ninth, and eleventh chords reminiscent of those in the second and fifth movements of *On the Nature of Things* sound in the second bar of the introduction and elsewhere (see m. 49 in Ex. 45, where the chords return).

In the last three movements of *Ariel*, Starer created overarching V-I progressions, and he follows the same plan in the third movement of *The People, Yes*. First, a small progression of two rising fourths—D to G and G to C—in mm. 3-4 of the chorus suggests a motion to G that is played out on a larger scale. The controlling note D of the opening section, prolonged by its upper third F as in the first movement, is really a dominant that eventually leads to G at the fugato in m. 28. Once G finally emerges, it continues as the central pitch throughout the rest of the movement with only a few minor detours.

The fourth and sixth movements tend to obscure their "tonics" by similar non-triadic dissonances found in other works. In the fourth movement, "You Can Drum," Starer establishes the focal pitch D by repetition and strong harmonic motions to G and A in mm. 42 and 57 respectively. Despite these tonal aspects, D hangs in the background as an omnipotent but removed tonic whose presence is veiled by dissonances in the instrumental parts and the chorus.

A twenty-bar introduction establishes seconds and fourths as the central harmony to the movement, including the minor second encased within a perfect fourth from "The Sea Moves Always." Various four-note chords elaborate this three-note one, and the most important is the interlocked fourths sonority. Each collection presented in the introduction is varied or expanded in both the chorus and the instruments. The opening seconds expand into three, four, and five-note chords (Ex. 50), and many of these collections are found in transposition after their initial appearance. The movement concludes with an extended reprise of the first four measures of the introduction, focusing on minor seconds above and below D. Over this return, the chorus winds down the third repetition of its last phrase, "and offer what is on a fresh blank page", and approaches the final unison A from a semitone above and below.

Example 50. Starer, *The People, Yes*, fourth movement, reduction of chords.

(See corresponding score in Appendix B, pp. 194-204.)

First heard in measure:

1 3 8 50 15 106 28 29 31 92 63

2nds → 3-note chords → 4-note chords → 5-note chords

(step within a 4th) (interlocked clusters) (expands step) (expands inter-

4ths and 5ths) within a 4th) locked 4ths)

In the finale, the gradual gathering of strength and momentum affects the tonality. The music meanders throughout most of the movement, perhaps in relation to the "learning and blundering people." D is alluded to more by the appearance of its leading tone C# in the bass than by the note itself, although the "tonic" makes its presence known in mm. 25-27 in octaves. After the climax in m. 153, D finally gains dominance in m. 164 and remains the focal pitch to the end in m. 174.

As in the fourth movement, a sense of tonal center in the sixth is clouded by dissonances generated by seconds and fourths in both the chorus and instrumental parts. One notable new sound results from combining two three-note chords from the second and fourth movements ("step-within-a-fourth") to create a six-note collection in m. 3 of the introduction (Ex. 51). Starer also arranges three notes into a cluster of seconds or sevenths. On the downbeat of m. 4, the cluster sounds as sevenths and ninths. Later in the movement, he combines two three-note clusters separated by a third in mm. 48-51.

Interlocked fourths and fifths are prominent in the last movement. The opening fragments of "The people" in mm. 9-11 is set to two melodic interlocked fifths, while the arrival point of the opening phrase in m. 13 is the fourth sonority on C# (Ex. 51). This exact chord returns in mm. 42, 45, and 136 in the instrumental part and, elsewhere, transposed in the chorus. Toward the end of the movement, for example, the singers build to the exuberant "yes" in m. 153 by first alternating between seconds and fourths in two parts, then combining them in four parts.

Example 51. Starer, *The People, Yes*, sixth movement, measure 1-13.

Moderate (♩ = 72)

Piano

The score consists of several systems. The first system shows the piano accompaniment for measures 1-13, featuring complex rhythmic patterns with triplets and quintuplets. The second system continues the piano accompaniment. The third system introduces the vocal parts: Soprano, Alto, Tenor, and Bass, all singing the lyrics 'The people, the people, the people, the people.' The piano accompaniment continues below. The fourth system shows the vocal parts singing 'the people will live on...' with piano accompaniment. The fifth system continues the vocal parts and piano accompaniment.

Soprano
The people, the people, the people, the people.

Alto
The people,

Tenor
The people, the people,

Bass
The people,

the people will live on.


the people will live on.

the people will live on.

the people will live on.

Starer varies these three and four-note chords by using similar techniques as in the fourth movement. To cite one example, the four-note collection just discussed is expanded by adding a fifth member that forms the interval of a seventh over the lowest note. This chord appears in the instrumental part at mm. 75-77 as B \flat -C-E \flat -F-A \flat , then in mm. 79-81, transposed up a half step.

Rhythm: Starer's driving rhythmic energy, punctuated by syncopation and dotted figures, is one style trait that runs through all of his choral music. The first, third, and sixth movements of *The People, Yes* best illustrate these characteristics, while the other three movements flow more gently.

Two movements in particular reflect the text's rhythmic profile. The barcarole rhythm in the second movement, "The Sea Moves Always," suggests the steady rolling motion of the sea (Ex. 47). Taking its cue from the title, "You Can Drum," a repetitive rhythmic figure introduced in the drums and used to set the fourth movement's opening line in the chorus expresses the "monotonous daily motions of the people" (see p. 195 in Appendix B). Later, this incessant rhythm gathers a primal energy that summons the masses to rise to the great challenge of the last line, "and cross out what *was* and offer what *is* on a fresh blank page." As in the first movement of *Ariel* and the fifth movement of *Images of Man*, the repeated rhythmic idea  helps create the atmosphere of a dirge. First heard in the timpani in mm. 3-4, the figure pervades the movement by migrating through the instrumental fabric in the winds, brass, and strings. Starer also uses it to set "obliterate" in the chorus, which is expressed as a dotted figure.

Form: Similar to his other major works, the outer movements of *The People, Yes* are large-scale in design, while the interior sections are shorter and simpler in structure. Individual movements are cast in one of Starer's

two favorite structures, ternary and refrain forms. The first, second, and fourth movements follow the former, while the third, fifth, and sixth follow the latter.

The three ABA forms are modified in some way. In the first movement, the return of the A section first superimposes lines from the A and B sections ("The people, yes" and "little ball of Earth, Family of Man") in mm. 98-109 and then introduces new texts in mm. 113-130 set to a developed thematic idea from mm. 12-19. The reprise of the A section in the second movement is also varied by interpolating a new musical idea. Starer recalls music only from the introduction in the fourth movement, while the chorus fades away on its repeated final phrase, "fresh blank page."

The composer also alters the refrain forms. In the third movement, he omits one return of the instrumental refrain after the the full chorus shouts the third interruption, "Why repeat? I heard you the first time," and puts it at the end instead. He overlaps beginnings and endings of each verse and refrain in the fifth movement rather than making clear divisions. Structurally the weakest movement, the finale wanders between the refrain "The people will live on" and contrasting sections. It takes on a clearer direction as music from the first movement infiltrates the build-up to the climax. The gradual change back to this opening music adds to the excitement as it brings the entire piece full-circle.

Reviews, Criticism, and Performances

One critic in the Binghamton area, Jerry Handte, wrote a number of articles on Starer's *The People, Yes*, reporting on the preliminary workshops and lectures as well as the Bicentennial event itself. He recognized one of Starer's strongest traits by describing the score as "well mated to the moods

and word-sounds of the poetry."⁹⁷ The conductor of the premiere, David Buttolph, felt "Oh Angel" was the most successful movement of *The People, Yes*, and he performed it separately on another all-American music concert in Binghamton.⁹⁸ Buttolph was not fully satisfied with the work as a whole, however, and found the pervasive soprano-tenor and alto-bass doubling too simplistic.

In general, Buttolph, who was a graduate student with Starer at Juilliard, thinks Starer's choral music is "very accessible and well written."⁹⁹ While choral conductor at SUNY Binghamton, he often programmed other works by Starer, including *Psalms of David, Give Thanks unto the Lord*, and a staged performance of "Only the Dead Know Brooklyn" (calling it "choral theater"). The conductor also performed Starer's pieces with the Motet Singers, an amateur community group he led in Binghamton.

The People, Yes has received at least one other full performance. On a program saluting the Los Angeles Summer Olympic Games entitled "Life on the Planet Earth," the Valley Master Chorale presented Starer's piece in Northridge, California, in May 1984.

Voices of Brooklyn

Similar to *The People, Yes* in its vocal and harmonic styles, *Voices of Brooklyn* is Starer's other large choral work that takes on an American or, more specifically, Brooklyn theme. The composer responded to his commission for the 50th birthday of Brooklyn College not only as an

⁹⁷Jerry Handte, "Debuts and Reappearances: Binghamton, *High Fidelity/Musical America* (March, 1977), 18.

⁹⁸Telephone interview with David Buttolph from his home in Connecticut, 12 December 1990.

⁹⁹This statement and the remainder of the paragraph from the Buttolph interview.

American, but specifically as a Brooklyn composer by piecing together texts that connect various Brooklyn writers with topics about the borough. Since an anniversary celebration is a marking of time, several of Starer's texts also reflect on that dimension.¹⁰⁰

The forty-five minute work for chorus, three soloists, narrator and concert band is in seven parts. The fifth movement, "Aspirations and Reflections," is for band alone, and the vocal movements are "Brooklyn Bridge" for chorus and band (from a poem by Norman Rosten, Brooklyn College alumnus and poet laureate of the Borough of Brooklyn); "There Was a Time" for chorus *a cappella* (from a poem by Susan Fromberg Schaeffer, a member of the Brooklyn College Department of English); "Of Good and Evil" for narrator and baritone (from excerpts of *The Cause and Cure of Corruption in Public Affairs*, an 1871 sermon by abolitionist and preacher Henry Ward Beecher delivered at Plymouth Church in Brooklyn Heights); "Only the Dead Know Brooklyn" for chorus and band (from a short story by Thomas Wolfe, who lived in Brooklyn between 1931 and 1935, adapted by Robert Starer); "But, What is Time, Anyway?" for soprano and tenor (from "Litany" by John Ashbery, also on the faculty of the Brooklyn College Department of English); and "Poets to Come" for chorus and band (from verse by Walt Whitman, a venerable Brooklyn poet).

Dorothy Klotzman conducted the Brooklyn College Chorus and Symphonic Band for the premiere on May 16, 1981.¹⁰¹ Starer wanted a big choral sound for the gala concert in Walt Whitman Hall, so members of the

¹⁰⁰Bruce C. MacIntyre, program notes from the May 16, 1981 performance of *Voices of Brooklyn* by the Brooklyn College Chorus and Symphonic Band in Walt Whitman Hall, Brooklyn College.

¹⁰¹The work was performed again for the College's 60th anniversary (omitting the fifth movement for band and "But What is Time, Anyway?") on May 5, 1991 with Harry Saltzman conductor, Michael Eberhard, baritone, and Bruce MacIntyre, narrator.

Grace Choral Society of Brooklyn Heights and the Midwood High School Chorus augmented the one hundred-voice College Chorus. Professor Bernard Barrow of the theater department narrated, and voice students of the music department were featured as soloists. One review of the performance described Starer as "one of today's most distinguished composers of the neo-conservative school," and *Voices of Brooklyn* as an "evocative, accessible and at times spectacularly beautiful score that mirrors the sentiments of the poets."¹⁰²

Although the seven sections were premiered in Starer's order, they were published separately to facilitate subsequent performances. "Of Good and Evil" and "But What is Time, Anyway?" remain in manuscript. To give a sense of the work's scope, a brief discussion of three published movements for chorus, "Brooklyn Bridge," "There Was a Time," and "Only the Dead Know Brooklyn" follows. The first and third are expansive and utilize the full performing force, while the second is a short introspective piece.

"Brooklyn Bridge"

Starer vividly paints Rosten's powerful images of the majestic Brooklyn Bridge with "towering chords...connected by slowly arching 'cables' of triplets and honking clusters for the 'cars rasping like wasps.'"¹⁰³ In contrast to *The People, Yes*, four-part writing is used as much as two-part. Typical of Starer's compositional style, "Brooklyn Bridge" synthesizes tonal and post-tonal techniques. Harmonies spelled in thirds are juxtaposed with open sonorities of fourth and fifth chords as well as seventh chords.

¹⁰²Bill Zakariasen, "A Very Happy Birthday Party in Brooklyn," *New York Daily News*, 45. RS, n.d.

¹⁰³MacIntyre, program notes.

The introduction establishes familiar elements of Starer's harmonic language that are central to this piece: the C focal pitch, chords with interlocked intervals and seventh chords with an added fourth (Ex. 52). A variation of Starer's interlocked fourths creates interlocked tenths in the voices at m. 7. A more "tonal" sonority in m. 12, heard as an expansion of the chorus' opening chord, consists of a sixth in the men's voices and a third in the women's separated by a fourth, A-F#-B-D. Descending parallel thirds between the bass and the tenor unfold a descending fifth progression from the chord in m. 12 to its transposition at the cadence in m. 15. The opening choral phrase also illustrates a number of the composer's vocal traits, such as melodic writing in steps and thirds and pairs of voices in note-against-note style and imitation.

"There Was a Time"

A gentle and lyrical piece, "There Was a Time," is a short interior section of the larger *Voices of Brooklyn*. Long arching melodic lines in the opening (Ex. 53) evoke an air of nostalgia for lost innocence expressed in the text, "There was time when certainties fell on us like gold...when it was always clear weather...The world around us was gold only and this seemed good." Lush harmonies of seventh chords and triads with added notes suddenly change to grating seconds on the line, "Then our fingers clattered like metal on metal," in mm. 65-69. A resolution on, "And then we understood," forms the climax of the short piece, and that phrase repeats to the end while above it the sopranos recall, "There was a time..."

Example 52. Starer, "Brooklyn Bridge," measures 1-7.

Macrosco (♩ = ca. 60)

Piano *mf*

3

3

Detailed description: This block shows the piano accompaniment for measures 1-7. It consists of two staves, treble and bass clef. The tempo is marked 'Macrosco (♩ = ca. 60)'. The dynamic is 'mf'. There are two triplet markings over the first and fourth measures.

5

ff

S Light, light through the ca - ble,

ff

A Light through the ca - ble, light,

ff

T Light, light, light through the

ff

B Light, light, light through the

ff w.w.

Detailed description: This block shows the vocal and piano accompaniment for measures 5-7. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter at measure 5 with the lyrics 'Light, light through the ca - ble,'. The dynamic is 'ff'. The piano accompaniment is marked 'ff w.w.'.

Example 53. Starer, "There Was a Time," measures 1-7.

Flowing (J-es-ee) *mf*

Soprano: There was a time When cer-tain-ties fell on us like

Alto: There was a time

Tenor: There was a time When

Bass: There was a time

gold; There was a

When cer-tain-ties fell on us like gold; There

cer-tain-ties fell on us like gold;

When cer-tain-ties fell on us like gold;

"Only the Dead Know Brooklyn"

As the centerpiece of *Voices of Brooklyn*, "Only the Dead Know Brooklyn" is a light and comical text set in "Brooklynese." It retells Wolfe's story of a stranger to the borough who is trying to find a Bensonhurst subway station. He consults a group of locals who can't agree on the location or directions. Although the traveler carries a map, they tell him he "ain't gonna get to know Brooklyn wit no map, not in a hundred yeahs."

Cast in a refrain form, the music is full of dotted rhythms, syncopations and blue notes. Unison writing alternates with singing in two or four parts, and Starer contrasts imitative and homophonic passages. The opening, for

example, begins in imitation on the fragment, "Only the dead," which gives way to note-against-note singing to complete the line with "know Brooklyn" (Ex. 54). Melodic writing is quite simple and straightforward, based largely on scales and triads.

Example 54. Starer, "Only the Dead Know Brooklyn," measures 8-18.

On - ly the
 On - ly the dead, on - ly the dead,
 dead, on - ly the dead know; on - ly the dead, on - ly the
 On - ly the dead, on - ly the dead know Brook-lyn.
 On - ly the dead, on - ly the dead know, the dead know Brook-lyn.
 on - ly the dead, on - ly the dead, on - ly the dead know Brook-lyn.
 dead know; on - ly the dead, on - ly the dead know, the dead know Brook-lyn.

(Small notes are for rehearsal only)

While the linear aspect of the piece is mostly scalar in design, the vertical sonorities are primarily fourths. In mm. 17-18, for instance, the voices move in parallel fourths and cadence on a fifth. Starer later expands this interval to quartal harmony in four parts in mm. 44-51. Another sonority, first heard in m. 8 of the instrumental introduction (Ex. 54), combines two step-within-a-fourth chords also found in the second, fourth, and sixth movements of *The People, Yes*.

Another performance of "Only the Dead Know Brooklyn" took place in April 1989 at Cooper Union on a Brooklyn Philharmonic Meet the Moderns Choral Festival concert by the Talent Unlimited Chorus, an all-black group directed by Arlene Lieberman. According to Starer, it was "one of the most exciting performances I've ever had."¹⁰⁴

¹⁰⁴Starer interview.

AFTERWORD

Starer finds a means to say something new by blending tonal and post-tonal elements in his choral music. Dissonances that would have been unacceptable before the dissolution of tonality are used freely within a framework of pitch centers. The composer makes no functional distinction between consonance and dissonance, and chords constructed with seconds and fourths often coexist with triads and seventh chords.

With his expanded tonality, Starer's music is accessible to "mainstream" concert audiences. People matter to him, and he wants his music to be heard by audiences who are familiar with the great masters. He would "rather be understood and judged by those who like Schubert and Brahms than by a small group of cognoscenti who think themselves to be the avant-garde."¹⁰⁵

Starer's choral works are also approachable by singers of varying performance levels. The larger pieces from all periods are the most practical for amateur choruses. The smaller more dissonant works from the 1960's, such as *On the Nature of Things*, are better suited for professional groups.

A close relationship between text and music creates a strong sense of drama and unity in Starer's choral music. As a dramatist in control of his technique, he not only treats texts with ease, but also arranges them himself. In addition, the composer's choice of textual sources shows the breadth of his interests and many dimensions of his character. His texts run the gamut of human emotions and situations, from the deeply spiritual and meditative

¹⁰⁵Starer in Dreier, "Robert Starer," 4.

parts in *Ariel* and *Images of Man* to the lighthearted and silly, "A Little Nonsense," in *On the Nature of Things* and "Why Repeat? I Heard You the First Time" from *The People, Yes*.

While all three major works follow the tradition of grand choral music, they have varying strengths and weaknesses. *Ariel* has received the most attention in terms of performances and a recording, but I find *Images of Man* to be the better piece. It spans a wider dramatic and emotional landscape, due in part to the nature of Blake's text and to the different vocal groups Starer employs. Although his other two large works also draw on diverse texts, they do not achieve the same depth, substance, and variety of musical expressions as *Images of Man*.

Starer is an optimist, as the endings of all three major works illustrate, and a humanist. He has said that "soul" is a word he wishes would come back into the modern vocabulary. Although always firm in his own voice, Starer's music seems especially significant and relevant now that his style is more accepted in these pluralistic times.

Critics' reviews and audiences' tastes fluctuate, however, and perhaps time will be the final judge of the merit of music by composers like Robert Starer. For the present, his work deserves more critical recognition. As far as the composer is concerned, "In the long run, the audience decides what is great music and I gladly put myself in their hands."¹⁰⁶

¹⁰⁶*Ibid.*, 5.

APPENDIX A

Catalogue of the Complete Choral Works of Robert Starer

The chronological list includes *On the Nature of Things* and *Voices of Brooklyn* as complete works, although their individual movements were published separately. Each entry gives the premiere date and the commissioning group, when I have been able to locate them, along with the publisher or indication of a manuscript score. The following alphabetical list is an index to the chronological list.

Starer's manuscripts through 1968 are in the Library of Congress.¹⁰⁷ With the exception of *Duo for Violin and Piano*, which was commissioned by the Library of Congress in 1988, manuscripts since 1969 are in the composer's possession and will be given to the Library of Congress.

Chronological List

- 1948 1. *Faith* for Tenor Solo, Chorus and Organ (MS)
- 1949 2. *Vayechulu Hashamayim* for Baritone, Chorus SATB and Organ. Premiered May 7, 1948, Park Avenue Synagogue. (Bryn Mawr: Theodore Presser)
- 1950 3. *Five Proverbs on Love* for SATB, a cappella
 I. "Non est bonum esse hominem solum" (anon.)
 II. "Love is life's end" (Phineas Fletcher)
 III. "Ama, chéil dolce april passa veloce" (Giovanni Prati)
 IV. "Aimer est un plaisir charmant" (Le Chevalier de Parny)
 V. "Frage was die Liebe sei" (Wilhelm Müller)

¹⁰⁷Date provided by Elizabeth H. Auman, Music Acquisitions Office of the Library of Congress, in a telephone conversation on 10 June 1991.

- Premiered April 30, 1951, Tanglewood Alumni Chorus, Margaret Hillis, conductor. (New York: Edward B. Marks Music Corp.)
- 1952 4. *Kohelet (Ecclesiastes, in Hebrew)* for Baritone, Soprano, Mixed Chorus, and Orchestra. Premiered by the Juilliard Chorus, Robert Hufstader, conductor, on February 20, 1953. (New York: Leeds Music-Israeli Music)
- 1956 5. *I Wish I Were* for SATB *a cappella*. Premiered March 11, 1956 by the Master Singers, J. Liebling, conductor. (Bryn Mawr: Theodore Presser)
- 1958 6. *Never Seek to Tell Thy Love* (William Blake) for Male Chorus TTBB *a cappella* (New York: Peer Southern)
7. *Come Sleep* (John Fletcher) for SSA *a cappella* (New York: MCA Music)
- 1959 8. *Give Thanks unto the Lord* for SATB *a cappella* (New York: Galaxy, now E. C. Schirmer)
9. *A Psalm of David* (The Thirteenth Psalm) for Chorus SATB and Soprano Solo with Organ or Piano (Bryn Mawr: Theodore Presser)
10. *Ariel (Visions of Isaiah)* (Book of *Isaiah*) for Baritone, Soprano, Mixed Chorus, and Orchestra (or Piano or Organ). Commissioned by the Interracial Fellowship Chorus, Harold Aks, Conductor. Premiered May 15, 1960. (New York: MCA Music)
- 1963 11. *What the Donkey Likes* for Two-part Treble Voices and Piano (New York: MCA Music)
- 1964 12. *Two Songs from "Honey and Salt"* (Carl Sandburg) for Mixed Chorus SATB, 2 Trumpets and 2 Trombones (or piano)
1. "Love is a Deep and a Dark and a Lonely"
 2. "The Gong of Time"
- Commissioned by the De Witt Chorale. Premiered May 17, 1964. (New York: MCA Music)
- 1966 13. *Joseph and His Brothers*, a Cantata for Narrator, Soprano, Tenor, Baritone and Bass-Baritone Soli, Mixed Chorus SATB and Organ or Orchestra. Text selected and adapted from the Bible. Commissioned by the National Jewish Welfare Board. Premiered by the Camerata Singers, Abraham Kaplan, conductor, on January 22, 1967. (New York: MCA Music)

- 1968 14. *Sabbath Eve Service* for Cantor (Baritone or Tenor), Chorus SATB, Soprano and Alto Solos, and Organ: *Adon Olam*, *L'Cha Dodi*, *L'chu N'ranenah* (Psalm 95), *Tov L'hodot* (Psalm 92), *Bar'chu*, *Hashkiveny*, and *V'sham'ru*. (New York: Transcontinental Music Publications)
15. *On the Nature of Things* for Mixed Chorus SATB *a cappella*
1. "Death is Nothing to Us" (Lucretius)
 2. "To Every Thing There is a Season" (*Ecclesiastes* 3:1-8)
 3. "Pain has an Element of Blank" (Emily Dickinson)
 4. "Sorrow" (Samuel Rowley)
 5. "A Little Nonsense" (Anonymous)
 6. "Grieve Not, Dear Love" (John Digby)
- Commissioned by the Collegiate Chorale, Abraham Kaplan, director. Premiered May 16, 1969. (New York: MCA Music)
16. *I'm Nobody* (Emily Dickinson) for Women's Chorus SSA *a cappella*. Commissioned by the Sarah Lawrence Chorale, Harold Aks, musical director. New York premiere on September 29, 1968. (New York: MCA Music)
- 1971 17. *Rules and Regulations* (Lewis Carroll) for 3 Treble Voices *a cappella* (New York: MCA Music)
18. *Tune Me, O Lord* for Chorus SATB *a cappella* (New York: MCA Music)
19. *Love is a Sickness* for Mixed Chorus SSATBB *a cappella* (New York: MCA Music)
- 1973 20. *Images of Man* (William Blake) for Soprano, Mezzo-Soprano, Tenor, and Baritone Soloists, Mixed Chorus, Flute (Piccolo), Horn, Cello, Harp, and Percussion. Commissioned by CBS Television. Taped in the National Cathedral in Washington D. C. with the National Cathedral Chorale Society and the Choir Cathedral on May 26, 1973. Premiered on the November 4, 1973 television broadcast of "Lamp unto My Feet." (New York: MCA Music)
- 1974 21. *A Man of Words and Not of Deeds* (from Gammer Gurton's *Garland*) for Mixed Chorus SATB *a cappella* (New York: MCA Music)
- 1976 22. *Psalms of Woe and Joy*, for Mixed Chorus (SATB, div.) and Piano
 I. "Chaneini" ("Be Gracious to Me, Lord") (from *Psalms* 6)
 II. "Hodu" ("Glory to the Lord") (from *Psalms* 136 and 148)
 Commissioned by the Zamir Chorale of Boston. Premiered May 1, 1976. (New York: Transcontinental Music Publications)

23. *The People, Yes* (Carl Sandburg), for Mixed Chorus and Orchestra (or Piano). Commissioned by the Junior League of Binghamton, N.Y., and the Broome County Bicentennial Commission. Premiered December 4, 1976 by the Chorus and Orchestra of SUNY Binghamton, David Buttolph, conductor. (New York: MCA Music)
24. *"Hope" Is the Thing with Feathers* (Emily Dickinson) for SATB *a capella* (New York: MCA Music)
- 1980 25. *Voices of Brooklyn* for Mixed Chorus SATB, Soprano, Tenor, and Baritone soloists, Narrator and Concert Band
1. "Brooklyn Bridge" (Norman Rosten) (Melville, New York: MCA Music)
 2. "There Was a Time" (Susan Fromberg Schaeffer) (New York: Galaxy, now E. C. Schirmer)
 3. "Of Good and Evil" (Henry Ward Beecher) (MS)
 4. "Only the Dead Know Brooklyn" (Thomas Wolfe, adapted by Robert Starer) (Melville, New York: MCA Music)
 5. "Aspirations and Reflections" for band alone (Melville, New York: MCA Music)
 6. "But What is Time, Anyway?" (from "Litany" by John Ashbery) (MS)
 7. "Poets to Come" (Walt Whitman) (New York: MCA Music)
Written for the Brooklyn College Chorus in honor of the college's 50th anniversary. Premiered May 16, 1981.
- 1982 26. *In Praise of Music* (John Oldham) for Three Part Men's Chorus (Tenor, Baritone, Bass) *a cappella*. Written for the Phi Mu Alpha Sinfonia Fraternity of America. (New York: Tetra Music Corp.)
27. *Music Is* (texts from various sources) for Two-Part Chorus, High and Low, with Keyboard Accompaniment (or Flute, Clarinet, Trumpet, and Trombone). Commissioned by the Sinfonia Foundation. (New York: Tetra Music Corp.)
- 1989 28. *Fantasy on a Moravian Hymn, "Jesus Makes My Heart Rejoice"* (Henrietta Louis von Hayn and Frederick William Foster) For Mixed Voices, SATB and Orchestra (or organ). Commissioned by the Moravian Music Foundation for the 17th Moravian Music Festival. (Chapel Hill: Hinshaw Music, Inc.)

- 1990 29. *Night Thoughts* (Gail Godwin and others) for Mixed Chorus SATB. Commissioned by Brooklyn Center for the Performing Arts at Brooklyn College. Premiered by the Concert Chorale of New York, Amy Kaiser, conductor, on December 2, 1990. (New York: MCA Music)
30. *Proverbs for a Son* (Book of *Proverbs*) for Chorus SATB, Oboe, Guitar, and Bass. Commissioned by the 92nd St. Y for premiere on May 4, 1991, Amy Kaiser, conductor. (New York: Transcontinental Music Publications)

Alphabetical List

- Ariel (Visions of Isaiah)* (1959), 10.
Come Sleep (1958), 7.
Faith (1948), 1.
Fantasy on a Moravian Hymn (1989), 28.
Five Proverbs on Love (1950), 3.
Give Thanks unto the Lord (1959), 8.
"Hope" is the Thing With Feathers (1976), 24.
Images of Man (1973), 20.
I'm Nobody (1968), 16.
In Praise of Music (1982), 26.
I Wish I Were (1956), 5.
Joseph and His Brothers (1966), 13.
Kohelet (1952), 4.
Love is a Sickness (1971), 19.
A Man of Word and Not of Deeds (1974), 21.
Music Is (1982), 27.
Never Seek to Tell Thy Love (1958), 6.
Night Thoughts (1990), 29.
On the Nature of Things (1968), 15.
The People, Yes (1976), 23.
Proverbs for a Son (1990), 30.
A Psalm of David (1959), 9.
Psalms of Woe and Joy (1976), 22.
Rules and Regulations (1971), 17.
Sabbath Eve Service (1968), 14.
Tune Me, O Lord (1971), 18.
Two Songs from "Honey and Salt" (1964), 12.
Vayechulu Hashamayim (1949), 2.
Voices of Brooklyn (1980), 25.
What the Donkey Likes (1963), 11.

Recordings of Choral Works

Ariel (Visions of Isaiah). Performed by the Camerata Singers and Orchestra, Abraham Kaplan, conductor, with Roberta Peters, soprano solo and Julian Patrick, baritone solo. Desto DC 7135, 1972. Also includes *Concerto á tre* for Clarinet, Trumpet, Trombone, and Strings (1954). Record notes by the composer.

On the Nature of Things. Performed by the Collegiate Chorale, Abraham Kaplan, conductor on "The Music of Robert Starer." Desto DC 7106, n.d. Also includes *Dialogues for Clarinet and Piano* (1961), *Variants for Violin and Piano* (1963), and *Sonata No. 2 for Piano* (1965). Record notes by the composer.

APPENDIX B

Scores to Supplement Sketched Musical Examples

(Example 4, p. 26)

ARIEL
Visions of Isaiah
For Baritone, Soprano, Mixed Chorus and Orchestra
(or Piano or Organ)

ROBERT STARER

I. WOE TO ARIEL

Moderato maestoso 4/4

Piano

Soprano
Alto
Tenor
Bass

Woe, to
Woe, to
Woe, to
Woe, to

© Copyright 1939 by MCA MUSIC PUBLISHING, a division of MCA, Inc., 445 Park Avenue, New York, N.Y. 10022
International Copyright Secured Made in U.S.A.
MCA MUSIC PUBLISHING All Rights Reserved

8

A - ri - el,
to A - ri - el, the cit - y where Da - vid dwell!
A - ri - el,
to A - ri - el, the cit - y where Da - vid dwell!
A - ri - el,
to A - ri - el, the cit - y where Da - vid dwell!
A - ri - el,
to A - ri - el, the cit - y where Da - vid dwell!

13

Woe, to
Woe, to
Woe, to
Woe, to

15

Woe, to
Woe, to
Woe, to
Woe, to

00126-049

4
18

A - ri - el, the cit - y where
A - ri - el, the cit - y where
A - ri - el, the cit - y where
A - ri - el, the cit - y where

21

Da - vid dwell
Da - vid dwell
Da - vid dwell
Da - vid dwell

25

Add ye year to year; let them kill sac - ri - fic - es.
Add ye year to year; let them kill sac - ri - fic - es.
Add ye year to year; let them kill sac - ri - fic - es.
Add ye year to year; let them kill sac - ri - fic - es.

29

year; let them kill sac - ri - fic - es. Yet I will dis - trow A - ri - el.
year; let them kill sac - ri - fic - es. Yet I will dis - trow A - ri - el.
year; let them kill sac - ri - fic - es. Yet I will dis - trow A - ri - el.
year; let them kill sac - ri - fic - es. Yet I will dis - trow A - ri - el.

6 33

A - ri - el, there shall be heav - i-ness and sor - row:
 A - ri - el, there shall be heav - i-ness and sor - row:
 A - ri - el, there shall be heav - i-ness and sor - row:
 A - ri - el, there shall be heav - i-ness and sor - row:

36

poco accel. [B] Poco più mosso $\text{♩} = 76$

and it shall be un-to me as A - ri - el.
 and it shall be un-to me as A - ri - el.
 and I shall be un-to me as A - ri - el.
 and it shall be un-to me as A - ri - el.

poco accel. [B] Poco più mosso $\text{♩} = 76$

39

A - ri - el.
 A - ri - el.
 I will camp a-against thee, -- I will lay siege a-against thee,..
 I will camp a-against thee, -- I will lay siege a-against thee, ..

42

A - ri - el, A - ri - el, A - ri - el,
 A - ri - el, A - ri - el, A - ri - el,
 and will raise forts a-against thee, -- A - ri - el,
 and will raise forts a-against thee, -- A - ri - el,

46 rit. **A** Tempo 1 J. 69

And thou shalt be brought down,

And thou shalt be brought down,

And thou shalt be brought down,

And thou shalt be brought down,

rit. **A** Tempo 1 J. 69

49

and thou shalt be brought down, and shalt speak out of the

and thou shalt be brought down, and shalt speak out of the

and thou shalt be brought down, and shalt speak out of the

and thou shalt be brought down, and shalt speak out of the

52

ground, and thy speech shall whisper out of the dust.

ground, and thy speech shall whisper out of the dust.

ground, and thy speech shall whisper out of the dust.

ground, and thy speech shall whisper out of the dust.

(Vrc.)

55

Woe, woe to A-ri-el,

Woe, woe to A-ri-el,

Woe, woe to A-ri-el,

Woe, woe to A-ri-el,

10 59

to A - ri-el, the cit-y where Da - vid dwell!
 to A - ri-el, the cit-y where Da - vid dwell!
 to A - ri-el, the cit-y where Da - vid dwell!
 to A - ri-el, the cit-y where Da - vid dwell!

Woe, woe to A - ri-el,
 Woe, woe to A - ri-el,
 Woe, woe to A - ri-el,
 Woe, woe to A - ri-el,

69

woe to A - ri-el, woe to A - ri-el,
 to A - ri-el, woe to A - ri-el, woe.
 wo to A - ri-el woe to A - ri-el.
 to A - ri-el, woe to A - ri-el, woe.

74

Your coun-try is des-o-late, your cit-ies are burned with fire:
 Your coun-try is des-o-late, your cit-ies are burned with fire:
 Your coun-try is des-o-late, your cit-ies are burned with fire:
 Your coun-try is des-o-late, your cit-ies are burned with fire:

(Hrass) (Ob.)

14 89

vokcd ———— Him an - to an - ger.
 vokcd ———— Him an - to an - ger.
 vokcd ———— Him an - to an - ger.
 vokcd ———— Him an - to an - ger.

94

to A - ri - el.
 to A - ri - el.
 to A - ri - el.
 to A - ri - el.

91

Woo, tu A - ri - el.
 Woo, tu A - ri - el.
 Woo, tu A - ri - el.
 Woo, tu A - ri - el.

97

Woo, tu A - ri - el.
 Woo, tu A - ri - el.
 Woo, tu A - ri - el.
 Woo, tu A - ri - el.

103

10)

A - ri - el, the cit - y where

A - ri - el, the cit - y where

A - ri - el, the cit - y where

A - ri - el, the cit - y where

104

Da - - - vid dwelt.

Da - - - vid dwelt.

Da - - - vid dwelt.

Da - - - vid dwelt.

II. THE EARTH MOURNETH
(Example 5, p. 27)

Non troppo lento J=60

Soprano

Alto

Tenor

Bass

Piano

Non troppo lento J=60

(Cl.)

The earth

The earth mourn-eth and fad - eth a - way,

7

mourn-eth and fad - eth a - way,

The earth mourn-eth and fad - eth a - way,

18 13

Tenor

the world languish-eth and

Bass

the

(Ob.)

19

Baritone Solo

Come, my peo-ple, come,

fad - eth a way.

world languish-eth and fad - eth a way.

25

Solo

en-ter thou in-to thy cham - bers, and shut thy doors a -

00128-049

28

bout thee: hido thy-self, hide thy self

(Ob.)

31

poco accel.

as it were for a lit-tle mo-ment, un-til the in-dig-na

34

poco rit. a tempo

tion bu o - ver - past.

Tenor

Woe

Bass

Woe

poco rit. a tempo

10 L'istesso tempo

(C.I.)

210 34

Soprano
Alto
Tenor
Bass

The world — lan-guish-eth
Woe un-to them that join house to house —
Woe un-to them that join house to house —
Woe un-to them that join house to house —

52

The world — lan-guish-eth
Woe un-to them that join house to house —
Woe un-to them that join house to house —
Woe un-to them that join house to house —

46

earth moura-eth and fad eth a - way, —
Woe un-to them that lay field to field, till there be no house —
Woe un-to them that lay field to field, till there be no place —
Woe un-to them that lay field to field, till there be no place —

57

Supr. I
and fad-eth a - way, —
Supr. II
and fad-eth a - way, —
Woe un-to them that lay field to field, till there be no place —
Woe un-to them that lay field to field, till there be no place —
Woe un-to them that lay field to field, till there be no place —

24 *87*

Sup I. *rit.*

Sup II. *Woe, woe, woe, woe un-to*

Woe, woe, woe, woe un-to them that join self.

rit. [12] *Tempo I*

94

Woe un-to them that join house to house. Woe un-to them that join house to house. Woe un-to them that lay field to house to house. Woe un-to them that lay field to field till there

The carth mourn-eth and fad-eth a - way.

The carth mourn-eth and fad-eth a - way.

(p)

100

25

them that lay field to field till there be no place. Woe un-to field till there be no place. Woe un-to them that join house to be no place. Woe un-to them that join house to house. the world. the world.

106

them that join house to house. Woe un-to them that lay field to house. Woe un-to them that lay field to field till there be no Woe un-to them that lay field to field till there be no place languish-eth and fad-eth a - way.

languish-eth and fad-eth a - way.

00128-049

124
 mo - ment, on - till the in - dic - na -
 para a - rre!

127 **118** *Allegretto tempo*
 Hido thy - self, hido thy - self as it were for a lit - tle

128
 that they may be placed a - lone, carth,
 that they may be placed a - lone, carth,
 that they may be placed a - lone, carth,
 that they may be placed a - lone, carth,
 Come, my peo - ple come!
 Baritone Solo
 123
 27

00128-049

118
 placed a - lone, a - lone, in the midst of the
 placed a - lone, a - lone, in the midst of the
 placed a - lone, a - lone, in the midst of the
 placed a - lone, a - lone, in the midst of the
 placed a - lone, a - lone, in the midst of the

112
 field till there be no place, woe, woe, that they may be
 place, woe un - to them that join house to house, that they may be
 Woe un - to them that join house to house, woe, that they may be
 and sad - eth a - way, that they may be
 and sad - eth a - way, that they may be

28 136 rit. a tempo

tion bu o-ver - past.

140

Soprano *pp* The earth

Tenor *pp* The earth

145

Soprano *pp* moura-eth and fad - eth a - way. 150

Alto *pp* The world lan-guish-eth and fad - eth a - way.

Teno *pp* moura-eth and fad - eth a way.

Bass *pp* The world lan-guish-eth and fad - eth a - way.

ARIEL

(Example 7, p. 30)

V. THE LORD SHALL GIVE THEE REST

Andante $J = 66$

ppp

Soprano
The Lord shall give thee rest from thy sor-row, and from thy

Alto
The Lord shall give thee rest from thy sor-row, and from thy

Tenor
The Lord shall give thee rest from thy

Bass
The Lord shall give thee rest from thy

ppp

Andante $J = 66$

4

fear, and from the hard bond-age, the hard bond-age

fear, and from the hard bond-age, the hard bond-age

sor-row, and from thy fear, and from the hard bond-age where-in thou wast

sor-row, and from thy fear, and from the hard bond-age

* The small choir should be approximately one quarter the size of the Chorus.

10

where - in thou wast made to serve,
 where - in thou wast made to serve,
 where - in thou wast made to serve,
 where - in thou wast made to serve,

A

made to serve, where - in thou wast made to serve,
 made to serve, where - in thou wast made to serve,
 made to serve, where - in thou wast made to serve,
 made to serve, where - in thou wast made to serve,

00124-043

11

serve, where - in thou wast made to serve, from the hard bond-age,
 serve, where - in thou wast made to serve, from the hard bond-age,
 serve, where - in thou wast made to serve, from the hard bond-age,
 serve, where - in thou wast made to serve, from the hard bond-age,

14

hard bond-age, where - in thou wast made to serve, from the hard bond-age,
 hard bond-age, where - in thou wast made to serve, from the hard bond-age,
 hard bond-age, where - in thou wast made to serve, from the hard bond-age,
 hard bond-age, where - in thou wast made to serve, from the hard bond-age,

01

17
Più mosso *J. = 88*
 Soprano *sempre p*
 serve. The Lord will wipe a-way

Alto *sempre p*
 serve. The Lord will wipe a-way

Tenor
 serve. The Lord will wipe a-way

Bass
 serve. The Lord will wipe a-way

SOLO VOICES
 (or small Choir)

Più mosso *J. = 88*
 Soprano
 The Lord will wipe a-way

Alto
 The Lord will wipe a-way

CHORUS
 Tenor *p*
 The Lord will wipe a-way tears from all fac-es. The Lord will wipe a-way

Bass *p*
 The Lord will wipe a-way tears from all fac-es. The Lord will wipe a-way

Più mosso *J. = 88*

22
poco meno mosso *a tempo*
 tears from all fac-es; shall lie

tears from all fac-es; shall lie

tears from all fac-es;

tears from all fac-es;

poco meno mosso *a tempo*
 tears from all fac-es; and the re-buke of his peo-ple shall lie

tears from all fac-es; and the re-buke of his peo-ple shall lie

tears from all fac-es;

tears from all fac-es;

poco meno mosso *a tempo*

2^b *poco rit.*

take a-way from all the earth. The Lord shall give thee rest. Tho

take a-way from all the earth. The Lord shall give thee rest. Tho

from all the earth. The Lord shall give thee

from all the earth. The Lord shall give thee

take a way from all the earth. The

take a way from all the earth. The

from all the earth.

from all the earth.

poco rit.

poco meno mosso *J. 76*

Lord shall give thee rest from thy sor-row and from thy fear, — and from the

Lord shall give thee rest from thy sor-row and from thy fear, — and from the

rest. The Lord shall give thee rest from thy sor-row and from thy

rest. The Lord shall give thee rest from thy sor-row and from thy

poco meno mosso *J. 76*

Lord shall give thee rest from thy sor-row and from thy fear, — and from the

Lord shall give thee rest from thy sor-row and from thy fear, — and from the

The Lord shall give thee rest from thy sor-row and from thy

The Lord shall give thee rest from thy sor-row and from thy

poco meno mosso *J. 76*

25

hard bond-age, the hard bond-age

hard bond-age, the hard bond-age

fear, and from the hard bond-age where-in thou wast

fear, and from the hard bond-age

hard bond-age, the hard bond-age

hard bond-age, the hard bond-age

fear, and from the hard bond-age where-in thou wast

fear, and from the hard bond-age

37

where-in thou wast made to serve, the

where-in thou wast made to serve, where-in thou wast made to serve, the

made to serve, where-in thou wast made to serve, the

where-in thou wast made to serve, to serve, the

where-in thou wast made to serve, the

where-in thou wast made to serve, where-in thou wast made to serve, the

made to serve, where-in thou wast made to serve, the

where-in thou wast made to serve, to serve, the

GN 39

hard bond-age, the hard bond-age. The
 hard bond-age, the hard bond-age.
 hard bond-age, the hard bond-age.
 hard bond-age, the hard bond-age.
 hard bond-age, the hard bond-age where-in thou wast made to
 hard bond-age, the hard bond-age where-in thou wast made to
 hard bond-age, the hard bond-age where-in thou wast made to
 hard bond-age, the hard bond-age where-in thou wast made to

43 accel.

Lord will wipe a-way tears from
 The Lord will wipe a-way tears from
 The Lord will wipe a-way
 The Lord will wipe a-way
 accel.
 serve. From
 serve. From
 serve. From
 serve. From
 accel.
 serve. From

più mosso *J. 88* *poco meno mosso*

mp

all fao - es; and the re - buke of his peo - ple shall He

mp

all fao - es; and the re - buke of his peo - ple shall He

mp

tears; and the re - buke of his peo - ple shall He

mp

tears; and the re - buke of his peo - ple shall He

più mosso *J. 88* *poco meno mosso*

mp

all fao - es; and the re - buke

mp

all fao - es; and the re - buke

mp

all fao - es; and the re - buke

mp

all fao - es; and the re - buke

più mosso *J. 88* *poco meno mosso*

mp

50

a tempo *ff* *poco rit.*

take a-way from all the earth. The Lord shall give thee

take a-way from all the earth. The Lord shall give thee

take a-way from all the earth. The

take a-way from all the earth. The

a tempo *ff* *poco rit.*

from all the earth. The

from all the earth. The

from all the earth. The

from all the earth. The

a tempo *ff* *poco rit.*

62 65

shall give thee rest. *pp*

shall give thee rest. *pp*

shall give thee rest. *pp*

shall give thee rest. *pp*

rest, shall give thee rest.

rest, shall give thee rest.

rest, shall give thee rest.

rest, shall give thee rest.

pp

pp

IMAGES OF MAN

VI. IT IS AN EASY THING

43

For Mixed Chorus and Percussion

(Example 27, p. 76)

Fast, in the manner of a folk-song ($\text{♩} = 160-168$)

p *unison*

Soprano
Alto

It is an eas - y thing to tri-umph in the sum-mer's sun. It is an

Tenor
Bass

p *unison*

Accomp.
(for
rehearsal
only)

Fast, in the manner of a folk-song ($\text{♩} = 160-168$)

cas - y thing to re - joice in the tents - of pros - per - i - ty. It is an

eas - y thing to talk of pa - tence to the af - flic - ed. It is an

© Copyright 1975 by MCA MUSIC, A Division of MCA Inc.
25 Dallas Drive, Melville, N. Y. 11746
International Copyright Secured - Made in U.S.A. - All Rights Reserved

44 (Example 28, p. 77)

10

eas - y thing to speak the laws of pru - dence to the home - less

10

15

wan - der - er. It is an eas - y thing, it is an eas - y thing to

15

tri - umph in the sum - mer's sun. What is the price of Ex -

15

U 545

45

20

pe - ri - ence? Do men buy it for a song? What is the price of Ex -

20

25

pe - ri - ence? Do men buy it for a song? Or wis - dom for a

25

dance in the street, a dance in the street, a dance in the street? It is an

25

poco rit. fp poco accel.

25

poco rit. fp poco accel.

U 545

IMAGES OF MAN, fifth movement

(Example 30, p. 80)

10

pp
My birds are si-lent on my hills, flocks die be-
pp
My birds are si-lent on my

Cello

10 13

p pp

Harp

A4 pp
D4

P

10

15

neath my branch-es; the corn is turned to this-tles and the ap-ples in-to poi-son. My
hills, flocks die be-neath my branch-es; the corn is turned to this-tles and the ap-ples in-to

Harp

15

simile

15

Handwritten musical score for voice and instruments. The score includes vocal parts with lyrics and instrumental parts for Cello, Harp, Timp, Ten Dr, Symb, and Piano.

Vocal Parts:
Lyrics: O Prince of light, where art thou? I be-hold thee not, I be-
birds are si-lent on my hills, flocks die be-neath my branch-es; the
poi-son. My birds are si-lent on my hills, flocks die be-

Instrumental Parts:
Cello: (pizz) p, cresc, mf
Harp: move hands gradually to normal position, pp, gliss, P, cresc., R4, F#
Timp: [20]
Ten Dr: [20], PP
Symb: [20]
Piano: [20]

IMAGES OF MAN, eighth movement
(Example 32a, p. 82)

54

10

f

Rise from the dew's of

Rise from the dew's of

Rise from the dew's of

Rise from the dew's of

(Str.)

10

p

f

p

fp

death for the E - ter - nal Man, for the E -

death for the E - ter - nal Man, for the E -

death for the E - ter - nal Man, for the E -

death for the E - ter - nal Man, for the E -

p

fp

55

15

mf

f

ff

ter - nal Man, the E - ter - nal Man is ris - en.

ter - nal Man, the E - ter - nal Man is ris - en.

ter - nal Man, the E - ter - nal Man is ris - en.

ter - nal Man, the E - ter - nal Man is ris - en.

(Str.)

15

mf

f

ff

20

20

(Str.)

ff

6

6

11

IMAGES OF MAN, eighth movement
(Example 32b, p. 83)

The musical score is arranged in systems. The vocal parts are Soprano (S), Mezzo-Soprano (MS), Tenor (T), and Bass (B). The piano accompaniment includes Clarinet in C (CC), Violin (VC), Horns in C (H.C.), and Muted Trumpets (M. Impa). The lyrics for the vocal parts are: "Be - hold E - ter - nal" and "Rise from the dews of death, from the dews of death, the dews of death." The score includes dynamic markings such as *f*, *mf*, *p*, and *pp*. A rehearsal mark [55] is present at the beginning of the piano accompaniment section.

Handwritten musical score for vocal and instrumental parts. The score includes parts for Soprano (S), Mezzo-Soprano (M.S.), Tenor (T), Bass (B), Horn, Trumpet (trp), and Timpani (Timp). The lyrics are: "Death Be-hold E-ter-nal Death. Ev-er-y thing that lives is ho-ly." The score features dynamic markings such as *diminu.*, *pp*, and *ppp*, and includes rehearsal marks (60, 61, 62). The vocal parts are in G major and 4/4 time. The instrumental parts include Horn, Trumpet, and Timpani accompaniment.

Vocal Parts:

- Soprano (S):** Death Be-hold E-ter-nal Death. *pp*
- Mezzo-Soprano (M.S.):** Death Be-hold E-ter-nal Death. *pp*
- Tenor (T):** hold E-ter-nal Death. *pp*
- Bass (B):** hold E-ter-nal Death. *pp*

Instrumental Parts:

- Horn:** Accompaniment with *ppp* dynamic.
- Trumpet (trp):** Accompaniment with *ppp* dynamic.
- Timpani (Timp):** Accompaniment with *ppp* dynamic.

Lyrics: Death Be-hold E-ter-nal Death. Ev-er-y thing that lives is ho-ly.

Handwritten musical score for vocal and instrumental parts. The score includes the following parts and lyrics:

- S.** (Soprano): *pp* to live up on a Crus^o of bread *pp*
- M.S.** (Mezzo-Soprano): by soft
- T.** (Tenor): pen the poor *pp* miss Ar^os.
- B.** (Bass): *mid*
- Vocalists:** Ev^r - y - thing that
- Flute:** *pp*
- Harp:** *pp*
- Tempo:** 1. *pp*
- Maracas:** *pp*
- Clava phone:** *pp*
- 5 temple blocks:** *pp*

The score is written on multiple staves with various musical notations, including notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

70

S

M.S.

T

B

70

pp

pp

It is an

It is an eas - y thing to triumph in the summer sun.

Ev - y thing that lives is ho - ly.

Ev - y thing that lives is ho - ly.

Ev - y thing that lives is ho - ly.

Ev - y thing that lives is ho - ly.

Flute

Horn

Cello

70

Hrp

70

Temp

70

Handwritten musical score for the song "Easy Thing to Triumph in the Summer Sun". The score is written on ten staves. The first staff is the vocal line, with lyrics: "Easy Thing to Triumph in the Summer Sun" and "It is an easy thing to". The second staff is the vocal line, with lyrics: "It is an easy thing to". The third staff is the vocal line, with lyrics: "It is an easy thing to". The fourth staff is the vocal line, with lyrics: "It is an easy thing to". The fifth staff is the vocal line, with lyrics: "It is an easy thing to". The sixth staff is the vocal line, with lyrics: "It is an easy thing to". The seventh staff is the vocal line, with lyrics: "It is an easy thing to". The eighth staff is the vocal line, with lyrics: "It is an easy thing to". The ninth staff is the vocal line, with lyrics: "It is an easy thing to". The tenth staff is the vocal line, with lyrics: "It is an easy thing to".

5
M.S.
7
3

Easy Thing to Triumph in the Summer Sun
It is an easy thing to
It is an easy thing
It is an
It is an easy thing to Triumph in the Summer Sun.

Ev'r - y thing that lives is ho - ly.
Ev'r - y thing that lives is ho - ly.
Ev'r - y thing that lives is ho - ly.
Ev'r - y thing that lives is ho - ly.

pp
p
ppp
p

poco rit.

p 75 *pp*

S
Triumphant in the Summer's Sun. It is an eas-y thing. an eas-y

n.s.

T
eas-y thing to triumph in the summer's sun. It is an eas-y thing an eas-y

B
an eas-y

poco rit.

pp

Ev - - y-thing that lives.

Ev - - y-thing that lives

Ev - - y-thing that lives

Ev - - y-thing that lives

poco rit.

Hrp
p *pp*

Gang
pp *ppp* *et vibrato*

poco rit.

75 *poco rit.*

Fast and bright d: ca 16

50

S
S
T
B

hing
hing
hing
hing

Man Lives not by Self a-lone but in his brother's face. Each
Man lives not by

Fl
Fg
Co

Fast and bright d: ca 16

50

Trp

Fast and bright d: ca 16

50

IMAGES OF MAN, eighth movement

Faster $\text{♩} = 106$ (Example 33, p. 34)

The musical score is arranged in a system with the following parts and markings:

- Vocal Parts:**
 - Sop:** Soprano part, starting with a **mf** dynamic.
 - Mezzo Sop:** Mezzo-soprano part, with lyrics "The mild moon re-".
 - Ten.:** Tenor part.
 - Bar.:** Baritone part, with lyrics "The Sun has left his black-ness and has found a fresher morn-ing." and a **mf** dynamic.
- Piano Accompaniment:**
 - picc:** Piccolo part, with a handwritten instruction "take Flute".
 - Horn:** Horn part.
 - Cello:** Cello part, with a **mf** dynamic and a circled **mf** marking.
 - Harp:** Harp part, with a **mf** dynamic.
 - Double Bass:** Bottom part of the piano, with a **mf** dynamic and a circled **mf** marking.

Tempo and performance markings include "Faster $\text{♩} = 106$ " and various dynamic markings such as **mf** and **mf** in circles.

25

S. The birds a-dore the sun the
M.S. joy-ces in the clear and cloud-less night. the beasts rise up and
T. The sun has left his black-ness and has found a fresher morn - ing.
B. the beasts rise up and

pp Thar-was, U-r - zen
pp Thar-was, pp Lu-vah Thar-was
pp Thar-was Lu-vah
pp Tho - was, Thar - was,

25: FLUTE

FL
Violin
Cello

Harp

35

30

S
beasts rise up and play in his beams. The mild moon re-joic-es

M.S.
play in his beams. The mild moon re-joic-es in the

T.
the beasts rise up and play. (p) The

B
play. The sun has left his black-ness and has found a fresher morn-ing.

poco cresc.

Thar-was, Ur-tho-na Tha-was, Thar-was

Lu-vah, Thar-was, Thar-was Thar-was, Thar-was

Thar-was, U-ri-zen Thar-was, Thar-was Lu-vah, Lu-vah

Lu-vah Tha-was, Thar-was, Thar-was

poco cresc.

30

FL.

Horn

Cello

Hrp

31

(H.p)

35

S in the clear and cloudless night. The beasts rise up and play in his beams, the

M.S. clear and cloudless night. The beasts rise up and play in his beams; the beasts rise up and

T Sun has left his blackness. The beasts rise up and play;

B The beasts rise up and play in his beams, the beasts rise up and

p *cresc. poco a poco*

U-ri - zen, E-mo - tions, Thar-was, Thar-was, Rea-son, Feel-ing

p *cresc. poco a poco*

Lu-vah Lu-vah, Bod-y, Spir-it, *cresc. poco a poco* Ur-tho - na, I-mag-na - tion

p Ur-tho - na, I-ma-gi-na - tion, Lu-vah *cresc. poco a poco* Lu-vah Bod-y, Spir-it,

Thar-was Thar-was, Rea-son, Feel-ing, U-ri - zen, E-mo - tions,

FL 35

Horn

Cello

P

35

S
 M.S.
 T
 B

40

cresc.

the heads rise up and play. in his beams. Each morning Man walks up on E-ter-nal

play. Each morning Man walks up on E-ter-nal Moun-tains, E-ter-nal Moun-tains

play. Each morning Man walks up on E-ter-nal

play. Each morning Man walks up on E-ter-nal Moun-tains, up on E-

(cresc.)

Lu-vah, su-vah, Bod-y, Spir-it, Ur-tho-no, I-ma-gi-na-tion.

U-r-zen, E-ma-tions, Ther-mas, Ther-mas, Rea-son, Feel-ing.

Ther-mas, Ther-mas Rea-son, Feel-ing, U-r-zen, E-mo-tions.

Ur-tho-na, I-ma-gi-na-tion, Lu-vah, Lu-vah Bod-y, Spir-it.

FL.
 Hrn
 Cello

40

Take p. ccolo

cresc.

cresc.

H.P.

cresc.

cresc.

40

45 Tempo I 1:30

5 voice, raising his heavenly voice

M.S. raising his heavenly voice

T. heavenly voice

3 raising his heavenly voice

Lives is ho-ly. Rise from the dews of death for the E-ter-nal Man is

Lives is ho-ly. Rise from the dews of death for the E-ter-nal Man is

Lives is ho-ly. Rise from the dews of death for the E-ter-nal Man is

Lives is ho-ly. Rise from the dews of death for the E-ter-nal Man is

picc

Horn

Cello

45 Tempo I 1:30

Temp

Marimba

Sub-tynd

Ten-Dr.

45 Tempo I 1:30

IMAGES OF MAN (Example 36, p. 88)

VII

MALE AND FEMALE

Gently flowing *trast*

Sopranos, Tenor, Instruments and Percussion

Sop. *p* and female

Ten. *p* A male

Horn *p*

Cello *p* *espr*

Pno *p* *trast* *espr* *pp*

Sop. *mf*

Ten. *mf* and red-roses the birds in summer. A male *mf*
na-ked, no-red und fe-male

Horn *mf*

Cello *mf*

Harp

Pno *mf*

15

Sop. Ten. Horn Cello Hrp

they wan-der'd long, 'till they sat down,
they wan-der'd long, 'till they sat down;

20

Sop. Ten. Horn Cello Hrp

they wan-der'd long, 'till they sat down,
they wan-der'd long, 'till they sat down

f *molto esp.*

Sop
Ten
Horn
Cello

sat down ³ up-on the margin'd sea, ^p
up-on the margin'd

f *p*

Detailed description: This system of the musical score includes four staves. The Soprano staff has a melodic line with lyrics 'sat down' and 'up-on the margin'd sea,'. A tenor staff continues the lyrics with 'up-on the margin'd'. The Horn and Cello/Bass staves provide accompaniment with various musical notations including triplets and dynamic markings like *f* and *p*.

Sop
Ten
Horn
Cello

sea, ^p con-vers-ing with vi-sions in

25 25 25

p

Detailed description: This system continues the musical score. The Soprano staff has a rest followed by a measure marked with a boxed '25'. The Tenor staff has lyrics 'sea,' and 'con-vers-ing with vi-sions in'. The Horn and Cello/Bass staves have accompaniment with boxed '25' markings and dynamic markings like *p*.

Sop *pp* con-verse-ing with vi-sions in dark slumber-ous bliss

Ten *pp* dark slumber-ous bliss

Torn

Cello *pp*

Detailed description: This block contains the vocal and piano parts for the first system. The Soprano part begins with a piano (*pp*) dynamic and a slur over the first two measures, with lyrics 'con-verse-ing with vi-sions in dark'. The Tenor part also starts with *pp* and has lyrics 'dark' and 'slumber-ous bliss'. The piano accompaniment includes a Treble Clef (Torn) and a Bass Clef (Cello) part, both marked *pp*. There are some handwritten annotations and a circled '3' above the Soprano line.

Violin *pp* muted

Cello

P

30

Detailed description: This block contains the Violin, Cello, and Piano parts for the second system. The Violin part is marked *pp* and 'muted', with a circled '30' above the first measure. The Cello part and the Piano part (labeled 'P') are also present. The piano part includes a Treble Clef and a Bass Clef. There are various musical notations such as slurs, ties, and dynamic markings throughout the system.

Horn

Cello

Celeste

Susp
ymbals

Glocken
spiel

Handwritten musical score for five instruments: Horn, Cello, Celeste, Susp. ymbals, and Glockenspiel. The score is written in a single system with five staves. The Celeste part includes dynamic markings such as *pp* and *ppp*, and a *large tr.* (trill) marking. The Glockenspiel part features a *pp* marking and a *3. wuckend. ord.* (triple wuckend. order) marking. The Cello part has a *pp* marking. The Horn part has a *pp* marking. The Susp. ymbals part has a *pp* marking. The Glockenspiel part has a *pp* marking. The score is written in a single system with five staves.

Sop

Ten

Horn

Cello

Harp

Celeste

Susp
ymbals

Glocken
spiel

Viola

Handwritten musical score for nine instruments and vocal parts: Soprano, Tenor, Horn, Cello, Harp, Celeste, Susp. ymbals, Glockenspiel, and Viola. The score is written in a single system with nine staves. The Soprano part includes the lyrics "The Earth spread forth her" and "The Earth spread". The Tenor part includes the lyrics "The Earth spread". The Horn part includes a *pp* marking and a *open w.* (open work) marking. The Cello part includes a *pp* marking. The Harp part includes a *pp* marking. The Celeste part includes a *pp* marking. The Susp. ymbals part includes a *pp* marking. The Glockenspiel part includes a *pp* marking. The Viola part includes a *pp* marking. The score is written in a single system with nine staves.

Sup
 Ten

40

forth her table wide, the boy a silver cup, fill'd with the wine of anguish;

Horn

Cello

Hrp

40

40

poco accelerando

Sop

Ten

41

fill'd with the wine of anguish, fill'd with the wine of anguish. The Earth spread forth her

Horn

Cello

Hrp

41

poco accelerando

45

Soprano

har ta-ble wide The Night a sil-ver cup. fill'd with the wine of an-guish.

Alto

ta-ble wide, the light a sil-ver cup.

Trombone

45

Cello

45

Harp

45

Poco più mosso

Soprano

fill'd with the wine of an-guish

Tenor

fill'd with the wine of an-guish. fill'd with the wine

Poco più mosso

Horn

Alto

Harp

3 Susp Organo

Clavichord

Crone

200

50

T.a.p.
Celeste
3 Susp.ymb.
Glock.
Gong

Detailed description: This block contains the musical notation for five percussion instruments. The T.a.p. part has a few notes. The Celeste part features a complex rhythmic pattern with many notes and rests. The 3 Susp.ymb. part has a few notes. The Glock. part has a few notes. The Gong part has a few notes. There are some handwritten annotations and markings throughout the score.

ritardando al Tempo I

55

Sop

Ten

Violino

Horn

Cello

Hrpn

55

Tempo I

Tempo I

Sop
Ten
Violino
Horn
Cello
Hrpn

Detailed description: This block contains the musical notation for vocal and string instruments. The vocal parts (Sop and Ten) have lyrics: "They ate the fish - by bread,". The Violino part has a melodic line. The Horn, Cello, and Hrpn parts have sustained notes. There are tempo markings: "ritardando al Tempo I" and "Tempo I". There are also some handwritten annotations and markings throughout the score.

Sop
Ten
piccolo
Horn
Cello
Hrp

They lis-ten to the El-e-
They drink the nerv-ous wine. They

6# p

p (Hrd)

Detailed description: This system contains the first two measures of the score. The vocal parts (Soprano and Tenor) have lyrics. The instrumental parts include Piccolo, Horn, Cello, and Harp. The Harp part has a '6#' marking. The Tenor part has a 'p (Hrd)' marking.

Sop
Ten
Horn
Cello
Hrp

men - tal Hoops. they lis-ten, they lis-ten to the El-e - men - tal
lis-ten to the El-e-mental Hoops, they lis-ten, they lis-ten to the

6# p

6# p

Detailed description: This system contains the next two measures. The vocal parts continue with lyrics. The instrumental parts include Horn, Cello, and Harp. The Harp part has a '6# p' marking. The Tenor part has a '6# p' marking.

IV. YOU CAN DRUM

(THE PEOPLE, YES Example 50, p. 118)

Not too slow ($\text{♩} = 69$)

Piano
pp
(Percussion)

The musical score is written for piano and percussion. It consists of five systems of music, each with a treble and bass clef staff. The first system is marked 'Piano' and 'pp (Percussion)'. The tempo is 'Not too slow' with a quarter note equal to 69 beats per minute. The score includes measure numbers 5, 10, 15, and 20. The music features a mix of eighth and sixteenth notes, with some measures containing rests or specific rhythmic patterns. The key signature has one flat (B-flat), and the time signature is 3/4.

U557

© Copyright 1976 by MCA MUSIC, A Division of MCA, Inc.
25 Deshon Drive, Melville, New York 11746
International Copyright Secured Made in U. S. A. All Rights Reserved

Soprano *p* You can drum. you can drum on im -
 Alto *p* You can drum. you can drum on im -
 Tenor *p* You can drum. you can drum on im -
 Bass *p* You can drum. you can drum on im -

25 *mf* mense drums the mo - not - o - nous dal - ly
mf mense drums the mo - not - o - nous dal - ly
mf mense drums the mo - not - o - nous dal - ly
mf mense drums the mo - not - o - nous dal - ly

25 *mf* mense drums the mo - not - o - nous dal - ly

mf mo - tions of the peo - ple; you can drum, you can
mf mo - tions of the peo - ple; you can drum, you can
mf mo - tions of the peo - ple; you can drum, you can
mf mo - tions of the peo - ple; you can drum, you can

30 *mf* drum on im - mense drums the mo -
mf drum on im - mense drums the mo -
mf drum on im - mense drums the mo -
mf drum on im - mense drums the mo -

30 *mf* drum on im - mense drums the mo -

52

35

not - ti - nous dai - ly mo - tions of the peo - ple
 not - ti - nous dai - ly mo - tions of the peo - ple
 not - ti - nous dai - ly mo - tions of the peo - ple
 not - ti - nous dai - ly mo - tions of the peo - ple

35

53

40

and love, a car - ry - o - ver from yes - ter - day in - to to -
 and love, a car - ry - o - ver from yes - ter - day in - to to -
 and love, a car - ry - o - ver from yes - ter - day in - to to -
 and love, a car - ry - o - ver from yes - ter - day in - to to -

40

U337

tak - ing from earth and air their in - her - it - ance of bread
 tak - ing from earth and air their in - her - it - ance of bread
 tak - ing from earth and air their in - her - it - ance of bread
 tak - ing from earth and air their in - her - it - ance of bread

U337

U347

more - row.
 more - row.
 more - row.
 more - row.

U347

drum, you can drum on im-mense drums

drum, you can drum on im-mense drums

drum, you can drum on im-mense drums

drum, you can drum on im-mense drums

[60] the mo-not-a-nous dal-ly

the mo-not-a-nous dal-ly mo-tions of the

the mo-not-a-nous dal-ly

the mo-not-a-nous dal-ly mo-tions of the

[60] the mo-not-a-nous dal-ly

(for rehearsal only)

the mo-not-a-nous dal-ly mo-tions of the

mo-tions of the peo-ple.

peo-ple.

mo-tions of the peo-ple.

peo-ple.

[65]

[65]

[70]

ff
You can
ff
You can
ff
You can
ff
You can

[70]

blow, you can blow on great brass
blow, you can blow on great brass
blow, you can blow, on great brass
blow, you can blow on great brass

[75]

fff
the aw - ful clam - ors of
fff
the aw - ful clam - ors of
fff
the aw - ful clam - ors of
fff
the aw - ful clam - ors of

[75]

[80]

war, of war and rev - o -
war, of war and rev - o -
war, of war and rev - o -
war, of war and rev - o -

[80]

60

tu - tion when swarm-ing a - non - y - nous
tu - tion when swarm-ing a - non - y - nous

Bour.
tu - tion when

61

lit - erate, ob - lit - erate old names
lit - erate, ob - lit - erate old names

Bour.
lit - erate, ob - lit - erate old names

shad - ow - shapes ob -
shad - ow - shapes ob -

Bour.
swarm-ing a - non - y - nous shad - ow - shapes ob -

lit - erate, ob - lit - erate old names
lit - erate, ob - lit - erate old names

Bour.
lit - erate, ob - lit - erate old names

U537

U537

names, Rig Names, old
 names, Rig Names, old
 names, Rig Names, old

Rit.

names, Names, and
 names, Names, and
 names, Names, and

100

cross out what was and of-fer what is, what
 cross out what was and of-fer what is, what
 cross out what was and of-fer what is, what

103

what is, what is, what
 what is, what is, what
 what is, what is, what

105

64

110 and of - for what is on a fresh blank page: *p*

111 and of - for what is on a fresh blank page: *p*

112 and of - for what is on a fresh blank page: *p*

113 and of - for what is on a fresh blank page: *p*

114 and of - for what is on a fresh blank page: *p*

115 (Percussion)

65

120 on a fresh blank page: *p*

121 on a fresh blank page: *p*

122 on a fresh blank page: *p*

123 on a fresh blank page: *p*

124 on a fresh blank page: *p*

125 (Percussion)

U337

110 and of - for what is on a fresh blank page: *p*

111 and of - for what is on a fresh blank page: *p*

112 and of - for what is on a fresh blank page: *p*

113 and of - for what is on a fresh blank page: *p*

114 and of - for what is on a fresh blank page: *p*

115 (Percussion)

U337

120 blank page: *p*

121 blank page: *p*

122 blank page: *p*

123 blank page: *p*

124 blank page: *p*

125 (Percussion)

130

and of-fer what is, what is, what is.

and of-fer what is, what is, what is.

and of-fer what is, what is, what is.

and of-fer what is, what is, what is.

130

135

and of-fer what is on a fresh

and of-fer what is on a fresh

and of-fer what is on a fresh

and of-fer what is on a fresh

135

(Percussion)

140

blank page, a fresh

blank page, a fresh

blank page, a fresh

blank page, a fresh

140

145

blank page.

blank page.

blank page.

blank page.

145

pp

pp dim. poco a poco 150

fresh blank page.

pp dim. poco a poco

fresh blank page.

pp dim. poco a poco

fresh blank page.

pp dim. poco a poco

fresh blank page.

dim. poco a poco

155

155

155

pp *p* *ppp*

8va

ANNOTATED BIBLIOGRAPHY

Explanation of Sigla

The abbreviation "NN" refers to clipping files in the Music Division of the New York Public Library. "RS" refers to articles in Robert Starer's personal collection.

Selected Writings of Robert Starer

"The Case of Mr. X, or The Man Who Walked Out of the Concert Hall." *Musical America* 107/5 (1987), 8-21.

This is the chapter titled "Audiences," from Starer's book *Continuo*, which examines the relationship between composer and listener.

"Composing With the Soloist in Mind." *New York Times*, 4 May 1988, sec. 2, p. 1.

Article about Starer's Cello Concerto written for Janos Starker.

Continuo: A Life in Music. New York: Random House, 1987.

Memoirs of Robert Starer. Each of the twelve chapters focuses on a particular period of the composer's life, or on a teacher or other musician with whom he has worked. Reflects many facets of Starer's personality, character, and philosophy.

"Music for the Young." *Music Journal* 31/9 (October 1973): 18.

Article expresses Starer's ideas about how a composer should approach writing music for young people. Outlines qualities to strive for including clarity, simplicity, and directness. Discusses *Sketches in Color* and *Third Street Overture*.

Rhythmic Training. New York: MCA Music, 1969.

Sequence of rhythmic exercises arranged in order of increasing difficulty. Each chapter deals with a specific rhythmic problem ranging from basic notation to polyrhythms. For use in classroom or private instruction.

"The Survival of Music is in the Hands of the Listener." *Chamber Music Magazine* 4/4 (1981): 11-12.

Starer's address at the Chamber Music Association's conference in Aspen, August 8-11, 1981. He encouraged chamber groups to expose their audiences to contemporary music by programming new works and by having composers write especially for them.

"Writing an Opera is a Composer's Ultimate Challenge." *New York Times*, 29 April 1990. Starer—NN.

Article discussing Starer's *Apollonia* and forthcoming New York premiere by the Brooklyn College Opera Theater.

Criticism and Reviews of Starer's Choral Works

Bender, William. "Collegiate Chorale: Kaplan." *High Fidelity/Musical America* 17 (August 1967): 7.

Review of May 19, 1967 concert by the Collegiate Chorale, including a performance of *Ariel* at Carnegie Hall.

Bingham, Seth. "Recitals and Concerts: Juilliard Orchestra and Chorus." *The American Organist* 19/4 (April 1966): 6-7.

Review of a performance of *Ariel* by the Juilliard Orchestra and Chorus conducted by Abraham Kaplan on February 18, 1966.

Boston Today (March 1978): 11-12. RS, n.a. and n.t.

Profile of Starer and description of *Images of Man* before March 19, 1978 performance in Cambridge, Massachusetts. Concert of contemporary choral music also included works by Frank Martin, Penderecki, Pinkham, and Bergsma.

"A Composer's Showcase: Robert Starer." *American Record Guide* 37 (February 1971): 383. RS.

Review of release of Desto 7106 recording of Starer's music, including *On the Nature of Things* performed by the Collegiate Chorale, Abraham Kaplan conducting.

Cox, [first name omitted]. "New Works," *Music Journal* 25/3 (March 1967), 98.

Review of newly published score *Joseph and His Brothers*.

DeRhen, Andrew. "Robert Starer: Ariel." *High Fidelity/Musical America* 23 (April 1973): MA 32.

Review of a performance of *Ariel* at St. Bartholomew's Church for a Sunday afternoon service on Jan. 14, 1973. Starer conducted.

Dyer, Richard. "Zamir Chorale Premiere." *Boston Evening Globe* 4 May 1976. RS.

Review of concert at MIT's Kresge Auditorium honoring the twenty-eight years of Israel's independence. Concert included the premiere of Starer's *Psalms of Woe and Joy*.

Ericson, Raymond. "Concert Presented by De Witt Chorale." *New York Times*, 18 May 1964. De Witt Chorale—NN and RS.

Review of the concert on May 17 in Carnegie Recital Hall, which featured Starer's *Two Songs from "Honey and Salt."*

Fromm, Herbert. "Zamir Chorale at MIT's Kresge." *The Jewish Advocate*, 6 May 1976. RS.

Review of the May 2nd concert, including the premiere of Starer's *Psalms of Woe and Joy*.

Handte, Jerry. "Dawn's Early Light Best for Composer," *The [Binghamton] Evening Press*, 16 November 1976: sec. 2, 4B. RS.

Reports on Starer's lectures and master classes in the Binghamton area prior to the premiere of *The People, Yes*. Also includes excerpts from an interview with the composer on his style in general and on the work in specific.

_____. "Starer is Successful in 'The People, Yes.'" *Binghamton Sun Bulletin*, 5 December 1976. RS.

Review of the December 4, 1976 premiere of *The People, Yes*.

_____. "SUNY at Binghamton: Starer Premiere." *High Fidelity/Musical America* 27 (March 1977): 18-19.

Reviews the premiere of *The People, Yes* on Dec. 4, 1976 by the University Chorus and Orchestra of the State University of New York at Binghamton. Describes the harmonic language, dramatic power, and text-music relationship in the piece. Gives information concerning the commissioning groups.

_____. "Work of the Poet Inspires Composer Starer." *Binghamton Sun Bulletin*, 21 November 1976. RS.

Reports on Starer's rehearsal with the SUNY Binghamton Chorus and promotes the upcoming premiere of *The People, Yes*.

Holland, Bernard. "Concert: Jewish Music." *New York Times*, 23 June 1987. Starer—NN.

Review of the June 21, 1987 performance of *Ariel* at Alice Tully Hall as part of a concert celebrating the 20th anniversary of the reunification of Jerusalem.

Hughes, Allen. "Choral Group, 28, is Found Hearty." *New York Times*, 18 May 1969. Collegiate Chorale—NN.

Review of the Collegiate Chorale's premiere performance of *On the Nature of Things* at Carnegie Hall on May 16, 1969.

_____. "Concert by Israel Philharmonic Marks 3 Toscanini Occasions." *New York Times*, 23 January 1967. Starer—NN and RS.

Reviews concert presented by the America-Israel Cultural Foundation in which Starer's *Joseph and His Brothers* received its premiere.

_____. "Kaplan's Chorus at Carnegie Hall." *New York Times*, 20 May 1967. Starer—NN.

Review of the Collegiate Chorale's performance of *Ariel* on May 19, 1967.

Isaacson, Michael. "Starer: Sabbath Eve Service." *Journal of Synagogue Music* (December 1971): 61. RS.

Review of the *Sabbath Eve Service* in light of its practicality for use in the synagogue.

Jacobson, Joshua. "Starer, Robert. "Psalms of Woe and Joy for Chorus and Piano," *Musica Judaica* 4/1 (1981-82), 83-84.

Gives descriptive analysis of the work. Focuses on melodic motion, rhythmic activity, text-music relationship, and dramatic qualities in the piece.

Kerner, Leighton. "Toscanini and Israel," *Village Voice*, Starer—NN, n.d.

Review of the January 22, 1967 premiere of *Joseph and His Brothers*.

Klein, Howard. "Kaplan's Chorus at Carnegie Hall: Collegiate Chorale Presents Full, Rewarding Concert." *New York Times*, 20 May 1967. RS.

Review of performance of *Ariel* by the Collegiate Chorale May 19, 1967 at Carnegie Hall.

Leich, Roland. "Composers' Forums on Campus." *Music Journal* 26/3 (March 1968): 80-81.

Report on four day festival at Carnegie Institute of Technology's College of Fine Arts in Pittsburgh, where Starer was a guest composer along with Mel Powell and Elisabeth Lutyens. *Two Songs from "Honey and Salt"* was included on concert of Starer's music. Report on panel discussions includes some of Starer's thoughts on twelve-tone procedures.

Lubin, Ernest. "A New Sacred Service." *Dimensions* (Fall 1968): 46-47. RS.

Review and description of Starer's *Sabbath Eve Service*. Includes musical examples.

Miron, Issachar. "Starer's Work, Austerly 20th Century." *Jewish Music Notes*, (Spring 1967): 1-2. RS.

Review of the January 22, 1967 premiere of *Joseph and His Brothers*, including description of the work and style analysis.

On the Nature of Things. Program notes from the premiere performance on May 16, 1969. RS, n.a.

Perkins, Francis. "Interracial Music Group Appears in Spring Concert," *New York Herald Tribune*, 16 May 1960. Starer—NN.

Review of the May 15, 1960 premiere of *Ariel*.

"Riegger is Guest with Interracial Chorus." *Musical Courier* 161/7 (June 1960): 24.

Review of premiere performance of *Ariel* at Town Hall on May 15, 1960.

Rothstein, Edward. "Music: Jewish Themes." *New York Times*, 19 February 1984. Starer—NN.

Review of concert of music by Starer and Paul Ben-Haim at Merkin Hall on Feb. 15, 1984. Included performance of *Psalms of Woe and Joy* performed by the Zamir Chorale, Matthew Lazar, conductor.

Salzman, Eric. "Interracial Fellowship Chorus Heard at Town Hall," *New York Times*, 16 May 1960. Starer—NN.

Review of the May 15, 1960 premiere of *Ariel*.

Shapero, Harold. "Robert Starer: Kohelet." *NOTES* 10 (September 1953): 681.

Review of newly published choral piece.

Sherman, Robert. *New York Times*, 28 February 1972. RS, n.t.

Review of February 25, 1972 performance of *Ariel* by the Camerata Singers at Carnegie Hall.

"Starer: *On the Nature of Things*. Collegiate Chorale, Abraham Kaplan, conductor." *Stereo Review* (May, 1971): 88-89.

Review of the composer and his works on the Desto DC 7106 recording.

Strongin, Theodore. "Aks Leads Chorus in Four New Works," *New York Times*, 30 September 1968. Starer—NN.

Review of performance of "I'm Nobody" by the Sarah Lawrence Chorale in Carnegie Recital Hall.

Woollen, Russell. "Robert Starer: *Five Proverbs on Love*, for mixed chorus a capella." *NOTES* 8 (March 1951): 404.

Review of newly published score.

Zakariassen, Bill. "A Very Happy Birthday Party in Brooklyn," *New York Daily News*, 45. RS, n.d.

Review of the premiere of *Voices of Brooklyn* on May 16, 1981 in Walt Whitman Hall at Brooklyn College.

General Sources

Babbitt, Milton. "Who Cares If You Listen?" *High Fidelity* 8 (February 1958): 38-40.

Bernstein, Philip S. *Rabbis at War: The CANRA Story*. Waltham Mass.: American Jewish Historical Society, 1971.

Includes history of the Jewish Welfare Board, which commissioned *Joseph and His Brothers*. Primary focus is on rabbis sponsored by the JWB during WW II.

Dreier, Ruth. "Robert Starer." *High Fidelity/Musical America* 33 (October 1983): MA 4-5.

Highlights premieres and other performances of Starer's music during the 1983-84 season. Includes quotes from interview with Starer that provide insight into his approach to composition, thoughts on being a composer and attitudes toward the "new music establishment."

Ewen, David. "Starer, Robert." *American Composers: A Biographical Dictionary*. New York: G.P. Putmans Sons, 1982.

Includes biographical sketch, description of musical style, some comments from critics, and an overview of Starer's major works.

Hines, Robert Stefan, ed. *The Composer's Point of View: Essays on Twentieth-Century Choral Music by Those Who Wrote It*. Norman: University of Oklahoma Press, 1963.

Collection of essays by twentieth-century composers from the U.S., England, and Europe. American composers included are Lukas Foss, Howard Hanson, Ernst Krenek, Peter Mennin, Vincent Persichetti, Bernard Rogers, and Leo Sowerby.

Hitchcock, H. Wiley. *Music in the United States: A Historical Introduction*, 3rd ed. Englewood Cliffs, New Jersey: Prentice Hall, 1988.

Janowsky, Oscar I., Louis Kraft, and Bernard Postal. *Change and Challenge: A History of 50 Years of JWB*. New York: National Jewish Welfare Board, 1966.

A History of the Jewish Welfare Board, including its role in Jewish cultural and religious life.

Julius, Ruth. "Edgard Varése: An Oral History Project, Some Preliminary Conclusions." *Current Musicology* 25 (1978), 39-49.

Interviews various New York composers, including Starer, about Varése's style and his influence on American music.

Leon-Cohen, Laura. "Robert Starer: A Birthday Interview." *Jewish Music Notes* (1984): 1-2. RS.

Reports on the Feb. 15, 1984 concert at the Hebrew Arts School honoring Starer's 60th birthday. Includes quotes from Starer's address entitled "Is the Music I Write Jewish?" read at the World Congress of Jewish Music in Jerusalem on Aug. 3, 1978. Cites four components that shape a composer's music: heredity, education, intention, and language.

Lester, Joel. *Analytic Approaches to Twentieth-Century Music*. New York: Norton, 1989.

Lewis, Dorothy E. *The Major Piano Solo Works of Robert Starer: A Style Analysis*. DMA dissertation, Peabody Institute, 1978.

Includes background biographical information, general characteristics of Starer's music, and influences on his style. The three major piano works (*Sonata No.1*, *Sonata No.2*, and *Evanescents*) are analyzed in terms of rhythm, harmony, and form. Appendices include complete catalogue of Starer's published and unpublished works with annotations, discography, information concerning premieres of Starer's work by the author, and letters to the author from Starer.

"Starer, Robert." *The New Grove Dictionary of American Music*, 4 vols., ed. H. Wiley Hitchcock and Stanley Sadie. London: Macmillan Press, 1986, 4, 296-97.

Biographical and stylistic summary of Starer and his music. Includes list of works and short bibliography.

Mandel, Alan and Nancy Mandel. "Composers to Re-emphasize: Six Americans Who Should not be Forgotten." *Clavier* 14/4 (1975): 14-15.

Describes contrasting stylistic elements in Starer's *Five Preludes for Piano* that combine Hebraic melodies, harmonic freedom, and syncopation. Includes brief biographical sketch.

Payne, Donald. "Achieving the Effect of Freedom in Musical Composition." *The Piano Quarterly* 78 (1971-72): 12-15.

Describes some compositional procedures in Starer's *Piano Sonata No. 2* concerning rhythm and form.

Ringer, Alexander. "Musical Composition in Modern Israel." *Contemporary Music in Europe: A Comprehensive Survey*, ed. by Paul Henry Lang and Nathan Broder. New York: G. Schirmer, 1965.

Surveys the "Mediterranean School" of Israeli composers, whose music is characterized by lyricism, modal melodies, folk idioms, fourth chords, Arabian and Jewish dance rhythms, and texts drawn from the *Psalms*. Includes two of Starer's teachers, Joseph Tal and Odeon Partos.

Sandburg, Carl. *The People, Yes*. New York: Harcourt, Brace and Co., 1936.

Sabin, Robert. "Twentieth-Century Americans." *Choral Music: A Symposium*, ed. by Arthur Jacobs. London: Hazell Watson & Viney Ltd, 1963, repr. in 1966, 1969, 1978.

Siegmeister, Elie. "Humanism & Modernism." *Keynote* (January 1984): 6-11.

Traces various trends in modern compositional styles (serialism, electronic music, neo-dadaism, style collage, aleatory music, etc.), then discusses eight composers whose music reflects more traditional musical values of emotional expression. Includes Starer and his *Concerto for Viola, Strings, and Percussion*. Discusses the melodic ideas, moods, and architecture of the piece.

Sloss, D.J. and J.P.R. Wallis, eds. *The Prophetic Writings of William Blake in Two Volumes*. Oxford: The Oxford University Press, 1969, reprint of the 1928 1st ed.

Volume One includes the complete text of *The Four Zoas*, along with valuable historical and introductory information on Blake's work. Volume Two contains a General Introduction, Index of Symbols, and various Appendices.

Straus, Joseph. *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition*. Cambridge, Mass.: Harvard University Press, 1990.

Young, Percy M. *The Choral Tradition: An Historical and Analytical Survey from the Sixteenth Century to the Present Day*. New York: Norton, 1962.

Chapter VII, "The Twentieth Century", contains a section subtitled "The American Tradition and Some Significant Works." Include Randall Thompson (*Testament of Freedom*), Norman Dello Joio (*Psalm of David*), Roy Harris (*Folk Song Symphony*), and Lukas Foss (*The Prairie*). Describes some general characteristics of American choral music.

List of Interviews

Aks, Harold. Telephone interview at his home in New York, N.Y., 26 August 1990 (*Ariel*).

Blissington, Jack. CBS Cultural and Religious Unit, New York, N.Y.
Telephone interview, 14 September 1990 (*Images of Man*, CBS program "Lamp unto My Feet")

Buttolph, David. Telephone interview at his home in Branford Conn., 20 December 1990 (*The People, Yes*).

Dale, Chalmers. CBS Cultural and Religious Unit, New York, N.Y.
Telephone interview, 21 September 1990 (*Images of Man*, CBS program "Lamp unto My Feet").

Dirksen, Wayne. Telephone interview at his home in Washington, D.C., 4 April 1991 (*Images of Man*).

Ilott, Pamela. Telephone interview at her residence in New York, N.Y., 19 September, 1990 (*Images of Man*).

Jackson, Richard. Music Division, New York Public Library. Conversion, 10 September 1990 (CBS Americana Collection).

Kaplan, Abraham. Telephone interview at his home in Seattle, Washington; 11 November 1990 (*Ariel*).

Leach, Marion. Cathedral Choral Society , Washington, D.C. Telephone interview, 3 April 1990 (*Images of Man*).

Mead, Sandra Murphy. Telephone interview at her office in Endicott, N.Y., 21 December, 1990 (commission of *The People, Yes* by the Junior League of Binghamton).

Morrison, Thomas. Telephone interview at his home in Melbourne, Fla., 11 April, 1991 (*Images of Man*).

National Cathedral Archives Office, Washington, D.C. Telephone interview, 3 and 4 April 1990 (*Images of Man*).

Schatz, Richard. Telephone interview at his home in Brooklyn, N.Y., 22 December 1990 (performance of *Images of Man* by the Grace Choral Society).

Sines, Eugene. CBS Music Library. Telephone interview, 6 August 1990 (*Images of Man*, CBS Americana Collection).

Starer, Robert. Taped interview at his home in Woodstock, N.Y., 23 August, 1990.

Zuckerman, Jane. SUNY Binghamton Music Office. Telephone interview, 21 December 1990 (commission and performance of *The People, Yes*).