

UNIVERSITY OF MIAMI

AN EXAMINATION OF THE SOLO AND DUET VOCAL REPERTOIRE
OF KENNETH MAHY

By

Eric S. Thomas

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts.

Coral Gables, Florida

May 2008

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An Examination of the Solo and Duet Vocal Repertoire
of Kenneth Mahy

(May 2008)

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Esther Jane Hardenbergh.

No. of pages in text. (127)

This doctoral essay examines the vocal solo and duet repertoire of Kenneth Mahy, an American composer of art song and choral music in the late twentieth and early twenty-first centuries. By examining his songs, assessing their difficulty, and analyzing their texts, this essay establishes that Kenneth Mahy is a composer worthy of note. In addition, this study provides pedagogical observations and performance notes of his songs. Furthermore, this essay provides biographical information about Mahy, and examines how his training, education, military experience, and unique experiences as the son of missionaries in China and the Philippines, among other influences, have affected and shaped his compositions. Resources include source material gathered from Mahy's personal archives, manuscripts and scores, and personal interviews with Mahy. This information provides comprehensive insight into a unique and deserving composer of modern American art song.

This doctoral essay is dedicated to my wife, Kathleen Thomas, and my son, James Theodore Thomas, who give me cause to sing, and to a mighty God who has graced me far beyond what I deserve.

I am indebted to so many individuals for their contributions to this doctoral essay. To Dr. Russell Young, and Mrs. Jana Young, who served as the first and second chairs of my committee. To Dr. Esther Jane Hardenbergh, who was the final chair of my committee and who was the driving force in helping me to shepherd this project to its ultimate conclusion. To the remaining members of my committee who have been so important to my matriculation at the University of Miami; Dr. David Alt, Dr. Paul Wilson, Dr. Nicholas DeCarbo, and Dr. Nobleza Pilar. To Dr. Donald Oglesby, for the early advice and encouragement he brought to this project. To Amanda Cox and Brad Wilbur for their assistance in editing this essay. To my colleagues at Houghton College who have been so patient, helpful, and prayerful—especially Sharon Johnson for her assistance in evaluating Kenneth Mahy’s piano accompaniments. To Dr. Ken Keaton for his friendship and encouragement through the years. To my wonderful wife and parents for their constant, unflagging support. Finally, to Dr. Kenneth Mahy, my teacher and my friend, without whose life work this essay would have no reason to exist.

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CHAPTER 1

INTRODUCTION

There has been much philosophizing about music over the past several thousand years, but for me music is simply something that I love and something that I do. There are some people for whom music is an essential part of life, and I was born one of them. As a result, I feel fortunate that the years of my life up until now have been spent making and listening to music in an atmosphere surrounded by music.

--Kenneth Mahy, 2007

Kenneth Mahy (b. 1937) is a composer of art song and choral music in the late twentieth and early twenty-first centuries. He spent thirty years as Professor of Music at West Liberty State College in West Virginia, where he taught voice and occasionally conducted choral ensembles. In his early years, Mahy sang extensively as a professional baritone. As a composer, he has published over thirty choral songs. While he has published only five songs for solo voice, he has self-published numerous solo songs. Over the last twenty years, Mahy has concentrated on publishing his choral music as a reaction against what he considers to be a plethora of “problematic” choral music. Mahy considers his vocal solo and duet compositions to be more private and esoteric, and notes that they were primarily composed for his own personal use as a singer. Since his retirement, he has made greater efforts to transcribe his solo and duet songs into software versions for eventual publication.¹ Mahy’s solo and duet vocal songs are wonderfully singable

¹ Kenneth Mahy, interview by author, December 28, 2003, West Liberty, WV.

and showcase a highly developed and practiced compositional skill. He is a sensitive musical storyteller.

Mahy's compositional style is conservative. His melodies and harmonic structure vary from diatonic to highly chromatic, depending on the text. With very few exceptions, he always returns to the original key, finding that there is often greater effect in the simple classical style. Mahy considers his style to be merely a continuation of the romantic tradition which began in the nineteenth century, a tradition which he believes has never truly come to an end.²

Mahy's overall style is romantic, due primarily to his emotional treatment of poetic texts. Robert Schumann once said, "Romanticism is not a question of figures and forms, but of the composer's being a poet or not."³ If one accepts this view, then Mahy's music must be viewed as unavoidably romantic. Mahy argues that romantic music actually only died out in music history books, pointing to the fact that some of the greatest romantic music was written "right smack in the middle of the twentieth century."⁴ Mahler composed his greatest works in the twentieth century, and Richard Strauss' *Four Last Songs* are referred to as romantic lieder, yet Strauss died in 1949. Much of Mahy's music is similar to Vaughan-Williams in melodic structure, harmonic configuration, and treatment of piano accompaniment. Mahy often treats the piano much as another voice, while almost always maintaining it as support for the singer.

² Ibid.

³ Anthony Tommasini, *Romantic Lied* (New York: New York University Press, 1991), 143.

⁴ Kenneth Mahy, interview by author, January 3, 2004, West Liberty, WV.

A singer himself, Mahy says that he “hates to cover-up for problems not solved by the composer.”⁵ He therefore takes great pains to ensure that his music flows smoothly, freely, logically, and imaginatively from beginning to end, without any awkwardness. As a mathematician looks for the simple, elegant, and beautiful solution to a problem, Mahy likewise maintains that the best solution to a compositional problem is simple, beautiful, and elegant.

Mahy enjoys a wide array of poetry as he considers texts to set to music. Among his favorite poets are Rabindranath Tagore, William Butler Yeats, William Blake, Christina Rossetti, John Bunyan, Alfred Lord Tennyson, and Emily Dickinson. He expresses great frustration with setting poems that are not yet in the public domain. The difficulties a composer must deal with in order to set a copyrighted poem to music makes the entire prospect more trouble than it is worth, so he prefers to wait until a poem is free of its copyright protection before he considers it.⁶

As to his method for selecting a poem, Mahy says that he usually “just stumbles into” something which appeals to him. He then reads and memorizes the poem and says that, eventually, ideas just “start popping into your head while you’re doing other things...while you’re washing dishes, while you’re walking around, while you’re taking out the trash.” “The problem,” he says, “is remembering the ideas until you can get to a computer or a song of paper to write them down!” Eventually, a tune will suggest itself, born of the words. He keeps a file of musical ideas for texts which he works on when time permits. He believes that if a composer does not write the words then he must assi-

⁵ Ibid.

⁶ Ibid.

milate the words so completely that the effect on his writing is as if he had written the words himself.⁷ When writing for two voices or for chorus, Mahy takes special care to ensure that each voice part has a text which makes sense; in other words, he tries to avoid assigning sentence fragments to a particular voice.⁸

Mahy's solo literature is generally more emotionally intense than his choral works. He tends to choose more serious, often gut-wrenching texts from poets such as Alfred Lord Tennyson and Edgar Allen Poe, and in those cases writes a much more difficult piano accompaniment. Where his choral works are intended for a wide variety of ensembles, much of his solo literature is best reserved for the professional singer, advanced voice student, or the serious amateur singer in collaboration with an accomplished pianist. He has also composed several solo works to religious texts which are particularly suitable to the church singer. These tend to be more easily sung and played than his secular works, and are more in the style of his choral songs. In fact, Mahy has turned many of his solo religious songs into SATB arrangements.

Need for Study

While there have been articles on and reviews of Mahy's music, doctoral-level research has never been conducted on this deserving subject. Although his choral music is widely reviewed, Mahy's repertoire for solo voice is somewhat less known. His song-cycle *Four Love Songs* is published by Leyerle Music Publishing Company, and "The King of Love, My Shepherd Is" was published by Emerson Music Publishers, Inc. in

⁷ Ibid.

⁸ Ibid.

2008. While Mahy's remaining solo and duet songs are self-published, experts in the field buttress his position as a composer worthy of study. *Four Love Songs* received a favorable review from Louise Lerch in the November/December 1990 issue of the *NATS Journal*.⁹ They were also performed in concert and recorded by Allan Henderson, baritone, and Anne Glass, piano, as part of the Dimensions New Music Series of Austin Peay State University, in Clarksville, TN.¹⁰ "Brown Penny" and "Thought of My Thoughts" appeared as required competition repertoire in the Junior Festivals Bulletin of the National Federation of Music Clubs for the years 1995 and 1996. "Brown Penny" was sung at a National Association of Teachers of Singing annual convention by the late Edward Baird in 1998.

While Mahy remains dedicated to the composition of solo song, he is presently known more for his choral literature due to his commitment to quality choral music, which he feels is somewhat lacking. The following quote succinctly describes Mahy's feelings on the need for better choral music:

Over the years and from much time spent in choral singing, I have developed a deep love of good choral singing and good choral music. I always appreciated it when the music was satisfying and uplifting and when I had a gratifying part to sing. I also couldn't help noticing that not all choral music was equally well written, and began to resent composers of parts that were awkward, melodically meaningless, contained insufficient rests or breathing places, were full of harmonic filler and prolonged pedal tones, spent unreasonable amounts of time in uncomfortable registers or at unreasonable dynamic levels, displayed clumsy text setting, or used unworthy texts. I scornfully referred to this kind of music as "pencil music" or "organist music, and

⁹ Louise Lerch, "Kenneth Mahy's Four Love Songs," *Journal of the National Association of Teachers of Singing* 7 (November 1990), 43.

¹⁰ Kenneth Mahy, "Four Love Songs," *Dimensions*, Allen Henderson, baritone, Aeolian Digital Recordings ADR60003D, 1997, CD.

suspected that the culprits responsible were unable (or had never attempted) to sing the parts that they had so inconsiderately assigned to others. I also noticed that few if any of the above abominations could be found in the music of Haydn, Mozart, or the great Renaissance or Baroque masters. I also suspected that if I started composing choral music myself, it couldn't be any worse and might even be better than some of the music I had come across over the years.¹¹

In contrast to Mahy's choral music, and due to the nature of the medium, Mahy feels that his solo and duet compositions are probably destined for a much smaller audience.

Purpose

The search for good vocal repertoire is never ending. This doctoral essay examines the vocal solo and duet repertoire of Kenneth Mahy. By examining his songs, assessing their difficulty, and analyzing their texts, this essay establishes that Kenneth Mahy is a composer worthy of note. In addition, this study provides pedagogical observations and performance notes of his songs. Furthermore, this essay provides biographical information about Mahy, and examines how his training, education, military experience, and unique experiences as the son of missionaries in China and the Philippines, among other influences, have affected and shaped his compositions. This information provides comprehensive insight into a unique and deserving composer of modern American art song.

Mahy is a respected composer. His choral literature has been published by National Music Publishers, Inc., Golden Music Publishers, Inc., and Hinshaw Music Publishing Co., Inc. His music has been featured in reading sessions of these publishers

¹¹ Kenneth Mahy, Essay Input & Feedback, e-mail message to Eric S. Thomas, May 4, 2004.

at various American Choral Director's Association and Music Educator's National Conference conventions and has been reviewed by the *Choral Journal*¹² and *The Diapason*.¹³ Some of his choral settings have been listed as required repertoire for All-State Choirs in the United States. "Brown Penny" was sung at a NATS annual convention by Edward Baird in 2001.¹⁴ Additionally, many of his songs have been included as part of the *Westminster Choir College Choral Series*. These inclusions by respected institutions and organizations lend credibility to the musical compositions of Mahy. It is obvious, therefore that Mahy is a respected, educated, and lettered composer of serious intent and that his works merit serious study.

Delimitations

The emphasis of this essay is on Mahy's solo and duet compositions for voice. Information on Mahy's teaching and performing career are included only as biographical material, as it relates to his compositions. Information on Mahy's compositions for chorus is included when they serve as a point of comparison with his solo compositions of the same title.

¹² Donald Freed, "We Are the Music Makers by Kenneth Mahy," *Choral Journal* 39, no. 7 (February 1999).

¹³ James Macray, "Music for Voices and Organs: Virga Jesse Floruit by Kenneth Mahy," *The Diapason* 2, no. 90 (1999).

¹⁴ Kenneth Mahy, Justification, e-mail message to Eric Thomas, May 5, 2004.

Research Questions

This essay will answer the following questions:

1. What works for vocal solo and duet has Mahy written, and what are the circumstances behind each composition?
2. How does Mahy go about choosing his texts?
3. What typifies Mahy's compositional style?
4. How did Mahy's education, missionary upbringing, and military music experience influence his compositional technique and style?
5. What other life experiences and influences shaped Mahy's compositional technique and style?

Organization

Chapter 1 of this study states the need for the study, the purpose of the study, and specifies the research questions, in addition to listing the delimitations and definitions. Chapter 2 outlines the methodology used in the study. Chapter 3 provides a biography of Kenneth Mahy. Chapters 4 through 11 examine each of Mahy's solo vocal compositions. Chapter 12 examines Mahy's vocal duet compositions. Chapters 4 through 12 include musical analysis, an examination of the poetry and text, Mahy's artistic motivation, and performance notes, when significant. The Appendices provide a listing of all of Mahy's compositions, a listing of non-standard modes used in Mahy's compositions, and a listing of his song's text sources.

Definitions

For the purposes of this study, musical analysis will refer to the structure, melodic, and rhythmic devices and motivic materials used in Mahy's work. It is not the

purpose of this paper to provide a theoretical analysis of Mahy's compositions. The terms "vocal compositions," and "compositions for voice" refer only to compositions for solo and duet voice. Choral compositions will be referred to specifically as "choral compositions" or "compositions for choir." The term "back-story" will refer to the story behind a particular composition, including the reason the composer chose the particular text, the reasons for his compositional approach, any difficulties he experienced in the compositional process, and any other information which might explain a particular composition. "Performance notes" refer to any practical concerns that the performer is likely to encounter in performing Mahy's compositions. "Manuscript form" refers to music written by hand and photocopies of the same.

In regard to the labeling of pitches within the text, pitches will be identified in the manner suggested by the Acoustical Society of America: Pitches will be identified by class and register. Class will be symbolized by a letter in the set (A,B,C,D,E,F,G), followed by sharp (#) or flat (b) signs, if necessary. Register will be symbolized by an integer following the class, in subscript. A register refers to all pitches that can be notated on the area of the staff from a given A to the next G# above it. In other words, the first key on the left of the piano will be labeled as A₁, and "Middle C" will be referred to as "C₄."¹⁵ While Mahy writes his vocal lines exclusively in the treble clef, it is understood that a male singer simply lowers the written pitch by one octave—as is common practice.

¹⁵ David Lewin, *Generalized Musical Intervals and Transformations* (New Haven, CT: Yale University Press, 1987), 13.

CHAPTER 2

METHODOLOGY

This paper provides an in-depth examination of the non-choral vocal compositions of Kenneth Mahy. Resources include source material gathered from Mahy's personal archives, manuscripts and scores, and personal interviews with Mahy.

In order to answer the research questions posed in Chapter 1, Mahy was interviewed via telephone, letters, email, and in-person conversations at his home in West Liberty, West Virginia. Telephone and in-person conversations were recorded on audio tape. Questions I asked of Dr. Mahy included:

- Relative to question 1:
 - What are the titles of your vocal compositions?
 - What is the back-story for each song?
 - Who is the poet for each song?
 - Why did you select each particular poem as text for each song?
 - What is the text for each song?
 - What is the character of each song?

- Relative to research question 2:
 - Who are your favorite poets? Why?
 - What about a poem piques your interest?
 - Do particular emotions in poetry strike you as lending themselves more easily to musical settings than others?

- Do you have a method for picking a song text?
- What do you look for in a prospective song text?
- Do you ever have difficulties in procuring permission to use copyrighted poetry?
- Relative to research question 3:
 - In your opinion, what typifies your compositional style?
 - Do you utilize any compositional features which you feel are borrowed from or inspired by other composers?
 - Do you utilize any compositional features which you feel are unique to you?
 - Most of your songs are written for piano accompaniment. A few are scored for orchestra. How do you go about composing the accompaniment for a song, whether piano or otherwise?
 - Have you ever composed any non-vocal and non-choral music?
- Relative to research question 4:
 - Where were you born?
 - Where did you attend school as a child?
 - As a child of missionaries, you lived in some exotic locales. Where did you live and what are your memories of those places?
 - Could you describe your earliest significant musical experiences?
 - Did you receive any voice training before college? If so, with whom?
 - Did you receive any piano training before college? If so, with whom?
 - Did you receive any training in composition before college? If so, with whom?

- From which institution, and in what year, did you receive your bachelor's degree?
- With whom did you study voice during your undergraduate training?
- With whom did you study piano during your undergraduate training?
- With whom did you study composition during your undergraduate training?
- From which institution did you receive your master's degree?
- With whom did you study voice during your graduate training?
- With whom did you study piano during your graduate training?
- With whom did you study composition during your graduate training?
- From which institution did you receive your doctor of music degree?
- With whom did you study voice during your doctoral training?
- With whom did you study piano during your doctoral training?
- With whom did you study composition during your doctoral training?
- Did you receive any significant voice training other than your formal institutional education? If so, with whom?
- Did you receive any significant piano training other than your formal institutional education? If so, with whom?
- Did you receive any significant training in composition other than your formal institutional education? If so, with whom?
- What significance, if any, does your voice training have upon your vocal compositions?
- What significance, if any, does your piano training have upon your vocal compositions?

- How did your education in composition affect your vocal compositions?
- How did your experiences as a military musician influence you as a composer, singer, and teacher?
- Relative to research question 5:
 - Are there specific singers who influenced you as a singer?
 - Do you compose songs with a specific singer in mind?
 - Are there specific composers who particularly influenced you as a composer?
 - What significance, if any, does the fact that you are a singer have upon the way you compose for the voice?
 - What significance, if any, does your experience as a voice teacher have upon your vocal compositions?
 - Has a student ever influenced you, in one way or another, in your composing?
 - Aside from musical influences, are there specific people who have influenced you as a composer, singer, and teacher?
 - How have your religious convictions influenced your composing, singing, and teaching?
 - What type of music, if any, do you listen to purely for aesthetic enjoyment?
How does this music affect your compositions?
 - What is your philosophy of music, of composition, of life?
 - Has your philosophy of music changed over the years?
 - Are there any other life experiences which have impacted you as a singer/composer/teacher?

CHAPTER 3

BIOGRAPHY OF KENNETH MAHY

Kenneth Mahy was born on June 15, 1937, to missionary parents, in the Shantung province of China. He spent the greater part of his childhood in China and the Philippines. He remembers home as a place where everyone sang and where music was as much a part of family life as anything else.¹⁶

Mahy has composed since childhood and listened to classical music constantly as a child. As a young piano student, he found that he was as interested in coming up with new tunes for the piano as he was learning to play assigned songs for his piano lessons. He also played trombone and French horn in his school orchestra and sang in his church choir. This was when he began to write music for whatever group he happened to be performing with at the time. Having spent a lifetime as both a singer and a composer, Mahy says that he has “never decided whether he is a composer who sings, or a singer who composes.” He has done both for as long as he can remember.¹⁷

Following his family’s missionary work in China, he returned to the United States and attended Westminster Choir College in Princeton, New Jersey from 1955 to 1958, where he majored in voice. After earning his bachelor’s degree, he joined the United States Navy and spent the next four years as chorus member and baritone soloist with the United States Navy Band Sea Chanters in Washington D.C. While in the Navy, he stu-

¹⁶ Kenneth Mahy, interview by author, January 3, 2004, West Liberty, WV.

¹⁷ Kenneth Mahy, *Four Love Songs: 1. I Saw My Lady Weep, 2. Go, Lovely Rose, 3. Brown Penny, 4. Thought of My Thoughts*, (Geneseo, NY: Lyrle Music Publishing Co, 1989). From the Forward.

died voice privately with Todd Duncan and did graduate work in composition with George Thaddeus Jones at the Catholic University of America, from which he received a Master's Degree in Composition in 1963. Mahy credits his military experience with allowing him to further his education, but also states that some of those experiences gave him a "distaste for mediocrity, shallowness, and bombast," characteristics which he strives to avoid in his own work.

From 1963 to 1964, Mahy taught choral and general music at Sherwood High School in Sandy Spring, Maryland. In 1964, he enrolled at Indiana University in Bloomington, Indiana, where he studied voice with Paul Matthen and composition with Bernard Heiden. He accepted a position as Instructor in Voice at the Southern Baptist Theological Seminary in Louisville, Kentucky, in 1966. While in Louisville, he also sang quite often with the Kentucky Opera, performing a variety of roles. He also performed regularly in musical comedy, and in outdoor historical dramas.¹⁸

In 1968, he took time off from his doctoral work to study voice and lived for a year as a Fulbright Scholar in Hamburg, Germany. He received his doctorate in Voice Performance and Literature from Indiana University in 1974. Dr. Mahy joined the faculty of West Liberty State College in West Virginia in 1972, where he remained active as a professor, performer, and composer until his retirement in 2002.

Mahy feels that his experiences as a singer and as a voice teacher impacted his composing. Almost all of his songs were composed with his own voice in mind, and he gave the premiere performances. Mahy says "If a song didn't go over or was awkward or ungrateful to sing, I considered it my responsibility to fix the problem or scrap the song."

¹⁸ Kenneth Mahy, interview by author, January 3, 2004, West Liberty, WV.

I figured that if I couldn't or didn't want to sing a song, no one else would want to either." Mahy cites singers such as Nelson Eddy, John Charles Thomas, Leonard Warren, and Robert Merrill as major influences in his singing. "A lot of purists turn up their nose at Nelson Eddy because he went Hollywood, and his movies were big hits at the box office, but he could sing circles around anyone else on the silver screen, or just about anywhere else," said Mahy.¹⁹

After more than thirty years as a voice teacher, Mahy tries to keep all levels of vocal capabilities in mind when composing a song. While some of his songs are beyond the capabilities of inexperienced singers, most tend to be accessible to younger singers, yet still intriguing enough that professional singers want to sing them as well. As for students influencing his compositions, Mahy says, "I once had a student who hardly ever showed up for his lessons. I got a lot of composing done during his lesson time when he wasn't there. The song Opus 2, No. 2 was almost entirely composed during the time he should have been at his lesson but wasn't. Sometimes I think I should have dedicated it to him."²⁰

Mahy considers himself to be a singer who writes for singers:

There are certain things that a singer understands, but that people who don't sing may not be aware of. A melody should flow easily and naturally in response to a text within a reasonable tessitura. A song should take into account the fact that a singer needs to breathe now and then, and that rests every so often are much appreciated. Contrary to what a lot of people think, prolonged slow quiet singing is not easy or restful for the voice, but is among the most difficult and tiring things a singer has to do, and as a result, should be used sparingly. A song should bring out and en-

¹⁹ Kenneth Mahy, Answers to Questions 1-9, e-mail message to Eric Thomas, April 13, 2007.

²⁰ Ibid.

courage the qualities that I admire in good singing, primarily freedom and boldness. A song should not create fear, anxiety, apprehension, and timidity in the singer, all of which are detrimental to good singing. A song should not only sound good, but also feel good to the person who is singing it. Except in the case of a song at the end of a long program, the voice should sound and feel better after singing a song than it did before.²¹

Mahy also claims to having been influenced by the compositions of Schubert, Brahms, Mahler, Vaughan-Williams, and Barber. He cites those composers as “loving singers and good singing as demonstrated by their commitment to singable melodies and *cantabile* lines, such as Mozart and the Bel Canto composers of the Italian Baroque.”²²

Mahy listens to music which conveys great depth of feeling, richness and clarity of sound, beauty, and brilliant construction:

This invariably turns out to be the great orchestral mastersongs of the late nineteenth and early twentieth centuries, such as Ravel’s “Ma mere l’oye,” Vaughan-Williams’ “Job,” Barber’s “Adagio for Strings,” and, most of all, “Das Lied von der Erde,” and the nine symphonies of Gustav Mahler, which never cease to amaze and astonish me no matter how many times I listen to them. If I were someday to meet Mahler in heaven, I would probably be speechless. I doubt if I could find any words that could adequately express my admiration for him as a composer. How this music affects my compositions, I don’t know. I let it wash over me. I immerse myself in it. I soak it up. It’s quite possible that some aspects of it are absorbed and sink into some part of my subconscious musical mind, but what the results of this might be in terms of my own musical composition, I cannot say.²³

Mahy’s theology also influences his compositions. A lifelong Christian, Mahy states, “I believe that if one has been given a gift from God, one should use it to His

²¹ Ibid.

²² Ibid.

²³ Kenneth Mahy, Answers to Questions 10-12, e-mail message to Eric Thomas, April 16, 2007.

glory,” further citing Bach’s similar dedication of his works to God. “To me,” says Mahy, “there seems to be an element of the divine in all great music, which would seem to indicate that all great music is, to some extent, sacred music.”

Finally, Mahy cites the experience of falling in love as giving both his compositions and his singing greater depth of feeling. “In terms of my teaching,” he says, “it may have made it harder to concentrate on what I was supposed to be doing and to keep from daydreaming in the middle of lessons.” Mahy’s wife, Jill, a soprano, is the vocal inspiration for Mahy’s duets. The passage from “Brown Penny,” “...looped in the loops of her hair,” charmed Mahy because his wife has long, flowing hair. Thus, as Maude Gonne’s looping hair stirred Yeats to write the poem “Brown Penny,” almost one hundred years later, Jill Mahy’s knee-length tresses inspired Mahy’s musical setting of it.²⁴

Mahy’s current priority is to make his solo literature camera-ready for submission to publishers. He continues to teach a few voice lessons at West Liberty State College as a Professor Emeritus. In reflecting upon his career, Mahy’s personal philosophy of life provides a window into the soul of the composer:

Love God and seek to do His will. Love your neighbor as yourself. These two (collectively known as the Great Commandment) cover a lot of territory and save me the trouble of going into all the particulars. Try to find one other person that you can live with and love above all others. Consider yourself fortunate if you have found such a person. Be good to her and never give her any reason to doubt your love or your fidelity. Appreciate and enjoy God’s creation in all its wondrous beauty. Be grateful and appreciative of all God’s good gifts. Be a good steward of God’s earth and of His temple (your body) by trying to keep it healthy and by not abusing or poisoning it. Try to live a responsible and productive life. For me this is also a simple and uncluttered life, although I am aware that there are some people who never seem to be happy unless they are dealing with one crisis after another in a busy and complicated existence which always

²⁴ Kenneth Mahy, interview by author, November 20, 2005, West Liberty, WV.

seems to be on the verge of disaster. They are welcome to it (after all, somebody has to be president), but it is not for me. It would drive me crazy, and then I would no longer be responsible or productive. Philosophers don't seem to have dealt with this much, but I also believe that in a well-lived life there is a healthy balance of cheerfulness, humor, curiosity, and an element of childlike innocence.²⁵

²⁵ Kenneth Mahy, Answers to Questions 23 and 27a, e-mail message to Eric Thomas, May 4, 2007.

CHAPTER 4

"THE KING OF LOVE MY SHEPHERD IS"

"The King of Love, My Shepherd Is" was composed over the years 1984 and 1985 at the request of Kenneth Mahy's friend and accompanist, David Zapka. Zapka's mother, Anna Celia Zapka, had recently died of leukemia, and on her death bed, had listened as the Twenty-third Psalm was read to her. Thus, this seemed to Mahy to be an entirely appropriate text to use in her memory. Rather than using the specific Biblical text of the Psalm, Mahy preferred the metrical paraphrase which had been written by the Rev. Henry W. Baker in 1868.²⁶

"The King of Love, My Shepherd Is"

The King of Love, my Shepherd is,
whose goodness faileth never.
I nothing lack if I am his
and he is mine forever.

Where streams of living water flow,
my ransomed soul he leadeth.
And where the verdant pastures grow
with food celestial feedeth.

Perverse and foolish oft I strayed,
and yet in love, He sought me.
And on His shoulder gently laid,
and home rejoicing brought me.

In death's dark vale I fear no ill,
with Thee, dear Lord, beside me;
Thy rod and staff my comfort still,
Thy cross before to guide me.

²⁶ Kenneth Mahy, interview by author, January 5, 2004, West Liberty, WV.

Thou spreadst a table in my sight;
 Thy unction grace bestoweth;
 And O what transport of delight
 from Thy pure chalice floweth.

And so through all the length of days
 Thy goodness faileth never:
 Good Shepherd, may I sing Thy praise
 within Thy house for ever.

Amen.²⁷

Henry W. Baker

Henry Williams Baker wrote this text for the traditional Anglican hymn (by John Bacchus Dykes) in London while he was the editor-in-chief of the Anglican *Hymns Ancient and Modern*, for which he contributed hymns, tunes, and translations. This historic hymnal sold 60 million copies. He wrote the text to over twenty hymns, translated several more into English, and wrote the music to three. His dying words were from this hymn: “Perverse and foolish oft I strayed. But yet in love He sought me. And on His shoulder gently laid, and home, rejoicing, brought me.” Baker’s setting was used frequently in Protestant hymnals throughout the latter half of the nineteenth and throughout the twentieth century, and has been the choice of other composers such as John Rutter and Fred Bock, both of whom used this text for their choral settings.²⁸

The song is based on two themes, both of which are modal. The melody for the first, second, and sixth stanzas is in the Mixolydian mode (see Example 4.1), while the melody for the third, fourth, and fifth stanzas is in the Dorian mode (see Example 4.2). The Mixolydian mode is commonly used in Irish folk music, while the Dorian mode is

²⁷ Edwin F. Hatfield, *The Poets of the Church* (New York: Anson D.F. Randolph & Company, 1884), 33.

²⁸ *Ibid.*, 31.

frequently heard in English folksongs. These modes bring to mind the pastoral, folk-like mood implied by the text, which is sometimes called “The Shepherd’s Psalm.”

The piano accompaniment for the first stanza is chordal, over a sustained, low E-flat. Word painting is effectively used in the accompaniment for the second stanza with a rippling triplet figure which suggests the flowing “streams of living water” in the text (see Example 4.3). Agitated sixteenth-note patterns in the third stanza (in the minor-sounding Dorian) accompany the words “perverse and foolish oft I strayed.” In the fourth stanza, the Mixolydian mode is used in the accompaniment, while the Dorian mode is used in the melody. In the fifth stanza, the Dorian melody appears in the accompaniment while the vocal part is given a countermelody which is derived from it. The sixth stanza returns to a celebratory restatement of the original (Mixolydian) melody. The song ends quietly on the word “Amen.”

“The King of Love, My Shepherd Is” is appropriate for a wide range of singers ranging from good amateurs and beginning voice students to professionals, and is a good choice for worship programming, particularly for funeral services. While it is most effective when sung with a good connection to the text, the word-painting in the accompaniment provides enough dramatic force that even the dramatically challenged singer can render a successful performance. The piano accompaniment is of moderate difficulty.

Example 4.1: "The King of Love, My Shepherd Is," mm. 6-14.
 The vocal melody for the first, second, and sixth stanzas is in the Mixolydian mode.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is two flats (B-flat major) and the time signature is 4/4. The piano part includes a '8va' marking and 'a tempo' instruction. Dynamics range from *pp* to *mp*. The lyrics are: "The King of love my Shep - herd is. Whose good - ness fail - eth nev - er. I no - thing lack if I am His And He is mine for -".

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Example 4.2: "The King of Love, My Shepherd Is," mm. 25-33.
 The vocal melody for the third, fourth, and fifth stanzas is in the Dorian mode.

mf

Per - verse and fool - ish oft I strayed, But yet in

mp *mf*

love He sought me, And on His shoul - der gen - tly

laid, And home, re - joi - cing brought me.

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Example 4.3: “The King of Love, My Shepherd Is,” mm. 17-19.

The rippling triplet figures in the accompaniment suggest the “streams of living water” in the text.

The musical score shows a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and includes the lyrics: "streams of liv-ing wa-ter flow my ran-somed soul He". The piano accompaniment consists of two staves, both featuring prominent triplet figures. The first staff begins with a piano (*p*) dynamic, and the second staff has a mezzo-piano (*mp*) dynamic. The triplet figures are marked with a "3" and a slur, creating a rippling effect.

Copyright 1985 by Kenneth Mahy

“The King of Love, My Shepherd Is” is sixty-nine measures long, and the performance time is approximately three minutes, fifty-two seconds. The range is $D \flat_4$ – $E \flat_5$ and the tessitura is $E \flat_4$ – C_5 . It is also available in the key of F Major. It was initially published by the composer in 1985, and in 2007 was published by Emerson Music Publishers, the current holder of the copyright. Mahy also wrote a duet arrangement of the song for soprano and baritone, which was premiered in 1986 by Mahy and his wife, Jill. An arrangement for SATB chorus was published in 1990 by National Music Publishers.

CHAPTER 5

TWO HYMNS ON ANCIENT MELODIES, OPUS 2

The “Two Hymns on Ancient Melodies” are the only songs of Kenneth Mahy’s which are based on preexisting melodies. Mahy chose these two old hymn tunes because they have impressed him throughout the years with their eloquence and power. The earliest forms of these songs date from the 1960’s, when Mahy was a graduate student at Indiana University, and a part-time instructor of voice at Southern Baptist Theological Seminary, in Louisville, KY. These early versions were first performed in 1970 at Mahy’s faculty recital at the Seminary. Originally, there were three hymns in the set, but “Come, Holy Ghost,” which was based upon the old German hymn “Nun bitten wir den Heiligen Geist,” was disposed of by Mahy, because he was never completely satisfied either with his translation or the piano accompaniment. The remaining “Two Hymns on Ancient Melodies” were performed on Mahy’s eighth faculty recital at West Liberty State College on November 23, 1980. After further revision, Mahy performed them again at his thirteenth faculty recital on March 16, 1987. This performance marked what Mahy considered to be the finished form of the songs, and is the version which he self-published in 1987.²⁹

²⁹ Kenneth Mahy, interview by author, November 20, 2005, West Liberty, WV.

“Sing, My Tongue, the Glorious Battle”

“Sing My Tongue, the Glorious Battle” is based on the medieval plainsong
 “Pange lingua gloriosi proelium certaminis.” The text is by the Christian poet Venantius
 Fortunatus (c. 530-609), a Catholic priest, and the Bishop of Poitiers:

Pange, lingua, gloriosi proelium certaminis
 et super crucis tropaeo dic triumphum nobilem,
 qualiter redemptor orbis immolatus vicerit.

De parentis protoplasti fraude factor condolens,
 quando pomi noxialis morte morsu corrui,
 ipse lignum tunc notavit, damna ligni ut solveret.

Hoc opus nostrae salutis ordo depoposcerat,
 multiformis perditoris arte ut artem falleret
 et medelam ferret inde, hostis unde laeserat.

Quando venit ergo sacri plenitudo temporis,
 missus est ab arce patris natus orbis conditor
 atque ventre virginali carne factus prodiit.

Vagit infans inter arta conditus praesaepia,
 membra pannis involuta virgo mater adligat,
 et pedes manusque crura stricta pingit fascia.

Lustra sex qui iam peracta tempus implens corporis,
 se volente, natus ad hoc, passioni deditus,
 agnus in crucis levatur immolandum stipite.

Hic acetum, fel, arundo, sputa, clavi, lancea;
 mite corpus perforatur; sanguis, unda profluit,
 terra pontus astra mundus quo lavantur flumine.

Crux fidelis, inter omnes arbor una nobilis,
 nulla talem silva profert flore, fronde, germine,
 dulce lignum dulce clavo dulce pondus sustinens.

Flecte ramos, arbor alta, tensa laxa viscera,
 et rigor lentescat ille quem dedit nativitas,
 ut superni membra regis mite tendas stipite.

Sola digna tu fuisti ferre pretium saeculi
 atque portum praeparare nauta mundo naufrago,
 quem sacer cruor perunxit fusus agni corpore.³⁰

Venantius Fortunatus

The original Latin text was translated into English by the Anglican priest and noted hymnologist John M. Neale (1818-1866). Mahy chose to set stanzas one, five, six, seven, and eight:

Sing, my tongue, the glorious battle,
 Sing the ending of the fray;
 Now above the cross, the trophy,
 Sound the loud triumphant lay:
 Tell how Christ the world's Redeemer,
 As a victim won the day.

Thirty years he dwelt among us.
 His appointed time fulfilled;
 Born for this, he met his passion,
 This the Saviour freely willed:
 On the Cross the Lamb was lifted,
 Where His precious blood was spilled.

He endured the nails, the spitting,
 Vinegar, and spear, and reed;
 From that holy body broken
 Blood and water forth proceed:
 Earth and stars and sky and ocean,
 By that flood from stain are freed.

Faithful cross above all other,
 One and only noble tree!
 Non in foliage, none in blossom,

³⁰ Zdravko Batzarov, "Venantius Fortunatus," *Encyclopaedia Orbis Latini*, May, 2000, http://www.orbilat.com/Encyclopaedia/V/Venantius_Fortunatus/ (accessed July 9, 2007).

None in fruit thy peer may be:
 Sweetest wood and sweetest iron!
 Sweetest weight is hung on thee.

Bend thy boughs, O tree of glory!
 Thy relaxing sinews bend;
 For awhile the ancient rigor
 That thy birth bestowed, suspend;
 And the King of Heav'nly Beauty
 On thy bosom gently tend!³¹

Venantius Fortunatus

Melodically, the first two stanzas mirror the original plainchant on a D-Phrygian mode. The third stanza begins to expand upon this by sequencing to an F-Phrygian mode and slightly syncopating the rhythm, whereas the fourth stanza is quite declamatory. In the piano accompaniment, for the first, second, and third stanzas, Mahy uses a canon derived from the first phrase of the melody and brings into play a modified form of the melody in the bass to serve as a countermelody to the voice part. In the fourth stanza, he employs a simple, chordal accompaniment, while the accompaniment to the fifth stanza is freely composed. The piano accompaniment is of moderate difficulty.

“Sing, My Tongue, the Glorious Battle” is sixty-one measures long, and the performance time is approximately three minutes, fifty-five seconds. Its range is D₄—F₅, and the tessitura is D₄—B_♭₅.

³¹ J.R. Watson, ed., *An Annotated Anthology of Hymns* (Oxford: Oxford University Press, 2002), 25.

“Be Thou My Vision”

“Be Thou My Vision” is based on the Eighth-Century Celtic hymn “Slane.” The original text was in Gaelic:

Rop tú mo baile, a Choimdiu cride:
 ní ní nech aile acht Rí secht nime.
 Rop tú mo scrútain i l-ló 's i n-aidche;
 rop tú ad-chéar im chotlud caidche.

Rop tú mo labra, rop tú mo thuicsiu;
 rop tussu dam-sa, rob misse duit-siu.
 Rop tussu m'athair, rob mé do mac-su;
 rop tussu lem-sa, rob misse lat-su.

Rop tú mo chathsciath, rop tú mo chlaideb;
 rop tussu m'ordan, rop tussu m'airer.
 Rop tú mo dítiu, rop tú mo daingen;
 rop tú nom-thocba i n-áentaid n-aingel.

Rop tú cech maithius dom churp, dom anmain;
 rop tú mo flaithius i n-nim 's i talmain.
 Rop tussu t' áenur sainserc mo chride;
 ní rop nech aile acht Airdrí nime.³²

The original Gaelic was translated into English by Mary E. Byrne (1880-1931), an expert in ancient Erse, and was first published in 1905, in the Irish journal, *Eriú*. It was versified by Eleanor H. Hull (1860-1935), the founder of the Irish Text Society in her *Poem Book of the Gael*, in 1912. The text provides great imagery of the attributes of Christ, such as breastplate, sword, armour, shelter, tower, wisdom, treasure, light, and heart. Hull’s versification is the familiar version found in most hymnbooks:

Be Thou my Vision, O Lord of my heart;
 Naught be all else to me, save that Thou art:

³² Monica Nevin, "Celt: The Corpus of Electronic Texts," *University College Of Cork, Ireland*, 1996, <http://www.ucc.ie/celt/published/G400018/> (accessed July 7, 2007).

Thou my best thought by day or by night,
Waking or sleeping, Thy presence my light.

Be Thou my Wisdom, and Thou my true Word;
I ever with Thee and Thou with me, Lord;
Thou my great Father, I Thy true son;
Thou in me dwelling, and I with Thee one.

Riches I heed not, no man's empty praise,
Thou mine inheritance, now and always:
Thou and Thou only first in my heart,
High King of heav'n, my Treasure Thou art.

High King of heaven my victory won,
May I reach heaven's joys O bright heaven's Sun
Heart of my own heart, whatever befall,
Still be my Vision, O Ruler of all.³³

Eleanor H. Hull

Mahy places the first two stanzas in the key of E ♭ Major, with the vocal line following the standard hymn tune for the first two stanzas. In the first stanza, the accompaniment is a simple, sustained harmony, while in the second stanza, a canon at the interval of a major second provides counterpoint for the voice. The third stanza modulates to D Major and features a slight variation of the melody in the accompaniment with the voice providing a freely composed countermelody. The fourth stanza modulates once again to E Major, returning the vocal part to the original melody, this time with triumphant sixteenth-note patterns in the accompaniment to bring the song to a jubilant close.

³³ Stanley Thompson, comp., *Hymns of Faith and Life* (Marion, IN: The Wesley Press, 1976), 357.

“Be Thou My Vision” is sixty-one measures long, and the performance time is approximately two minutes, fifty-four seconds. Its range is B \flat ₄—F \sharp ₅, and the tessitura is E \flat ₄—E \flat ₅.

Both songs are accessible to beginning voice students, and amateur (but serious) church singers and pianists alike. They are suitable for inclusion both on song recitals and in Christian worship services.

CHAPTER 6
"THREE SONGS, OPUS 3"

This cycle was written over a span of nearly thirty years. "Break, Break, Break!" was begun in 1954 when the composer was in the Navy, and was quite drawn to the romance of the maritime life. Mahy searches for poems that contain within the text "the suggestion of what kind of musical setting would be most appropriate." These three, "Break, Break, Break," "The Falcon," and "Valiant-for-Truth," provided Mahy with vivid opportunities for word painting. The breaking of waves, the anarchy of a loosed falcon, and the noble majesty of Mr. Valiant-for-Truth, all afford dramatic musical prospects. Though not originally conceived as a cycle, the composer noticed a certain "progression of ideas" during the editing process for "Valiant-for-Truth," and decided that the three rightly belonged together.³⁴ The cycle was published by the composer in 1987.

"Break, Break, Break!"

With the exception of his marriage, the most important event in Alfred Lord Tennyson's life was the death of his dear friend, the writer Arthur Hallam, in 1833. Hallam's

³⁴ Kenneth Mahy, interview by author, December 28, 2003, West Liberty, WV.

unexpected death from a cerebral hemorrhage at the age of twenty-two inspired not only the elegy “Break, Break, Break,” in 1842, but the epic “In Memoriam” in 1850³⁵.

“Break, Break, Break!” is a poem of pointless, eternal loss. The middle two stanzas offer an almost bucolic vision of life that perhaps only serves to mock the grieving narrator, who is whipped back to the cold, unrepenting, sea.

“Break, Break, Break!”

Break, break, break,
on thy cold gray stones, O Sea!
And I would that my tongue could utter
the thoughts that arise in me.

O, well for the fisherman’s boy,
that he shouts with his sister at play!
O, well for the sailor lad,
that he sings in his boat on the bay!

And the stately ships go on
to their haven under the hill;
But O for the touch of a vanish’d hand,
and the sound of a voice that is still!

Break, break, break,
at the foot of thy crags, O Sea!
But the tender grace of a day that is dead
will never come back to me³⁶.

Alfred Tennyson

Mahy begins the song with a roiling, unsettled, bass clef accompaniment which immediately evokes images of a turbulent sea. The accompaniment is difficult and requires an advanced pianist to realize it. The pounding quarter notes in the left hand (the

³⁵ W. David Shaw, *Tennyson's Style* (Ithaca, NY: Cornell University Press, 1976), 73.

³⁶ Robert Stange, ed., *The Poetical Works of Tennyson* (Boston: Houghton Mifflin, 1974), 115.

tempo is marked *mm.* ♩=112, *con moto*) suggest the unrelenting passage of time as much as the pounding of waves against the cold gray stones. Occasionally, Mahy interrupts the unremitting quarter notes with a hiccupping sixteenth-note figure which brings to mind the whirling of water as it recoils from its breakpoint on the way back to sea (see example 6.1). The vocal line, somewhat reminiscent of a sea chanty, is marked *ff*, and even though it is not marked *marcato*, it seems natural to stress the word “break” each time it occurs.

The tempo slows considerably at the beginning of the second verse (to 80 b.p.m.) and Mahy for the first time utilizes the piano’s upper register. Interspersed within this new, calmer mood, are the restless sixteenth-note figures, occasional reminders of the turbulent seas which lurk nearby (see Example 6.2). Then, like the eye of a hurricane, the momentary tranquility is swept away by the relentless and unceasing waves of the final stanza. Mahy ends the song abruptly with a single quarter note on the third beat following seven measures of turbulence, thus giving the impression that the listener was merely a momentary witness to a scene without end.

Example 6.1: “Break, Break, Break,” mm. 1-2.
The sixteenth-note figure evokes a roiling sea.

The musical score for Example 6.1 consists of two staves in 4/4 time. The upper staff is a piano accompaniment, starting with a piano (*p*) dynamic and a sixteenth-note figure that transitions to a forte (*f*) dynamic. The lower staff is a vocal line, starting with a rest on the first beat and a single quarter note on the third beat.

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Example 6.2: “Break, Break, Break,” mm. 14-19.
The sixteenth-note figures in the bass line of the accompaniment are occasional reminders of turbulent seas.

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for measures 14-16. The vocal line begins with a half rest followed by the lyrics "O well for the fish-er-man's boy. That he". The piano accompaniment features a treble clef with chords and a bass clef with a sixteenth-note figure. Performance markings include *rit.*, *meno mosso*, and a tempo marking $\text{♩} = 80$. A triplet of sixteenth notes is marked with a "3".

The second system shows the vocal line and piano accompaniment for measures 17-19. The vocal line continues with the lyrics "shouts with his sis-ter at play! O well for the". The piano accompaniment features a treble clef with chords and a bass clef with a sixteenth-note figure. Performance markings include *mf*. A triplet of sixteenth notes is marked with a "3".

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“Break, Break, Break” is suitable for an advanced student. The tessitura, G_4 — C_5 , is within easy grasp of a beginner, but the song requires intensity and focus, and the vocal line is not represented in the accompaniment. The range is C_4 — E_5 . It is fifty-one measures long, and the approximate performance time is two minutes, thirty seconds.

“The Falcon”

The middle song of the cycle, “The Falcon,” was composed in the mid 1960’s and is set to a text by Yeats. It is the only truly atonal song in Mahy’s repertoire, whose intent was to musically reflect the anarchy and savagery unleashed by an out-of-control bird of prey. The poem is excerpted from “The Second Coming,” which first appeared in the November 1920 edition of *The Dial*. Mahy chose to set only the first stanza and entitle it “The Falcon.”³⁷ The entire poem is provided here:

“The Second Coming”

Turning, and turning in the widening gyre
 the falcon cannot hear the falconer;
 Things fall apart; the centre cannot hold;
 Mere anarchy is loosed upon the world,
 The blood-dimmed tide is loosed, and everywhere
 the ceremony of innocence is drowned;
 The best lack all conviction, while the worst
 are full of passionate intensity.

Surely some revelation is at hand;
 Surely the Second Coming is at hand.
 The Second Coming! Hardly are those words out
 when a vast image out of *SpiritusMundi*
 troubles my sight: somewhere in sands of the desert
 a shape with lion body and the head of a man,
 a gaze blank and pitiless as the sun,
 is moving its slow thighs, while all about it
 reel shadows of the indignant desert birds.
 ? The darkness drops again: but now I know
 that twenty centuries of stony sleep
 were vexed to nightmare by a rocking cradle,
 and what rough beast, its hour come round at last,
 slouches towards Bethlehem to be born?³⁸

W. B. Yeats

³⁷ Kenneth Mahy, interview by author, December 28, 2003, West Liberty, WV.

³⁸ Yeats, William Butler, *The Variorum Edition of the Poems of W.B. Yeats*, ed. Peter Allt, Russell K. Alspach (New York: The MacMillan Company, 1957).

Mahy begins “The Falcon” at a very fast pace and without a specific tonality. The song is in cut-time, marked *Allegro con fuoco*, (mm. ♩=84). The piano accompaniment is in eighth notes with the bass line moving in a stepwise fashion. The rhythms in the accompaniment, however, soon become quite complex and will require considerable time to work out, even for accomplished professionals. This song is inaccessible to all but advanced singers and pianists.

The vocal line, totally unrelated to the accompaniment, proceeds with metrical rhythms which, for the most part, follow the inherent rhythm of the text. The vocal line, however, is melodically independent of the accompaniment and is frequently in discord with it. Even amid this tonal chaos it is apparent that Mahy has put great thought into his application of the vocal line. We see evidence of word-painting in phrases such as “...in the widening gyre,” which spans a major ninth, and “everywhere” in which the pitch seems to settle nowhere in particular, widening, as if a circling falcon in search of a resting place. (See Examples 6.3 and 6.4).

Example 6.3: “The Falcon,” m. 5.
Word painting is illustrated in the vocal line, which spans a major ninth.



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Example 6.4: “The Falcon,” mm. 26-27.
The melodic line seems to be in search of an anchor point.



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The singer must approach the song in a thoughtful, methodical way, by memorizing and rendering the vocal line pitch perfect, with no tonal assistance whatsoever. The singer should note those few occasions where a starting pitch can be gleaned from the piano part, and work diligently with the pianist to ensure that those junctures are emphasized, so as to provide the singer with a clear auditory cue (see Example 6.5).

Example 6.5: “The Falcon,” mm. 2-3.
The starting pitch can be taken from the piano part.

The image shows two staves of music. The top staff is a vocal line in treble clef with a key signature of one flat. It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C4. The lyrics 'Turn - ing and' are written below the staff. The bottom staff is a piano accompaniment in treble and bass clefs with a key signature of one flat. It features a series of chords and moving lines. Two red arrows point from the piano part's chords to the vocal notes G4 and B4, indicating the starting pitch.

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As difficult as the song is for the singer and pianist to master, so too is the audience likely to be unsure of what to make of the song. Nevertheless, Mahy has ingeniously delivered a wonderfully descriptive bit of tonal poetry. Carefully composed program notes, or perhaps, even a brief address to the audience on the merits and methods of atonality and word painting should increase even the most unsophisticated audience's appreciation for the song.

“The Falcon” is fifty-one measures long and the approximate performance time is one minute, thirty-one seconds. The range is G#₄-G#₅. Optional pitches are written for those without an upper extension, which brings the upper part of the range to F₅.

“Valiant-for-Truth”

“Valiant-for-Truth” is taken from John Bunyan's allegory *The Pilgrim's Progress*. A Puritan minister, Bunyan (1628-1688) was highly respected for his sermons on moral living, and furthered theological debate on the nature of God's grace in the Seventeenth century. *The Pilgrim's Progress* was written between 1660 and 1672 while Bunyan was imprisoned for preaching outside of the confines of the Church of England.³⁹ The characters in the story are named for the traits of their personality. The song contains the last will and testament of a character named Mr. Valiant-for-Truth and describes his final days and his crossing of the River of Death on his way to the Celestial City. Acclaimed as a literary mastersong, *The Pilgrim's Progress* was an immediate success when it was first published in 1678 and has since become a world classic, having

³⁹ James Anthony Froude, *Bunyan* (London: Harper & Brothers Publishers, 1902), 1-15.

been translated into more than 200 languages. It has sold more copies than any other book except the Bible. It is a fantastical narrative of Christian's journey from the City of Destruction (this world) to the Celestial City (heaven).

Excerpt from *The Pilgrim's Progress*

After this, it was noised abroad that Mister Valiant-for-Truth was taken with a summons, (by the same post as the others; and had this for a token that the summons was true, that his pitcher was broken at the fountain). When he understood it, he called for his friends and told them of it. Then, said he, I am going to my Father's and though with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My sword I give to him that shall succeed me in my pilgrimage, and my courage and skill to him that can get it. My marks and scars I carry with me to be a witness for me that I have fought his battles who now can be my rewarder. When the day that he must go hence was come many accompanied him to the river side, into which, as he went, he said, Death, where is thy sting? And as he went down deeper, he said, Grave, where is thy victory? So, he passed over, and [all] the trumpets sounded for him on the other side.⁴⁰

John Bunyan

There are two characters in the song, the Narrator and Mr. Valiant-for-Truth. Each is identified by distinctive leitmotifs that appear whenever his words are sung. Music written for the narrative section is straightforward and without undue emotion, beginning in A Major in a moderate tempo ($\text{♩} = 66$). The Narrator's theme, here marked *mp*, appears in the vocal line (see Example 6.6) and proceeds in a largely conversational pattern, with the rhythms very much following the rhythm of the text.

⁴⁰ Bunyan, John, *The Pilgrim's Progress*, ed. N.H Keeble (Oxford: Oxford University Press, 1998), 259-260.

Example 6.6: “Valiant-for-Truth,” mm. 2-5
 The leitmotiv for the Narrator appears here in the vocal melody.

The image shows a musical score for the first five measures of the song "Valiant-for-Truth". The score is in E major and 4/4 time. The vocal melody is in the upper staff, and the piano accompaniment is in the lower staff. The leitmotiv for the Narrator is highlighted in a black box in the vocal melody. The lyrics are: "Af-ter this it was noised a-broad that Mis-ter Val-iant-for-Truth was tak-en with a sum-mons." The piano accompaniment features a similar leitmotiv in the bass line.

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As Mr. Valiant-for-Truth begins to speak, we can hear his theme in the piano accompaniment (see Example 6.7). The music for Mr. Valiant-for-Truth is somber and hymn-like, in keeping with his situation and state of mind, but grows ever stronger and brighter and more triumphant as the song progresses. The first portion of Valiant-for-Truth’s monologue is in E Minor and in a low register, and is slightly faster than the beginning tempo (now mm. ♩=76). However, as his oration continues, now in F Major and in a quickened tempo (mm. ♩=96, *più vivo*), the song intensifies, growing brighter and higher as the song progresses. As the narrator once more takes over the story, the song returns to A Major, *a tempo*, with melodic material borrowed from the beginning.

Example 6.7: “Valiant-for-Truth,” mm. 11-14.
 Mr. Valiant-for-Truth’s leitmotiv is in the piano accompaniment.

After this it was noised a-broad that Mis-ter Val-iant-for-Truth was tak-en with a sum-mons.

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The turning point of the song occurs when Valiant-for-Truth crosses the River of Death and the trumpets that greet him on the other side are heard one by one and finally all together in the accompaniment. Mahy has alternately scored this song for piano with trumpet trio, piano with brass choir, or orchestra.

The song was composed in the mid 1980’s at a time when Mahy’s father was dying of cancer and was composed with him in mind. It was first performed by Mahy in 1987 and then performed again a year later in 1988 at his father’s memorial service. It is eighty-nine measures long, and the approximate performance time is five minutes, forty five seconds. The range is B_4 - $F\#_5$ and the tessitura is $F\#_4$ - D_5 . The song certainly presents no difficulties for a moderately trained singer. However, the passion and acting flexibility required to properly convey both the power and majesty of Valiant-for-Truth, and the gentle story-telling of the Narrator are better suited to a more seasoned performer. The piano part, however, is difficult and calls for an experienced hand.

CHAPTER 7

"FOUR LOVE SONGS, OPUS 4"

These songs were composed between 1985 and 1987. They were conceived to be sung as a group, but each stands on its own with good effect. In the notes to the published version, Mahy states:

These four songs are something of a departure from the bigger, more dramatic songs that preceded them. They represent a return to a more basic concept of what a song essentially is. They are, in contrast to other songs of mine, more singable, more accessible, more modestly scaled and proportioned. They are also more unashamedly romantic, with whatever inwardness and subjectivity of feeling the term may imply.⁴¹

The four poems which form the basis for this cycle provide a good example of Mahy's criteria for appropriate text:

...brevity (two to five stanzas is about right), directness (no beating around the bush or useless filler), clarity and simplicity (the listener has no time to ponder hidden layers of meaning while a song is being sung), literary quality, relevance and appeal of subject matter, universality and depth of emotion, timelessness, beauty and a colorfulness of imagery, rhythmic flow of poem when read aloud.

Due to their uncomplicated melodies and manageable tessitura, all four of the songs are accessible for younger, middle-voiced students. More mature, experienced singers will also find the songs to be gratifying due to the acting possibilities provided by the subject matter. All of the songs, except "I Saw My Lady Weep," are appropriate for

⁴¹ Kenneth Mahy, *Four Love Songs, Opus 4*, text by John Dowland, Edmund Waller, W.B. Yeats, Hans Christian Andersen, (Geneseo, NY: Leyerle Publications, 1990), 3.

use as pre-service wedding songs. “Thought of My Thoughts” is suitable either before or during the service. I once sang the song at a wedding at which the rings were exchanged during the piano interlude, to wonderful effect. Several years later, this song was sung at my own wedding. The accompaniment is moderately difficult and calls for an experienced pianist.

The cycle was copyrighted by Mahy in 1987, with exclusive rights transferred to Leyerle Publications, the current publisher, in 1990. The four songs in the cycle are “I Saw My Lady Weep,” “Go, Lovely Rose,” “Brown Penny,” and “Thought of My Thoughts,” set to texts by John Dowland, Edmund Waller, William Butler Yeats, and Hans Christian Andersen, respectively.

“I Saw My Lady Weep”

During his lifetime, John Dowland was one of the few English composers whose fame spread throughout Europe. After being largely ignored throughout the eighteenth century and most of the nineteenth, scholars began to recognize the quality of his work in the twentieth. In the 1920’s the appearance of song books edited by Dr. E. H. Fellowes made this aspect of his work available, and his greatness as a song writer was well established.⁴² In 1597, Dowland published his first book of *Ayres* for voice and lute, thus initiating a genre in which England was to excel for a quarter of a century. In 1612, “I Saw My Lady Weep” was published in Dowland’s *Songs to Two Voices*.⁴³

⁴² Diana Poulton, *John Dowland, His Life and Works* (Berkeley: University of California Press, 1972), 440-46.

⁴³ *Ibid*, 251.

Mahy chose Dowland's text simply because he liked the poem and found that it met his criterion for good song material. "In the case of 'I Saw My Lady Weep'," says Mahy, "I liked the poem but felt that a richer harmonic vocabulary and a fuller accompaniment might bring out some of the nuances of the text only faintly alluded to in Dowland's sparse lute-song style."⁴⁴

"I Saw My Lady Weep"

I saw my lady weep
and sorrow proud to be advanced so
in those fair eyes,
in those fair eyes where all perfections keep.
Her face was full of woe,
was full of woe.
But such a woe, believe me
as wins more hearts than mirth can do
with her enticing parts.

O fairer than all else
the world can show.
Leave off in time to grieve
enough, enough,
your joyous looks excel.
Tears kill the heart, believe,
kill the heart.
O, strive not to be excellent in woe
which only breeds your beauties overthrow.
Which only breeds your beauties overthrow.
John Dowland

The song is in E Minor, and opens with a six measure piano introduction of soft, flowing eighth notes which become a juxtaposed accompaniment to the more sustained melodic line in the voice. Word painting is used subtly with chromatically descending

⁴⁴ Kenneth Mahy, interview by author, November 20, 2005, West Liberty, WV.

phrases underscoring the words “weep” and “mirth.” The richer harmonies alluded to by Mahy are evident especially underneath the endings of each line of text, where the accompaniment is lush with chromaticism (see Example 7.1). A four-measure interlude utilizing fragments of the vocal melody separates the verses. The dynamics are muted throughout (marked as *p* or *mp*), except during the textual climax, where the marking is *ff*. The piano accompaniment is moderately difficult due to its many accidentals and interpretive nature.

Example 7.1: “I Saw My Lady Weep,” mm. 16-21.
Mahy’s rich harmonies are evident in the chromatic accompaniment.

The musical score consists of two systems. The first system covers measures 16-19, and the second system covers measures 20-21. The vocal line is written in a soprano clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The lyrics are: "woe, was full of woe; But such a woe, be-lieve me, as wins more hearts than mirth can do with her en-". The piano part features complex, chromatic chord progressions and arpeggiated textures, especially in the right hand. Dynamics include *p* and *mf*.

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The song presents the singer with the challenge of realizing an almost bel canto legato line while maintaining proper English diction. The poetry also demands a dramatic realization of the text, which Mahy provides musically. The song will fall flat, however, if the singer fails to act the song as well as sing it. It is difficult to over-act the

nakedly emotional pairing of text and music such as occurs at measure thirty-four where the singer is required to dynamically move from fortissimo to piano on the text “Tears kill the heart, believe, kill the heart” (see Example 7.2).

Example 7.2: “I Saw My Lady Weep,” mm. 34-39.
The emotional pairing of music and text requires a strong actor.

joy-ful looks ex-cell; Tears kill the heart, be-lieve, kill the heart.

heart. O strive not to be ex-cel-lent in

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“I Saw My Lady Weep” is forty-eight measures long, and the performance time is approximately two minutes, forty nine seconds. Its range is D₄—F₅, and the tessitura is F₄—D₅.

“Go, Lovely Rose”

Born in Hertfordshire, England, Edmund Waller was privately instructed as a young child, then sent to Eton and Cambridge. He served for several years as a member of Parliament, first as an opponent of the crown and later as a Royalist. His advocacy of the Royalist cause and his attempts to moderate between the crown and the Puritans in an increasingly revolutionary period led to his imprisonment and exile. When the monarchy was restored in 1660, Waller regained his seat in Parliament. Waller was a celebrated poet and wit in his lifetime, and many of his poems had long circulated in manuscript before the 1645 publication of his *Poems*. He is known today mostly for his poems “Go, Lovely Rose,” and “On a Girdle.”⁴⁵

“Go, Lovely Rose”

Go, lovely rose, tell her that wastes her time and me
 that now she knows when I resemble her to thee
 how sweet and fair she seems to be.
 Tell her that's young and shuns to have her graces spied
 that had'st thou sprung in deserts where no men abide,
 thou must have uncommended died.

Small is the worth of beauty from the light retired.
 Bid her come forth, suffer herself to be desired
 and not blush to be admired.
 Then die!

That she the common fate of all things rare
 may read in thee how small a part of time they share,
 that are so wondrous, sweet, and fair.⁴⁶

Edmund Waller

⁴⁵ Warren L. Chernaik, *The Poetry of Limitation* (New Haven: Yale University Press, 1968), 7-11.

⁴⁶ M.H Abrams, ed., *The Norton Anthology of English Literature, Fifth Ed., Vol. I* (New York: W.W. Norton & Company, 1986), 1657.

In comparing the beauty of a rose with the physical attributes of the object of his infatuation, the narrator also draws parallels between the short-lived characteristics of beauty and life as well as the capricious nature of chance. Although the unnamed “her” in the poem prevails in the comparison of beauty, she too is the unwitting beneficiary of having not “sprung in deserts where no men abide,” where her beauty, unappreciated, would have died. Waller succinctly captures the dramatic ending of both beauty and flower with a simple statement. Rather than composing flowery comparisons, his simple exhortation “Then die,” starkly reminds the reader of the fleeting nature of both life and beauty.

By staying in the key of E Minor, Mahy creates the possibility of a seamless transition between “I Saw My Lady Weep” and “Go, Lovely Rose.” Singers performing the entire song cycle would do well to minimize the pause between these two songs to take advantage of this unity in tonality. As this second song commences, the listener begins to realize that he is being taken along on a journey into the different facets of romantic love. The first song, at a moderately slow tempo, characterizes the grief and “woe” of love embittered. “Go, Lovely Rose,” in the same minor tonality, now hurries us along, addressing the limited span of time in which we have to love.

The piano accompaniment, of moderate difficulty, is in sixteenth notes throughout, giving the song a feeling of swift movement, while avoiding a sense of urgency. This almost shy, yet constantly moving accompaniment remains at a steady $mm. \downarrow = 66$ with two exceptions. The score is marked *poco rit.* at the end of the first verse, thus slowing the momentum slightly for the phrase “thou must have uncommended died.”

The last three notes of the song are marked *rit.* as well, creating a somewhat sudden ending to the song.

This song presents an opportunity in the voice studio, particularly for a young baritone, to experiment with vocal placement. The E₅ in measure eight on the word “fair” should transit smoothly from the preceding D₅ into a well-placed head voice. A baritone who has not yet mastered his passagio will undoubtedly attempt to scream the E in a most unpleasant fashion. The same pitches are encountered again in measure 28 on the word “blush.” While it is possible for a higher baritone to sing this in the chest voice on this vowel, this should be discouraged due to the incongruity of the word being sung and the probable resultant timbre. This phrase is best dealt with by simply opening the “uh” vowel slightly when moving to the E. This happens again in measure 30 on the word “die.” This time, a chest voice on the E is completely appropriate and more easily accommodated with the “ah” vowel.

“Go, Lovely Rose” is thirty-six measures long, and the performance time is approximately two minutes, fourteen seconds. Its range is D₄—E₅, and the tessitura is E₄—B₅.

“Brown Penny”

Known for his tightly crafted lines, his use of sparse, yet haunting, imagery and frankness in address, William Butler Yeats was among those rare writers to be greatly appreciated during his or her lifetime. Equally famous for his poetry and prose, he received the Nobel Prize for Literature in 1923. On January 30, 1889, Yeats met Maud Gonne, an actress whose great beauty would haunt him for the rest of his life. Gonne, a

passionate agitator for the nationalist cause in Ireland, intrigued and dismayed Yeats with her reckless destructiveness in pursuit of her political goals. Despite her many rejections of his offers of marriage, Yeats and Gonne remained close personal friends and their relationship endured. To Yeats, Gonne represented an ideal, and throughout his life he found the tension between them, as well as their friendship, a source of poetic inspiration. Indeed, “Brown Penny” was inspired by her beautiful, curly, brown hair (see Figure 7.1).⁴⁷

“Brown Penny” exists in two versions. Yeats was known to constantly rewrite his material, and this was a frequent occurrence both in his prose as well as his poetry⁴⁸. Three verses are found in *The Green Hornet and Other Poems*. Most contemporary printings eliminate the second verse altogether. Mahy, who set verses one and three, was unaware of the existence of the middle verse until after the publication of his composition. The poem appears here in its most common two-verse form—the version Mahy used in his song:

“Brown Penny”

I whispered “I am too young,”
and then: “I am old enough!”
Wherefore I threw a penny
to find out if I might love,
to find out if I might love!

“Go and love, go and love young man,
if the lady be young and fair.”
Ah penny, brown penny, brown penny,
I am looped in the loops of her hair.

⁴⁷ Norman Jeffares, ed., *W.B. Yeats, A New Biography* (London: Century Hutchinson Publishing, 1989), 167, 189.

⁴⁸ Peter Allt, *The Variorum Edition of the Poems of W.B. Yeats* (New York: The Macmillan Company, 1966), xv.

I am looped in the loops of her hair.

O love is the crooked thing.
 There is nobody wise enough
 to find out all that is in it.
 For he would be thinking of love
 till the stars had blown away
 and the shadows eaten the moon.

O penny, brown penny, brown penny,
 One cannot begin it too soon.
 One cannot begin it too soon.⁴⁹

William Butler Yeats

The poem employs some wonderful imagery. The young narrator consults a brown penny for advice. Whether this is by flipping it to see if it comes up heads or tails, or by throwing it into a wishing well is not specified and is inconsequential. The important thing is that it sets up a dialogue between the young man and the penny that continues throughout the poem. Rather than say that the young man is entangled by love, the poem has him “looped in the loops of her hair.” Rather than say that love is unfathomable, the poem implies that nobody could figure it out even if he thought about it until “the stars had blown away and the shadows eaten the moon.” Yeats also creates a wonderfully economical turn of phrase; rather than say that love is unpredictable and may take all sorts of strange twists and turns, he neatly sums up the whole idea in only five words with “love is the crooked thing.”

The poem deals with a variety of the aspects of love in a short space of time: the anticipation of it, being caught up in it, being overwhelmed by it, being confused by it, and finally in spite of all that, not regretting it and wishing that it had begun sooner. De-

⁴⁹ Ibid., 268.

spite the powerful impact and the importance of the experience of love to the person experiencing it, the poem has a wonderfully playful character about it that Mahy has cleverly captured in the song.

Mahy first came upon this poem in the spring of 1980 in *Feasts and Seasons: Love Songs of the Irish*, and was immediately taken with passages such as “Ah, penny, brown penny, brown penny” and “looped in the loops of her hair,” which he found “rolled smoothly and trippingly off the tongue and sound like music in six-eight time even when read out loud⁵⁰ .

Mahy continues the song cycle in E Minor, beginning “Brown Penny” with freely moving (the published score is marked *andante affettuoso* here) arpeggiations in the left hand, and thirty-second-note scales in the right hand which cleverly suggest the “loops of her hair,” as mentioned in the text (see Example 7.3). These figures return twice more, at measure 25, accompanying the text “I am looped in the loops of her hair” (see example 7.4), and again at measure 30 as an interlude between the two verses. The five-measure introduction ends with declamatory sixteenth-note figure which suggests the breathless excitement and rapid pulse one might find in an expectant lover. This sixteenth-note figure begins a new, *allegretto* tempo, which remains throughout the rest of the song, which is entirely in six-eight time.

⁵⁰ Kenneth Mahy, interview by author, January 5, 2004, West Liberty, WV.



Figure 7.1: Maud Gonne, aged 23 in 1899⁵¹

Example 7.3: “Brown Penny,” mm. 1-3.
The scales in the treble clef of the accompaniment evoke the “loops of her hair” mentioned in the text.

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⁵¹ Lucien Gillain, photograph, as reproduced in R.F. Foster, *W.B. Yeats: A Life* (New York: Oxford University Press, 1997), plate 10.

Example 7.4: “Brown Penny,” mm. 24-27.
The “looping” figures in the accompaniment return to underscore the text.

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At the end of the introduction, the song modulates into the relative key of G Major with the piano accompanying in unobtrusive, forward moving eighth-note arpeggios. The song remains in G Major, with the exception of two key points. Mahy quotes the sixteenth-note figures used in the introduction, in E Minor, for two measures which accompany the word “love.” The text here, “...to find out if I might love,” coupled with the minor key, imparts a momentary feeling of uncertainty or even doubt, before the nar-

rator answers, “Go and love, go and love young man if the lady be young and fair,” once again in the key of G Major.

Material from the E-Minor introduction once again is brought back for a six-measure interlude between verses. This re-quoted material presents the same, lilting figures as at the introduction; however, it is not marked to be played as freely as at the beginning, and should be kept in tempo. The ending of the interlude is marked with a *poco ritardando* for the final half of the last measure, thereby very briefly diminishing the forward-moving rhythmic character of the song, which is maintained unabated to the end. The piano accompaniment fits easily under the hand and calls for a skilled, but not necessarily accomplished pianist.

Yeats’ use of quotation marks presents an interesting dramatic choice for the singer. The first two sets of quotation marks are clearly meant to indicate that the narrator is whispering to himself. The second set, however, infers a duality prompting the singer to decide whether this is an outside, perhaps older, more experienced voice, or an inner consciousness goading on the outer lover.

The vocal line features frequent jumps of up to a perfect fifth, while the range is within the octave $D_4 - D_5$, with a tessitura of $G_4 - D_5$, thereby placing it within a very comfortable singing range for all but the lowest voices. It is fifty-five measures long, and the performance time is approximately two minutes. The piano accompaniment is of moderate difficulty.

“Thought of My Thoughts”

Poet, writer, and storyteller Hans Christian Andersen (1805-1875) spent much of his formative years with his grandmother, who was a groundskeeper at a local asylum. It was from the women who worked there that he heard much of the traditional folklore of his people. Hans had little success as a student. He was a dreamer and spent much of his time alone. He began writing small plays and dreamed of becoming an actor. This seemed unlikely as he was a 'homely' looking and gangly lad—a bit of an ugly duckling. Although he is best remembered for his children’s stories, Andersen wrote over 300 stories, poems, plays and novels.⁵²

The original Danish text by Andersen, “Min Tankes Tanke,” was originally translated by Mahy and used in his self-published manuscript edition. When the proof was being readied for publication by Leyerle Publications, however, it was discovered that Mahy’s direct translation infringed upon an existing copyright. Because of this, Mahy was obliged to retrofit another text into his music which would not violate copyright laws. All three versions are printed below:

“Min Tankes Tanke”

Min Tankes Tanke ene du er vorden,
 Du er mit Hjertes første Kærlighed.
 Jeg elsker Dig, som Ingen her på Jorden,
 Jeg elsker Dig i Tid og Evighed!⁵³

Hans Christian Andersen

⁵² Jens Andersen, *Hans Christian Andersen: A New Life* (London: Overlook Duckworth, 2005), 19-28, 389.

⁵³ Jens Andersen, *Hans Christian Andersen: A New Life* (London: Overlook Duckworth, 2005).

“Thought of My Thoughts”

You alone have become the thought of my thoughts.
 You are my hearts first love.
 I love you as no one on this earth.
 I love you for all time and eternity!⁵⁴

Kenneth Mahy (original, direct translation)

“Thought of My Thoughts”

You alone are the only thought of my thoughts,
 You are my only love.
 I love you as no one else on earth.
 I love you through time and eternity.⁵⁵

Kenneth Mahy (revised translation)

In his opening phrase, Mahy pays homage to Grieg by quoting the first three notes of his “Min Tankes Tanke” (see Examples 7.5 and 7.6).

Example 7.5: “Thought of My Thoughts,” mm. 1-2.
 The opening phrase is taken from the beginning of Grieg’s “Min Tankes Tanke.”



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⁵⁴ Kenneth Mahy, *Four Love Songs, Opus 1*, (West Liberty, WV: Kenneth Mahy, 1987).

⁵⁵ Kenneth Mahy, *Four Love Songs, Opus 1*, (Geneseo, NY: Leyerle Publications, Inc, 1990).

Example 7.6: “Min Tankes Tanke” by Edvard Grieg.



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After a pensive three-measure introduction (marked *andante espressivo*) in B Minor, the song settles into a steady piano accompaniment of arpeggiating sixteenth-note patterns at a tempo marking of $\text{mm. } \downarrow = 72$ which undergirds the slower-moving vocal line. The piano part, of moderate difficulty, is marked *pp*, and care should be taken to ensure that the piano is not so soft as not to be heard by the singer. Occasionally, it is difficult for the singer to discern the beat in measures 4 and 5, so he or she is well advised to set a steady tempo on the first two words “You alone,” to ensure that the pianist and the singer are firmly synchronized.

Unfortunately, the rewriting of the text by Mahy does not seem to lend itself as well to the lush lyricism of the music or the deeper meaning of the text as did his original, more direct, translation. Substituting “You alone are the only thought of my thoughts” for “You alone have become the thought of my thoughts,” seems to lose the romantic sense that this has been an ongoing affair culminating in the thoughts which have become the all encompassing thoughts of the narrator. Similarly, “You are my only love” is not nearly so evocative as “You are my heart’s first love.” Changing “I love you as no one on this earth” to “I love you as no one else on earth” sounds more like prose than poetry

or song. The substitution of “I love you through time and eternity” does not fit musically as well as the original “I love you through all time and eternity,” requiring (for the first time in the song) the singer to sing more than one syllable per note. While this may not be a striking detail, when compared with the original text, a difference in the way the song weaves together is discernible to a discriminating ear. Mahy himself had misgivings about the need to change the text, but was powerless to circumvent the legal need to do so.⁵⁶

After moving through the entirety of the text, Mahy sets a sumptuously romantic fourteen-measure piano interlude—almost a fantasy—based upon the preceding vocal melody. This requires an experienced pianist to properly realize. There is a wonderful moment between the singer and the pianist in measure 19, just before the interlude, where it appears as if the singer is handing off the “thoughts” of the poem for further contemplation by the pianist. This is a crucial moment where collaboration between the artists is imperative. This writer has found it most effective to insert a *rallentando* at this point and to hold the third-beat quarter note until the piano has begun the next phrase. This transition can be made into a magical moment if the singer is able to approximate the timbre of the accompanying instrument (see Example 7.7).

⁵⁶ Kenneth Mahy, interview by author, January 3, 2004, West Liberty, WV.

Example 7.7: “Thought of My Thoughts,” mm. 19.
A seamless transition between the vocal line and the piano interlude can be achieved if the vocalist approximates the timber of the piano.

The image shows a musical score for two staves. The top staff is a vocal line in treble clef, with lyrics "ni - ty." and a fermata over the final note. The bottom staff is a piano interlude, consisting of two staves (treble and bass clefs) with a piano dynamic marking "pp". A bracket on the left side of the piano interlude indicates it is a single unit. A line connects the final note of the vocal line to the first note of the piano interlude, illustrating the transition.

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Following the piano interlude, the voice makes a final plaintive, yet simple, re-statement, “You alone are the only thought of my thoughts,” in a passage marked *pianissimo* for both piano and voice. This section is marked *a tempo*, but it is also quite effective if sung slightly slower. This final phrase is delicate, and calls for sensitivity and elegance from both pianist and singer. Though not marked, performance practice suggests that a silent breath be taken after the word “thought” in the penultimate measure, thus enabling the singer to hold and diminish the final word to a satisfying conclusion.

“Thought of My Thoughts” is thirty-six measures long, and the performance time is approximately two minutes, forty-eight seconds. Its range is E₄—D₅, and the tessitura is F#₄—B₅. An SATB version of “Four Love Songs, Opus 4” was published in 1992 by National Music Publishers, Tustin, California.

CHAPTER 8

FIVE POEMS OF JOHN DONNE, OPUS 5

Kenneth Mahy was attracted to the skillful wordplay of John Donne's poetry and by the power of the intellect that appeared to be guiding it. He was also fascinated by the duality of Donne's nature; the man of flesh vs. the man of spirit. In fact, Mahy chose representations of both John Donnes to set to music. The first two songs in the cycle are love songs, and the final two are representative of the mature, deeply spiritual Donne. Mahy found the love songs to be easier to compose than the more serious songs. "A pretty melody and a flowing accompaniment may result in a successful love song," he maintains, "but quickly become inadequate in dealing with matters of repentance, redemption, death and eternity."⁵⁷ These songs were composed between 1987 and 1988, and were first performed in 1988, by the composer. After some revision, Mahy performed them again in 1993. The song-cycle was published by the composer in 1993.

John Donne (1572-1631) was born into a devoutly Catholic family, but eventually became one of the most celebrated Protestant clergymen of the era. At the time of his death, he was the Dean of St. Peter's Anglican Church. His childhood experiences with Catholic martyrs left him obsessed with the subjects of suicide and death.⁵⁸

⁵⁷ Kenneth Mahy, interview by author, April 23, 2006, West Liberty, WV.

⁵⁸ David L. Edwards, *John Donne: Man of Flesh and Spirit* (London: Continuum Publishing, 2001), 34.

“Break of Day”

Although Mahy writes with the view that the narrator in the poem is a man pleading with his female lover, David Edwards writes that Donne was actually writing from a woman’s perspective, as he did in one other poem, “Sapho to Philaenis.” In both poems he suggests that women are interested only in sexual relations.⁵⁹ This is perhaps made clearer in the final stanza, which Mahy did not include in his composition. However, the stanza Mahy chose can be sung by either a male or female singer to good dramatic effect—the theme being that the singer, of whichever sex, awakens after an evening of passion and pleads with his/her lover not to depart. Mahy chose to set only the first stanza of this poem, which is in a different meter than the following stanza’s, and is more direct in its imagery:

“Break of Day”

Stay, O sweet and do not rise,
The light that shines comes from thine eyes;
The day breaks not, it is my heart,
Because that you and I must part.
Stay, or else my joys will die,
and perish in their infancy.

'Tis true, 'tis day ; what though it be?
O, wilt thou therefore rise from me?
Why should we rise because 'tis light?
Did we lie down because 'twas night?
Love, which in spite of darkness brought us hither,
Should in despite of light keep us together.

⁵⁹ Ibid, 208.

Light hath no tongue, but is all eye ;
 If it could speak as well as spy,
 This were the worst that it could say,
 That being well I fain would stay,
 And that I loved my heart and honour so
 That I would not from him, that had them, go.

Must business thee from hence remove?
 O ! that's the worst disease of love,
 The poor, the foul, the false, love can
 Admit, but not the busied man.
 He which hath business, and makes love, doth do
 Such wrong, as when a married man doth woo.⁶⁰
John Donne

Mahy begins “Break of Day” in six-eight time with a moderately fast-moving (mm. ♩=116), mostly diatonic, sixteenth-note figure in the right hand which continues throughout, buttressed by arpeggiated chords in the left hand. The effect is one of a smoothly and rapidly moving stream, evoking the perception that the listener is arriving late to a situation which has already been taking place for some time. The song is in the key of G Major throughout. The vocal line is simple and mostly diatonic, save for a few easy leaps, and is quite lyrical with some light syncopation.

The piano accompaniment is moderately difficult although it does fit well within the hand. The vocal line is of moderate difficulty, due to syncopation and some difficult intervallic leaps within the melody, but still within the grasp of serious students, although the subject matter is perhaps best realized by a more mature singer.

“Break of Day” is twenty-five measures long, and the performance time is approximately fifty-two seconds. The range is D₄–E₅ and the tessitura is F₄–D₅.

⁶⁰ Michael Payne and John Hunter, eds., *Renaissance Literature: An Anthology* (Oxford: Blackwell Publishing, 2003), 914.

“The Dream”

Well known for his vivid sexual imagery, Donne was reacting against the highly stylized poetry of the middle ages.⁶¹ Here, the narrator is recounting his being awakened from a sexual dream in order to consummate it. All three stanzas are printed here. Mahy chose to set only the first to music. Said Mahy, “I found that the first stanzas of John Donne’s love poems often painted very complete pictures and told complete stories with regard to a situation, and that following stanzas often explored the ramifications of that situation, often in very complex and sometimes difficult to follow language.”⁶²

“The Dream”

Dear love, for nothing less than thee
 Would I have broke this happy dream.
 It was a theme for reason, much too strong for fantasy,
 Therefore thou waked’st me wisely; yet
 My dream thou brok’st not, but continued’st it’
 Thou art so true, that thoughts of thee suffice,
 To make dreams truths, and fables histories;
 Enter these arms, for since thou thought’st it best
 Not to dream all my dream, let’s act the rest.

As lightning, or a taper’s light,
 Thine eyes and not thy noise waked me;
 Yet I thought thee
 (For thou lov’st truth) an angel, at first sight;
 But when I saw thou saw’st my heart,
 And knew’st my thoughts, beyond an angel’s art,
 When thou knew’st what I dreamt, when thou knew’st when
 Excess of joy would wake me, and cam’st then,
 I must confess it could not choose but be
 Profane to think thee anything but thee.

⁶¹ Harold Bloom, *John Donne* (Bloomhall, PA: Chelsea House Publishers, 1999), 12.

⁶² Mahy, April 23, 2006.

Coming and staying showed thee thee,
But rising makes me doubt that now
Thou art not thou.
That love is weak where fear's as strong as he;
'Tis not all spirit, pure, and brave,
If mixture it of fear, shame, honour, have.
Perchance as torches which must ready be
Men light and put out, so thou deal'st with me;
Or if it have, let my word work on me,
And a just office on a murderer do.
Except it be too late to kill me so,
Being double dead, going and bidding go.⁶³
John Donne

Mahy continues the song-cycle in the relative minor (E Minor) of the first song. The harmonies in the piano are richer and more expressive than in the first song, corresponding to the heightened eroticism of the text. Mahy manages to impart a dream-like quality to the song. When pressed to explain how he achieved this, he replied, "I have no idea where my musical ideas come from, but in composing a song, I try to find the music that seems best suited to the poem, and reject all musical ideas that don't seem to fit or be appropriate. How this managed in this particular situation to result in music that seemed sufficiently dreamlike is probably as much a mystery to me as it might be for you."⁶⁴ The piano accompaniment, of moderate difficulty, is largely comprised of arpeggiating chords in the left hand underneath slower moving chords in the right hand. The vocal part is mostly diatonic with a few easy leaps. The dynamics are subdued, never rising above a *mezzo forte*.

⁶³ Michael Payne and John Hunter, comps., *Renaissance Literature: An Anthology* (Oxford: Blackwell Publishing, 2003).

⁶⁴ Ibid.

“The Dream” is thirty-three measures long, and the performance time is approximately two minutes, eight seconds. The range is D₄—D₅ and the tessitura is E₄—B₅.

“Go and Catch a Falling Star”

One of two poems entitled by Donne simply as “Song,” this simple couplet gives us a rare glance into the poet’s playful side. It provides a perfect transition between the sensuality of the love songs and the deeply spiritual songs which follow. “To me,” Mahy said, “this song shows the humorous side of John Donne’s writing; John Donne with a twinkle in his eye, John Donne pulling your leg. It is the 16th Century equivalent of the kind of writing that one associates with a writer like Mark Twain. I think of it as the *scherzo* movement of the group, in the same way that I think of ‘Brown Penny’ as being the *scherzo* movement of my ‘Four Love Songs.’”⁶⁵

In the poem, the listener is asked to complete several unachievable assignments, e.g., to catch a falling star, to find where past years are kept, etc., and finally, to find a woman who is both beautiful and faithful. The obvious insinuation is that there is no such thing as a woman who possesses both beauty and faithfulness. “This is an exaggeration, of course,” said Mahy. “There are many beautiful and faithful women in the world, and there are many men—among whom I count myself—who are fortunate enough to have married one. For the sake of the joke, however, we have to go along with the premise that they don’t exist, and if one is found, she won’t stay that way for long.”⁴⁹ There

⁶⁵ Kenneth Mahy, interview by author, April 23, 2006, West Liberty, WV.

is no indication as to whether Donne wrote the poem specifically for a musical setting, but Mahy does an admirable job of doing just that.

“Song”

Go and catch a falling star,
 Get with child a mandrake root,
 Tell me where all past years are,
 Or who cleft the Devil’s foot,
 Teach me to hear mermaids singing,
 Or to keep off envy’s stinging,
 And find
 What wind
 Serves to advance an honest mind.

If thou be’st borne to strange sights,
 Things invisible to see,
 Ride ten thousand days and nights,
 Till age snow white hairs on thee;
 Thou, when thou return’st, wilt tell me
 All strange wonders that befell thee,
 And swear
 Nowhere
 Lives a woman true and fair.

If thou find’st one, let me know;
 Such a pilgrimage were sweet.
 Yet, do not, I would not go,
 Though at next door we might meet.
 Though she were true when you met her,
 And last till you write your letter,
 Yet she
 Will be
 False, ere I come, to two or three.⁶⁶
John Donne

⁶⁶ Michael Payne and John Hunter, eds., *Renaissance Literature: An Anthology* (Oxford: Blackwell Publishing, 2003), 920.

Mahy begins “Go and Catch a Falling Star” in the key of F Major with a lilting, one measure, piano introduction which sets forth the main theme of the melody. He modulates to a new key for each verse, progressing through G Major and A^b Major, before returning to F Major for the final verse. The accompaniment supports the vocal line throughout, often foretelling the vocal melody and at times creating a countermelody to it. The lighthearted nature of the accompaniment sets a humorous, slightly mischievous, tone. Frequently shifting meters keep the melody from becoming too predictable. The vocal line alternately features florid scales and turns, and playful, yet not difficult, leaps. Neither the accompaniment nor the vocal line are difficult, and easily accessible to beginning students. “Go and Catch a Falling Star” is thirty-two measures long and the performance time is two minutes, seventeen seconds. The range is C₄—D₅, and the tessitura is D₄—C₅.

“Death Be Not Proud”

Donne’s religious poetry is collectively known as the “Divine Poems.” The largest group of “Divine Poems” are the nineteen “Holy Sonnets.” In them he expresses the tension which existed in his time between Catholicism and Calvinism. The chief difference between these views remains the same today: Catholicism holds that heaven is gained by a combination of grace and merit through a combination of faith in Christ and one’s good works.⁶⁷ Calvinism maintains that heaven is achieved by grace alone through

⁶⁷ J. Waterworth, ed., *Canons and Decrees of the Council of Trent* (London: Dolman Publishing Co, 1848).

faith alone in Christ alone.⁶⁸ In this tenth Holy Sonnet, we are witness to Donne's reformed theology that Death will not win out in the end. He accuses Death of the sin of pride, and implies that it is an opponent doomed to defeat. His obsession with death likely stems from his childhood, when he not only witnessed the martyrdom of his relatives, but was forced to witness public executions.⁶⁹

In "Death Be Not Proud," Donne the Preacher engages Death in the eternal battle between good and evil. The subject matter of the "Holy Sonnets" is quite intense, and calls for a mature, seasoned composer to realize its demands. Mahy summarizes this shift in mood thusly: "We are now out of the sunny meadows of light and pretty music and into the deep and tangled woods where the going is much rougher."⁷⁰

"Holy Sonnets"

No. 10

Death, be not proud, though some have called thee
 Mighty and dreadful, for thou art not so,
 For those whom thou think'st thou dost overthrow
 Die not, poor Death, nor yet canst thou kill me'
 From rest and sleep, which but thy pictures by,
 Much pleasure, then from thee much more must flow,
 And soonest our best men with thee do go,
 Rest of their bones, and souls' delivery.
 Thou'rt slave to fate, chance, kings, and desperate men,
 And dost with poison, war, and sickness dwell,
 And poppy or charms can make us sleep as well,
 And better than thy stroke; why swell'st thou then?

⁶⁸ John MacPherson, ed., *Westminster Confession of Faith* (New York: T & T Clark Publishing Co, 1911).

⁶⁹ David L. Edwards, *John Donne: Man of Flesh and Spirit* (London: Continuum Publishing, 2001), 5.

⁷⁰ Kenneth Mahy, interview by author, April 23, 2006, West Liberty, WV.

One short sleep past, we wake eternally,
And death shall be no more; Death, thou shalt die.⁷¹
John Donne

Mahy begins “Death Be Not Proud” with a driving, swiftly moving (mm. ♩=104) sixteenth-note pattern pounding out the tonic (the song is in E Minor) in octaves. The song is through-composed, allowing Mahy to pursue the ever-changing dynamics of the text, as Donne takes Death to task. “Trying to find the right music for each new idea presented in the poem was a slow and painstaking process, like slowly hacking one’s way through a tangle of vines,” said Mahy.⁷² The repeating, sixteenth-note pattern is brought into play three times during the song, each time on a higher pitch level, thus elevating the tension until the end. The accompaniment is of moderate difficulty, as is the vocal line, with chromatic sections followed by sometimes difficult leaps. Additionally, the vocal line is frequently unsupported by the accompaniment. The song is brought to a rousing close with a victorious vocal passage on the words “And death shall be no more; death, thou shalt die,” incorporating a $G \flat_5$ and ending on an $E \flat_5$, as the song ends in a triumphant $E \flat$ Major chord.

“Death Be Not Proud” is forty measures long and the performance time is two minutes. The range is D_4 — $G \flat_5$ and the tessitura is F_4 — D_5 . Both the vocal line and the accompaniment are sufficiently difficult enough that they are best left to more advanced students or professionals.

⁷¹ Quiller-Couch, comp., *The Oxford Book of English Verse* (Oxford: Oxford University Press, 1927), 231.

⁷² Mahy, April 23, 2006.

“At the Round Earth’s Imagined Corners”

This seventh of *The Holy Sonnets*, seems to be almost an answer to the tenth. In it, Donne reflects the Biblical view of what awaits all souls upon the second coming of Christ. Whereas “Death Be Not Proud” is more personal in scope, “At the Round Earth’s Imagined Corners” is quite broad and expansive.

“Holy Sonnets”

No. 7

At the round earth’s imagined corners, blow
 Your trumpets, angels, and arise, arise
 From death, you numberless infinities
 Of souls, and to your scattered bodies go,
 All whom the flood did, and fire shall o’erthrow,
 All whom war, dearth, age, agues, tyrannies,
 Despair, law, chance, hath slain, and you whose eyes
 Shall behold God, and never taste death’s woe.
 But let them sleep, Lord, and me mourn a space,
 For if above all these my sins abound,
 ‘Tis late to ask abundance of thy grace,
 When we are there; here on this lowly ground,
 Teach me how to repent; for that’s as good
 As if thou’dst sealed my pardon with thy blood.⁷³

John Donne

“At the Round Earth’s Imagined Corners” opens with a repetition of B-flats, over five octaves, in swift moving sixteenth-note patterns. This repetition of the same pitch over several octaves is a convention which Mahy borrowed from Spanish composer Enri-

⁷³ M.H Abrams, comp., *The Norton Anthology of English Literature, Fifth Edition, Vol. I* (New York: W.W. Norton & Company, 1986), 1098.

que Granados.⁷⁴ The tempo (mm. ♩=104) is the same as in the previous song. According to Mahy, “I did not have too much trouble finding themes that fit the words and which could be expanded and developed throughout the composition.” The vocal line is as expansive as the text demands, at times imitating a trumpet fanfare, similar to the final lines of “Valiant-for-Truth.” The flow is more diatonic, with occasional easy leaps, which are supported in the accompaniment. Mahy ends the song cycle by repeating the first four lines of the poem at a *fortissimo* level, allowing the singer to hold an F₅ in the penultimate phrase. A possibility exists for the singer to end the cycle in an even more dramatic fashion, by singing the final pitch (B_{♭5}) up one octave, on the word “go.” Although few baritones (particularly young baritones) possess a gratifying high B_♭, this interpolation can be used to wonderful effect by those who do.

“At the Round Earth’s Imagined Corners” is forty-nine measures long and the performance time is three minutes, twenty-seven seconds. The range is D₄—F₅, and the tessitura is G₄—D₅. The grand scale of the song places it properly in the realm of the experienced singer.

⁷⁴ Mahy, April 23, 2006.

CHAPTER 9

FOUR POEMS OF EDGAR ALLAN POE, OPUS 6

The Four Poems of Edgar Allan Poe, Opus 6 consists of “Annabel Lee,” “Israfel,” “Alone,” and “Eldorado.” The songs were composed between 1988 and 1993 and first performed as a group in November of 1993. “Annabel Lee” and “Israfel” were composed between 1988 and 1990 and first performed together in 1990. Following this performance, Mahy felt the need to expand the group and began to look for other poems of Poe’s that might be suitable for musical settings.⁷⁵

Mahy explains his decision to compose a set of songs based upon Poe thusly:

The Poems of Edgar Allan Poe are characterized by intensely felt emotion, colorful imagery often bordering on the bizarre, and ingenious rhyme schemes. Due to Poe’s ear for the sounds of words, they are invariably sonorous and rhythmic when read aloud. These are all characteristics of poetry that appeal to me and lend themselves to musical setting. As a result, I found no lack of suitable poems, but settled on two that particularly appealed to me. These were “Alone” and “Eldorado.”⁷⁶

As of this writing, Mahy considers the *Four Poems of Edgar Allan Poe* to be a work in progress. Although he regards two of the songs, “Annabel Lee” and “Eldorado,” to be finished and complete, he feels that “Alone” and “Israfel” still require considerable

⁷⁵ Kenneth Mahy, interview by author, January 5, 2005, West Liberty, WV.

⁷⁶ Kenneth Mahy, Poe Songs, e-mail message to Eric Thomas, April 17, 2006.

work and revision before he will be completely satisfied with them.⁷⁷ This cycle was published by the composer in 1993.

Edgar Allan Poe (1809-1849) has secured legendary status as an American literary icon. His tragic life provided much fodder for his own poems and short-stories. He is considered to be a pioneer in the genres of science-fiction and the detective story and is the undisputed master of horror and mystery. The four songs are ordered so as to give an intriguing glimpse into one of America's most intriguing poets. "Annabel Lee" allows us to witness Poe's pure and loving, albeit broken, heart. "Israfel" trumpets forth Poe's high estimation of his abilities, while "Alone" uncovers the gloomy unrest of his inner self. Finally, "Eldorado" illustrates Poe's quest for the one thing he never achieved during his lifetime—respectability.

"Annabel Lee"

Published, ironically, on the date of Poe's death (October 9, 1849), "Annabel Lee" is a heartrending and hauntingly beautiful tribute to his deceased wife Virginia Clemm. Clemm was not quite fourteen when she married her twenty-eight year old cousin. She died at the age of twenty-four after a bitter "winter of wretched poverty."⁷⁸ A female acquaintance of Poe has asserted that Virginia was the only woman that Poe ever truly loved, and it is indeed one of his most deeply felt and emotionally intense works.

⁷⁷ Kenneth Mahy, interview by author, January 5, 2005, West Liberty, WV.

⁷⁸ J.R Hammond, *An Edgar Allan Poe Companion* (Totowa, NJ: Barnes & Noble Books, 1981), 100.

Poe actually began composition of the poem years before its publication, indeed before Virginia's death. Aware of her frail condition, Poe set out to write a lyrical meditation on her life and death and all that she had meant to him.⁷⁹ Its simplicity and beauty are a perfect match for Mahy's discerning musical sensibilities.

Earlier copies of the poem ended with the line "...in her tomb by the side of the sea." This is the version which Mahy has set to music. Later publications have revised the final line to, "...in her tomb by the sounding sea." This revision adds a patina of loneliness to the narrator. One can picture him standing forlornly, by Annabelle Lee's tomb, with nothing left of his world but the relentless sounding of the sea. While the very word "sounding" might seem to work better within a musical framework, Mahy prefers the earlier version because it keeps the focus on Annabel Lee's tomb, rather than on the sea, and due to the fact that the rhyme scheme better matches that of the rest of the song.⁸⁰

"Annabel Lee"

It was many and many a year ago,
 In a kingdom by the sea
 That a maiden there lived whom you may know
 By the name of Annabel Lee;
 And this maiden she lived with no other thought
 Than to love and be loved by me.

She was a child and I was a child
 In this kingdom by the sea,

⁷⁹ J.R Hammond, *An Edgar Allan Poe Companion* (Totowa, NJ: Barnes & Noble Books, 1981), 160.

⁸⁰ Kenneth Mahy, 4 Questions re 4 Poe, e-mail message to Eric Thomas, August 14, 2007.

But we loved with a love that was more than love,
 I and my Annabel Lee.
 With a love that the winged seraphs of heaven
 Coveted her and me.

And this was the reason that long ago
 In this kingdom by the sea,
 A wind blew out of a cloud by night
 Chilling my Annabel Lee;
 So that her high-born kinsmen came
 And bore her away from me,
 To shut her up in a sepulcher
 In this kingdom by the sea.

The angels not half so happy in Heaven,
 Went envying her and me:
 Yes! That was the reason
 (as all men know in this kingdom by the sea)
 That the wind came out of the cloud, chilling
 And killing my Annabel Lee.

But our love it was stronger by far than the love
 Of those who were older than we—
 Of many far wiser than we—
 And neither the angels in Heaven above,
 Nor the demons down under the sea,
 Can ever dissever my soul from the soul
 Of the beautiful Annabel Lee:

For the moon never beams without bringing me dreams
 Of the beautiful Annabel Lee;
 And the stars never rise but I see the bright eyes
 Of the beautiful Annabel Lee;
 And so all the night tide,
 I lie down by the side
 Of my darling, my darling, my life and my bride,
 In her sepulcher there by the sea—

In her tomb by the sounding sea.⁸¹

Edgar Allan Poe

⁸¹ Thomas Ollive Mabbott, ed., *The Collected Works of Edgar Allan Poe* (Cambridge, MA: Harvard University Press, 1969), 146-147.

Mahy begins “Annabelle Lee” in the key of C# Minor with a three-measure introduction which leads to the first of two major accompaniment themes. The first of these is comprised of highly chromatic, descending eighth-note figures (see Example 9.1). The tempo is marked *allegretto* (mm. ♩=138). This gives the unsettled feeling of a not quite stormy, yet undulating and roiling ocean, which is, after all, where the song is eventually destined to arrive. The second major accompaniment theme is that which underlies the second and the sixth stanzas, and is derived from the initial vocal melody, thus creating a counter-melody to the second vocal melody (see Example 9.2). A thirteen measure piano interlude connects the fifth and sixth stanzas.

Example 9.1: “Annabelle Lee,” mm. 4-6.
First major accompaniment theme, with descending eighth-note figures.

The musical score for Example 9.1 is presented in a grand staff with a treble and bass clef. The key signature is C# minor (three sharps: F#, C#, G#). The music consists of three measures. The right hand (treble clef) features a highly chromatic, descending eighth-note figure. The first measure is marked *p* (piano), the second *pp* (pianissimo), and the third *mp* (mezzo-piano). The left hand (bass clef) provides a simple bass line with a few notes and rests. The overall texture is sparse and atmospheric.

Copyright 1993 by Kenneth Mahy

Example 9.2: “Annabelle Lee,” mm.25-27.

The counter-melody in the accompaniment is derived from the first vocal melody.

The musical score shows three staves. The top staff is the vocal line, marked *mp*, with the lyrics: "She was a child and I was a child In this king - dom by the". The middle and bottom staves are the piano accompaniment. A red box highlights a section of the right-hand piano part, which is a counter-melody derived from the first vocal melody. The key signature has four flats (B-flat major/C minor).

Copyright © 1993 by Kenneth Mahy

The vocal line remains largely diatonic and remains mostly within the pentascale. The melodic rhythm is easily placed within the song’s six-eight meter, and flows with the natural rhythm of oration, i.e., it is notated in the way an orator might present the poem dramatically, rather than in the way it would likely be ordinarily spoken.

Mahy modulates frequently; from E Major/c# Minor, to G \flat Major/E \flat Minor, to D Major/B Minor, to F Major/D Minor, and finally back to E Major/C# Minor. The key frequently shifts between the relative major and minor keys within each modulation, always shifting to the relative minor when the text mentions Annabelle Lee.

The vocal line is not difficult, but the subject matter requires a singer/actor who possesses enough life experience to imbue the song with the utter broken-heartedness required by both Poe and Mahy. The accompaniment is rather difficult and does require an

experienced hand to realize its nuance. “Annabelle Lee” is one hundred eighteen measures long and the performance time is 4 minutes, twenty seconds. The range is B₄—E₅, and the tessitura is E₄—D₅.

“Israfel”

Written in 1831, whilst Poe was a cadet at the U.S. Military Academy at West Point, “Israfel” tells the story of an angel whose “heartstrings are a lute,” and who sings more gloriously than any other spirit in heaven. Many critics have long associated Poe with Israfel. In fact, Israfel is a symbol for the perfect poet. Poe places a quote, incorrectly credited to the Koran, at the beginning of his poem: “And the angel Israfel, whose heartstrings are a lute, and who has the sweetest voice of all God’s creatures.” That quote is not in the Koran. The probable source for the quote is from George Sales’ preliminary discourse to the Koran, “...Israfel, the angel who has the most melodious voice of all God’s creatures.”⁸² In Islam, Israfel is the angel of the trumpet, who is believed to be the spirit which fulfills the prophesy found in 39.68: “The trumpet shall be sounded, and all who are in the heavens and on earth shall fall down fainting, except those who shall be spared by Allah. Then the trumpet will be blown again and they shall rise and gaze around them.”⁸³ Poe occasionally takes liberties with Israfel’s name, referring to him in stanzas three and five as “Israfeli.” Mahy ignores this in his setting, choosing to refer to the angel as “Israfel” in all instances. In contrast to most of Poe’s other writings, “Isra-

⁸² Dawn Sova, *Poe From A-Z* (New York: Checkmark Books, 2001), 16.

⁸³ N.J Dawood, ed., *Koran* (New York: Penguin Classics, 1990), 327.

fel” is joyful in nature. Mahy set stanzas one, five, and eight. The entire poem is
cluded here:

“Israfel”

In Heaven a spirit doth dwell
"Whose heart-strings are a lute;"
None sing so wildly well
As the angel Israfel,
And the giddy stars, (so legends tell)
Ceasing their hymns, attend the spell
Of his voice, all mute.

Tottering above
In her highest noon,
The enamoured Moon
Blushes with love,
While, to listen, the red levin
(With the rapid Pleiads, even,
Which were seven,)
Pauses in Heaven.

And they say, (the starry choir
And the other listening things)
That Israfeli's fire
Is owing to that lyre
By which he sits and sings —
The trembling living wire
Of those unusual strings.

But the skies that angel trod,
Where deep thoughts are a duty —
Where Love's a grown-up god —
Where the Houri glances are
Imbued with all the beauty
Which we worship in a star.

Therefore, thou art not wrong,
Israfeli, who despisest
An unimpassioned song;
To thee the laurels belong,
Best bard, because the wisest!
Merrily live, and long!

The ecstasies above
 With thy burning measures suit —
 Thy grief, thy joy, thy hate, thy love,
 With the fervor of thy lute —
 Well may the stars be mute!

Yes, Heaven is thine; but this
 Is a world of sweets and sour;
 Our flowers are merely — flowers,
 And the shadow of thy perfect bliss
 Is the sunshine of ours.

If I could dwell
 Where Israfil
 Hath dwelt, and he where I,
 He might not sing so wildly well
 A mortal melody,
 While a bolder note than this might swell
 From my lyre within the sky.⁸⁴
Edgar Allan Poe

“Israfil” begins in the key of A \flat . The song is in common time and the initial tempo is marked *andante* (mm. \downarrow =76-80). The piano accompaniment employs fast moving, sixteenth-note sextuplets in the right hand over rolled chords in the left hand (see Example 9.3). This figure remains essentially unchanged throughout the song, except for a seven-measure segment in verse two, in which the sixteenth-note sextuplets are replaced by eighth-note triplets and the chords in the left hand are arpeggiated (see Example 9.4).

⁸⁴ Mabbott, 175-177

Example 9.3: "Israfel," mm. 1-2.
The sixteenth-note pattern in the accompaniment
remains virtually unchanged throughout.

Andante ♩ = 76 - 80

mp

In Heav'n a spir - it doth

mp 6

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Example 9.4: "Israfel," mm. 19-20.
The sixteenth-note sextuplets are briefly replaced by eighth-note triplets.

long,

3

ff p

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The vocal line, like the accompaniment, is of moderate difficulty. Virtually all pitches are reflected in the chords of the accompaniment, but the nature of the accompaniment does create a situation where less experienced singers may lose their way within the song. Because each sextuplet tends to glide seamlessly into the next, it is very difficult for the singer to keep count accurately. The singer would be well advised to play through the accompaniment several times in order to internalize it, so that he or she can dispense with counting altogether and rely instead upon the ear. Once the singer has made an accurate entrance, however, things should progress without major difficulty. The vocal part to “Israfel” is a prime illustration of the benefit of singing a song written by a singer. It is a delight to sing. Mahy calls for sensitive *mezzopiano* passages followed by *fortissimo* sections with florid turns, and ends on a high note. What more can a singer ask for? The final note, an F₅, might present problems for a younger baritone who has not yet ironed out his top register, and care should be taken in the studio to ensure that the placement is appropriate so as to avoid an over-covered sound. A higher baritone, however, should delight in singing the F in his middle voice, as long as he takes care to avoid screaming it.

“Israfel” is twenty-eight measures long and the performance time is two minutes. The range is C₄—F₅ and the tessitura is E_b 4—E_b 5. The accompaniment is difficult, while the vocal line is moderately so. Opportunities exist in the studio to work with the singer on vocal placement, methods for learning difficult entrances and collaboration with the pianist.

“Alone”

Written in 1829, “Alone” was not published until September, 1875, in *Scribner’s Monthly*. Poe had originally scribbled the poem into an autograph album of his friend, Lucy Holmes. It is generally accepted that the poem is written as a window into Poe’s mind.⁸⁵ Indeed, he never perceived life in the same way as others did. While he recognizes that he is different, he makes no claim to understand how that came to be. Instead, he simply recognizes that he was cast from a different mold. “Alone” is a virtual introduction to Poe, the man; which makes the last line of the poem all the more chilling:

“Alone”

From childhood's hour I have not been
 As others were---I have not seen
 As others saw---I could not bring
 My passions from a common spring.
 From the same source I have not taken
 My sorrow; I could not awaken
 My heart to joy at the same tone;
 And all I lov'd, I loved alone.
 Then---in my childhood---in the dawn
 Of a most stormy life---was drawn
 From ev'ry depth of good and ill
 The mystery which binds me still:
 From the torrent, or the fountain,
 From the red cliff of the mountain,
 From the sun that 'round me roll'd
 In its autumn tint of gold---
 From the lightning in the sky
 As it pass'd me flying by---

⁸⁵ Dawn Sova, *Poe From A-Z* (New York: Checkmark Books, 2001).

From the thunder and the storm,
 And the cloud that took the form
 (When the rest of Heaven was blue)
 Of a demon in my view.⁸⁶
Edgar Allan Poe

Among Mahy's compositions, "Alone" stands second only to "The Falcon" in degree of difficulty, both to the singer and to the pianist. It is written in the key of C Major, and begins with an *a capella* vocal line. The starting pitch is easily arrived at, since the singer can simply take the opening pitch (F₄) from the ending pitch (F₅) of the previous song in the cycle. The vocal line is challenging. It features several difficult leaps and is rarely supported in the accompaniment. The melody reflects the text in that it seems to exist on its own plane, while the piano sets forth the mood of the text without being overly associated with it. While the accompaniment is often dissonant to the vocal line, there are occasional anchor points where the singer can glean his note from the piano part, unlike the truly atonal "The Falcon."

The piano part opens with rolled chords, marked *piano*, which add a pensive air from the beginning. The beginning section ends with the first truly consonant chord, (D Minor), fifteen measures into the song, on the word "alone." The piano then begins a chromatic, ascending, eighth-note figure in the right hand, with descending chromatics in the left hand. This contrary motion sets forth the feeling of unease and instability, along with the swift passage of time and events (see Example 9.5). This rapidly transits to chromatically descending, sixteenth-note figures which thoroughly and stormily paint the

⁸⁶ Mabbott, 146-147

text “From the torrent to the fountain, from the red cliff of the mountain,” complete with punctuated, *fortissimo*, thunder and lightning (see Example 9.6).

Example 9.5: “Alone,” mm. 17-19.

The contrary motion of the accompaniment sets forth a feeling of unease and instability.

Example 9.5: “Alone,” mm. 17-19. The score shows a vocal line and piano accompaniment. The vocal line is marked *mf* and the piano accompaniment is marked *mp*. The tempo is *a tempo*. The lyrics are: “Then in my child-hood, in the dawn Of a most storm - y”.

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Example 9.6: “Alone,” mm. 29-35.

The punctuating dramatic accompaniment dramatically underscores the text.

Example 9.6: “Alone,” mm. 29-35. The score shows a vocal line and piano accompaniment. The vocal line is marked *ff* and the piano accompaniment is marked *ff*. The tempo is *Allegro risoluto* with a quarter note equal to 100. The lyrics are: “From the light-ning in the sky As it”.

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The song ends with an eerie, unsettling, seven-measure piano codetta which is derived from the earlier ascending chromatic figure, this time in sixteenth notes, which lends musical credence to the final line of text, "...of a demon in my view."

"Alone" is forty-seven measures long, and the performance time is two minutes, fifty-three seconds. Both the range and tessitura are B₄—F₅. The song is difficult, both for singer and pianist, and requires a particularly trained and mature ear on the part of the singer as well as substantive acting ability.

"Eldorado"

"Eldorado" tells the story of a knight seeking for Eldorado, the fabled city of gold, a mythical place of wealth, luxuriousness, ease, and comfort. Whether such a place really exists, we do not know, because the song does not tell us, and the knight, although he spends his whole life searching for it, never finds it. At the beginning of the song, we find him at the beginning of his journey, full of youthful energy, vigor, confidence, and enthusiasm. As the song progresses, we encounter the knight in an aged, more infirm state, perhaps disheartened that the passionate quest of his youth has not proved fruitful. Eventually, the knight meets a "Phantom Shadow" who portends to give him directions to the city of his dreams. Whether or not this specter is a hallucination or a ghost, or perhaps mere imagination, is left up to the reader to decide.

"Eldorado"

Gaily bedight,
A gallant knight,

In sunshine and in shadow,
 Had journeyed long,
 Singing a song,
 In search of Eldorado.

But he grew old-
 This knight so bold-
 And o'er his heart a shadow
 Fell as he found
 No spot of ground
 That looked like Eldorado.

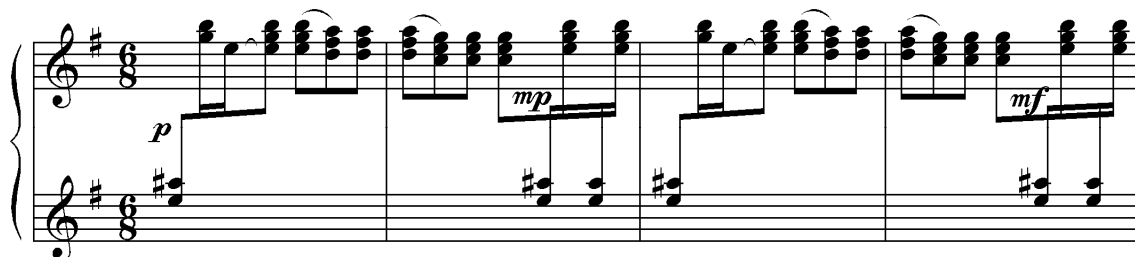
And, as his strength
 Failed him at length,
 He met a pilgrim shadow-
 "Shadow," said he,
 "Where can it be-
 This land of Eldorado?"

"Over the Mountains
 Of the Moon,
 Down the Valley of the Shadow,
 Ride, boldly ride,"
 The shade replied-
 "If you seek for Eldorado!"⁸⁷
Edgar Allan Poe

“Eldorado” is in the key of E Minor, and is in six-eight time. The tempo is marked *allegretto*. The piano introduction proceeds at a valiant and determined pace, conveying the impression of vigorous movement and a sense of optimism. Evenly spaced eighth notes are reminiscent of the steady gait of a galloping horse and are mixed in and among ♪♪♪ patterns which suggest the clanking of metal one might expect of a gal-
 lant knight on horseback (see Example 9.7).

⁸⁷ Ibid., 463

Example 9.7: “Eldorado,” mm.1-4.
The accompaniment evokes the image of a knight on horseback.



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The splendid knight we meet in the first verse is young and heroic. The knight we encounter in the second verse is older and weaker, a pathetic and fragile version of his former self, enfeebled by the futile quest which has wasted most of his life. The intervening years are condensed into a twelve-measure piano interlude between the first and second verse. Mahy reflects this musically by slowing the tempo to *andantino* (mm. ♩=60), and dropping the tonality a whole step to D Minor. The tempo slows to *Adagietto* (mm. ♩=54), and the tonality drops further to C Minor for the third verse, in which the knight meets the mysterious “Shadow” figure, presumably a hallucination, who exhorts him to resume his pointless quest by riding through fantastical territory, e.g., “Over the mountains of the moon.” After the Shadow issues his impossible commands, Mahy ends the song by returning to the original key of E Minor with a powerful, ferocious ten-measure piano conclusion.

The vocal line, while not particularly demanding—it moves in a straightforward ♩ ♩ pattern—does demand some acting ability from the singer. The singer must be able to credibly convey a strapping, heroic character, a weakened, perhaps slightly maddened

figure, and the enigmatic “Shadow” personage, all within the span of two and a half minutes. The final E_5 in the vocal line on the word “Eldorado” may present some difficulty for a young baritone, who will likely either scream it out (or die trying), or over-cover it with a “hooty” result, both of which are poor choices. Such a singer should be encouraged to open the [o] vowel to allow for a well-balanced *voix-mix* placement.

“Eldorado” is eighty measures long and the performance time is two minutes, thirty three seconds. The range is Bb_4 — E_5 , and the tessitura is E_4 — B_5 . The piano accompaniment is demanding, and within the scope of advanced students. The vocal part demands some presence and force which is likely beyond beginning baritones, and requires acting ability as well. The song presents opportunities within the vocal studio for discussions on proper vocal placement and achieving volume without pushing.

CHAPTER 10

“ENTREAT ME NOT TO LEAVE THEE”

Kenneth Mahy composed his first version of “Entreat Me Not to Leave Thee” sometime in the 1960’s. It was composed for his own use, as something to sing at weddings. He had found the text, from the Biblical book of Ruth, to be perfect for wedding ceremonies, but he was unsatisfied with any of the existing settings of that text. After his initial effort, he determined that the song’s minor key rendered it excessively somber, given the song’s intended use. Additionally, his inclusion of the seventeenth verse of the first chapter of Ruth seemed to him to “contain grim, ominous, and vaguely threatening undertones.” Ultimately, Mahy remained unhappy even with his own version and eventually abandoned it altogether.

About twenty years later, Mahy dusted off his long ago abandoned song and composed an entirely new setting, this time sticking to the sixteenth verse. This version also went through a number of revisions before Mahy was finally satisfied. While the accompaniment can be played on the piano, it was originally intended for the organ.⁸⁸ The text is from the King James Bible:

Entreat me not to leave thee,
or to return from following after thee:
for whither thou goest, I will go;
and where thou lodgest, I will lodge:

⁸⁸ Kenneth Mahy, Notes, e-mail message to Eric Thomas, April 14, 2005.

thy people shall be my people,
and thy God my God.⁸⁹

The text which Mahy omitted from his final rendition, which seemed to him to be too bleak for a wedding ceremony is from verse 17:

Where thou diest, will I die,
and there will I be buried:
the LORD do so to me, and more also,
if ought but death part thee and me.⁹⁰
Book of Ruth

The author of the book of Ruth is unknown, although some theologians believe that it was written by Samuel. The book illuminates events which took place c. 1100 B.C., although it was almost certainly written sometime after that, probably during the reign of King David (c. 1005-970 B.C.).⁹¹ The story of Ruth chronicles the lives of ordinary, though godly, people during a turbulent era marked by idolatry and unfaithfulness. In Chapter 1, verses 16 and 17, Ruth demonstrates her fidelity to her mother-in-law, Naomi, vowing to remain with her until death. The literary beauty of Ruth's declaration of commitment makes this passage a traditional favorite for inclusion in both Christian and Jewish marriage ceremonies. In fact, the song was sung at this writer's wedding in 2005.

⁸⁹ W.R Milligan, comp., *Holy Bible: King James Version* (London: William Collins Sons & Company, Limited, 1957), 280.

⁹⁰Ibid.

⁹¹ Charles Caldwell Ryrie, *The Ryrie Study Bible* (Chicago: Moody Press, 1994), 391.

“Entreat Me Not to Leave Thee,” remains in C Major throughout. The song is, arguably, the simplest of Mahy’s compositions. It makes no great demands of either the singer or the accompanist. The vocal line is uncomplicated, mostly diatonic, and makes no difficult intervallic leaps. The melody stays nicely within one octave, and is equally accessible to all voice types and levels of experience. Since the text amounts to only one stanza, Mahy ends the song by inserting a four-measure piano interlude derived from the vocal melody and then repeats the opening line, “Entreat me not to leave thee, or to return from following after thee.”

Likewise, the accompaniment is straightforward in its approach, and easily accessible to even the most modestly equipped amateur church accompanist. The right hand supports the vocal line with traditional harmonies, mostly in eighth notes, while the bass line in the left hand is mostly written in half-notes, providing for easy pedaling when played on the organ. Initially written for organ accompaniment, with a few fingering alterations it is easily adapted to the piano. In addition to its suitability for weddings, the song is also fitting for Christian baptism or dedication services.

In an age when music is often quite complex and needlessly hectic, here is a song which allows for simple beauty. The singer should embrace this and subdue the urge to clutter it up with unnecessary and ego-driven ornamentation or operatic strength. One should not infer that adjectives such as “simple” or “easy” are synonymous with “fluff.” On the contrary, this song is the work of a mature, wise composer, whose natural humility allows for the luxury of clear and frank musical writing, unfettered by the want to needlessly complicate a naturally simple line.

“Entreat Me Not to Leave Thee,” is twenty-four measures long, and the performance time is approximately one minute, forty-four seconds. The range is C₄—D₅ and the tessitura is E₄—C₅. It was published by the composer in 1990.

CHAPTER 11

PEDAGOGISCHELIEDER

The *Pedagogischelieder* are a departure from Mahy's previous compositions, although certainly not from his personality. Purported to have been collected and edited by one Knüth Møhy, and in the spirit of P.D.Q. Bach, the lieder are an expression of Mahy's fondness for "satire, parody, exaggeration, and distortion for the purpose of humor, and general goofiness."⁹²

In this collection, Mahy ably lampoons songs with which every voice teacher of the western tradition is intimately familiar. Anyone familiar with the G. Schirmer editions of the ever popular *Twenty Four Italian Songs and Arias* will immediately recognize the humor contained in this collection. Voice teachers will also find Mahy's (Møhy's) suggested pronunciations to be quite amusing as well.

This first (and so far, only) volume of the "Pedagogischelieder," (sub-titled "Komponistentoten-lieder"), contains examples of an Elizabethan song ("April is in My Mistress' Arms (and/or Bed)"), an early Italian song ("Addio, mio core"), a classical song ("I Bid My Mother Bind My Uncle"), and a romantic song ("Ich liebe dich"). The supposed composers of these songs are, respectively, Sir Sydney Suckling, Cherubino Moltoangelico, Ludwig Haydn, and Robert Schmalz. "Addio mio core" and "Ich liebe dich" are the only songs of Mahy's for which he wrote the words. They are also his only

⁹² Kenneth Mahy, Answers to Questions 32 & 33, e-mail message to Eric Thomas, July 12, 2007.

songs in a language other than English. The cycle was published by the composer in 1992.

All of the songs in the cycle are quite simple, both for the singer and the pianist, and are accessible to beginners. Any student who can sing from the aforementioned Schirmer anthology can ably sing the caricatures contained in this collection. A more mature singer, however, would likely be more effective in performing these songs. For instance, a middle-aged voice professor mispronouncing German text with the attitude of “If you can’t beat ‘em, join ‘em,” is simply more amusing than a nineteen-year-old voice student executing the same mispronunciations. This tongue-in-cheek collection is something of an inside, industry joke. It was written by a voice teacher for other voice teachers, and to a lesser degree, voice students. The average, unsophisticated audience member will likely miss much of the humor, but will probably enjoy the songs nonetheless, as simple, pretty, ditties. Mahy considers these songs to be works in progress and plans to revisit them as time permits. Mahy profiles his alter ego on the back cover of the collection:

Professor Knüth Møhy, whose ancestors originated somewhere on the other side of the arctic circle and have been gradually migrating south over the centuries in an effort to escape the midwinter blahs brought on by six months of nearly perpetual darkness each year, was born ages ago in Schleswig-Holstein, and has been, for as long as he can remember, a lecturer in musicology and Aufführungspraxis at the University of Hamburg, as well as the senior editor in charge of vocal music at the Hamburg Headquarters of Hundfleish Verlag. The walls of his dimly lit office are covered with framed degrees, diplomas, and certificates from here, there and everywhere in such quantities that space does not permit their enumeration here. On the basis of the anticipated income from what he expects to be the enthusiastic and tumultuous response of the American vocal establishment to the PEDAGOGISCHELIEDER series, Professor Møhy hopes to leave his damp Pöseldorf flat and retire to the Los Angeles area, where he plans to give masterclasses, accept honorary doctorates, and make himself

available to selected female students for private coaching sessions. Mostly, however, he plans to loll about his poolside patio with appropriately clad attractive companions and sip margaritas. So buy lots of copies of PEDAGOGISCHELIEDER and send another European musicologist to sunny southern California.⁹³

Mahy's wit is ever on display in this farcical collection. Suffice it to say that, in reality, both the texts and music are by Kenneth Mahy (despite his protestations to the contrary), and the entire purpose for the compositions is simply to have fun!

“April is in My Mistress’ Arms (and/or Bed)”

“April is in My Mistress’ Arms, (and/or Bed)” is an obvious parody of Thomas Morley’s renaissance madrigal “April is in My Mistress Face,” the text of which follows:

“April is in My Mistress’ Face”

April is in my mistress’ face
And July in her eyes hath place.
Within her bosom is September
But in her heart a cold December.⁹⁴

Thomas Morley

Mahy sets his own, slightly bawdier, text to original music, under the guise of one Sir Sydney Suckling. In fact, he provides optional, slightly less coarse lyrics, to replace some of the more suggestive lines. The singer is apparently free to decide which set of lyrics might be more appropriate in any given setting. This writer has performed both sets, choosing to dispense with the more suggestive text at a church venue. Whi-

⁹³ Writing under the pseudonym Knüth Møhy in cover notes for *Pedagogischelieder*. Kenneth Mahy, *Pedagogischelieder*, (West Liberty, WV: Kenneth Mahy, 1992), 25.

⁹⁴ Laura Conrad, "Bringing Music Back Into The Living Room," 2007, <http://www.laymusic.org/music/morley/april/allparts/> (accessed June 3, 2007).

chever lyrics one chooses to perform, the basic idea is the same as Morley's madrigal:

Women are fickle, and men are bound to get left out in the cold by them.

“April is in My Mistress’ Arms (and/or Bed)”

April is in my mistress’ arms,
but when she kicketh me out onto the floor, ‘tis a cold December.
Oft’ she prefereth someone elses charms,
which verily, happeneth more oft’ than I careth to remember.
Sometimes she’s happy, sometimes she’s sad,
sometimes she’s good, sometimes she’s bad.
Sometimes there’s sunshine coming my way,
sometimes she doesn’t give me the time of day.
April is in my mistress’ arms,
but when she kicketh me out onto the floor,
‘tis a cold December.⁹⁵

Kenneth Mahy

“April is in My Mistress’ Face (and/or Bed)”
(Alternate Version)

April is in my mistress’ bed,
but when she kicketh me out onto the floor, ‘tis a cold December.
Oft’ she prefereth someone else instead,
which verily, happeneth more oft’ than I careth to remember.
Sometimes she’s coy, sometimes she’s bold,
sometimes she’s hot, sometimes she’s cold.
Her bounty, perchance on me doth fall,
but usually I getteth none at all!
April is in my mistress’ bed,
but when she kicketh me out onto the floor,
‘tis a cold December.⁹⁶

Kenneth Mahy

⁹⁵ Writing under the pseudonym Sir Sydney Suckling. Kenneth Mahy, “April is in My Mistress’ Face (and/or Bed),” in *Pedagogischeslieder* (West Liberty, WV: Kenneth Mahy, 1992), 5-7.

⁹⁶ *Ibid.*

The accompaniment to “April is in My Mistress Arms, and/or Bed” is simple and chordal. If at all possible, it should be played on a harpsichord to preserve the Renaissance character. The vocal line is as simple as Morley’s version, unencumbered by the polyphony created by Morley’s choral version, and the rhythm closely follows the text. The song is twenty-nine measures long and the performance time is fifty-two seconds. The range is D₄—C₅ and the tessitura is G₄—C₅.

“Addio, mio core”

In “Addio, mio core,” Mahy takes several familiar Italian art songs and splices them together in such a way as to create an entirely new story. Listeners will hear snippets of the melodies and texts of songs from G. Schirmer’s popular anthology *Twenty-Four Italian Songs and Arias*. The original text is as follows:

“Addio mio core”

Addio, mio core. Non lagrimar più
 se quell bel labbro bacciar potrò.
 Addio, mio core.
 Senza di te, pietà, amore è un certo che,
 Che disperar mi fa. Ah!
 O cessate di piagarmi, o lasciatemi morir, bramato oggetto.
 Pietà, signora, di me dolente!
 Signora, pietà!
 L’aura che tu respiro, io non respiro.
 Addio, mio core, mi fai languir.
 Sempre fedele, sempre costante, sempre cantabile,
 sempre tutto amor,
 Tu lo sai quanto t’amai.
 Senza di te, languisce il cor.
 Addio mio ben.

Senza di te, l'amor disperar mi fa!⁹⁷
Kenneth Mahy

Mahy provides three sets of translations, noting that “presenting several different translations of the same words seems to be customary nowadays.”⁹⁸ The translations are as follows:

The Literal Translation

Farewell, my heart. Not to-weep more, if that beautiful lip to-kiss I-can.
 Farewell, my heart. Without of you, pity, love is a certain thing,
 That desperate me makes.
 Ah! O cease of to-wound me, O let-me die, longed-for object.
 Pity, lady, of my sorrow, lady, pity.
 The-air that you breathe, I not breathe.
 Farewell, my heart, me you-make to-languish.
 Always faithful, always constant, always legato, always all love,
 You it know how-much you-I-loved.
 Without of you languishes the heart.
 Farewell, my dood. Without of you, love desperate me makes.⁹⁹
Kenneth Mahy

The Idiomatic Translation

See ya later, sweetie.
 Let me plant a big smooch on your mouth and you won't see me cryin' no more.
 See ya later, sweetie.
 Without you around, gimme a break, luv is freakin' me out!
 Aw, c'mon woncha? I could die from this!

⁹⁷ Writing under the pseudonym Cherubino Moltoangelico. Kenneth Mahy, “Addio, mio core,” in *Pedagogischelieder* (West Liberty, WV: Kenneth Mahy, 1992), 9.

⁹⁸ Writing under the pseudonym Knüth Møhy in the program notes for “Addio, mio core.” Kenneth Mahy, *Pedagogischelieder*, (West Liberty, WV: Kenneth Mahy, 1992), 9.

⁹⁹ *Ibid.*

You're the one I got the hots for. Gimme a break.
 I'm hurtin' from this. We ain't even breathin' the same air anymore.
 See ya later, sweetie.
 I'm really stressed out because of you.
 I ain't never cheated on you, you could always count on me,
 I always sing real good, I'm just burstin' with love for you!
 You know how much I luv you!
 Without you, I ain't worth two cents.
 See ya later, sweetie.
 Without you luv is freakin' me out!¹⁰⁰
 Kenneth Mahy

The old-fashioned, flowery, insipid, semi-meaningless, totally-ludicrous translation into a kind of archaic pseudo-English invented by editors and translators of song anthologies and used by them exclusively:

 Farewell, then, my own true love.
 My tears shall yet cease if thy adored lips I may once more kiss.
 Farewell then, my own true love.
 When thou art far, have done, what tortures I must bear!
 Ah! O no longer seek to pain me, or give o'er and let me die.
 O most desired one!
 Hast thou but mercy, I do implore thee!
 Hast thou but mercy!
 Truly, the air that thou breathest doth waft itself thither.
 Farewell then, my one true love, my heart is lorn!
 Yet I, swerving never, with constancy ever, doth croon my entreaty,
 my heart full to brimming!
 Well knowest thou, cruel lady, my heart's adoration!
 When thou art far, love to despair doth drive me!

(Anyone trying to sing this translation will notice sooner or later that it doesn't quite fit the notes. Too bad. That's your problem.)¹⁰¹
 Kenneth Mahy

"Addio, mio core" begins with a quotation from "Gia il sole dal gange" in the
 bass line underscoring a quotation from "Per la gloria" in the right hand. Snippets of sev-

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

eral familiar Baroque Italian art songs follow (“Vittoria, mio core,” “Caro mio ben,” “Pieta signora,” “O cessate di piagarmi,” “O del mio dolce ardor,” “Sebben crudele,” and “Tu lo sai,” respectfully,) before ending with a restatement of “Caro mio ben.” The texts for these songs are sometimes kept intact, sometimes altered so as to facilitate a “love” song quite different than that the original composers had in mind. “Addio mio core” is one hundred forty eight measures long, and the performance time is four minutes, fourteen seconds. The range is C₄—D₅, and the tessitura is F₄—C₅.

“I Bid My Mother Bind My Uncle”

“I Bid My Mother Bind My Uncle” is an evident perversion of Franz Joseph Haydn’s “My Mother Bids Me Bind My Hair,” supposedly composed by Haydn’s nephew, Michael. The original text, by Anne Hunter is as follows:

My mother bids me bind my hair
 With bands of rosy hue,
 Tie up my sleeves with ribbons rare,
 And lace my bodice blue.

For why, she cries, sit still and weep,
 While others dance and play?
 Alas! I scarce can go or creep,
 While Lubin is away.

'Tis sad to think the days are gone,
 When those we love were near;
 I sit upon this mossy stone,
 And sigh when none can hear.

And while I spin my flaxen thread,
 And sing my simple lay,
 The village seems asleep, or dead,
 Now Lubin is away.

Anne Hunter

In the Møhy edition, the peripatetic Lubin's absence has served to loose a crazy and somewhat pedophilic uncle upon the poor narrator of the song, who literally must climb the walls in order to keep away from him. The subject matter could present difficulties in performance, given the sensitivity to what seems to be a contemporary epidemic of sexual misconduct. However, if one does not include the references to Møhy's program notes detailing the real nature of the uncle, it is likely that the sexual context would elude the average audience member. Taking this approach, however, will unavoidably dilute the joke. Ostensibly, the text is by Anne Hunter:

“I Bid My Mother Bind My Uncle”

I bid my mother bind my uncle with chains of brown and gray.
 ‘Cause uncle has been acting so strangely since Lubin's gone away.
 Alas! I scarce can creep or crawl, he's got me climbing the wall.
 My uncle's been acting crazy as a loon, since Lubin went to Cancun!¹⁰²
Kenneth Mahy

Mahy does an able job of emulating Haydn's elegant, balanced, and ordered writing, skillfully imitating the style of classical art song. Mahy's text is virtually the same rhythmic scheme as Hunter's original text, but consists of only one verse. The piano accompaniment is comprised mostly of eighth notes (the tempo is mm. ♩=120 in six-eight meter), is mostly chordal and supports the vocal line in every instance. The vocal line possesses the crystal clear and precise quality typical of the genre. The song is twenty-four measures long, and the performance time is one minute, eighteen seconds. The range is D₄—D₅ and the tessitura is G₄—C₅.

¹⁰² Writing under the pseudonym of Anne Hunter. Kenneth Mahy, “I Bid My Mother Bind My Uncle,” in *Pedagogischelieder* (West Liberty, WV: Kenneth Mahy, 1992), 19-21.

“Ich Liebe Dich”

“Ich liebe Dich” is a sendup of Edvard Grieg’s composition by the same name.

Mahy purports that the words are by one Weinrich Wiene:

“Ich liebe Dich”

Ich liebe dich durch Glück und Wehmuth,
ich liebe dich durch aller Zeit,
und wenn ich die letzte Fahrt mache,
lieb’ ich dich in Ewigkeit!¹⁰³
Kenneth Mahy

Literal Translation

I love you through happiness and pain,
I love you through all time,
and when I the final journey make,
love I you (I will love you) in eternity!¹⁰⁴
Kenneth Mahy

Mahy includes a tongue-in-cheek pronunciation guide which takes into account the most common mispronunciations committed by American voice students:

Ik libΛ dIk dʊrtʃ glΛk unt vɛImut
Ik libΛ dIk dʊrtʃ alr zaIt
unt vɛn Ik di lɛztΛ fart makΛ
lip Ik dIk In ɛIvIgkaIt¹⁰⁵

¹⁰³ Writing under the pseudonym Weinrich Weine. Kenneth Mahy, *Ich liebe dich*, in *Pedagogischelieder* (West Liberty, WV: Kenneth Mahy, 1992), 23-24.

¹⁰⁴ Writing under the pseudonym Knüth Møhy in the program notes for "Ich liebe dich." Kenneth Mahy, *Pedagogischelieder*, (West Liberty, WV: Kenneth Mahy,), 22.

¹⁰⁵ Ibid.

Although intended as a musical joke, this short song contains some lovely writing. It shows Mahy for what he really is, a romantic composer at heart. The song begins slowly, with the tempo marked “*Nicht zu schnell. Sehr innig und ausdrucksvoll,*” (“Not too fast. Very intimate and expressive.”) Chords are arpeggiated, while a G is slowly repeated in half notes, the same pitch on which the vocal line repeats the opening line, “*Ich liebe dich, durch Glück und Wehmuth,*” (“I love you through happiness and pain.”) The pastoral vocal line remains simple and elegant throughout, totally supported by the accompaniment. The humor in this song is derived from the intentional mispronunciations of the German text. The range is D₄—B₅, and the tessitura is D₄—G₄.

CHAPTER 12

DUETS

While most of Kenneth Mahy's compositions for voice have been for solo voice, or chorus, he has composed three duets. The first to be composed, "The King of Love, My Shepherd Is," is essentially a direct re-working of the solo version into duet form for soprano and baritone—with the accompaniment virtually unchanged. It was premiered by the composer and his wife, Jill Mahy, in 1986. Since the solo version of that song was detailed in Chapter 3, it will not be further vetted here.

The remaining two duets, "Thou Didst Leave Thy Throne and Thy Kingly Crown" and "This Is My Father's World," were composed for Mahy and his wife to sing at his mother's church. Mahy lamented that he was quickly exhausting the repertoire suitable sacred duet material, so he decided to compose his own.¹⁰⁶

Mahy is not completely satisfied with either song, and considers these duets to be works-in-progress, which may never be published. He says, "Brahms supposedly destroyed all of his work that he was not satisfied with, but I am too lazy to do this, so I just throw the stuff in some box or other in the basement. Occasionally someone wants to sing one or the other of them, and asks me for a copy, so I go down to the basement and dig around in the boxes until I find one."¹⁰⁷

¹⁰⁶ Kenneth Mahy, Duets, e-mail message to Eric Thomas, July 12, 2007.

¹⁰⁷ Ibid.

“Thou Didst Leave Thy Throne and Thy Kingly Crown”

The tune most often associated with this text in Protestant hymnals is “Margaret” by Timothy Richard Matthews. The text was written in 1864 by Anglican church musician Emily Elizabeth Steele Elliot (1836-1897).¹⁰⁸ Mahy set verses one, two, four, and five of Elliott’s original verses:

“Thou Dids’t Leave Thy Throne and Thy Kingly Crown”

Thou didst leave Thy throne and Thy kingly crown,
 When Thou camest to earth for me;
 But in Bethlehem’s home was there found no room
 For Thy holy nativity.
 O come to my heart, Lord Jesus,
 There is room in my heart for Thee.

Heaven’s arches rang when the angels sang,
 Proclaiming Thy royal degree;
 But of lowly birth didst Thou come to earth,
 And in great humility.
 O come to my heart, Lord Jesus,
 There is room in my heart for Thee.

The foxes found rest, and the birds their nest
 In the shade of the forest tree;
 But Thy couch was the sod, O Thou Son of God,
 In the deserts of Galilee.
 O come to my heart, Lord Jesus,
 There is room in my heart for Thee.

Thou camest, O Lord, with the living Word,
 That should set Thy people free;
 But with mocking scorn and with crown of thorn,
 They bore Thee to Calvary.
 O come to my heart, Lord Jesus,
 There is room in my heart for Thee.

¹⁰⁸ *Cyberhymnal.org*, 1996, "Thou Didst Leave Thy Throne And Thy Kingly Crown," <http://www.cyberhymnal.org/htm/t/h/o/thouldtt.htm>. (accessed June 3, 2007).

When the heav'ns shall ring, and her choirs shall sing,
 At Thy coming to victory,
 Let Thy voice call me home, saying "Yet there is room,
 There is room at My side for thee."
 My heart shall rejoice, Lord Jesus,
 When Thou comest and callest for me.¹⁰⁹
Emily E.S. Elliott

Mahy begins the duet in the key of E Minor, with the soprano singing over a monophonic accompaniment. This is the most difficult section for either singer, due to the fact that the first twelve measures are minimally accompanied. The baritone is brought in at the chorus ("O come to my heart, Lord Jesus"), at which point the texture of the accompaniment begins to thicken. Mahy takes the liberty of repeating the last line of the chorus, with both the soprano and baritone parts in standard harmony. Once again, the fact that this song was written by a singer is made obvious. Sensitive to the fact that church soloists come from a variety of backgrounds, that they often have little time to learn material, and that a church's instrumentation is never a certainty, Mahy takes pains to ensure that both vocal lines are ever supported by the accompaniment. In fact, both parts are usually doubled in the keyboard part. Additionally, the accompaniment is equally suited to either the piano or organ.

In successive verses, Mahy remains with traditional harmonies and parallel voice parts, occasionally staggering entrances at the choruses. He modulates to the parallel key of E Major for each chorus. There are no surprises here. The melody is forthright and simple, and each voice part gets an opportunity to sing the melody. Uncharacteristic for

¹⁰⁹Thompson, 140.

Mahy, the song ends sweetly and subdued, as the accompaniment draws to a close with a *piano* E-major chord.

“Thou Didst Leave Thy Throne and Thy Kingly Crown” is one hundred forty-four measures long and the performance time is four minutes, thirty-five seconds. The beginning of the song could present some modest difficulty for an inexperienced soprano, but the duet is accessible to serious amateur church musicians. The range for soprano is C₄—F#₅ and the tessitura is F₄—D₅. The range for baritone is C#₃—E₄ and the tessitura is E₃—B₄. The song was published by the composer in 1993.

“This is My Father’s World”

Maltbie Davenport Babcock (1858-1901) was a Presbyterian minister and a popular preacher on the college circuit. An avid hiker, he often announced as he was preparing for a trek, “I’m going out to see my Father’s world.” He wrote this text in 1901 while he was a Presbyterian pastor in Lockport, New York:¹¹⁰

“This Is My Father’s World”

This is my Father’s world, and to my listening ears
All nature sings, and round me rings the music of the spheres.
This is my Father’s world: I rest me in the thought
Of rocks and trees, of skies and seas;
His hand the wonders wrought.

This is my Father’s world, the birds their carols raise,
The morning light, the lily white, declare their Maker’s praise.

¹¹⁰ Nutter, 388.

This is my Father's world: He shines in all that's fair;
 In the rustling grass I hear Him pass;
 He speaks to me everywhere.

This is my Father's world. O let me ne'er forget
 That though the wrong seems oft so strong, God is the ruler yet.
 This is my Father's world: the battle is not done:
 Jesus Who died shall be satisfied,
 And earth and Heav'n be one.

This is my Father's world, dreaming, I see His face.
 I ope my eyes, and in glad surprise cry, "The Lord is in this place."
 This is my Father's world, from the shining courts above,
 The Beloved One, His Only Son,
 Came—a pledge of deathless love.

This is my Father's world, should my heart be ever sad?
 The lord is King—let the heavens ring. God reigns—let the earth be glad.
 This is my Father's world. Now closer to Heaven bound,
 For dear to God is the earth Christ trod.
 No place but is holy ground.

This is my Father's world. I walk a desert lone.
 In a bush ablaze to my wondering gaze God makes His glory known.
 This is my Father's world, a wanderer I may roam
 Whate'er my lot, it matters not,
 My heart is still at home.¹¹¹

Maltbie Davenport Babcock

The tune most often associated with this text is "Terra Beata," a traditional English melody. Mahy set only the first three verses to music, the verses which are commonly used in most Protestant hymnbooks. The duet is scored for Part I (soprano or tenor) and Part II (alto or baritone). Beginning in F Major, the duet begins with a fast moving (mm. ♩=132-144), lilting, six measure piano introduction. Part I follows, firmly establishing the sprightly melody which is then repeated by Part II for verse two. The

¹¹¹ Nutter, 388.

two voices join on the words “He shines in all that’s fair,” always maintaining standard harmony which is constantly supported in the rollicking accompaniment. The voices remain together for the remainder of the duet, trading the melody between the two.

“This is My Father’s World” is one hundred twenty-three measures long and the performance time is two minutes, eleven seconds. The range for Part I (soprano or tenor) is D₄—A₅, and a tessitura from F₄—F₅. The range for Part II (alto or baritone) is C₄—F₅, with a tessitura from C₄—C₅ (one octave lower if sung by a baritone). The song is easily accessible to most amateur church musicians. It was published by the composer in 1996.

APPENDIX I

TABLE OF SONGS BY KENNETH MAHY WITH DESCRIPTIONS

Title	Range/ Tessitura	Length	Difficulty	Remarks
Addio, mio core	C ₄ —D ₅ / F ₄ —C ₅	4:14	Moderate	Requires the same breath support as the original songs parodied within. Requires comic ability. Excellent choice for sophisticated audience.
Alone	B ₄ —F ₅ / B ₄ —F ₅	2:53	Very Difficult	Excellent recital song. Requires highly developed aural skills and good acting ability. Difficult, dissonant melody usually unsupported in the accompaniment. Very difficult piano part.
Annabel Lee	B ₄ —E ₅ / E ₄ —D ₅	4:20	Moderate	Excellent recital song. Difficult piano part.
April is in My Mistress Arms, and/or Bed	D ₄ —C ₅ / G ₄ —C ₅	0:52	Easy	Requires comic ability. A parody.
At the Round Earth's Imagined Corners	D ₄ —F ₅ / G ₄ —D ₅	3:27	Moderate	Large-scaled song. Provides an opportunity in studio to explore fortissimo singing.
Be Thou My Vision	B ₄ —F ₅ / E ₄ —E ₅	2:54	Moderate	Appropriate for Christian worship services and settings.
Break of Day	D ₄ —E ₅ / F ₄ —D ₅	0:52	Moderate	Excellent recital song. Provides a good opportunity in studio to teach syncopation and wide intervallic leaps.
Break, Break, Break!	C ₄ —E ₅ / G ₄ —C ₅	2:30	Difficult	Requires intensity, large sound, and developed aural skills. Difficult piano part.

Brown Penny*	D ₄ —D ₅ / G ₄ —D ₅	2:00	Moderate	Excellent recital song. Provides a good opportunity to teach presentation techniques in studio.
Death Be Not Proud	D ₄ —G _♭ ₅ / F ₄ —D ₅	2:00	Difficult	Appropriate for both Christian worship service and settings and recital. Features difficult intervallic leaps without support in the accompaniment.
The Dream	D ₄ —D ₅ / E ₄ —B ₅	2:08	Easy	Excellent recital song. Provides an opportunity in studio to teach piano, on-the-breath singing.
Eldorado	B _♭ ₄ —E ₅ / E ₄ —B ₅	2:33	Moderate	Excellent recital song. Presents opportunities within the vocal studio for discussions on proper vocal placement and achieving volume without pushing. Difficult piano part.
Entreat Me Not to Leave Thee	C ₄ —D ₅ / E ₄ —C ₅	1:44	Very Easy	Excellent choice for either Jewish or Christian wedding ceremonies.
The Falcon	G _♯ ₄ —G _♯ ₅	1:31	Very Difficult	Atonal. Requires intensity, large sound, and highly developed aural skills. Extremely difficult piano part.
Go and Catch a Falling Star	C ₄ —D ₅ / D ₄ —C ₅	2:17	Easy	Good recital song for a young singer.
Go, Lovely Rose*	D ₄ —E ₅ / E ₄ —B ₅	2:14	Moderate	Excellent recital song. Presents opportunity in studio to address placement issues with student.
I Bid My Mother Bind My Uncle	D ₄ —D ₅ / G ₄ —C ₅	1:18	Easy	Requires comic ability. Subject matter might be objectionable.
I Saw My Lady Weep*	D _♯ ₄ —F _♯ ₅ / F _♯ ₄ —D ₅	2:49	Moderate	Excellent recital song. Accessible to students. Presents excellent opportunity in studio to address wide intervallic leaps, and <i>voix mix</i> .

Ich liebe dich	D ₄ —B ₅ / D ₄ —G ₄	0:54	Easy	Requires comic ability. Good song for sophisticated audience.
Israfel	C ₄ —F ₅ / E ₄ —E ₅	2:00	Moderate	Excellent recital song. Difficult piano part. Opportunities exist in the studio to work with the singer on vocal placement, methods for learning difficult entrances and collaboration with the pianist.
The King of Love My Shepherd Is**	D ₄ b ₄ —E ₄ b ₅ / E ₄ b ₄ —C ₅	3:52	Moderate	Accessible to both beginning student and professionals. Suitable for recitals and Christian worship and funeral services. Also available in higher key, and as duet and SATB.
Sing My Tongue the Glorious Battle	D ₄ —F ₅ D ₄ b ₄ —E ₄ b ₅	3:55	Moderate	Provides opportunity to explore plain-chant. Suitable for recitals and Christian worship services and settings.
This is My Father's World	Part 1, D ₄ —A ₅ / F ₄ —F ₅ Part 2, C ₄ —F ₅ / C ₄ —C ₅	2:11	Moderate	Soprano/baritone duet. Accessible to church musicians. Perfect for Christian worship service or setting.
Thou Didst Leave Thy Throne and Thy King-ly Crown	Sop, C ₄ —F ₅ #/ C ₄ —F ₅ # Bar, C ₃ #—E ₄ / E ₃ —B ₄	4:35	Moderate	Soprano/baritone duet. Accessible to church musicians. Perfect for Christian worship service or setting.
Thought of My Thoughts*	E ₄ —D ₅ / F ₄ #—B ₅	2:48	Moderate	Excellent recital song. Presents opportunity in studio to address placement issues and <i>voix mix</i> .
Valiant-for-Truth	B ₄ —F ₅ #/ F ₄ #—D ₅	5:45	Moderately Difficult	Varied demands require an experienced performer. Good acting song. Difficult piano part.

* Available from Leyerle Publishing Co: Geneseo, New York

** Available from Emerson Music Publishers: Montclair, California

APPENDIX II

SOURCES OF KENNETH MAHY'S SONG TEXTS

Andersen, Hans Christian	Thought of My Thoughts
Anonymous	Be Thou My Vision
Babcock, Maltbie Davenport	This is My Father's World
Baker, Henry W.	The King of Love, My Shepherd Is
Bunyan, John	Valiant-for-Truth
Donne, John	Break of Day
Donne, John	Death Be Not Proud
Donne, John	The Dream
Donne, John	At the Round Earth's Imagined Corners
Donne, John	Go, and Catch a Falling Star
Dowland, John	I Saw My Lady Weep
Elliot, Emily E.S.	Thou Didst Leave Thy Throne and Thy Kingly Crown
Fortunatus, Venantius	Sing My Tongue, the Glorious Battle
Holy Bible	Entreat Me Not to Leave Thee
Mahy, Kenneth*	April is in My Mistress Arms and/or Bed
Mahy, Kenneth*	I Bid My Mother Bind My Uncle
Mahy, Kenneth*	Ich liebe dich
Mahy, Kenneth*	Addio, mio core
Poe, Edgar Allan	Annabelle Lee
Poe, Edgar Allan	Israfel
Poe, Edgar Allan	Alone
Poe, Edgar Allan	Eldorado

Tennyson, Alfred

Break, Break, Break!

Tennyson, Alfred

The Falcon

Waller, Edmund

Go, Lovely Rose

Yeats, William Butler

Brown Penny

*Writing as Knüth Møhy.

APPENDIX III

COMPOSITIONS BY KENNETH MAHY

2008	The King of Love, My Shepherd Is	Med. Voice, Piano	Emerson Music Publishers	Montclair, CA
2003	Love Came Down at Christmas	SATB	National Music Publishers	Tustin, CA
1999	For Everything There is a Season*	SATB a capella	National Music Publishers	Tustin, CA
1999	Time, Like an Ever-Rolling Stream*	SATB a capella	National Music Publishers	Tustin, CA
1999	When As a Child I Laughed and Wept*	SATB a capella	National Music Publishers	Tustin, CA
1998	Angelus ad Pastores**	SATB a capella	National Music Publishers	Tustin, CA
1998	Hodie, Christus natus est**	SATB a capella	National Music Publishers	West Liberty, WV
1998	O magnum mysterium**	SATB a capella	National Music Publishers	Tustin, CA
1998	To See a World in a Grain of Sand	SATB	Published by Composer	West Liberty, WV
1998	Virga Jesse Floruit**	SATB a capella	National Music Publishers	Tustin, CA
1997	In the Bleak Midwinter	SATB with soprano solo, with piano	National Music Publishers	West Liberty, WV
1996	Children of the Future Age	SATB	Published by Composer	West Liberty, WV
1996	The Lamb	SATB	National Music Publishers	Tustin, CA
1996	The Tiger	SATB	Published by Composer	West Liberty, WV
1996	This is My Father's World	Duet for two voices and Piano or Organ	Published by Composer	West Liberty, WV
1995	Ave verum corpus	SATB a capella	Golden Music Publishers	Tustin, CA
1995	Ca' the Yowes	SATB	Published by Composer	West Liberty, WV

1995	We Are the Music Makers	SA, SAB, and SATB with piano	National Music Publishers	Tustin, CA
1993	Be Thou My Vision	SATB	Published by Composer	West Liberty, WV
1993	Five Poems of John Donne, Opus 5 1. Break of Day 2. The Dream 3. Go and Catch a Falling Star 4. Death Be Not Proud 5. At the Round Earth's Im- agined Corners	Med. Voice, Piano	Published by Composer	West Liberty, WV
1993	Four Poems of Edgar Allen Poe, Opus 6 1. Annabel Lee 2. Israfel 3. Alone 4. Eldorado	Med. Voice, Piano	Published by Composer	West Liberty, WV
1993	Thou Didst Leave Thy Throne and Thy Kingly Crown	Duet for two voices and Piano or Organ	Published by Composer	West Liberty, WV
1993	Valiant-for-Truth	SATB	Published by Composer	West Liberty, WV
1992	Brown Penny	SATB with piano	National Music Publishers	Tustin, CA
1992	Go, Lovely Rose	SATB with piano	National Music Publishers	Tustin, CA
1992	I Saw My Lady Weep	SATB with piano	National Music Publishers	West Liberty, WV
1992	Pedagogischelieder 1. April is in My Mistress Arms, and/or Bed 2. Addio, mio core 3. I Bid My Mother Bind My Uncle 4. Ich liebe dich	Med. Voice, Piano	Published by Composer	West Liberty, WV
1992	Thought of My Thoughts	SATB with piano	National Music Publishers	Tustin, CA
1992	Nocturne	Piano	Not published.	
1992	Saraband	Piano	Not published.	
1991	There is No Rose of Such Virtue	SATB a capella, with soprano solo	National Music Publishers	Tustin, CA
1990	Break of Day	SATB	Published by Composer	West Liberty, WV

1990	Entreat Me Not to Leave Thee	Med. Voice, Piano or Organ	Published by Composer	West Liberty, WV
1988	For All the Saints	SATB, with Organ	Hinshaw Music Publishing	Chapel Hill, NC
1987	Four Love Songs, Opus 4 1. I Saw My Lady Weep 2. Go, Lovely Rose 3. Brown Penny 4. Thought of My Thoughts	Med. Voice, Piano	Leyerle Publishing Co.	Geneseo, NY
1987	Three Songs, Opus 3 1. Break, Break, Break! 2. The Falcon 3. Valiant-for-Truth	Med. Voice, Piano	Published by Composer	West Liberty, WV
1987	Two Hymns on Ancient Melodies, Opus 2 1. Sing My Tongue the Glo- rious Battle 2. Be Thou My Vision	Med. Voice, Piano	Published by Composer	West Liberty, WV
1986	The King of Love My Shepherd Is	Duet for two voices and Piano	Published by Composer	West Liberty, WV
1985	The King of Love, My Shepherd Is***	Med. Voice, Piano	Published by composer.	West Liberty, WV
1963	Theme and Variations	Orchestra	Not published	

* Published as part of "Three Canons of Time."

** Published as part of "Four Motets for the Christmas Season."

*** Contract signed for publication by Emerson Music Publishers in March 2007.

APPENDIX IV

LISTING OF NON-STANDARD MODES IN THE MUSIC OF KENNETH MAHY

The King of Love My Shepherd Is, Opus 1

Primary melody in stanzas 1, 2, & 6 in Mixolydian mode.

Secondary melody in stanzas 3, 4, & 5 in Dorian mode.

Sing, My Tongue, the Glorious Battle, Opus 2, No. 1

Melody in Phrygian mode.

Be Thou My Vision, Opus 2, No.2

Melody employs a six-note scale that is primarily pentatonic, but with the occasional addition of the 7th scale degree.

Break, Break, Break, Opus 3, No. 1

Accompaniment makes widespread use of chromatic scales

The Falcon, Opus 3, No. 2

The song is completely atonal.

Valiant-for-Truth, Opus 3, No. 3

Opening melody is primarily pentatonic.

I Saw My Lady Weep, Opus 4, No. 1

Widespread use of Phrygian mode, with Phrygian cadences at the ends of both stanzas. Accompaniment makes widespread use of chromatic scales.

Go, Lovely Rose, Opus 4, No. 2

Widespread use of Aeolian mode.

Brown Penny, Opus 4, No. 3

Melody employs a six-note scale that is primarily pentatonic, but with the occasional addition of the 4th scale degree. Accompaniment makes widespread use of the Mixolydian mode.

Thought of My Thoughts, Opus 4, No. 4

Introduction ends with a Phrygian cadence.

Accompaniment makes occasional use of Mixolydian mode.

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