

1-1-2002

The solo songs of Richard Faith: A general survey of style

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THE SOLO SONGS OF RICHARD FAITH:
A GENERAL SURVEY OF STYLE

by

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Bachelor of Arts
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1994

Master of Music
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1996

A dissertation submitted in partial fulfillment
of the requirements for the

Doctor of Music Arts in Voice Performance
Department of Music
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University of Nevada, Las Vegas
December 2002

UMI Number: 3084147

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The Graduate College
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November 26, 2002

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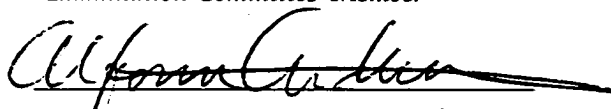
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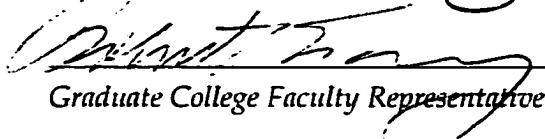
is approved in partial fulfillment of the requirements for the degree of

Doctor of Music Arts in Voice Performance


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ABSTRACT

**The Solo Songs of Richard Faith:
A General Survey of Style**

by

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The Solo Songs of Richard Faith: A General Survey of Style presents the roles of both the voice and piano in the art songs of American composer, Richard Faith. Included is a short biography of the composer. His keen sensitivity to the imagery, thoughts, and emotions of the poetry are discussed in selected songs. Within these songs, the romantic lyricism of the voice and the lush harmonies of the piano depict the underlying thoughts, moods, and emotions of the poem.

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ACKNOWLEDGMENTS

I would like to acknowledge a debt of gratitude to Mr. Richard Faith, who so willingly shared his time, offered invaluable insight into the study of his songs, and gave to me complete access to his entire collection of songs (both published and unpublished), and to my husband, Charles, my family, and the members of my examination committee, Dr. Carol Kimball, Dr. Alfonse Anderson, Dr. Kenneth Hanlon, and Professor Christine Seitz for their continued support throughout this study. I must also express my appreciation to Dr. Karen Peeler and Professor Marjorie Bennett Stephens for introducing me to Mr. Faith's music and sparking a lasting impression. Lastly, I would like to thank Dr. Paul Kreider for his guidance in the realization of this project.

CHAPTER 1

INTRODUCTION

Biography

Composer Richard Faith was born in Evansville, Indiana in 1926. He studied composition with Bernard Heiden at Indiana University and Max Wald at Chicago Musical College where he received both bachelor's and master's degrees.¹ In addition to his piano study, he also studied voice with various teachers in Evansville and Chicago.² From 1961 until 1988, Faith was Assistant Professor of Piano at the University of Arizona in Tucson. Upon retirement, Faith returned to his hometown of Evansville, Indiana but relocated again to Tucson in 2002.

Though he is recognized nationally for his piano compositions and has won numerous awards, including a Fulbright Grant in 1960 to study composition and piano at St. Cecilia Conservatory in Rome, Faith remains somewhat unknown to singers and teachers of singing. His songs, which total 109, span from 1944 to the present; only sixty are published.

¹ Richard Faith, Interview by author, 27 January 2002, Las Vegas, Nevada. Tape recording.

² It is interesting to note that during Faith's childhood, he performed in two operettas in the roles of Papa Bear and Raggedy Andy.

Song Style

While Faith's compositions contain a lush style unique unto himself, his piano writing, which requires technical accuracy in its detailed patterns, arpeggiated and dramatic textures, and subtle undulating figures, radiates the influence of such composers as Debussy, Ravel, Rachmaninov, Hindemith, and Bartok. His vocal writing - fluid, flexible melodies set to lyric poetry - is somewhat reminiscent of Barber, Quilter, and Vaughan Williams. Poetry is the element from which his musical design is developed.

Faith's songs are most noted for their melodies, characterized by long, lyric lines that often move in sweeping contours. The form of each song varies, though the most prevalent form is binary (AB) or ternary (ABA - which Faith refers to as "song form"³). The long lines of the melodies are of paramount importance and are derived from his piano writing. "There is an integrity in each line making it sound as if it was supposed to be that way from the beginning of time; great music has to have an element of inevitability."⁴ Melodies or short melodic figures often shift in "subject and answer patterns"⁵ between the voice and piano. The phrase length is varied in each song depending upon the poetry. Faith is able to set the poetic meter in the melody without sacrificing the natural stresses of the words; the sound and rhythm of the text is part of the music. Long, broad phrases are used to parallel a deeply expressive text (*Remember*

³ Richard Faith, Interview by author, 20 October 2002, Las Vegas, Nevada. Tape recording.

⁴ Ibid.

⁵ Ibid.

Me), while a more static melody is used if Faith is creating a soft and gentle mood (*Absence*). Additionally, melodies may be disjunct if Faith is setting a more raucous text (*Dark Hills*). Recitative-like writing may be used to express a significant line within a song, but the text is most often of syllabic structure within a lyric melody. In many settings, Faith's melodies end on the fifth scale degree; in avoiding the tonic, a bell-like quality is achieved. The range of most songs is wide, with higher pitches marking a poetic climax and lower/middle pitches painting emphatic words (refer to the line of text "Voice beneath the waterfall," from the song entitled *Water* seen in Figure 7). Word painting is achieved frequently through his use of melodic intervals and patterns, rhythmic figurations, and changes in tonality. Faith may include a *portamento* at the end of a song to add a sense of delicacy to a specific word or to the closing mood (*Remember Me*; *Absence*). Singers must be sensitive to the text and able to add color and nuance (including dynamic contrast, changes in tempi, syllabic emphasis, and/or changes in the weight or timbre of the voice in more dramatic instances) when interpreting these songs. Faith includes directions within the score that help to guide a singer through the interpretive process; in addition, the published volumes of song include specific performance notes for vocalist and pianist. These notes are for reference only; the singer is encouraged to express the poetry in a personal way.

Faith is among the twentieth-century song composers who rely on modality rather than on major/minor keys; key signatures are seldom used in his songs. His use of modality displays a vast array of harmonic subtleties that appeal

directly to the senses and are most noted in the piano writing itself and in the harmonic relationship between voice and piano. The texture of Faith's harmonies is sometimes chordal; most often, however, broken or arpeggiated figures are used giving a rolling effect (especially in texts about water or wind). Several songs use quartal/quintal harmonies (quintal harmonies are shown in the voice and piano in Figure 1), while others are more chromatic (notice the vocal line in measures 63-70 of Figure 2). Several songs also use nationalistic folk idioms to reflect the poet's culture that is evident in the setting of the poem itself (*Absence*, See Figure 12; *Split My Heart*, See Figure 18).

Figure 1 *Autumn Memories*, mm. 1-3

Figure 1 shows the musical score for the first three measures of the song "Autumn Memories". The tempo is marked "Largo" with a note indicating a quarter note equals approximately 54 beats per minute. The key signature has one flat (B-flat). The vocal line (soprano) is marked *mp* (mezzo-piano) and features a triplet of eighth notes in measure 2. The piano accompaniment (treble and bass staves) is marked *p* (piano). The piano part features a rolling arpeggiated figure in the right hand and a more active line in the left hand. The lyrics are "Where are the au - tumn bon - fires now,". The score ends with a *pp* (pianissimo) marking and an accent mark in the piano part.

Figure 2 *The Sun Has Set*, mm. 55-70

The musical score for 'The Sun Has Set' (mm. 55-70) is presented in two systems. The first system (mm. 55-60) shows the vocal line entering with the lyrics 'In all the' and the piano accompaniment. The piano part is marked *p* and *p sempre legato*. The second system (mm. 61-70) continues the vocal line with the lyrics 'lone - ly land - scape round I see no light and' and the piano accompaniment. The piano part is marked *cresc. poco a poco* and *con ped.*.

Faith's harmonies, either lush or sparse, are developed intuitively depending upon the demands of the poem.⁶ Deeply romantic and expressive texts are most commonly set in elaborate harmonies (*The City in the Sea*), while simpler or intimate texts are set more sparingly (*Hymn of Praise*; *God Be in My Head*). Faith's harmonies are often intended to sustain tension, remaining ambiguous until a poetic climax is marked by a cadence, while others move the drama forward. Modulations occur frequently within Faith's songs to signify a change in mood or direction of drama or to musically vary a repeated text (see the modulation in measure 26 of Figure 3).

⁶ Ibid.

Figure 3 *Echo*, mm. 21-30

The image displays a musical score for the song 'Echo', measures 21 through 30. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics 'love ____ of fin-ished years. ____' and continues with 'O dream how sweet, too sweet, too bit-ter sweet, whose wak-en-ing should have'. The piano accompaniment includes dynamic markings such as *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). The score is written on four staves: two for the vocal line and two for the piano accompaniment. The piano part includes various musical notations like chords, arpeggios, and triplets.

Faith's piano accompaniments provide a complementary foundation for the voice and contribute their own text images (melodically, harmonically, and rhythmically). Several songs have extended endings in which the piano echoes the melodic patterns of the voice; this is most prevalent in songs with Romantic texts and is done to unify the drama and to indicate finality (as in the song *Echo*). The piano sometimes shares melodic fragments and rhythmic figures with the voice, though they may not be motivic in nature. The piano's texture may be dense or sparse, depending upon the harmonies used to support the chosen text. Faith's piano writing is very contrapuntal and includes dramatic effects that allow it to be instrumental in conveying the mood of the poetry.

Faith adheres strictly to the rhythm indicated by the text of the poem: "I'm very conscious of the text and what I think the rhythm of the words should be. That's probably where I'm most critical. I don't read it [aloud] enough. Maybe I'm afraid of losing some immediacy."⁷ This text-derived rhythmic writing results in shifting meters that accommodate each poetic phrase (see Figure 4).

Figure 4 *The Blackbird*, mm. 5-10

The musical score for "The Blackbird" (measures 5-10) features a voice line and piano accompaniment. The voice part is written in a single melodic line with lyrics: "night - in - gale has a lyre of gold, the lark's is a cla - rion call, And the black-bird plays but a". The piano accompaniment consists of two staves. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 between measures 5 and 6. Dynamics include "poco" and "mp". Measure numbers 5 and 6 are indicated at the start of the first and second systems respectively.

He finds it necessary to "elongate the text so each syllable means more than it would if it was merely spoken."⁸ The use of compound meters is often necessary to ensure that the voice can accurately declaim the poetry, as if being read aloud

⁷ William Lavonis, "The Songs of Richard Faith," D.M.A. diss. (University of Cincinnati, 1991): 9.

⁸ Richard Faith, Interview by author, 20 October 2002, Las Vegas, Nevada. Tape recording.

rather than sung. While this may add an element of complexity to the song, the singer's careful articulation and rhythmic precision are required in order to preserve the text. Faith indicates tempo and interpretive mood at the onset and throughout most of his songs. In expressing the text as fluid, natural declamation, he uses complex and shifting meters to avoid the "tyranny of the bar line."⁹ Poetry is not metrically strict; therefore, "a song in 4/4 meter is neither natural nor desirable."¹⁰ Rhythmic patterns that parallel a poetic theme are often used to reinforce the text. In addition, syncopation and dotted rhythms often highlight dramatic moments and accent textual meaning (*Split My Heart*).

It is interesting to note that, included in Faith's repertoire of songs are solo songs with obligato instrumental accompaniment. Faith's inclusion of the flute, cello, and viola in these songs adds depth in setting the mood and enhances the lyricism and passion of the texts. Several are available in the latest volume of published songs: *The Solitary Reaper* (for tenor, flute, and piano), *Chant* (for voice, cello, and piano or harp), *Ships* and *I Have Embarked* (both for voice, cello and piano).

Though he has been composing songs for most of his life, it should be noted that there are two (nonconsecutive) years when the output of songs is somewhat concentrated: in 1982, which Faith contends was his best year, nine songs were composed (including his *Elizabethan Songs* and several songs to the texts of

⁹ Richard Faith, Interview by author, 27 January 2002, Las Vegas, Nevada. Tape recording.

¹⁰ Ibid.

William Butler Yeats), and in 1994, ten songs were composed and two were arranged. Describing his own style as Romantic-Impressionistic, Faith believes that, though his songs span fifty-plus years, there has been no significant change in his means of song composition. There has been, rather, “a constant deviation from a direct Romanticism to a more sinuous and indirect quality;”¹¹ sometimes he will drift from what inspires his “normal” style to something else he wants to compose for variety. He notes, however, that “in an attempt to do something different, intellectual qualities become manifest resulting in music that is often too cerebral.”¹² Though his compositional history cannot be broken into specific style periods, his songs are marked by a constant shift away from and a return to Romanticism.

Poetic Inspiration

Faith has a strong love of literature, and his first aesthetic impression of a poem is usually what inspires him to set its text to music. In addition, Faith has a strong predilection for settings in nature: Spring, islands, hills, animals, and especially the sea. “The surge of the sea seems to me a symbol for and a parallel to our desires and emotions; the sea exudes the drama, grandeur, and turbulence of life’s emotions.”¹³ He responds to the keenness of the imagery, thoughts, and emotions that are expressed within the prose. In reading the

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

poetry, colors and pictures come to life for Faith as he looks to reveal its beauty and underlying passion for nature and the earth. His first literary influences include Robertson Jeffers (who first inspired him to compose song¹⁴), *The Viking Book of Poetry of the English-Speaking World* compiled by Richard Aldington, from which many song texts were taken, the Irish poets such as Yeats and Joyce, and most recently, the *Treasury of Great Poems*, in which editor Louis Untermeyer includes notes on the poetry and the poets' inspirations. Paramount in understanding the style that results in the passionate and sensual songs of Richard Faith is the realization that his music is merely his own personal and intimate reaction to nature; his romantic personality is embodied in his songs' scenes, texts, settings, harmonies, and melodies.

The minor shifts in Faith's writing style are due, in large part, to his broad choice of poetry, from the childhood texts of *Mother Goose* to the texts of twenty-first century librettist, Michael Ard. Faith's selection of poetry brings to the foreground some of literature's most famous writers including Edgar Allen Poe, Edna St. Vincent Millay, Christina Rossetti, Percy Bysshe Shelley, William Shakespeare, and many others.

While most of Faith's songs are grouped in song sets, they are not necessarily musically connected. Subject matter may be a unifying theme, but most often, the songs within a set share the same poet, for example: *Christina Rossetti Lyrics* (a set of three songs set to poetry by Rossetti), *William Butler Yeats Lyrics* (five songs), two sets of *Mother Goose Lyrics* (one with four songs,

¹⁴ William Lavonis, "The Songs of Richard Faith," D.M.A. diss. (University of Cincinnati, 1991): 14.

the latter with five), and *Reflections* (a set of three songs set to poetry by Carl A. Dallinger). These songs may be sung as sets or separately.

In describing his early songs as Impressionistic, he likens himself unto a painter in his use and vision of colors, and he always attempts to find individuality in what is being expressed musically. Faith is against the narrow individualism of style in which the artist's identity is always apparent¹⁵; he does not want to be the obvious Richard Faith. There are, however, consistent characteristic features apparent in Faith's music making a study of this nature possible.

Compositional Process

Faith's compositions include a treasury of art songs, several of which will be examined throughout the course of this document. Within each of his songs is found a significant coupling of the voice and piano: the piano depicts the underlying thought, mood, and emotion of the poetry; the singer interprets the poetry and enunciates the text by adding vocal nuance, expressive coloring and phrasing within the harmonic texture. The voice and piano are equally instrumental in wholly expressing the meaning of the poetry.

The synthesis of piano and voice begins at each song's inception; these instruments are Faith's preferred performance media. Once the poetry has been decided upon, Faith sits at the keyboard to sing and improvises the song's melody and underlying harmonies simultaneously. Though the melody usually comes quickly because of Faith's extensive piano skills, the piano's harmonies

¹⁵ Richard Faith, Interview by author, 27 January 2002, Las Vegas, Nevada. Tape recording.

are a little more laborious.¹⁶ He describes this technique as developing variations, both melodically and harmonically, and in many cases, he must wait until a musical idea reveals what its development will be.¹⁷ His writing is not theoretical experimentation, but rather, it is more empirical. He describes his pattern of composing as merely “waiting, thinking, and feeling.”¹⁸ In this method of simultaneous composition, both voice and piano are given shared responsibility in supporting the textual meaning, achieving an underlying sensuality¹⁹, and unifying the completed work.

Purpose of the Study

The purpose of this document is to research the style of the art songs composed by Richard Faith, giving careful attention to the significant coupling of voice and piano within them. A selected variety of songs (of varying poetry) will be chosen from both his published and unpublished works. The composer’s manuscripts of the figures from his unpublished songs can be seen in Appendix III. Focus will be placed on songs with only piano accompaniment. The piano and vocal lines of selected songs will be evaluated in their relation to poetic content in order to demonstrate the composer’s ability to paint a vivid picture or setting of his chosen text.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ Ibid.

CHAPTER 2

EXPRESSION THROUGH THE PIANO

The Piano's Role

It is important to first understand the role of the piano in Faith's songs: "The piano describes the underlying thoughts or emotions of the poem or the aesthetic experience."²⁰ Faith further emphasizes the importance of the piano's ability to express the meaning of the poem: it is his goal for the emotion of the poetry to be obvious, even with the omission of the voice.²¹ The piano's role is never strictly accompanimental; for this reason, it is often difficult for even an advanced pianist to accurately play what Faith has written. It is Mr. Faith's intention that the piano is in duet with the voice; both instruments need to take part in expressing the poetry.²² Because he is a skilled pianist, his accompaniments are actively involved in the drama of the chosen text. While his piano writing comes naturally to him, Faith stresses the importance and energy that is placed on this particular aspect of his compositional process: the music cannot come across as being

²⁰ Ibid.

²¹ Several piano arrangements have been composed based on his original art song compositions.

²² Richard Faith, Interview by author, 27 January 2002, Las Vegas, Nevada. Tape recording.

“technically busy.”²³ The images of the poetry are expressed in the piano by Faith’s use of text painting, rhythmic piano figurations, and frequent harmonic modulations which support the voice’s extended melodies and articulate the details of the poetry (for example: flowing waters, chirping birds, or quiet solitude). Mr. Faith’s exquisite use of rhythm and harmony achieve a dramatic affect in each song.

Several trends are apparent in the piano writing of Mr. Faith’s songs, particularly in his expression of nature and its elements. Water, as a theme, manifests itself in many songs as included in title, text, and most often, the piano’s left hand. Several song examples sharing this theme are: *Water* (Michael Ard), *Sea Fever* (John Masefield), *The City in the Sea* (Edgar Allen Poe), and *Ships* (Jean de la Ville de Mirmont). Common in the left hand piano writing of these songs and others is the constant undulation of the water, whether calm or tumultuous, being expressed in arpeggiated piano figures; the more complex these figures (eighth, triplet, sixteenth, quintuplet, sextuplet, etc.), the more chaotic and turning are the water’s waves. A surging effect, ebb and flow, yields the underlying foundation for the declamation of the poem’s text (see Figures 1 and 2). The atmosphere of the sea is established at the beginning and carried through to the end of the song; right away the singer and audience can identify a vivid picture, even before the voice enters. These undulating rhythms add meaning and depth to the song’s expression.

²³ Ibid.

Figure 5 Sea Fever, mm. 1-7

Moderato $\text{♩} = c. 100$

f cantabile

dim. e poco rit.

a tempo *mf*

I must down to the seas a - gain, to the

mp

legato

In Figure 5, the right hand of the piano in measures 1-2 introduces the voice's opening melody (measures 6-7). The rolling waves of the sea, as being described in the voice, are depicted by the arpeggiated quintuplet and sextuplet figures beginning in measure 6. A more obscure undulating water figure is represented by the triplet figures in the left hand of the piano in Figure 6, while the right hand's melody, which is flowing and lyric, leaps from Bb^3 to Bb^6 and introduces what will be the voice's opening melody. The composer suggests that this introduction be played "with drama and mystery," which should indicate to the pianist sensitivity to the pedal markings, *rubato* rhythms, and *piano* dynamics.

Figure 6 Water, mm. 1-4

Larghetto ♩ = 54

The musical score is for the piece 'Water' (mm. 1-4). It is marked 'Larghetto' with a tempo of ♩ = 54. The score is in 4/4 time and features three staves: a vocal line (treble clef), a piano line (bass clef), and a piano line (bass clef). The vocal line begins with the instruction 'with drama and mystery' and contains a melodic phrase. The piano line features a series of triplets (marked '3') and a descending sequence of chords. The piano line includes a 'Cello' marking at the bottom left.

The depiction of a certain word or phrase is often found within the body of Faith's songs. Notice, in Figure 7, the arpeggiated quintuplet sequence in the piano under the word "waterfall" (mm. 21-22). The cascading waterfall is portrayed as the sequential C Major chord "falls" through Faith's use of the chord's inversions.

Figure 7 *Water*, mm. 18-22

The musical score for Figure 7, titled "Water" (mm. 18-22), is presented in two systems. The first system (mm. 18-22) begins with a piano introduction. The right hand features rolling arpeggiations, marked with "p" (piano) and "poch. rit." (poco ritardando). The left hand provides a sustained accompaniment. The tempo marking "a tempo" appears in m. 20. The voice part enters in m. 20 with a sustained G5 note, marked "p". The second system (mm. 23-27) shows the voice singing "be-neath the wa-ter fall." over the piano accompaniment, which continues with rolling arpeggiations. The piano part is marked "mp" (mezzo-piano).

These rolling arpeggiations are also used to depict other aspects of nature; just as undulating waves are depicted in this way, so, too, can the blowing winds be symbolized (see Figures 8 and 9). The sextuplet figure in Figure 8 alternates between the piano's left and right hands; the breeze is created by this rocking action in the piano. The gentle wind in Figure 9 is depicted in the piano's right hand by the turning sequence that is set above a left-hand pattern that descends sequentially. Faith has set the first syllable of the word "gently" in the voice on a sustained G⁵, where the lighter, whistle-like characteristics of the head register are used to enhance the tenderness of the moment. Similarly, in Figure 8, Faith

sets the phrase “the breeze” on an octave leap from E^4 to E^5 in order for the voice to sustain the word “breeze” on a higher pitch. This word is also emphasized by the modulation in measure 23.

Figure 8 *Serene Evening*, mm. 22-24

The musical score for Figure 8 shows measures 22-24 of "Serene Evening". The vocal line begins in measure 22 with a mezzo-piano (*mp*) dynamic, featuring an octave leap from E^4 to E^5 for the word "breeze". The lyrics are "The breeze lifts the coat - tails of the". The piano accompaniment consists of two staves. In measure 22, the right hand plays a series of eighth notes, and the left hand plays a bass line. In measure 23, the right hand continues with a melodic line, and the left hand plays a bass line. In measure 24, the right hand plays a melodic line, and the left hand plays a bass line. The dynamics are mezzo-piano (*mp*) throughout.

Figure 9 *A Sailor's Song*, mm. 6-9

The musical score for Figure 9 shows measures 6-9 of "A Sailor's Song". The vocal line begins in measure 6 with a piano (*p*) dynamic, featuring a melodic line. The lyrics are "Blow gen - tly, Wind, Hold back the gale". The piano accompaniment consists of two staves. In measure 6, the right hand plays a series of eighth notes, and the left hand plays a bass line. In measure 7, the right hand continues with a melodic line, and the left hand plays a bass line. In measure 8, the right hand continues with a melodic line, and the left hand plays a bass line. In measure 9, the right hand continues with a melodic line, and the left hand plays a bass line. The dynamics are piano (*p*) and mezzo-piano (*mp*) throughout. The score includes the instruction "sempre *And.*" at the bottom.

Another excellent example of word painting can be seen in Faith's musical description of Spring: singing birds can be heard through his use of trills, grace notes, and dotted rhythms giving a light-hearted, chirping effect (see the trill in measure 4 of Figure 10 and the grace note figures in measure 7 of Figure 11). It is also important to recognize the musical "Spring" motives that are established in both Figures 10 and 11. Notice the sequence of quintuplet, sextuplet, and septuplet in Figure 10, measures 1-3, with each bird-song growing in intensity and speed until it culminates in the trill in measure 4. The quietness of Spring is also indicated by the composer's tempo *andantino*. Contrastingly, the spirited dance-like rhythms found in the opening measures of Figure 11 (in the piano's right hand) are enhanced by the tempo *allegro vivace* and coupled with the bird-like singing high above the staff to reveal the gaiety of a joyous heart in Spring. The piano's left hand provides a percussive drone to round out this lively gigue (also notice the song's setting in 6/8 meter which intensifies the dance-like quality).

Figure 10 Spring Quiet, mm. 1-4



Figure 11 *My Heart is Like a Singing Bird*, mm. 1-8

Allegro vivace ♩ = c. 86

Interestingly, Faith may use thematic material from one song in another song of contrasting poetry and emotion. The quintuplet figure seen in measure 1 of Figure 10 is also used in a song written two years later, entitled *Absence*. The Spanish-Moorish background of the poet Abū Bakr al-Turtūshi is revealed in the florid, arabesque character of the quintuplet motive (see Figure 12). Here, this motive is not used to convey the singing birds of Spring, but rather, the anguish associated with being separated from one's homeland. *Spring Quiet* is written in the key of E Major, with the first chord introducing the tonic in both hands of the piano (refer again to Figure 10). While these quintuplet figures are rhythmically similar, *Absence* is written in the key of C# minor with the opening measure

emphasizing the dominant (G#) in both hands of the piano. In avoiding the tonic, a melancholy and hollow mood is established. The pedal G# in the piano's left hand is also used to sustain the feeling of loneliness expressed by the voice as it enters: "Every night I scan the heavens with my eyes, seeking the star that you are contemplating. . ."

Figure 12 *Absence*, mm. 1-8

The musical score for Figure 12, 'Absence', measures 1-8, is presented in two systems. Each system contains a vocal line and a piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. The piano accompaniment features a sustained G# in the left hand and a melodic line in the right hand. The vocal line enters in measure 1 with the lyrics 'Every night I scan the heavens with my eyes, seeking the star that you are contemplating. . .'. The piano accompaniment includes dynamic markings 'p' (piano) and 's' (sustained).

An intense emotion may have been so perfectly created in one song that, in order to achieve the same basic expression, musical material is borrowed in another. The overjoyed heart of Figure 11 is depicted again in Figure 13

(measures 64-66); this time, it is a passionate shepherd expressing his desire to be united with his love. In order to express the line more lyrically, the dotted rhythms have been changed to an alternating pattern of two sixteenth notes followed by two eighth notes in the piano's right hand beginning in measure 64. In the latter half of measure 65, this pattern shifts to a sextuplet, perhaps to parallel the excitement of being in love as experienced by the shepherd (the voice is sustaining an F#⁵ on the word "love" which is being sung above this piano figuration). Measure 66 sees the brief return of the sixteenth-eighth pattern, but turns again to constant sextuplets in measure 67.

Figure 13 *The Passionate Shepherd to His Love*, mm. 61-67

The image displays a musical score for measures 61-67 of 'The Passionate Shepherd to His Love'. The score is written for voice and piano. The vocal line is in a single staff, and the piano accompaniment is in two staves (treble and bass clef). The key signature has one sharp (F#). The tempo markings are 'Poco rit.', 'a tempo', and 'p' (piano). The piano accompaniment includes a 'poco f' (poco fortissimo) marking. The lyrics 'Come live with me and be my love...' are written under the vocal line, and 'The' is written under the piano line. The piano accompaniment features a complex rhythmic pattern of sixteenth and eighth notes, with a sextuplet in measure 65.

Musical themes develop as a result of Faith's improvisatory method of composition; the piano's melodies and harmonies come as an automatic response to Faith's interpretation of the text.²⁴ One of Faith's favorite examples includes the rhythmic motive that continues throughout *The Keen Stars Were Twinkling* (see Figure 14). A short sixteenth-eighth figuration in the piano's right hand, set high above the staff as if in the heavens, expertly suggests the twinkling stars described in Shelley's poem, originally titled "To Jane." The tempo *allegretto*, the composer's articulations "somewhat freely," and the piano's introductory crescendo suggests an energetic and buoyant setting.

Figure 14 *The Keen Stars Were Twinkling*, mm. 1-4

Allegretto ♩ = c. 116
somewhat freely

p

The keen stars were twink - ling, and the

p *mp* *p*

ped.

The voice softly sings the text above the "twinkling star" figure creating the ambiance of a starry evening as described by a lover to his beloved Jane as the

²⁴ Richard Faith, Interview by author, 8 October 2002, Las Vegas, Nevada. Tape recording.

line unfolds: "the stars will awaken. . . where music and moonlight and feeling are one."²⁵

Musical material that is introduced in the piano is often repeated in the voice's melody. Not only does this pattern allow for dramatic unity, but it also establishes a duet-like quality between voice and piano, as if one can finish the other's thoughts. In most instances, the harmonic structure of this shared material plays an equally important role in expressing the emotion. Faith's careful choice of melodic intervals or the motion of the melody itself (whether conjunct or disjunct) does much in the way of establishing the mood of the music. Observe, for instance in Figure 15, the opening motive, beginning with the anacrusis through the last half of beat two in measure 2 (which symbolizes both sad weeping and soft rain), is repeated in the first phrase of the voice, "Rain on Ragoon falls softly." Faith's attention to detail is prominent in this song. No key signature is indicated, yet it is obvious, by the first notes in the piano and the enharmonic spellings in the last half of measure 4, that this song is not written in C Major. The intervals of the melody's first three pitches, a descending Perfect fifth from A⁵ to D⁵ followed by an ascending minor sixth from D⁵ to B⁵, establish the "rain" figure, and the rich underlying harmonies are used to sustain the looming memory of lost love.

²⁵ Percy Bysshe Shelley, "To Jane" (Richard Faith, "The Keen Stars Were Twinkling") *The Songs of Richard Faith, Volume I*. (New York: Leyerle Publications, 1993): 36-37.

Figure 15 *She Weeps Over Ragoon*, mm. 1-9

Moderately Slow $\text{♩} = 76$

pp

p

Rain on Ra-hoon falls soft-ly

pp legato

In composing *Echo*, Faith's goal was to create music to which the two lovers of the poem would listen and dance.²⁶ The opening theme is Faith's recreation of a nineteenth-century melody; it establishes the background or setting of the poem and binds the song (text, music, and emotion) together (see Figure 16).

"The melody in the piano indicates a time, not a place, and surrounds the entire [text]."²⁷

²⁶ It is interesting to note that Faith's published setting of *Echo* (1991) is his second version. The first version (unpublished) was abandoned for nearly twenty years until he felt he could accurately express the poetry in music.

²⁷ Richard Faith, Interview by author, 20 October 2002, Las Vegas, Nevada. Tape recording.

Figure 16 *Echo*, mm. 1-8

The musical score for Figure 16, 'Echo', measures 1-8, is presented in two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The tempo is marked 'Mesto'. The right hand (treble clef) plays a melodic line with a wave-like pattern, marked 'mp' and 'mf'. The left hand (bass clef) plays simple blocked chords, marked 'con ped.'.

The sadness established in the piano's introduction is indicated by the composer's affectation, *mesto*. The rhythms, when played in a *rubato* manner, are set in such a way that a falling and rising pattern develops from the very first pitches in the piano's right hand. The piano's left hand plays simple blocked chords to support the wave-like motion of the melody.

The music of *Remember Me* is similar to that of *Echo* in its establishment of mood. A reflective and distant spirit is created in the piano's hollow opening; octaves in the right and left hands dissolve into quadruplet-quarter note figures that fall away in large descending leaps (see measure 3 of Figure 17). When the voice enters with the line "Remember me when I am gone away," its melody imitates the swelling and falling pattern introduced in the piano (see measures 5-

7 of Figure 17). The singer is encouraged to begin the recitative-like opening line with some hesitation (avoiding strict rhythms initially) in order to crescendo through the phrase and build in intensity and speed to emphasize the word "gone" in measure 7.

Figure 17 *Remember Me*, mm. 1-7

The musical score for 'Remember Me' (measures 1-7) is presented in two systems. The first system contains measures 1 and 2, and the second system contains measures 3 through 7. The tempo is marked 'Andante'. The piano accompaniment starts in measure 1 with a mezzo-piano (mp) dynamic. In measure 3, the piano part features a triplet of eighth notes. The vocal line begins in measure 2 with a piano (p) dynamic and includes the lyrics 'Re-mem-ber me when I am gone a-way,'. The score concludes in measure 7 with a double bar line.

Faith's Romantic-Impressionistic style is evident in most of his songs, but several represent completely different styles of writing. Even in an attempt to separate himself from the writing that comes most naturally, the piano remains an accurate idiom in expressing an unusual text. The figurative poetry of *Split My Heart* is set above a sparse, expressionistic piano accompaniment (see Figure 18). The piano's dotted eighth-sixteenth-eighth figures in measures 3-5 introduce a Spanish dance-like rhythm to reflect the poet's heritage. The step-wise descending motion of the voice is set in such a way that the opening

phrase's most emphatic words ("wish", "split", and "knife") are sustained rhythmically. Faith's use of dissonance and rhythmic syncopation supports the voice's declamation of the morbidly impassioned line, "How I wish I could split my heart with a knife, put you inside and close up my chest so that you would be in my heart and not another's until the resurrection and the day of Judgment."²⁸

Figure 18 *Split My Heart*, mm. 1-5

The musical score for "Split My Heart" (mm. 1-5) is presented in two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The tempo is marked "Allegro con brio" with a quarter note equal to 84 beats per minute. The key signature has one flat (B-flat). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "How I wish I could split my heart with a knife". The score includes various musical notations such as slurs, ties, and dynamic markings (mf, mp, f).

²⁸ *Split My Heart* is currently unpublished; the poet is Ibn Hazm (994-1063).

In discussing Faith's piano writing, it is also important to mention the articulations included in each song's score. Careful observation should be given to tempo and metronome indications, contrasting dynamics, affectations, and the use of pedal resonance. Although few examples have been included, it should be obvious to the reader that the piano is much more than an accompanying instrument in Faith's art songs.

The expertise of Faith's skill in song writing is evidenced by his ability to move the interpreter, singer, or listener to a different place emotionally. His piano writing expertly establishes a setting in which the drama of the poetry can unfold. There are few "blanks" for the singer to fill in when interpreting any of Faith's songs; everything is given in both the music and the text. Generally, each song is unique and different from the others, creating a specific and stirring effect.

CHAPTER 3

EXPRESSION THROUGH THE VOICE

The Singer's Role

Just as it is necessary to understand the piano's role in presenting the art songs of Richard Faith, it is also necessary to discuss the singer's role in interpreting and performing these songs. First and foremost, the voice has the fundamental responsibility to enunciate the poetry of a song. It is also necessary for the singer to be aware of what mood the piano is expressing. Faith's vocal melodies are innately paired to the piano writing by the very nature of his compositional technique; the vocal line is conceived from the piano's melodies and harmonies. Emphasis must be placed on the singer's ability to find thematic material in the piano and to understand its place in the overall expression of the text. Because the piano so ably sets the tone at the beginning of each piece, a singer may only need to open him/herself to the wealth of emotions available for interpretation. Upon listening to the piano's underlying material within a given song, the singer should have an immediate response or reaction that yields specific interpretive ideas about how tone color and vocal nuance should be used to express the poetry. The tessitura of a particular melody or the changes in a melody's register indicate a particular vocal color, as the natural timbre of the

voice changes within its registers. A thorough knowledge of the text and its underlying message (literal, figurative, and paraphrase interpretations) should be achieved before ever learning one note.

Text intelligibility is of great importance to Faith when writing for the voice. He is very aware of tessitura and vocal range; as a result, he intentionally limits the range of the vocal line so the voice can be heard without obscuring the text.²⁹ G⁵ is often the highest pitch in songs written for soprano (or those published for high voice).

Faith asserts that his favorite voice type is soprano; he favors the ringing quality of a higher voice that can be supported in the piano.³⁰ His use of pedal resonance and lower sonorities in the piano contrast well with the soprano voice because the voice can soar above; this is yet another manner in which the text can be more accurately declaimed. There are several songs originally written for the male voice, but he encourages transposition of all his songs to suit the needs of each singer. Sixty of Faith's songs have been published through Leyerle Publications: *The Songs of Richard Faith, Volumes 1, 2, 3 for Voice and Piano* are available for High Voice (Volume 1 is also available for Low Voice; Volumes 2 and 3 for Low Voice are forthcoming).

Upon careful examination of Faith's songs, an overall complexity is apparent. Challenging rhythms, compound and shifting meters, shifting vocal registers, and difficult intervals (often leaps of greater than one octave) within the melody are

²⁹ Richard Faith, Interview by author, 27 January 2002, Las Vegas, Nevada. Tape recording.

³⁰ Ibid.

several characteristics of Faith's songs. For these reasons, many of his songs would be considerably difficult for a beginning singer. "When the melody is simple, often the poetry is complex, so if a young singer could technically sing the song, it may not be expressed appropriately."³¹ A mature singer with good vocal technique, breath management, agility, an ability to move through registers, and sensitivity to the passionate Romanticism of the text is most often required in adequately performing these songs. In addition, many of the accompaniments are difficult, and not everyone can play them. There are, however, a few songs that could indeed be given to young singers as a means of teaching expression and aspects of vocal technique; among them are: *To Celia*, *Remember Me*, *Firefly*, *The Blackbird*, and *Where Are You Going To, My Pretty Maid?*

Because the text is so significant, there are several instances where Faith writes in a recitative-like manner for the voice. Sparse piano accompaniments establish the harmonic foundation above which the voice is free to articulate the poem. Faith is careful to include, specifically in these songs, articulations, tempo indications, and other performance directives. Of utmost importance within songs of this nature are the declamation of text and the harmonic balance between voice and piano.

Notice, in Figure 19, the voice enters dramatically with the line, "And you as well must die, beloved dust," descending from A⁵ to A⁴ above the pedal octave A in the piano. As the poet is coming to terms with her lover's death in this text, one is reminded of the scriptural adage "ashes to ashes, and dust to dust" in

³¹ Ibid.

Faith's setting the voice's descent to join the piano's drone in measure 6. Notice also the gradual decrescendo in both voice and piano that parallels the poet's subsiding despair. Throughout this song, the shape of the melody is directly related to the intensity of the text; each phrase moves in either narrow intervals or large leaps according to the subtleties of the poetry.

Figure 19 *And You As Well Must Die, Beloved Dust*, mm. 1-6

Figure 20 shows another example of recitative-like voice writing (measures 8-10). The plaintive, pastoral depictions as described by the voice are set above the piano's opening motive in measure 1, reminiscent of whistling winds blowing through the distance, as it echoes an octave higher in measure 2, in the voice in measure 6, and returns in the piano in measure 7. The loneliness of the singer is expressed as the voice sings in a chest/mixed register, closely related to the speaking voice, above sustained, block chords. The fact that this opening phrase sits fairly low in the voice emphasizes a whispered and mysterious effect.

Figure 20 *Prelude*, mm. 1-10

Figure 20 shows the musical score for the *Prelude*, measures 1-10. The score is in 4/4 time and features a piano (p) and a vocal line. The piano part includes a triplet of eighth notes in measures 1-2, marked 'plaintively' and 'p'. In measure 3, there is a triplet of eighth notes marked 'pp'. In measure 4, there is a triplet of eighth notes marked 'mp'. In measure 5, there is a triplet of eighth notes marked 'mp'. In measure 6, there is a triplet of eighth notes marked 'mp'. In measure 7, there is a triplet of eighth notes marked 'mp'. In measure 8, there is a triplet of eighth notes marked 'mp'. In measure 9, there is a triplet of eighth notes marked 'mp'. In measure 10, there is a triplet of eighth notes marked 'mp'. The vocal line includes the lyrics 'Still south I went, and west, and south a -' starting in measure 6. The tempo markings 'mosso' and 'sost.' are present. The dynamics 'p', 'pp', and 'mp' are indicated. The score is written for piano and voice.

What one first notices in studying Faith's songs is the rich choice of poetry (the complete texts of included figures may be found in Appendix II). The poetry he chooses has an intense depth that lends itself to musical expression. Even in Faith's settings of Mother Goose poems, the text is set expertly; child-like frivolity comes through making the songs fun and light-hearted. An interpreter of Faith's songs will feel an immediate and internal connection to the mood and atmosphere created in the music. The text should be expressed as a natural reaction to what is heard musically; the poetry and music go hand-in-hand.

Musical Synthesis

The most magical moments in Faith's music occur when a complete synthesis of voice, piano, and text is felt. The marriage of these factors is the basis for every song Faith composes: the piano creates the desired mood, the voice lends its subtle colors and inflections through a carefully-planned melody, and the text is vivid, poignant and meaningful.

There are several examples that illustrate this brilliant synthesis -- text and music becoming one. Observe, in Figure 21, the phrase "I live in emptiness" is sung entirely on C# and is set above pedal octave C# in the piano's left hand. The poet's emptiness is obvious. The voice and piano are equally empty: the vocal line is static, while the piano's harmony grows more consonant through chordal progressions from C# diminished to C# minor to D Major⁷ over the pedal C# indicating a relaxation of harmonic tension. This particular moment is an important pinnacle; the piano, up to this point, has been musically creating a blustery snow storm (symbolically an emotional chaos), and everything comes together in these few measures -- the poet, William Lavonis, shares his deepest emotion.

Figure 21 *Winter Journey*, mm. 31-33

The musical score for Figure 21, measures 31-33 of *Winter Journey*, features three staves. The top staff is a vocal line with the lyrics "I live in emptiness...". It begins with a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The middle staff is a piano accompaniment line, starting with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The bottom staff is another piano accompaniment line, starting with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The tempo is marked "relax tempo".

Similarly, Faith creates serenity and deeper understanding in his setting of *God Be in My Head*. Figure 22 shows the voice and piano in quiet unison as the text states, "and in my thinking." This prayerful, reflective song beseeches God to be in the poet's head, understanding, eyes, mouth, speaking, and heart. In these two measures, it becomes obvious to the singer and interpreter that, if God is always in one's thoughts, He will be present in these other aspects. The union of God and man is symbolized by the unison of voice and piano.

Figure 22 *God Be in My Head*, mm. 19-20



The ending measures of this same song indicate that the poet's thoughts have turned from prayerful hope (set in the key of E minor), to a peaceful resolve in departing this life (see Figure 23; notice the final cadence resolves to E Major employing a Picardy third). As the voice and piano decrescendo in the final measure, a union of elements is again expressed. The voice on the dominant of the E Major chord achieves the bell-like quality described earlier and symbolizes, perhaps, an angelic ending.

Figure 23 *God Be in My Head*, mm. 46-48



Examples of this imagery-laden writing are too numerous to include in a document of this type. It is hoped that, having viewed these few excerpts, the reader will find a wealth of song waiting to be discovered and expressed.

CHAPTER 4

CONCLUSION

This survey attempts to present the abundant treasury of expressive literature embodied in Richard Faith's music. His varied choice of poetry is set in a unique and individual manner; each song is intended to be a miniature drama, allowing both participants – pianist and singer – to feel, interpret, and express the emotions within.

Art song performers, at any level, can appreciate these songs; the varied texts ensure that there is something for everyone in this repertoire. The poetry, having inspired Faith's compositions, will inspire and touch both singer and audience alike.

Faith's songs were first researched in 1992 by William Lavonis. His doctoral dissertation, "The Songs of Richard Faith," provides a survey of the poetry set to music in fifty-seven of Faith's songs and is available through UMI Dissertation Services, Ann Arbor, Michigan. These songs are included in the published collections available through Leyerle Publications.

An internet site has been created by the author to increase the availability of information on Mr. Faith and his music. Biographical information has been included; in addition, a complete listing of published music, how to purchase, and contact information is available online at: <http://www.RichardFaith.com>

In writing about song style, Donald Ivey observes: "Song must not be thought of as either music or poetry but rather as an amalgam that shares significantly in both arts and is equally dependent upon both. It is possible to discuss the poetry, in form and content, and it is possible to discuss the music, in form and content. But in a truly successful song they *function* concurrently."³² The songs of Richard Faith embody this ideal.

³² Donald Ivey, *Song: Anatomy, Imagery, and Styles* (New York: The Free Press, 1970): 96.

APPENDIX I

CHRONOLOGICAL LIST OF SONGS, POETS, AND YEARS OF COMPOSITION

* Denotes songs published in *The Songs of Richard Faith, Volume I* (1993)

† Denotes songs published in *The Songs of Richard Faith, Volume II* (1997)

° Denotes songs published in *The Songs of Richard Faith, Volume III* (2001)

Song Title	Poet	Year(s) Composed
Noon	Robertson Jeffers	1944-45 (unpublished)
Sea Fever *	John Masefield	1945
Music I Heard With You *	Conrad Aiken	1946, 1948
Granite	Lew Sarett	1948 (unpublished)
She Weeps Over Ragoon	James Joyce	1950 (unpublished)
Dark Hills °	Edwin Arlington Robinson	1950
Spring, The Sweet Spring *	Thomas Nashe	1950-51
Tumultuous Moment	Lew Sarett	1950 (unpublished)
Desire in Spring *	Francis Ledwidge	1952
Evening	Rupert Brooke	1952 (unpublished)
To Helen *	Edgar Allen Poe	1953
Remember me *	Christina Rossetti	1954
The Blackbird *	W.E. Henley	1955
Music, When Soft Voices Die *	Percy Bysshe Shelley	1957
Dry Spell	Elizabeth Morrison	1957 (unpublished)
River Roses	D.H. Lawrence	1958 (unpublished)
Dover Beach †	Matthew Arnold	1958
In the Evening of Inhabiting	Linda Joy	1959 (unpublished)
Spring	Jack Wertz	1960 (unpublished)
The Owl and the Pussycat *	Edward Lear	1960
Bobby Shafto °	Mother Goose	1961
Laura Sleeping *	Charles Cotton	1962

Hymn of Praise †	From <i>The Union Prayerbook for Jewish Worship</i>	1962
The Sun Has Set †	Emily Brontë	1964-65
The Solitary Reaper °	William Wordsworth	1966
Harvest Song	Joseph Campbell	1967 (unpublished)
Firefly *	June Presswood	1969
Night Piece	Joseph Campbell	1970 (unpublished)
Vocalise	(none)	1970 (unpublished)
The River	Patrick MacDonogh	1971 (unpublished)
On the Isle of Skye °	Richard Faith	1973
I Have Embarked °	Jean de la Ville de Mirmont	1975
Chant °	(none)	1976
It is a Beauteous Evening †	William Wordsworth	1978
The Lake Isle of Innisfree †	William Butler Yeats	1980
The Wild Swans at Coole †	William Butler Yeats	1981
The Wind Blows Out of the Gates of the Day †	William Butler Yeats	1981
To Celia *	Letter 33 of Philostratus Ben Jonson, trans.	1982
He Remembers Forgotten Beauty	William Butler Yeats	1982 (unpublished)
O, The Month of May *	Thomas Decker	1982
Sonnet LIV *	William Shakespeare	1982
In the Land of Sleeping Seeds	Mary Stigers	1982 (unpublished)
It Was a Lover and His Lass *	William Shakespeare	1982
The Song of Wandering Aengus †	William Butler Aengus	1982
I Hear the Shadowy Horses †	William Butler Yeats	1982
If I Were †	Traditional	1982
Ships °	Jean de la Ville de Mirmont	1983
Stanzas	Percy Bysshe Shelley	1984 (unpublished)
Flight	James Wood	1984 (unpublished)
Why Must I Go	James Wood	1984 (unpublished)
Perhaps	James Wood	1984 (unpublished)
2 Corinthians 13: Though I Speak	The Apostle Paul	1985 (unpublished)
Annabel Lee °	Edgar Allen Poe	1985

The Passionate Shepherd to His Love °	Christopher Marlowe	1985
Serenade	Helen Waddell, trans.	1985 (unpublished)
Sonnet CXVI	William Shakespeare	1986 (unpublished)
The City in the Sea *	Edgar Allen Poe	1989
The Keen Stars Were Twinkling *	Percy Bysshe Shelley	1989
Echo *	Christina Rossetti	1991
Spring Quiet *	Christina Rossetti	1991
No Music in the Wind	Lou Thomas	1991 (unpublished)
My Heart is Like a Singing Bird *	Christina Rossetti	1992
Return of Spring †	Ssü – K'-ung T'u	1992
Absence	Abū Bakr al-Turtūshi	1993 (unpublished)
Serene Evening	Muhammed ibn Ghālib al-Rusāft	1993 (unpublished)
Split My Heart	Ibn Hazm	1993 (unpublished)
Leavetaking	Ibn Jākh	1993 (unpublished)
Oh, Fateful Night	Ibn Safr al-Marīnī	1993 (unpublished)
All Day I Hear the Noise of Waters	James Joyce	1993 (unpublished)
Winter Journey (I) †	William Lavonis	1993
Winter Journey (II)	William Lavonis	1993 (unpublished)
To Cloris †	Sir Charles Sedley	1993
Where Are You Going To, My Pretty Maid? †	Mother Goose	1994
Jenny Wren †	Mother Goose	1994
I Saw A Ship A-Sailing †	Mother Goose	1994
The Queen of Hearts †	Mother Goose	1994
God Be In My Head †	From <i>The Sarum Primer</i>	1994
What Sweeter Music †	Robert Herrick	1994
So All Day Long the Noise of Battle	Alfred Tennyson	1994 (unpublished)
Crossing the Bar †	Alfred Lord Tennyson	1994
Wisdom is Sweeter than Honey	Makeda, Queen of Sheba	1994 (unpublished)
Come My Beloved	The Shulammite	1994 (unpublished)
I Bind You By Oath	A Roman Spell	1994 (unpublished)
I Cannot Dance, O Lord	Mechtild of Magdeburg	1994 (unpublished)
We'll Go No More A Roving	Lord Byron	1995 (unpublished)
The Isles of Greece °	Lord Byron	1995
A Sailor's Song °	Audrey Weinreis	1995
The Isle of Pines °	Po Chū-I	1995

Time Does Not Bring Relief	Edna St. Vincent Millay	1995 (unpublished)
To A Waterfowl °	William Cullen Bryant	1996
The Death of a Conqueror	Jared Fredeen	1996 (unpublished)
Though the Way be Dark °	Carl A. Dallinger	1996
Autumn Memories °	Carl A. Dallinger	1996
A Moment in Time °	Carl A. Dallinger	1997
Earth	Michael Ard	1997;1998; 2002 (unpublished)
Old Mother Goose °	Mother Goose	1997
My Mother Said °	Mother Goose	1997
Sing a Song of Sixpence °	Mother Goose	1997
Old Woman, Old Woman °	Mother Goose	1997
Love is Not All	Edna St. Vincent Millay	1998 (unpublished)
And You As Well Must Die, Beloved Dust	Edna St. Vincent Millay	1998 (unpublished)
Low-Moon Land	Francis Ledwidge	1998 (unpublished)
Apollo and Daphne	Richard Faith	2000 (unpublished)
Water	Michael Ard	2000 (unpublished)
The Stolen Child	William Butler Yeats	2001 (unpublished)
Prelude	J.M. Synge	2001 (unpublished)
Fire	Michael Ard	2001 (unpublished)
Air	Michael Ard	2002 (unpublished)

**SOLO SONGS ACCORDING TO
PUBLISHED VOLUME AND SET**
The Songs of Richard Faith, Volume I

Song of Spring

1. **Desire in Spring (Francis Ledwidge)**
2. **Firefly (June Presswood)**
3. **The Blackbird**
4. **Spring, the Sweet Spring**
5. **Laura Sleeping**

Remembrances

1. **Music, When Soft Voices Die (Percy Bysshe Shelley)**
2. **The Keen Stars Were Twinkling (Percy Bysshe Shelley)**
3. **Remember Me (Christina Rossetti)**
4. **Music I Heard With You (Conrad Aiken)**

Four Elizabethan Songs

1. **To Celia (Letter 33 of Philostratus, translated by Ben Jonson)**
2. **O, the Month of May (Thomas Decker)**
3. **Sonnet LIV (William Shakespeare)**
4. **It Was a Lover and His Lass (William Shakespeare)**

Sea Pieces

1. Sea Fever (John Masefield)
2. To Helen (Edgar Allen Poe)
3. The City in the Sea (Edgar Allen Poe)
4. The Owl and the Pussycat (Edward Lear)

Christina Rossetti Lyrics

1. Spring Quiet
2. Echo
3. My Heart is Like a Singing Bird

The Songs of Richard Faith, Volume II***William Butler Yeats Lyrics***

1. The Lake Isle of Innisfree
2. The Song of Wandering Aengus
3. The Winds Blows Out of the Gates of the Day
4. I Hear the Shadowy Horses
5. The Wild Swans at Coole

Mother Goose Lyrics

1. Where Are You Going To, My Pretty Maid?
2. Jenny Wren
3. The Queen of Hearts
4. I Saw a Ship A-Sailing

Religious Songs

1. Crossing the Bar (Alfred Lord Tennyson)
2. Hymn of Praise (from *The Union Prayerbook for Jewish Worship*)
3. God Be in My Head (from *The Sarum Primer*)
4. What Sweeter Music (Robert Herrick)

Selected Songs

1. Winter Journey (William Lavonis)
2. It is a Beauteous Evening (William Wordsworth)
3. The Sun Has Set (Emily Brontë)
4. If I Were (Traditional)
5. Return of Spring (ssü – K'-ung T'u)
6. To Cloris (Sir Charles Sedley)
7. Dover Beach (Matthew Arnold)

The Songs of Richard Faith, Volume III***Islands***

On the Isle of Skye (Richard Faith)

The Isle of Pines (Po Chü-i)

The Isles of Greece (Lord Byron)

Mother Goose Lyrics II

1. Old Mother Goose
2. Bobby Shafto
3. My Mother Said

4. Old Woman, Old Woman
5. Sing a Song of Sixpence

Selected Songs

1. Dark Hills (Edwin Arlington Robinson)
2. A Sailor's Song (Audrey Weinreis)
3. To a Waterfowl (William Cullen Bryant)
4. Annabel Lee (Edgar Allen Poe)
5. The Passionate Shepherd to His Love (Christopher Marlowe)

Reflections

1. Though the Way be Dark (Carl A. Dallinger)
2. Autumn Memories (Carl A. Dallinger)
3. A Moment in Time (Carl A. Dallinger)

Songs With Obbligato Instruments

1. The Solitary Reaper (William Wordsworth) – voice, flute, piano
2. Chant – voice, cello, piano or harp
3. Ships (Jean de la Ville de Mirmont, trans. Martha Belen) – voice, cello, piano
4. I Have Embarked (Jean de la Ville de Mirmont, trans. Martha Belen) – voice, cello, piano

APPENDIX II

SONG TEXTS OF INCLUDED FIGURES

(IN ORDER OF APPEARANCE)

Autumn Memories (Carl A. Dallinger) – Figure 1

Where are the autumn bonfires now, the burning leaves
That ringed the hills and set aglow the evening sky?
When bins were bursting with new picked corn,
And breath curled white in the frost edged air,
The farm folk took their torches to the fields
To set the windrows blazing,
Prolonging the sunset, Prolonging the sunset.
It was the celebration of the gifts from earth.
The hay now stacked against the rafters of the barn;
Barley, wheat and corn, the fruit of trees and gardens
All garnered in bins.
Twas now the time to rejoice.
With fire and smoke the signals went from hill to hill,
As messages from chiefs of long ago who called upon their tribes
To worship and give thanks to the Great Spirit.
Perchance the air is purer now.
Gone is the beauty of the fires that wreathed the hills,
Gone the rich, pungent smell of smoke from autumn field
In Indian summer and harvest's end.

The Sun Has Set (Emily Brontë) – Figure 2

The sun has set, and the long grass
Now waves dreamily in the evening wind;
And the wild bird has flown to that old gray stone
In some warm nook a couch to find.
In all the lonely landscape round
I see no light and hear no sound,
Except the wind that far away
Comes sighing o'er the heathy sea.

Echo (Christina Rossetti) – Figures 3, 16

Come to me in the silence of the night;
 Come in the speaking silence of a dream;
 Come with soft rounded cheeks
 And eyes as bright as sunlight on a stream;
 Come back in tears,
 O memory, hope, love of finished years.
 O dream how sweet, too sweet
 Too bitter sweet,
 Whose wakening should have been in Paradise,
 Where souls brim full of love abide and meet;
 Where thirsting longing eyes
 Watch the slow door that opening,
 Letting in, lets out no more.
 Yet come to me in dreams,
 That I may live my very life again
 Though cold in death:
 Come back to me in dreams,
 That I may give
 Pulse for pulse, breath for breath:
 Speak low, lean low,
 As long ago, my love,
 How long ago.

The Blackbird (W. E. Henley) – Figure 4

The nightingale has a lyre of gold,
 The lark's is a clarion call,
 And the blackbird plays but a boxwood flute,
 But I love him best of all.
 For his song is all of the joy of life,
 And we in the mad spring weather,
 We two have listened
 Till he sang our heart and lips together. Ah!

Sea Fever (John Masefield) – Figure 5

I must down to the seas again,
 To the lonely sea and the sky
 And all I ask is a tall ship
 And a star to steer her by,
 And the wheel's kick and the wind's song
 And the white sail's shaking,
 And a grey mist on the sea's face,
 And a grey dawn breaking.
 I must down to the seas again,
 For the call of the running tide
 Is a wild call and a clear call

That may not be denied;
 And all I ask is a windy day
 With the white clouds flying,
 And the flung spray and the blown spume,
 And the seagulls crying.
 I must down the seas again,
 To the lonely sea and the sky.

Water (Michael Ard) – Figures 6, 7

You sing your vagrant melody
 From lofty prisms to rain washed lea.
 In groaning mountain shadows born,
 Now dancing homeward to the sea.
 Voice beneath the waterfall,
 Windless whisper of twilight lake
 Speak the rhythm of the earth,
 Badum, badum, Shawee, shawee
 Life above and life below,
 The siren's enchantment seek.
 Where water spirits splash and wink,
 Amid the plane of Neptune's keep.
 Green ebb and fathom blue,
 Swell beneath the moon in flight.
 While limpid vapors rise once more,
 To mingle in the nimbus night.

Serene Evening (Muhammad ibn Ghālib al. Rusāfi) – Figure 8

A serene evening.
 We spend it drinking wine.
 The sun going down lays its cheek against the earth to rest.
 The breeze lifts the coattails of the hills.
 The skin of the sky is as smooth as the pelt of the river.
 How lucky we are to find this spot for our sojourn
 With doves cooing for our greater delight.
 Birds sigh, branches sigh
 And darkness drinks up the red wine of sunset,
 Darkness drinks up the red wine of sunset.

A Sailor's Song (Audrey Weinreis) – Figure 9

Ahoy there, Wind!
 Come fill my sail.
 Blow gently, Wind,
 Hold back the gale
 'Till snug in port
 My little ship lies,
 Safe from the growl of mist grey skies.

Roll along, O Sea!
 Wash my little boat home.
 Break gently, Sea,
 With your flying foam.
 'Till tight in the harbor
 My little ship rides,
 Restrain the sea demons
 That bite at her sides.
 Roll along,
 Bring my little boat home.
 Ahoy there, Wind!
 Come fill my sail.
 Blow gently, Wind,
 Hold back the gale,
 Oh, Wind and Sea
 Hear a sailor's song,
 That he chants to God
 Through the whole night long.

Spring quiet (Christina Rossetti) – Figure 10

Gone were but the Winter, come were but the Spring,
 I would go to a covert where the birds sing;
 Where in the white-horn singeth a thrush,
 And a robin sings in a holly bush.
 Full of fresh scents are the budding boughs
 Arching high over a cool green house;
 Full of sweet scents and whispering air
 Which sayeth softly: 'We spread no snare;
 Here dwell in safety, here dwell alone,
 With a clear stream and mossy stone.
 Here the sun shineth most shadily;
 Here is heard an echo of the far sea,
 Though far off it be.'

My Heart is Like a Singing Bird (Christina Rossetti) – Figure 11

My heart is like a singing bird
 Whose nest is in a watered shoot;
 My heart is like an apple tree
 Whose boughs are bent with thickest fruit;
 My heart is like a rainbow shell
 That paddles in a halcyon sea;
 My heart is gladder than all these
 Because my love is come to me;
 Raise me a dais of silk and down;
 Hang it with vair and purple dyes;
 Carve it with cloves and pomegranates,

And peacocks with a hundred eyes;
 Work it in gold and silver grapes,
 And leaves and silver fleur-de-lys
 Because the birthday of my life is come,
 My love is come to me.
 To me is come the birthday of my life,
 O, my life, and my love.

Absence (Abū Bakr al Turtūshī) – Figure 12

Every night I scan the heavens with my eyes
 Seeking the star that you are contemplating.
 I question travelers from the four corners of the earth
 Hoping to meet one who has breathed your fragrance.
 When the wind blows I make sure it blows in my face:
 The breeze might bring me news of you.
 I wander over roads without aim.
 Perhaps a song will sound your name,
 A song will sound your name.
 Secretly I study every face I see
 Hoping against hope to glimpse a trace of your beauty.

The Passionate Shepherd to His Love (Christopher Marlowe) – Figure 13

Come live with me, and be my love,
 And we will all the pleasures prove
 That hills and valleys, dales and fields,
 And all the craggy mountains yields.
 And we will sit upon the rocks,
 Seeing the shepherds feed their flocks
 By shallow rivers, to whose falls
 Melodious birds sing madrigals.
 And I will make thee beds of roses,
 And a thousand fragrant posies,
 A cap of flowers
 And a kirtle embroider'd all with leaves of myrtle.
 A gown made of finest wool
 From which our pretty lambs we pull,
 Fair lined slippers for the cold,
 With buckles of purest gold;
 A belt of straw and ivy buds,
 With coral clasps and amber studs,
 And if these pleasures may thee move,
 Come live with me and be my love.
 The shepherd swains shall dance and sing
 For thy delight each May morning;
 If these delights thy mind may move,
 Then live with me, and be my love.

The Keen Stars Were Twinkling (Percy Bysshe Shelley) originally titled: To Jane
– Figure 14

The keen stars were twinkling,
 And the fair moon was rising above them dear Jane.
 The harp was tinkling,
 But the notes were not clear till you sang them again.
 As the moon's soft splendor
 O'er the faint cold starlight of heaven is thrown,
 So your voice most tender
 To the strings without soul had then given its own.
 The stars will awaken,
 Though the moon sleep a full hour later tonight;
 No leaf will be shaken
 Whilst the dews of your melody scatter delight.
 Though the sound overpowers,
 Sing again, with your dear voice
 Revealing a tone of some world far from ours,
 Where music and moonlight and feeling are one.
 The keen stars were twinkling,
 And the fair moon was rising above them dear Jane.
 The harp was tinkling,
 But the notes were not clear till you sang them again.

She Weeps Over Ragoon (James Joyce) – Figure 15

Rain on Ragoon falls softly, softly falling,
 Where my dark lover lies.
 Sad is his voice that calls me, sadly calling,
 At grey moonrise.
 Love, hear thou how soft,
 How sad his voice is ever calling,
 Ever unanswered and the dark rain falling,
 Then as now
 Dark too our hearts, O love
 Shall lie and cold as his sad heart has lain
 Under the moon-grey nettles,
 The black mould and the muttering rain
 Rain on Ragoon falls softly.

Remember Me (Christina Rossetti) – Figure 17

Remember me when I am gone away,
 Gone far away into the silent land;
 When you can no more hold me by the hand,
 Nor I half turn to go yet turning stay.
 Remember me when no more day by day
 You tell me of our future that you planned:
 Only remember me,
 Remember me when I am gone away.

Split my heart (Ibn Hazm) – Figure 18

How I wish I could split my heart with a knife
 Put you inside and close up my chest
 So that you would be in my heart and not another's
 Until the resurrection and the day of Judgment.
 There you would stay while I lived
 And after my death
 You would remain buried deep in my heart in the darkness of the tomb.
 You would remain buried in my heart in the darkness of the tomb.
 Oh, how I wish I could split my heart with a knife
 Put you inside and close up my chest
 So that you would be in my heart and not another's
 Until the resurrection and the Day of Judgment.

And You As Well Must Die, Beloved Dust (Edna St. Vincent Millay) – Figure 19

And you as well must die, beloved dust,
 And all your beauty stand you in no stead;
 This flawless, vital hand, this perfect head,
 This body of flame and steel before the gust
 Of death shall be as any leaf, be no less dead
 Than the first leaf that fell,
 Nor shall my love avail you in your hour.
 You will arise upon that day and wander down the air,
 It mattering not how beautiful you were,
 Or how beloved among all else that dies.

Prelude (J. M. Synge) – Figure 20

Still south I went, and west, and south again,
 Through Wicklow from morning to the night,
 And far from cities and the sights of men,
 Lived with the sunshine and moon's delight.
 I knew the stars, the flowers and birds,
 The grey and wintry sides of many glens,
 And did but half remember human words,
 In converse with the mountains, moors, and fens.

Winter Journey (William Lavonis) – Figure 21

With the first winter snow fall you left us.
 I feel your presence deeply,
 Yet you are far away.
 Our past surrounds my every moment;
 My tears are in vain.
 I live in emptiness. . .
 This winter snow is blinding;
 Like frozen tears of angels shed from above
 By those who weep with joy at your coming.
 Oh, share your joy with me, dear saints!
 For I am unable to rejoice!
 My eyes are blinded by tears-
 Tears without joy- tears without end-
 Life without goodbyes. . .
 With the first winter snow fall you left us.
 You were borne away
 On an angel's silver wings
 And here I remain!

God Be in My Head – Figures 22, 23

God be in my head and in my understanding,
 God be in eyes and in my looking,
 God be in mouth and in my speaking,
 God be in my heart, and in my thinking,
 God be at my ending and at my departing.

APPENDIX III

THE COMPOSER'S MANUSCRIPT OF INCLUDED FIGURES

Figure 6 Water, mm. 1-4

Larghetto $\text{♩} = c. 54$

with drama and mystery

mp *p*

ped.

Figure 7 Water, mm. 18-22

Figure 7 shows musical notation for the piece "Water, mm. 18-22". It includes a vocal line and a piano accompaniment. The vocal line begins with a *p* dynamic and the lyrics "Voice be-neath the wa-ter-fall,". The piano accompaniment includes a marking "Poch. rit. 2 tempo".

Figure 8 Serene Evening, mm. 22-24

Figure 8 shows musical notation for the piece "Serene Evening, mm. 22-24". It includes a vocal line and a piano accompaniment. The vocal line begins with a *mp* dynamic and the lyrics "The breeze lifts the coat-tails of the".

Figure 12 Absence, mm. 1-8

Figure 12 shows the musical score for 'Absence, mm. 1-8'. The score is in 4/4 time with a key signature of two sharps (F# and C#). It consists of two systems of piano accompaniment. The first system covers measures 1-4, and the second system covers measures 5-8. The piano part features a melodic line in the right hand with slurs and a bass line in the left hand. Dynamics include 'p' (piano) and 'ped.' (pedal).

Figure 15 She Weeps Over Rahoon, mm. 1-9

Moderately Slow ($\text{♩} = 76$)

Figure 15 shows the musical score for 'She Weeps Over Rahoon, mm. 1-9'. The score is in 4/4 time with a key signature of one sharp (F#). It consists of two systems. The first system covers measures 1-4, and the second system covers measures 5-9. The piano part features a melodic line in the right hand with slurs and a bass line in the left hand. Dynamics include 'pp' (pianissimo) and 'p' (piano). The vocal line in the second system includes the lyrics "Rain on Ra-hoon falls soft ly." and "Legato + pp".

Figure 18 Split My Heart, mm. 1-5

Allegro con brio $\text{♩} = \text{c. } 84$

How I wish — I could

split my heart with a knife —

Figure 19 And You As Well Must Die, Beloved Dust, mm. 1-6

Andantino, espress. $\text{♩} = \text{c. } 72$

And you as well must die, be-lov-ed dust,

APPENDIX IV

CURRENT DISCOGRAPHY

Compact Discs

2000. *The Songs of Richard Faith*. Joseph Hopkins, baritone; Richard Faith, piano. Hopkins Recording Company. Contains: *Though the Way Be Dark, To Celia, Mother Goose Lyrics II, Annabel Lee, A Sailor's Song, To Helen, Sea Fever, The Owl and the Pussycat, Dover Beach, O, the Month of May, Echo, Return of Spring, The Passionate Shepherd to His Love, Crossing the Bar, Dark Hills, Old Mother Goose, Remember Me*.

2000. *Incantations & Rhymes: Music for Soprano, Viola, and Piano*. Karen Peeler, soprano; Henrietta Neeley, viola; Robin Guy, piano. Superdups, Tewksbury, MA. Contains: *Incantations: "Come, My Beloved," "I Cannot Dance," "I Bind You by Oath," "Wisdom is Sweeter than Honey."*

2001. *Remember Me: Songs by Richard Faith*. Lesley Manning, soprano; Julie Simson, mezzo-soprano; William Lavonis, tenor; Kurt Ollmann, baritone; Elizabeth Rodgers, piano; Richard Faith, piano. eDream Studios, Milwaukee, WI. Contains: *The Isles of Greece, The Lake Isle of Innisfree, The Blackbird, The Wind Blows Out of the Gates of the Day, The Song of the Wandering Aengus, The Wild Swans at Coole, My Heart is Like a Singing Bird, Echo, It Was a Lover and His Lass, Firefly, I Hear the Shadowy Horses, The Sun Has Set, The City in the Sea, Mother's Lullaby, We'll Go No More A Roving, Remember Me*.

2002. *Remember Me: Songs by Richard Faith*. Brenda Baker, soprano; Richard Faith, piano. Contains: *Desire in Spring, Firefly, Spring Quiet, Spring, the Sweet Spring, I Cannot Dance, Come, My Beloved, I Bind You By Oath, Music I Hear With You, Time Does Not Bring Relief, Music, When Soft Voices Die, Echo, Remember Me, Ships, I Have Embarked, Though the Way Be Dark, On the Isle of Skye, If I Were, It is a Beauteous Evening*.

APPENDIX V

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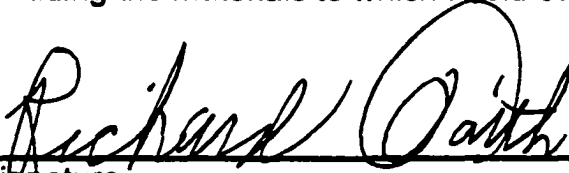
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