

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

“I OFFER A DANCE OF JOY...”: THE INTERSECTION OF GENEALOGY  
AND GENRE IN EDWARD KNIGHT’S *TALES NOT TOLD*

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirements for the

Degree of

DOCTOR OF MUSICAL ARTS

By

CATHERINE MCDANIEL

Norman, Oklahoma

2009

“I OFFER A DANCE OF JOY...”: THE INTERSECTION OF GENEALOGY  
AND GENRE IN EDWARD KNIGHT’S *TALES NOT TOLD*

A DISSERTATION APPROVED FOR THE  
SCHOOL OF MUSIC

BY

---

Dr. Eugene Enrico, Chair

---

Professor Kim Josephson

---

Dr. Sanna Pederson

---

Dr. Roland Barrett

---

Dr. Teresa DeBacker

© Copyright by CATHERINE MCDANIEL 2009  
All Rights Reserved.

## ACKNOWLEDGEMENTS

I wish to acknowledge the efforts of all those who assisted with this project. Respect and gratitude to my doctoral committee for their guidance and expertise: Dr. Eugene Enrico, Chair, Professor Kim Josephson, Dr. Sanna Pederson, Dr. Roland Barrett, and Dr. Teresa DeBacker. Dr. Irvin Wagner, Coordinator of Graduate Studies in the School of Music, and Jan Russell are also deserving of my thanks.

Katarzyna Brochoka transcribed all of my musical examples almost as quickly as I provided her with them; I gratefully acknowledge her assistance. Subito Music, Edward Knight's publisher, was kind enough to extend permission to reproduce excerpts from Knight's musical works in this document.

My profound gratitude to Edward Knight for the honor of being the first to perform his amazing *Tales Not Told*, and to M. J. Alexander for her tireless research and superb poetry that brought life to these six courageous women. Both also provided me with practically unlimited access to their thoughts and feelings during the process of preparing the cycle and writing about it.

I would be remiss if I did not thank my past voice teachers, who taught me how to communicate through my singing: in particular Dr. Richard Berry, Dr. Pattye Johnstone, and Professor Richard Crist. My students and colleagues also deserve my appreciation for their patience and support through this very long process.

Thanks as well to my parents Jonathan Moore and Celia Moore, my sister Liz, my brother Jon, and my dearest friends, whose faith and confidence have

provided a constant source of strength; to my children, Berkeley, Alex, and Ian, who are the anchors in my life; and, finally, my heartfelt gratitude to my husband Jan, who is my biggest fan, strongest supporter, and partner in everything I do.

## TABLE OF CONTENTS

List of Tables.....	vii
List of Musical Examples.....	viii
Abstract.....	ix
Chapter One: Introduction	
Purpose of the Study.....	1
Procedures.....	6
Limitations.....	9
Chapter Two: Genealogy: The Historical Background of the Cycle	
The Ancestors and Their “Defining Moments”	
Patience Brewster: Thoughts from the Grave.....	10
Mary Dyer: Dying for Faith.....	13
Sarah Towne Cloyce: Victim of Fear.....	18
Keziah Keyes: Saving the Family.....	22
Helen Paddock: Sacrifice for War.....	25
Bessie Barton: What Might Have Been.....	31
Edward Knight (b. 1961) and the Creation of <i>Tales Not Told</i> .....	38
Chapter Three: Genre: An Analysis of the Six Songs and Their Representative Generic <i>Topoi</i>	
The Songs.....	43
The Cycle As a Whole.....	61

Chapter Four: *Tales Not Told* and Its Place in the American Song Repertory

Knight to Knight: Compositional Fingerprints in *Life Is Fine*, *Strike a Match*, and *Tales Not Told*.....66

*Tales Not Told* and Its Relationship to Other American Song Cycles.....74

The Importance of the Relationship Between Composer and Performer.....83

Appendices

A. Interview Questions for Edward Knight.....87

B. Published Musical Works by Edward Knight.....90

C. Autobiographical Sketch by M. J. Alexander.....96

Bibliography

Reference Works.....104

Books.....105

Articles.....106

Unpublished Sources.....107

Electronic Sources.....109

Scores.....109

Sound Recordings.....110

Video Recording.....110

## LIST OF TABLES

Table 1. Formal Structure of “Helen Paddock” .....	46
Table 2. Formal Structure of “Keziah Keyes” .....	53
Table 3. Formal Structure of “Sarah Towne Cloyce” .....	55
Table 4. Formal Structure of “Bessie Barton” .....	57
Table 5. Formal Structure of “Mary Dyer” .....	61
Table 6. Motivic and “Fingerprint” Recurrence in <i>Tales Not Told</i> .....	64
Table 7. Langston Hughes Poems in <i>Life Is Fine</i> .....	67



## LIST OF MUSICAL EXAMPLES

Example 1. <i>Tales Not Told</i> , motive $\alpha$ .....	44
Example 2. “Helen Paddock,” mm. 1-4.....	46
Example 3. “Helen Paddock,” mm. 27-31.....	47
Example 4. “Helen Paddock,” sections A, mm. 5-21; 31-50; 63-83, superimposed vocal line.....	48
Example 5. “Patience Brewster,” harmonic materials.....	49
Example 6. “Patience Brewster,” rhythmic patterns <b>a</b> (from mm. 2-15) and <b>b</b> (from mm. 17-23).....	50
Example 7. Rossini, <i>Il barbiere di Siviglia</i> , overture, principal theme.....	51
Example 8. “Keziah Keyes,” mm. 3-4, vocal part.....	52
Example 9. “Keziah Keyes,” mm. 1-2.....	52
Example 10. “Sarah Towne Cloyce,” passage with bird-call figure.....	54
Example 11. “Bessie Barton,” piano ostinato.....	57
Example 12. “Mary Dyer,” beginning of section B, voice part.....	60
Example 13. <i>Life Is Fine</i> , “Green Memory,” mm. 25-34.....	69
Example 14. <i>Tales Not Told</i> , “Bessie Barton,” mm. 16-23.....	70
Example 15. <i>Life Is Fine</i> , “Life Is Fine,” mm. 77-81.....	71
Example 16. <i>Strike a Match</i> , “Fights,” mm. 119-122.....	71
Example 17. <i>Strike a Match</i> , “Indigo,” mm. 31-33.....	72
Example 18. <i>Strike a Match</i> , “Eyes,” mm. 15-23.....	73
Example 19. <i>Strike a Match</i> , “Rockaway,” mm. 1-6.....	73

## ABSTRACT

American composer Edward Knight completed his song cycle *Tales Not Told* in 2007. The poetry, by Knight's spouse and collaborator M. J. Alexander, involves the lives of six of Knight's female ancestors, including Patience Brewster, a member of the original Plymouth Colony in Massachusetts; the Quaker activist Mary Dyer, who is considered the first American religious martyr; and Sarah Towne Cloyce, a survivor of the infamous Salem witch trials. *Tales Not Told* was composed specifically for the author of this dissertation.

The purpose of this document is to examine Knight's cycle from the twin perspectives of genealogy (with detailed examinations of the biographies of each of Knight's ancestors featured in Alexander's poetry) and genre (emphasizing the composer's choices of generic *topoi* for each of the six songs in the cycle). Such a study will be an asset to future performances of this work by assembling and codifying research into the cycle's origins with the full cooperation of the creators of the work.

## CHAPTER 1

### INTRODUCTION

#### PURPOSE OF THE STUDY

The subject of this study is American composer Edward Knight's song cycle *Tales Not Told*, from 2007. The music is set to poetry by Knight's spouse, M. J. Alexander, and deals with Knight's own ancestors. This document will present a thorough study of the relationship of the poetry's subject matter and metrical organization to Knight's choice of generic *topoi* and musical syntax in each of the six songs in the cycle. The work was premiered by the author of this document, and the genesis of the cycle arose out of a close collaboration among composer, poet, and performer. Drawing on both my interactions with the poet and composer as well as formal interviews and analysis, I hope to shed light on this new vocal work for future performers and teachers.

American art song is currently enjoying something of a renaissance. One might indeed argue that the term "renaissance" is inappropriate for a genre scarcely a century old. The intense activity among American composers of concert song before 1950, however, underwent a decline beginning around the middle of the twentieth century as the advent and refinement of electronic media provided the general public with alternatives to live song recitals as a source of entertainment. A resurgence of interest in American song can be traced to the 1990s, as more young composers became active in the genre. Because of the efforts of concerned

musicians such as mezzo-soprano Marilyn Horne and pianist Steven Blier, the song recital in general, and American song in particular, is finding its way back into the concert hall.<sup>1</sup> As a result, more and more composers of song are enjoying both popular and critical success—and this success is blurring the lines that have traditionally separated art and popular culture in the United States. For example, the songs of Ricky Ian Gordon have found their way both onto the recital programs of classically-trained singers and into the sets of cabaret performers.<sup>2</sup>

Critical studies of this new generation of song repertoire, however, have been slow to emerge. The reasons for this are varied. Occasionally, composers

---

<sup>1</sup> The Marilyn Horne Foundation (founded 1993) and Steven Blier's New York Festival of Song (founded 1988) are but two of the most prominent examples of the resurgence of interest in art song in the United States.

<sup>2</sup> Such a phenomenon is reflected in the very person a newspaper assigns to review a performance. Gordon's contribution to *The Seven Deadly Sins*, a multi-composer song cycle commissioned and performed by Audra McDonald, was reviewed in *The New York Times* on June 4, 2004, by classical music critic Anthony Tommasini; his songs are mentioned in theater critic Stephen Holden's reviews of Kristin Chenoweth on January 22, 2007, and Betty Buckley on March 29, 2007. See Anthony Tommasini, "Music Review: Catching a Broadway Star on a Fast Concert Furlough," *New York Times*, 4 June 2004; available from <http://query.nytimes.com/gst/fullpage.html?res=9E00E2DE1231F937A35755C0A9629C8B63&sec=&spon=&partner=permalink&expod=permalink>; Internet; accessed 3 April 2008; Stephen Holden, "How Daisy Mae's Charm Finds a Home at the Met," *New York Times*, 22 January 2007; available from <http://www.nytimes.com/2007/01/22/arts/music/22chen.html?ex=157680000&en=38581dab0a7440d7&ei=5124&partner=permalink&expod=permalink>; Internet; accessed 3 April 2008; and Stephen Holden, "Making Lyrics a Monologue and Melody High Drama," *New York Times*, 29 March 2007; available from <http://www.nytimes.com/2007/03/29/arts/music/29buck.html?ex=1332907200&en=ab484d69b3b42cba&ei=5124&partner=permalink&expod=permalink>; Internet; accessed 3 April 2008.

themselves are reluctant to allow their creative output to be subjected to dissection.<sup>3</sup> In addition, the attention of many recent scholars has drifted toward popular music.<sup>4</sup> In general, however, the very newness of the current generation of American art song culture—perhaps along with a sense among many scholars that its composers have nothing significant to add to American music—has created a scholarly lacuna. At least in this particular case, the composer and poet were willing participants in all phases, from the creation and revision of the song cycle itself through the interviews and analysis involved in preparing the study of the work for this document.

Edward Knight (b. 1961) began his musical career as a trumpeter and singer, performing during the summers of his teenage years in the countries of the former Eastern Bloc. His fondness for jazz and, in particular, improvisation led Knight to pursue the study of musical composition, and he completed a Doctor of Musical Arts degree at the University of Texas in Austin and studied privately with John Corigliano. As a composer, Knight has been the recipient of a 2006 Aaron Copland Award and the 2004 prize for Best Song Cycle in the Established Professional Category by the San Francisco Song Festival. He has been awarded fellowships at the Yaddo and MacDowell artist colonies. His works have been performed

---

<sup>3</sup> American composer Lee Hoiby, for one, decided more than a decade ago to grant no more interviews to writers of theses and dissertations, citing as his primary reason his dissatisfaction with the quality of the writing that has been produced by past scholars. E-mail correspondence with author, 5 July 2005.

<sup>4</sup> For example, well over 100 articles on the music of the Beatles have appeared in musicological and theoretical journals during the past two decades. During the same period, no articles of significance appeared dealing with the music of three prominent composers of American art song: Jake Heggie, John Musto, and Ricky Ian Gordon.

worldwide, and much of his music has been published and recorded.<sup>5</sup> In spite of this, however, neither he nor his music has yet been subjected to scholarly study.

Knight's 2007 song cycle, *Tales Not Told*, began while his spouse and collaborator, M. J. Alexander, was working for the Associated Press in New York. She began a methodical examination of Knight's ancestors, using the genealogical resources available to her at the time, and became particularly intrigued by the lives of several of the women in her husband's family tree. At some point early in the research process, Alexander decided that the lives of these women would best be memorialized by some sort of artistic collaboration with her husband.

Alexander's biographical sketches of these female progenitors lay dormant until the early months of 2006, when I asked Knight to compose a work of moderate length for mezzo-soprano and piano. He then suggested to Alexander that the time was right for the project dealing with his ancestors. Six were selected:

Patience Brewster (born Scrooby, Nottinghamshire, England, 1603; died Plymouth, Massachusetts, 1634)

Mary Dyer (born near London, England, c. 1611; died Boston, Massachusetts, 1660)

Sarah Towne Cloyce (born Salem, Massachusetts, 1636; died Framingham, Massachusetts, c. 1703)

Keziah Keyes (born Sheffield, Massachusetts, c. 1774; died Clarence, New York, 1837)

---

<sup>5</sup> Appendix B is a complete list to date of the compositions of Edward Knight.

Helen Paddock (born Clarence, New York, 1822; died Kankakee, Illinois, 1914)

Bessie Barton (born Kankakee, Illinois, 1885; died Kankakee, Illinois, 1958)

Each of these six women possessed what might be described as a “defining moment”: a singular event that set the life apart from the ordinary and routine. Considering the lives, family circumstances, and eras of each of the women, and using Alexander’s defining moments as a point of departure, Knight conceived a musico-generic *topos* for each of his ancestors.<sup>6</sup> With these melodic/rhythmic fragments in her ear, Alexander then produced poetry expressing each woman’s story in the first person. Finally, Knight set each of his wife’s six poems, based upon his original *topos*. Thus, it can be said that biography begat *topos*, which in turn produced poetry that was given a final musical structure.

Examining such a process can provide insight into the procedures by which a poet and composer navigate their individual artistic pathways to create a finished work of art. And the intense interpersonal connections involved—between composer and poet, between composer and poetic subjects, and between composer,

---

<sup>6</sup>Knight’s decision to associate the defining moment of each of his six ancestors in terms of an identifiable musico-generic *topos* is the prime factor that led to the present study. The significance of particular and recognizable *topoi* in distinguishing and differentiating American art song types is worthy of thorough examination. For an example of a study dealing with the association of *topos* with extra-musical ideas, see Benjamin Perl, “Mozart in Turkey,” *Cambridge Opera Journal* 12 (2000), 219-235.

poet, and original interpreters—suggest an intimacy to the genesis of this song cycle that is rare, if not unique, in American art song.

## PROCEDURES

This study will examine *Tales Not Told* from historical/biographical, analytical, and critico-interpretive perspectives. Such a threefold procedure is consistent with similar studies already in the literature<sup>7</sup> and provides a solid basis for conclusions that may be drawn about the place *Tales Not Told* may occupy in American art song.

Chapter Two of the document will present information dealing with the life of composer Edward Knight. The very nature of the work being examined, however, suggests that the traditional limited biographical approach generally taken in studies such as this must be expanded. Therefore, Edward Knight's "story" will begin in England at the turn of the seventeenth century, with the birth of Patience Brewster, the earliest of Knight's ancestors to be included in *Tales Not Told*. The defining moment in each woman's life, according to Alexander, will be examined in as much detail as possible, depending on the availability of historical sources in each case. This multigenerational saga will converge with Edward Knight's decision to pursue a career in musical composition. His teachers and other formative figures, particularly as they affected Knight's vocal writing, will be

---

<sup>7</sup>See, for example, the chapters on individual composers in Lorraine Gorrell, *The Nineteenth-Century German Lied* (Portland, Oregon: Amadeus Press, 1993).



explored. The chapter will also provide information about Knight's spouse and collaborator Mary Jane (M. J.) Alexander. Her work as a writer of poetry, prose, and journalism will be noted, as will her two librettos for musical theater works. The genesis of *Tales Not Told* will form a large part of this section—with special emphasis on the musical *topos*<sup>8</sup> that the composer chose for each song. Both Knight and Alexander have consented to unlimited access by the present writer to answer all questions and clarify ideas involved in the song cycle's creation. Preliminary interview questions can be found in Appendix A. The interview, lasting slightly over an hour, was recorded as a digital computer file.

Chapter Three will consist of a theoretical analysis of each of the six songs in *Tales Not Told*. In addition to exploring the formal structure and melodic and harmonic language, the generic content of each song will be set in a broader context.<sup>9</sup> Issues involving the relationship of a specific ancestor and a genre can be settled in most cases by the composer himself, moving the analysis away from conjecture and towards an understanding of the artist's own perceptions of

---

<sup>8</sup> “*Topos*” here refers to a musical category bearing clear and identifiable characteristics that “brand” it as such. For example, a work in duple or quadruple meter with a tempo of approximately two pulses per second and containing a significant amount of triplet figures and/or dotted rhythms will generally be perceived as belonging to a “martial” *topos*. See the clarification of further terms below, along with the specific *topoi* utilized by Knight in the outline of the document in Chapter Two of the proposal.

<sup>9</sup> Both genres and *topoi*, as defined above, carry with them associations that vary from culture to culture. The American musico-generic references in *Tales Not Told* are related to the concept of “cultural literacy” first espoused by E. D. Hirsch in 1987 and are specifically intended by Knight to create subliminal connections in the minds of both performers and audience. See E. D. Hirsch, *Cultural Literacy: What Every American Needs to Know* (Boston: Houghton Mifflin, 1987).

“genericism.”<sup>10</sup> Inherent in this concept are certain presuppositions about the extramusical implications of specific musical *topoi*. A broad application of issues raised by Agawu in his study of musical semiotics, *Playing with Signs*, will inform this portion of the discussion.<sup>11</sup> Finally, this chapter will detail the alterations each song underwent from the earliest drafts to the version performed in the premiere, in which the composer’s artistic vision met with practical concerns of range, tessitura, and vocal timbre. The input of Knight’s publisher on the final published versions of *Tales Not Told* (separate editions for high and low voices) will also be chronicled in this section.

The fourth chapter will examine the work’s relation to the state of American art song in the early years of the twenty-first century. In addition, an attempt will be made to identify specific “fingerprints” in the composer’s approach to song, utilizing—in addition to *Tales Not Told*—his earlier cycle *Life Is Fine* and other single songs. A comparison will be made between composers who, like Knight, prefer to think in terms of larger, more unified song cycles and others who write and publish series of unrelated songs. The increasing importance of the composer/performer relationship will be explored.

---

<sup>10</sup> The terms “generic,” “genericism,” etc. will be used in this study in their purest etymological sense, as forms derived from the French “genre” and, ultimately, the Latin “genus.” The pejorative sense of “generic” and its related words is not a factor, implicit or otherwise, in the selection of this term to describe Knight’s compositional choices.

<sup>11</sup> Kofi Agawu, *Playing with Signs* (Princeton: Princeton University Press, 1990). It is Agawu’s idea of topic that are of particular interest to the interaction of *topos* and defining moment in Knight’s song cycle.

## LIMITATIONS

This study is focused on the output of a composer who is still very much an active presence in American music. As a consequence, no attempt will be made to provide a valedictory assessment of Knight's vocal compositions. Further, the reception history for *Tales Not Told* has yet to be written; as it is published, disseminated, and given repeat performances, it will be possible to assess its effectiveness and endurance in relation to other extended vocal works.

Similarly, the input to this study of both the composer and poet of *Tales Not Told* will insure that the analyses presented herein will remain consistent with the vision of the work's creators. Although other, more fanciful approaches might indeed be applied to a future interpretation of the cycle, this initial examination will profit from the restraining influence of Knight and Alexander. Indeed, sometimes, to paraphrase Freud, "a tune is just a tune."

CHAPTER TWO  
GENEALOGY: THE HISTORICAL BACKGROUND OF THE  
CYCLE

THE ANCESTORS AND THEIR “DEFINING MOMENTS”

**Patience Brewster: Thoughts from the Grave**

William Brewster was born c. 1556 in Yorkshire, England. The city of his birth is not known, but Doncaster has been suggested as the most likely possibility.<sup>12</sup> He was educated at Cambridge, although he received no formal degree. After a period of time in the service of William Davidson, Brewster was appointed postmaster of Scrooby, a position he held from 1590 until 1607. A son, named Jonathan, was born to William and Mary in 1593. Patience, a daughter, was likely born in 1600.<sup>13</sup> His religious convictions allied him with a newly-emerging group within the Church of England that became convinced that a break from the

---

<sup>12</sup>The principal sources for biographical information dealing with the Brewster family are: Mary B. Sherwood, *Pilgrim: A Biography of William Brewster* (Falls Church, Virginia: Great Oak Press, 1982); and Barbara Lambert Merrick, *William Brewster of the Mayflower and His Descendants for Four Generations*, 3<sup>rd</sup> ed. (Plymouth, Mass.: General Society of Mayflower Descendants, 2000).

<sup>13</sup>No birth record for Patience Brewster has been discovered. The approximate year 1600 is deduced from the fact that Patience served as a witness to a couple’s betrothal bans on 7 December 1618 in Leiden, suggesting that Patience was at least eighteen years of age at that time.

organized Anglican church was necessary. The Separatist Church of Scrooby was formed in Brewster's home in 1606—the same year in which a second daughter, named Fear, was born to the Brewsters. In 1608, on their second attempt, the Separatists left England for Holland, settling eventually in Leiden. At least two other surviving children were born there, both sons, named Love and Wrestling.<sup>14</sup>

In 1620, William Brewster, armed with a land patent from the London Virginia Company, set sail in the *Mayflower* with his wife, younger sons, and a group of Separatists on a voyage to North America. William became the religious leader of what became the Plymouth Colony, serving in this capacity until 1629. Jonathan Brewster arrived in Plymouth a year later on the ship *Fortune*, and daughters Patience and Fear arrived on 10 July 1623 aboard the *Anne*.

Patience married Thomas Prentice on 5 August 1624, in the ninth marriage recorded as taking place in Plymouth. Prentice, who had arrived in 1621 on the *Fortune* with Patience's brother Jonathan, became one of the guarantors of Plymouth Colony in 1627 and was elected as governor in 1634 and again in 1638 (both for one-year terms). He was active in one capacity or another in the government of Plymouth Colony during much of the period between 1632 and 1656. He was elected governor a third time in 1657 and served in this position until his death in 1673.

---

<sup>14</sup>Such names were far from uncommon among the Puritans and Separatists of the period. See Charles Wareing Bardsley, *Curiosities of Puritan Nomenclature* (Detroit: Gale Research, 1970).

According to Thomas Prence's will, he and Patience had four children, all of whom were likely born in Plymouth:

son, Thomas, born before 22 May 1627<sup>15</sup>

daughter, Rebecca, born before 22 May 1627

daughter, Mercy, born before 28 September 1631

daughter Hannah, born before 12 December 1634

A letter from Governor John Winthrop to his son dated 12 December 1634 mentions the recent death of Patience Brewster Prence due to "pestilent fever."<sup>16</sup> Thomas Prence married three more times and was survived by his fourth wife, Mary Howes, who died at Yarmouth on 9 December 1695.

Nothing further is known about the life of Patience Brewster. M. J.

Alexander based her poem upon a hypothetical memory of the time Patience spent in Leiden, Holland, during the years 1608 (when she was eight years old) and c. 1623. Alexander proposed this time as a pleasant period full of vivid, colorful memories, contrasting with the final decade of Patience's life, battling the relatively hostile environment of early seventeenth-century New England. Thus, the defining moment for Patience Brewster occurred, as it were, after her death.

---

<sup>15</sup>No birth records are extant for the births of the Prence children. The dates are inferred from other documents from the period.

<sup>16</sup>See John Winthrop, "Letter from Governor John Winthrop to His Son," *The Mayflower Decendant* 30 (1936), 97-98. Winthrop was the third governor of the Massachusetts Bay Colony.

## Patience Brewster<sup>17</sup>

Tulips flowering, tall in rows  
Heads nodding in sunshine  
Leyden blooms, so cool and red  
Aroma spills like fine wine.

I dream, at times, of petal beds  
Adrift on floral waves  
Sprouting, shouting every spring  
So far from Pilgrim graves.

Fever burned my life away  
I sleep in Plymouth earth  
The May flowers on Coles Hill sway  
Without a trace of mirth.

\*\*\*

## Mary Dyer: Dying for Faith

As was often the case with women of this period, neither the date nor the place of Mary Barrett Dyer's birth is known. Circumstances suggest a birth year c. 1611, but no evidence exists that points to any particular place of birth.<sup>18</sup> On 27

---

<sup>17</sup>The poetry by M. J. Alexander is reprinted here by kind permission of the poet.

<sup>18</sup>The fact that Mary Dyer's maiden name was Barrett is known merely from the parish record of her marriage. See G. Andrews Moriarty, "The True Story of Mary Dyer," *The New England Historical and Genealogical Record* 104 (1950), 40-42. The standard biographical resources for the life of Mary Dyer include Elizabeth S. Brinton, *My American Eden: Mary Dyer, Martyr for Freedom* (Shippensburg, Penn.: White Mane Publishing, 2004); Robert S. Burgess, *To Try the Bloody Law: The Story of Mary Dyer* (Burnsville, N. C.: Celo Valley Books, 2000); and Ruth Plimpton, *Mary Dyer: Biography of a Rebel Quaker* (Boston: Branden Publishing Company, 1994).

October 1633, Mary married William Dyer in St. Martin-in-the-Fields Church, London. Dyer was a milliner by trade and a Puritan by faith, and the couple emigrated to the Massachusetts Bay Colony in late 1634 or early 1635. On 13 December 1635, the Dyers were officially admitted into the Boston church, and William became a freeman in the colony on 3 March 1635/6.<sup>19</sup>

A religious controversy arose in Massachusetts involving the teachings of Roger Williams and Anne Hutchinson, whose tolerance of alternative beliefs, in the opinion of the Puritan authorities, amounted to heresy. William and Mary Dyer openly supported Hutchinson, and on 17 October 1637, when Mary went into premature labor, Anne Hutchinson, an experienced midwife, was called to assist. The child, a daughter, was stillborn and badly deformed. At least two other women were present at the birth. The Dyers and Hutchinson agreed that the incident should remain unreported, but the first-hand accounts of the other women were used to suggest that Mary's stillborn child was proof of her heresy. By January 1637/8, Hutchinson and the Dyers were banished from Massachusetts and settled, upon the advice of Roger Williams, in Portsmouth, in Williams's Rhode Island colony. Massachusetts Bay Colony Governor John Winthrop, who continued to profess a friendship with William Dyer, nevertheless had Mary's stillborn child's body

---

<sup>19</sup>Until 1753, England and all its colonies employed the Julian calendar, in which all dates falling between January 1 (the beginning of the calendar year) and March 25 (the beginning of the legal or civic year) could be considered as either belonging to the previous or succeeding year. The custom evolved of listing all events within this range of dates with a dual year.



exhumed in March. Winthrop wrote of the event in his journal, stating that the child:

was of ordinary bigness; it had a face, but no head, and the ears stood upon the shoulders and were like an ape's; it had no forehead, but over the eyes four horns, hard and sharp; two of them were above one inch long, the other two shorter; the eyes standing out, and the mouth also; the nose hooked upward; all over the breast and back full of sharp pricks and scales, like a thornback, the navel and all the belly, with the distinction of the sex, were where the back should be, and the back and hips before, where the belly should have been; behind, between the shoulders, it had two mouths, and in each of them a piece of red flesh sticking out; it had arms and legs as other children; but, instead of toes, it had on each foot three claws, like a young fowl, with sharp talons.<sup>20</sup>

Winthrop circulated this description, and it was eventually published in England as proof of the “satanic” nature of Hutchinson’s teachings.

In 1652, while on a trip to England with her husband and others from the Rhode Island Colony, Mary heard the preaching of George Fox, the founder of the Religious Society of Friends, and felt that Fox’s ideas were the culmination of the principles supported by Roger Williams, Anne Hutchinson, and other New England free thinkers. When her husband returned to Rhode Island, Mary decided to remain in England, and she did not return to colonial North America until 1657.

In 1658, the Massachusetts Bay Colony passed a law banning the Quakers, and Mary, who had become a Quaker minister during her time in England, traveled to Boston immediately to protest this law. Mary was arrested and eventually ejected from Massachusetts. Her subsequent activities suggest that she was intent on becoming a martyr for her Quaker faith. She was arrested later in 1658 and was

---

<sup>20</sup>Richard Dunn, James Savage, et al., eds., *The Journal of John Winthrop (1630-1649)* (Cambridge, Mass.: Harvard University Press, 1996), 254.

permanently banned from reentering the colony. But she returned a year later with a group of Quakers with the intent to defy Massachusetts law. The group was arrested, and two of its members were hanged. But William Dyer secured a reprieve for Mary on the basis of his long-term friendship with John Winthrop and his family. Finally, in 1660, Mary Dyer returned a final time to Boston and was sentenced to death on 31 May. A day later, Mary Dyer was hanged in Boston Common. Edward Burrough, a Quaker leader, recorded what were purported to be her final words:

Nay, I came to keep Blood-guiltiness from you, desiring you to repeal the unrighteous & unjust Law of Banishment upon pain of Death; made against the Innocent Servants of the Lord: therefore my Blood will be required at your hands, who wilfully do it: but for those that do it in the simplicity of their hearts, I do desire the Lord to forgive them. I came to do the Will of my Father, and in obedience to his Will, I stand even to the Death.<sup>21</sup>

William and Mary Dyer had six children that survived into adulthood. After Mary's death, William married a woman named Catharine in Boston, and they had one child together. William died around 1676 in Newport, Rhode Island.

To commemorate the 300<sup>th</sup> anniversary of Mary Dyer's death, a bronze sculpture of her by Sylvia Shaw Judson was dedicated in 1959 on the Boston Common, near the spot where she was hanged. A copy of this sculpture has stood since 1975 in front of the Friends Center in Philadelphia.

---

<sup>21</sup>Edward Burrough, *A Declaration of the Sad and Great Persecution and Martyrdom of the People of God, called Quakers, in New-England, for the Worshipping of God (1661)*, ed. Paul Royster (Lincoln: University of Nebraska Press, 2007), 29.

Alexander chose Dyer's execution as her defining moment, using the imagery of dance to reflect both her faith and her defiance of Massachusetts authorities. The language of the poem reflects the style and vocabulary of the Authorized King James Version of the Bible, which had first appeared in print in 1611 and was in wide use in the colonies.

### **Mary Dyer**

I offer a dance of joy  
Verily, to the Lord  
I offer a dance of joy  
To the Lord on high.  
Pointed toes, pirouette  
Spirit lifts on high  
In rapture, all for God.

Though my lids are closed  
I can see the dawn  
Of a thousand years  
And more beyond.  
My skirt takes the breeze  
And it spins me around  
A sail, to the glory of God.

As dawn turns gold  
I swing and sway  
My feet so light  
As above the ground  
My body appears  
Like a marionette  
Maid-servant to my God.

I offer a dance of joy  
Verily, verily  
A season of joy  
To the Lord on high.  
There's a time to sow, and a time to reap  
Time to mourn, and a time to dance.

But the fruit of fear  
It dangles here  
'Neath a tree in Boston  
They gather near  
The drums beat forth  
To drown my words  
Of the truth of the glory of God.

As dusk crawls in  
They have stilled my tongue  
They cut me down  
From where I hung  
My feet are cut loose  
And now free from my noose  
I can dance to the glory of God  
God.  
Amen

\* \* \*

### **Sarah Towne Cloyce: Victim of Fear**

The life of Sarah Towne Cloyce has received more attention than the lives of the other women in Knight's cycle combined. Her association with the infamous Salem witch trials" has insured her legacy, and her life was the subject of the 1985 film *Three Sovereigns for Sarah*, which featured Vanessa Redgrave in the title role.<sup>22</sup> Scores of books, ranging from scholarly examinations to sensational "true

---

<sup>22</sup>*Three Sovereigns for Sarah*, a film directed by Philip Leacock, was included in the PBS series *American Playhouse*. The script by Victor Pisano was

crime” accounts, have appeared on Cloyce and the trials.<sup>23</sup> The paranoia of late seventeenth-century Salem even provided inspiration for Arthur Miller’s 1953 play *The Crucible*, in which the witch trials provided an apt metaphor for American McCarthyism.

William Towne (c. 1598-1673) and Joanna Blessing were married On 25 March 1620 in St. Nicholas Church, Great Yarmouth, England. They had six children while living in England:

daughter, Rebecca, baptized 21 February 1621

son, John, baptized 16 February 1622

daughter, Suzanna, born 20 October 1625

son, Edmund, born 22 June 1628

son, Jacob, baptized 11 March 1632

daughter, Mary, baptized 24 August 1634

Towne became a freeman in 1637, and in 1639/40 the William Towne family crossed the Atlantic and settled in the village of Salem, in the Massachusetts Bay Colony. Two other children were born in Salem:

son, Joseph, born 3 September 1639

---

based on transcripts of the Salem trials. See *Three Sovereigns for Sarah*, videocassette, directed by Philip Leacock, 1985 (Boston: American Playhouse Video, 1988).

<sup>23</sup>The chief sources for Sarah Cloyce research include Carol F. Karlson, *The Devil in the Shape of a Woman: Witchcraft in Colonial New England* (New York: Vintage Books, 1989); Persis W. McMillen, *Currents of Malice: Mary Towne Esty and Her Family in Salem Witchcraft* (Portsmouth, N. H.: Peter E. Randall, 1990); and Enders A. Robinson, *The Devil Discovered: Salem Witchcraft 1692* (New York: Hippocrene Books, 1991).

daughter, Sarah, born c. 1644

Sarah Towne was baptized 3 September 1648 in Salem, and she married Edmund Bridges (c. 1637-1682) on 11 January 1659/60 in Topsfield, Massachusetts, the village in which the Towne family had eventually settled. With Bridges, Sarah had eight children, the last of which was born in 1680. Edmund was an attorney and blacksmith, and his various business dealings soon landed him in some trouble. By around 1669, Edmund and Sarah Bridges moved their family to Salem, the city of Sarah's birth.

Rebecca Towne had become the wife of Francis Nurse around 1645, and Mary Towne had married Isaac Eastey (sometimes spelled Esty) in 1655. The Nurse and Esty families also settled in Salem. When Sarah's husband Edmund died in 1682, she married Peter Cloyce (1640-1708), who was a widower with six children. Peter and Sarah Cloyce had two additional children together.

In 1692, as a result of a long series of grievances involving land disputes and other civil and municipal machinations, and based on the accusations of a group of young girls and their parents, Salem officials began arresting women of the village on a charge of witchcraft. Rebecca Nurse, who was seventy-one years old in 1692, was arrested in March, followed a month later by the arrests of Mary Eastey and Sarah Cloyce. Both Rebecca and Mary were tried and found guilty; Rebecca was hanged 19 July, and Mary on 22 September. Sarah, who had refused to confess during the entire time of her arrest, was cleared of all charges by the grand jury on 3 January 1693 after being imprisoned for almost ten months.

Sarah Cloyce spent the next decade attempting to prove her sisters' innocence of all charges. On 2 March 1702/3, Peter Cloyce was among the signers of a petition to the General Court of Massachusetts to clear officially the names of those who had been convicted and executed for witchcraft.<sup>24</sup> Sarah died in c. 1703 in Framingham.

Perhaps inspired by the opening images of the film *Three Sovereigns for Sarah*, Alexander chose as Sarah Cloyce's defining moment a return to Salem in the time shortly before her death. As she passes the place of execution, Sarah recalls the feelings she had experienced as her sisters were convicted and hanged and she had prepared herself to suffer the same fate.

### **Sarah Towne Cloyce**

In autumn's glow  
My days upon this earth  
I ponder seasons past  
When all seemed clear  
A blameless path  
We strode  
Embolded by our faith.

A finger points  
Another life exposed  
A tongue wags  
A gavel pounds the desk  
And then a cart  
To Gallows Hill is pulled  
Gallows Hill  
Gallows Hill  
With Mary and Rebecca

---

<sup>24</sup>Popular legend suggests that Sarah Cloyce received a payment of three gold crowns from the General Court as restitution for the unlawful conviction and execution of her sisters. But this is not supported by the historical record. See Mc Millen, *Currents of Malice*, 470.

And room for me on the next.

Yet the sun does come  
To bring the Salem morn  
The clouds roll in  
And bring us needed rain  
The moon will wax  
And wane  
As if life could go on  
As if before the storm.

\* \* \*

### **Keziah Keyes: Saving the Family**

The life of Keziah Keyes is only sketchily documented.<sup>25</sup> She was born c. 1774 in Sheffield, Massachusetts, and she married Asa Ransom (1765-1825) on 12 October 1794, and Ransom worked as a silversmith in and around Buffalo, New York, from 1799 until 1812. In 1799, the Ransoms accepted an offer from the Holland Land Company of a plot in what became Clarence, New York, and built a tavern and log home there.<sup>26</sup> In 1803, Ransom opened the first grist mill in Erie County, and he fought in the War of 1812, rising to the rank of colonel. The

---

<sup>25</sup>All biographical information for Keziah Keyes, Helen Paddock, and Bessie Barton is found in Bruce Clinton Ladd, Jr., *Ladd/Paddock Family: A Perspective* (Chapel Hill, N. C.: The Chapel Hill Press, 2003); and Terry Cameron and Ted Wachs, Jr., *The Paddock Heritage* (Cornwall-on-Hudson, N. Y.: Cameron Publishing, 1985).

<sup>26</sup>A house built in 1853, on the site of Ransom's original tavern in Clarence, New York, is known as the Asa Ransom House and has operated as a "bed and breakfast" hotel since the 1970s.



marriage produced at least two daughters: Portia (1795-1833), and Mary<sup>27</sup>; and one son Harry. Keziah Keyes Ransom died 13 June 1837 in Clarence.

According to the Paddock family historian Terry Cameron, Keziah Keyes's childhood included at least one dramatic incident:

Many times I have heard my mother, Emma, tell the following story.... Keziah's family were [sic] among the first white settlers in the area of Clarence, New York. A friendly Indian warned them that some other Indians were planning to attack the village. The settlers immediately moved inside their fort with all the guns and ammunition they had and with as much food as they could carry. They waited for the worst. Finally, the Indians started to gather. The lookouts reported that there were more Indians than had been anticipated. The men knew that if they couldn't get help, every man, woman and child would be killed. Anyone attempting to leave the fort would immediately be killed, and that would be the signal for the battle to begin.

As far as the settlers could tell, there were no Indians in the woods at the rear side of the blockhouse. There was one very small window on that side, but it was much too small for any man or woman to get through it. Keziah, who had been listening intently, called out, "I can. I can get through it."

Keziah was only seven or eight years old, but she was strong and very smart. She was their only hope for getting their cry for help to the next village several miles away. After a rope was tied to a basket, Keziah got in it. She was quickly and quietly lowered to the ground. She ran for her life across the clearing and disappeared into the woods. Thanks to the bravery of this little girl, help was able to come in time to save the settlement.<sup>28</sup>

No independent corroboration of this incident has yet been found. But it seems only natural that Alexander chose this colorful tale as Keziah Keyes's defining moment.

---

<sup>27</sup>This Mary is always referred to as "Mary Turney" in Ladd and Cameron, and no explanation is given for this surname. See Ladd, *Ladd/Paddock Family*, 67; and Cameron, *Paddock Heritage*, 34-35. Perhaps Turney was the name of an otherwise unknown first husband. Mary was married to a General James Fry from the 1840s until his death during the Civil War.

<sup>28</sup>Cameron and Wachs, *The Paddock Heritage*, 101-102.

## Keziah Keyes

Guns beside the door  
Hatch inside the floor  
Ready to have a lucky day  
Lookout on the hill  
Knife on windowsill  
Ready to have a lucky day.

Coyotes in the dark  
Bears scratch off the bark  
Ready to have a lucky day.  
Shadows by the fire  
Flames are reaching higher.  
Ready to have a lucky day.

Shout is heard  
Pass the word  
Time to flee  
Follow me  
To the shed  
Bow your head  
Hold your breath  
Scared to death  
Ready to have a lucky day.

Circle 'round the house  
Quiet as a mouse  
Ready to have a lucky day  
Didn't see us hide  
They peek around inside  
Ready to have a lucky day.

Honey, sneak around  
Go fetch help from town  
Waiting to attack  
Honey, don't look back  
It's up to you to make a lucky day.

So run like a deer  
Bring reinforcements here  
You're our bravest girl  
Our biggest, bravest girl.  
Run Keziah run  
Run Keziah run

Eight years old, and good as gold  
Eight years old  
Good as gold  
Miles to go  
Calico  
Pigtails fly  
Don't you cry  
All my might  
In the night  
Ready to have a lucky day  
Lucky day  
Lucky day  
Ready to have a lucky day.

\* \* \*

### **Helen Paddock: Sacrifice for War**

Portia Ransom married a man with the surname Harvey around 1815. The marriage produced at least one daughter named Helen, born 22 August 1824 in Clarence, New York. Just as with her grandmother Keziah, the details of Helen Harvey's origins are largely unknown and a source of speculation among the descendants. According to family historian Bruce Ladd, both of Helen's parents had died by the time she turned eleven, and she had gone to live with her maternal grandfather Asa Ransom.<sup>29</sup> This does not square with the historical record, however, which lists Asa Ransom's death date as 11 May 1825. If Helen had moved into the Ransom home c. 1835, she would have been able to spend only two

---

<sup>29</sup>Ladd, *Ladd/Paddock Family*, 67.

years with her grandmother Keziah, who died in 1837. Another possibility, perhaps more likely, is that Helen or one of her relatives altered her birth year in the family records. If Helen had been born a decade earlier, in 1814, a year or less before her parents married, then Asa Ransom could have been alive when she came to live in his home at age eleven, and Keziah would have been able to care for Helen until she reached adulthood.

Helen Harvey married Alfred Tiffany on 9 November 1840.<sup>30</sup> He died two years later, and Helen became a widow at a young age. The marriage produced no children.

John Williams Paddock was born in Camillus, New York, on 14 February 1815, the seventh and youngest son of James and Ann Paddock. The family moved west to Lockport, Illinois, in 1835, and John became a teacher in the first school built in Lockport and studied law on his own. In 1837, he was admitted to the Illinois bar and married Frances Birch. They had two children:

daughter, Emma Jane, born 1837

son, Henry Clay, born 1839

Frances Paddock died in 1842, and John was forced to balance his increasingly successful law practice (including courtroom appearances in Chicago, Joliet,

---

<sup>30</sup>Cameron, *The Paddock Heritage*, lists Helen's husband's name both as Alfred (on page 19) and Albert (chart facing page 102) and states that he was an "older man already seriously ill of tuberculosis." Ladd adds that Alfred (the name he lists) was related to the well-known Tiffany jewelry family. See Ladd, *Ladd/Paddock Family*, 67. If the birthdate of 1824 is correct, Helen would have been only sixteen at the time of her marriage. Cameron states that she was eighteen. See Cameron, 19.

Ottawa, and other cities in Illinois) with the rearing of his two young children and caring for his aging parents.

In the mid-1840s, Helen Harvey Tiffany traveled from her home in Clarence, New York, to visit her aunt Mary Turney, who was the wife of General James Fry.<sup>31</sup> During this time, she met John Paddock, and the two were married on 16 March 1847 in Lockport. Helen became the stepmother of John's two children and bore him ten more:

daughter, Helen, born 1848 (died in infancy)

twin sons, James Harvey, born 29 May 1850, died 30 June 1939; and

John Williams, born 29 May 1850, died in infancy

son, Daniel Holmes, born 5 April 1852, died 26 December 1905

daughter, Helen Frances, born 18 May 1858, died 13 February 1942

twin daughters Portia Sophia, born 6 February 1857, died 9 July 1835; and

Mary Ransom, born 6 February 1857, died 21 May 1934

son, John Williams, born 18 February 1859, died 11 March 1950

daughter, Lucia, born 2 February 1861, died 1 July 1934

daughter Catherine Ann, born 30 November 1862, died July 1884

---

<sup>31</sup>The identity of this General James Fry is somewhat murky. He is not to be confused with General James Barnet Fry (1827-1894), who was born in Carrollton, Illinois, graduated from West Point in 1847, and was a Union officer during the Civil War. According to both Cameron and Ladd, this James Fry was commandant of the army post at Joliet. Cameron states that this Fry "was stationed in Mississippi when war broke out and...died there." See Cameron, 34-35.

In the 1850s, John and Helen Paddock moved their family to Kankakee, Illinois, which was undergoing rapid growth in both population and significance due to the coming of the railroad. As a circuit-riding lawyer, John Paddock practiced law by moving from county seat to county seat, following the courts that were in session. During this time, Paddock became acquainted with another circuit rider, Abraham Lincoln, who was based in Springfield. They tried at least two cases together.<sup>32</sup>

Although John Paddock was a Democrat and differed from his Springfield colleague on the matter of slavery, he held the preservation of the Union to be a supreme responsibility. When the Civil War began in 1861, Paddock, who was forty-six years old, closed his law office and traveled throughout Kankakee and Irapuquois Counties speaking in favor of a robust war effort. After recruiting numerous volunteers for the 53<sup>rd</sup> Illinois Infantry and the 76<sup>th</sup> Regiment, he was commissioned as a Lieutenant Colonel in October 1862 and assigned to the 113<sup>th</sup>, serving under Colonel George B. Hoge. In the presence of the regiment at Camp Hancock, James M. Perry presented Paddock an exquisitely crafted sword as a gift from the town of Kankakee.

---

<sup>32</sup>One of these, *Spink v. Chiniquy*, involved a slander suit brought by Peter Spink against Charles Chiniquy, a French-Canadian priest who had repudiated his Catholic faith and founded a Presbyterian church in Kankakee. Paddock was in charge of Chiniquy's representation in Kankakee, but Spink was granted a change of venue to Springfield, and Lincoln was then engaged by Chiniquy. In the priest's account of his ordeal, he claimed a close friendship with Lincoln, but historical evidence does not support this claim. See Charles Chiniquy, *Fifty Year in the Church of Rome*, reprinted ed. (Ontario, Calif.: Chick Publications, 1985).

The 113<sup>th</sup> Regiment soon joined the Union army in the siege of Vicksburg, Mississippi, resulting in the surrender of the Confederate forces on 4 July 1863. While serving with his regiment along the Yazoo River, Paddock contracted malaria and was ordered to the officers' hospital in Memphis, Tennessee.

According to Cameron, Helen Paddock was asked if she would be joining her husband in the hospital. "No," she reportedly replied, "I am not going. Mr. Paddock told me he would be home for my birthday, which is in a few days. Mr. Paddock has never broken his word to me. I shall expect him home on my birthday, August 22."<sup>33</sup> As it turned out, John Paddock had died on 16 August in Memphis. His coffin, draped in an American flag, arrived in Kankakee on 21 August. As family historian Bruce Ladd put it, "He had kept his word with one day to spare."<sup>34</sup>

Paddock was buried on 24 August in Kankakee. The local newspaper reprinted an excerpt from the eulogy, which was presented by the Reverend C. B. Thomas, pastor of the First Unitarian Church of Chicago:

I am told how thoughtfully John Paddock cared to the last for those under his command. I am told how the boys loved him.... I am told how he robbed himself of his blankets to put them beneath a sick soldier, how he drove miles, weak and ill himself, to obtain some little thing which could alleviate the sufferings of a dying youth. That is religion in its most opulent estate.<sup>35</sup>

Helen Paddock was forced to maintain a household with children ranging in age at the time of John's death from thirteen years to nine months. The Federal

---

<sup>33</sup>Cameron, *Paddock Heritage*, 30.

<sup>34</sup>Ladd, *Ladd/Paddock Family*, 77.

<sup>35</sup>*Kankakee Gazette*, 25 August 1863.

pension for survivors of those who died in military service amounted to a mere \$46 per month, but family members in the area saw to it that John's widow and children had their basic needs met. Helen lived for over fifty years after her husband's death and saw the birth of her great grandchildren. She passed away on 24 September 1914 in Kankakee and was buried in Mount Grove Cemetery.

Helen Paddock's defining "moment" in Alexander's poem is actually a whirlwind trip through her life with John. The use of the past tense, coupled with the reference to "fifty years," suggests a memory at or near the point of her death.

### **Helen Paddock**

Seven girls he fathered proudly  
Seven daughters and five boys  
In a big white house we raised them  
On a street in Illinois.  
Now at 46, a lawyer  
From his speeches made a name  
He had worked the bench with Lincoln  
And they said he'd too find fame.

I close my eyes and I see him standing  
I close my eyes and fly away.

He was put in charge of soldiers  
To be mustered up for war  
He said that all of our tomorrows  
Would eclipse what came before  
So a golden sash and saber  
Were presented with ado  
And he marched them on the troop train  
In a coat of Union blue.

I close my eyes and I see him standing  
I close my eyes and fly away.

Everyday we searched for letters  
Met the train in Kankakee



Til the day before my birthday  
He returned back home to me.  
Fifty years I lived on after  
Fifty years with just his name.  
He had promised his tomorrows  
But tomorrow never came.

\* \* \*

### **Bessie Barton: What Might Have Been**

Daniel Holmes Paddock followed in his father's footsteps and decided upon a career in the law. After graduating from Albany (New York) Law School, Dan was admitted to the bar in both New York and Illinois. He eventually opened his own practice in his home town of Kankakee. In 1876, he married Kate Almira Barton (1854-1914), who, like Dan, traced her ancestry back to Plymouth Colony<sup>36</sup> They had seven daughters:

Helen Barton (1878-1933)<sup>37</sup>

---

<sup>36</sup>Marmaduke Barton settled in Essex County, in the Massachusetts Bay Colony c. 1632. His great-grandson Samuel Barton (c. 1664-1732) married Hannah Bridges (1669-1726/7), the daughter of Sarah Towne and her first husband Edmund Bridges, Jr. (See above discussion of Sarah Towne Cloyce.) The descendants of Samuel and Hannah Barton include Kate Almira Barton and, incidentally, Clarissa (Clara) Harlow Barton (1821-1912), the founder of the American Red Cross. In yet another genealogical coincidence, Kate Barton's mother, Sarah Sherman Lumbard Barton, was the first cousin of General William Tecumseh Sherman, under whom John Paddock served during the Civil War.

<sup>37</sup>Kate's pride in her heritage was reflected in the fact that each of the seven daughters had "Barton" as a middle name.

Shirley Barton (1880-1963)

Emma Barton (1883-1969)

Bessie Barton (1885-1958)

Evelyn Barton (1888-1962)

Kathryn Barton (1891-1972)

Priscilla Barton (1894-1988)

All the sisters shared the memory of the beauty of their father's singing voice; his favorite song was "Tenting on the Old Camp Ground," a Civil War song written in 1863 by Walter Kittredge.

In 1903, Dan Paddock learned that he had an incurable liver disease. He decided to make an extended trip around the world before his health deteriorated, taking along his daughter Shirley—the only one of their daughters who never married. In Manila, Dan and Shirley met William Howard Taft, who was then Governor General of the Philippines. In a letter written to Kate from Japan, Dan wrote, "We will have to fight these people some day."<sup>38</sup>

Upon returning to the United States, Dan decided to travel to Hot Springs, Arkansas, in hopes that "taking the waters" would alleviate some of the effects of his disease. But he died there on 26 December 1905, at the age of fifty-three. Kate died of a brain hemorrhage during a trip to Knoxville, Tennessee, in 1914. As their daughter Bessie recalled, "As I stood near her [body] in the library after her death, I

---

<sup>38</sup>Cameron, *Paddock Heritage*, 43.

remember looking at her hands and realizing how many countless acts of love and kindness they had done for our family.”<sup>39</sup>

Bessie’s place in the birth order (fourth) meant that she was the “centerpiece” of the seven sisters. When Bessie and Kate contracted diphtheria in 1890 (when Bessie was five years old), Dan temporarily abandoned his law practice to nurse the two of them back to health. When Bessie was sixteen and a junior at Kankakee High School, she decided that she no longer liked the informal nature of the name “Bessie” and sought permission from her parents to change her name legally to Elizabeth. Dan and Kate were able to convince Bessie to abandon this idea, and the compromise name of “Bess” was agreed upon.

Bess graduated in 1904 from Ferry Hall, a “finishing” school for young ladies in Lake Forest, Illinois, a suburb of Chicago, and she immediately accepted a position as a first grade teacher in Ironwood, in Michigan’s Upper Peninsula. Soon thereafter, she met Hayes Kelly, the handsome and debonair son of a wealthy mine owner from Ironwood. During the summer of 1905, Hayes and Bess became engaged to be married, and Bess traveled by train to Tacoma, Washington, to visit her future groom’s sister. During this trip to the Pacific Northwest, according to Bess herself, Hayes’s sister dissuaded her from the marriage by telling her of his past romantic escapades. Upon returning to Ironwood, Bess broke off the engagement, moved home to Kankakee, and began teaching third grade at Washington Elementary School. In 1907, she met Wayne Dyer.

---

<sup>39</sup>Quoted in Ladd, *Ladd/Paddock Family*, 106.

Wayne Hamilton Dyer was born on 17 February 1880 in Sherburnville, Illinois, a small farming community located east of Kankakee, near the Indiana state line. The Dyer family traced its ancestry back to Mary Dyer, and Wayne's grandfather Edward Dyer had come to Kankakee County in 1843 from Bennington, Vermont. Wayne's family moved from Sherburnville to Kankakee in 1897, when Wayne was a junior in high school. He never received his diploma, however, because he left school in the middle of his senior year as part of a dispute with his father. Nevertheless, Wayne's academic record was good enough to allow him admission into law school at the University of Michigan. He earned his law degree in 1902 and was passed the Illinois bar examination later that same year.<sup>40</sup>

After a few years of law practice in East St. Louis, Illinois, and as a traveling attorney for the railroads, Wayne Dyer returned to Kankakee, where he opened a law office in 1907. While attending a dance as the date of Shirley Paddock, Wayne saw Bess across the dance floor and, according to him, "fell head over heels in love" with her.<sup>41</sup> The two were married on 2 March 1908 in the Paddock family home, 1042 East Court Street, in Kankakee. On the twenty-fifth anniversary of her wedding, Bess clearly recalled the day, including an amusing incident, in her diary:

It was so bright and sunny. I was so happy and thrilled and in love. In my white organdy wedding dress with white rose bouquet, I came into the library at 1042 E. Court where Wayne and best man Harry Whittenmore were waiting by the big window. Rev. Dean Phillips performed the

---

<sup>40</sup>According to Bruce Ladd, Wayne Dyer joked throughout his life that the only institution from which he ever graduated was the University of Michigan Law School. See Ladd, *Ladd/Paddock Family*, 123.

<sup>41</sup>Wayne Hamilton Dyer, Unpublished letter, 9 July 1957.

ceremony. I remember kneeling on white satin pillows. When the ceremony was over, we were pelted with rice as we left the house. At the street, Wayne's brother, Clyde, pushed me into a cab, jumped in behind me, and told the cabbie to drive down the street with Wayne left standing on the porch. I remember saying to Clyde: "Don't take me far." We drove down to Rosewood, then onto Merchant, and back home. Wayne was standing there outside looking like grim death. He was so mad at Clyde.<sup>42</sup>

Wayne and Bess Dyer were married for forty-nine years, all of them spent in Kankakee. They had four children:

daughter, Cynthia, born 27 October 1910, nicknamed Seedy<sup>43</sup>

daughter, Dorothy, born 31 December 1912, nicknamed Dode and Dodo

son, Wayne Paddock, born 14 May 1919

daughter, Kathryn, born 28 July 1920, nicknamed Kay

While serving as state's attorney, Dyer prosecuted Hildred Sperry for perjury; Sperry was defended by Clarence Darrow, and Darrow won the case.

Wayne and Bess Dyer maintained a comfortable life in Kankakee, a life that included a live-in maid and a live-in nurse for the children. In addition, Wayne's mother, Mary Dyer, came to live with them in 1921, when she was in her late sixties. The family attended St. Paul's Episcopal Church regularly, and Bess was active in many clubs and social activities. They had eight grandchildren, all of whom spent a great deal of time with Wayne and Bess.

---

<sup>42</sup>Bess Paddock Dyer, Personal diaries, 1932-1958.

<sup>43</sup>Wayne Dyer would not allow his daughters to be given middle names. His reasoning was that without a middle name, Dyer, their surname, would serve as their de facto middle name after they were married—thus perpetuating the Dyer name for another generation. See Ladd, *Ladd/Paddock Family*, 129.

On 26 April 1938, Kay married James Henry Knight, Jr., at St. Margaret's in the Trees Church in Chicago. A son, James Henry III, was born to them in Washington, D.C., on 16 July 1939. Jimmy Knight, as James III was known, spent eight summers with Wayne and Bess, from 1947 until 1955. As he recalled in 2001:

Pop never talked down to us kids. He was always eager to do something with me. He'd get home from the office around 4:00 p.m. and say, "What do you want to do today?" If I didn't answer right away, he'd say, "Go to the cottage and shoot crows? Fish or swim? Build a dam in Bull Creek or cut some trees in the woods?" He even taught me to drive a car before I was of age. This came about when he and I went to the cottage to blow up some large firecrackers called M80s. He put one into a soda can, lit the fuse, and inadvertently caused it to explode only about five feet from us. The shrapnel tore big chunks of skin from his arm; blood and aluminum flew past my head. Pop found some rags to use as a makeshift bandage. As we got into the car to drive home, he said, "Well, I learned something today. If you and I are going to do crazy stuff like this, I might as well teach you to drive." And he did.<sup>44</sup>

In February 1957, Kay, Jim, and Jimmy Knight joined Wayne and Bess at a restaurant in Kankakee to celebrate the Dyers' forty-ninth wedding anniversary. A week later, Wayne experienced a massive heart attack and died suddenly. He was seventy-seven. Bess was devastated. As she wrote in her diary a few weeks after his death:

Wayne encouraged me many times to carry on if anything ever happened to him. I have to go on. I have four wonderful children and eight grandchildren of whom I am very proud....Now I am old in years, but I don't feel so in heart. I think about Wayne so often, and I know that all is well with him now. Still, I miss him very much.<sup>45</sup>

---

<sup>44</sup>James Henry Knight III, Unpublished letter, 17 June 2001. Jimmy Knight is the father of composer Edward Knight.

<sup>45</sup>Bess Paddock Dyer, Personal diaries, 1932-1958.

Bess's own health began to fail her, however, and she died on 26 June 1958 and was buried next to her husband in Sherburnville Cemetery.

Alexander chose to refer to Bess as "Bessie Barton" in her poem – emphasizing the thread of the Barton family (the line connected to Sarah Towne) that, perhaps, explains some of Bess's independence. Her defining moment in Alexander's work is a fleeting memory, after she is comfortably entrenched in her role as wife and mother, of Bess's brief engagement to Hayes Kelly in 1905. Jimmy Knight, who was present at the first performance of *Tales Not Told*, was not comfortable with the suggestion that his grandmother might have harbored such thoughts.<sup>46</sup>

### **Bessie Barton**

Sometimes at night, in the cool breeze of the evening  
I think about the past  
As my husband dozes  
And the nurse tends to the children  
The maid folding napkins and doing dishes.

I think of the man  
I was once engaged to marry  
Strong and tall as virgin pines  
Copper eyes as deep as ore mines, in  
Iron Mountain.

Oh how we would glide when we danced  
I would blush at his touch  
But his sister said that he had once loved before.  
So I broke it all off and ran away.  
Never told him why.  
I never told him why.  
Why?

---

<sup>46</sup>Edward Knight, personal interview, 28 April 2007.

\* \* \*

EDWARD KNIGHT (B. 1961) AND THE CREATION OF  
TALES NOT TOLD

James Henry Knight III, known as Jimmy or Jim, married Gail Linda Burmeister (b. 11 October 1940) on 38 March 1959 in Bridgewater, Michigan, the bride's hometown. Jim received his Bachelor of Business Administration from the University of Michigan in 1961 and became a Certified Public Accountant in 1964. He retired in 1992, after a long career as a banker and small business owner.

Edward Knight was born to Jim and Gail Knight on 4 November 1961 in Ann Arbor, Michigan. The Knight family home was in nearby Saline. When Edward was seven years old, his parents decided to adopt a boy, named Anthony James, who had been born 17 January 1963 in Carson City, Michigan. During the adoption process, Gail discovered that she was pregnant, and another son, named James Henry IV, joined the Knight family on 5 September 1968 in Saline. Edward became a local phenomenon on the trumpet, playing professionally while still in secondary school. During his high school years, Edward toured Europe with Musical Youth International and studied with the professor of trumpet at the University of Michigan. In the summer before his senior year in high school, Edward and his family moved from Saline to Sault Ste. Marie, in Michigan's Upper Peninsula, where he completed his secondary education.



Mary Jane Alexander was born 18 July 1961 in Dafter, Michigan, near the Canadian border. Her description of her own family's background, which demonstrates the brilliantly disarming style of her prose, is as follows:

My dad was restless, quirky, and brilliant. I never knew him to sit through a movie, watch an entire sporting event live or on TV, or read any part of a book. As a boy, he designed a rotary lawnmower before there were such things, filled his bicycle tires with oats when the holes were too big to patch, and built a complete working vehicle from scrap. After my twin brothers were born, he decided we needed a larger place than the two-bedroom house where he was born and built the house where I grew up (five doors down) without blueprints, making it up as he went along.

His mother met his dad at a lumber camp where she was assigned to be schoolteacher. They had four children in five years; three sisters, then Dale. He was born alarmingly premature; Glenn's wedding ring was said to have fit over Dale's newborn fist. There were no incubators, so they kept him outside in the sun during the day, and in a box by the coal stove at night. He was told that if he hadn't been born in the summer, he might not have survived.

He loved his hometown of Dafter, Michigan, nine miles south of the Canadian border, and never wanted to leave. After his Army service as a mechanic in pre-statehood Alaska, he landed one of the only two government jobs in town: rural letter carrier (the other job was postmaster, but he didn't want to be stuck inside all day). He drove his 80-plus mile route of mostly dirt backgrounds in a series of dusty station wagons for nearly 30 years. After work, he would plow snow in the winter and haul sand, gravel, and topsoil in the summers. He would nap 45 minutes between the six-day-a-week mail job and the trucking jobs. In the summer he'd come home streaked with dirt and sweat after it got too dark to haul, around 10:30 at night. We would ride with him, or wait for him to come home, and all have supper together.

My mother, the seventh of nine children, spoke only Polish until she entered the Catholic school system in first grade in Sault Ste. Marie, Ontario. She became the first person in her family to graduate from high school. Her father, a cooper in the brewery, died of TB when she was 11. She skipped a grade and was 15 during the first semester of her senior year. She begged her mother to be allowed to finish school after her 16th birthday, the legal age for quitting. The fact that she was the top student in her section was not a factor. What decided the matter was, in Baba's words, my mother "was too puny to hire anyway." With the diploma and bookkeeping skills at graduation, my mother out-earned her siblings who were working as

waitresses and manual laborers. Baba finally saw the value of an education, and prodded the youngest two girls to finish. They were not interested.

My mother worked as bookkeeper at James Street Furniture (1947-60) and continued to live at home until she married my dad two weeks before her 30th birthday. They wed 22 October 1960 in Sault Ste. Marie, Ontario. The ceremony was followed by a huge wedding lunch, dancing, a huge wedding supper, more dancing, then a ferry ride across the St., Mary's River to the American side for the drive to the Dafter Township Hall. My dad had hired two bands to alternate playing, so the packed house wouldn't swamp the kegs and tailgate liquor bar he set up in front of his garage across the road. Tales of their "three-band, two-country wedding" lived on in local lore for decades.

I was conceived on their wedding night. My mother was mortified when I arrived four days before their nine-month anniversary.<sup>47</sup>

After high school, Edward continued his musical studies at Eastern Michigan University, where he completed his Bachelor of Music Education degree at in 1983. Two years later, Edward earned a Master of Music degree in composition from the University of Texas. Remaining in Austin, Texas, for his terminal degree, he received the Doctor of Musical Arts degree in 1988. His dissertation mentor was John Corigliano. A year of postdoctoral study at the Royal College of Music in London followed.

Knight accepted a position as Visiting Assistant Professor of Music at Hunter College, City University of New York, in 1992, and he held this post until

---

<sup>47</sup>M. J. Alexander provided the author with an extended narrative of her family, childhood, educational experiences, and early career that is included below in Appendix C.

1994. From 1997, he has served as Composer-in-Residence and Director of Composition at the Bass School of Music, Oklahoma City University.

Edward Knight's first song cycle, *Life Is Fine*, to the poetry of Langston Hughes, was scored for soprano and orchestra and performed for the first time 16 July 1997 by Faye Robinson, with the American Music Festival Orchestra. A version for soprano and piano subsequently appeared; its premiere, with Kelli O'Hara and Claudia Carroll, took place on 1 April 1998. *Life Is Fine* was selected as the best song cycle in the 2004 American Art Song Competition, sponsored by the San Francisco Song Festival.

Knight and Alexander collaborated for the first time on a one-act musical theater work, *Strike a Match*, which traced its beginnings to the mid-1990s, when Alexander penned a lullaby to their son and Knight felt inspired to set her poem to music. The completed work received its premiere in the fall of 1999; the original musical director was Jan McDaniel. The experiences of the couple at their twentieth high school reunion led to a full-length work of musical theater, *Night of the Comets*, which had its first performance in 2001. Again, the musical director was Jan McDaniel.

A recording of Knight's chamber music was begun in June 2004, including *Life Is Fine*, recorded by soprano Marquita Lister, with Jan McDaniel on piano. Around this time, I began discussions with the composer about the possibility of a new song cycle written specifically for me. Initially, the plan called for a setting of selected poems by E. E. Cummings, but soon Knight proposed a new collaboration with Alexander, based on research she had completed on her husband's family

while she was with the Associated Press. Biographical sketches of several of Knight's female ancestors were prepared, and the six women whose lives were deemed the most colorful were selected for inclusion in the still-unnamed song cycle. In the meantime, the composer interviewed me extensively and studied recordings of my singing. The cycle, entitled *Tales Not Told*, was first performed 28 April 2007 in Norman, Oklahoma.<sup>48</sup>

---

<sup>48</sup>A detailed and more subjective account of the creation of *Tales Not Told* is found in the final section of Chapter Four.

## CHAPTER THREE

### GENRE: AN ANALYSIS OF THE SIX SONGS AND THEIR REPRESENTATIVE GENERIC *TOPOI*

#### THE SONGS

Knight chose to group his the songs in *Tales Not Told* in a non-chronological manner. When asked about this, the composer responded that he was guided in his plan for the cycle solely by issues of style and contrast. With the exception of “Mary Dyer,” which was Knight’s “favorite” and held the place of honor in final position, the songs were shuffled into various configurations before the final order was determined.<sup>49</sup> A comparison of the genealogical chronology and order of songs in the cycle reveals that not a single ancestor escaped displacement:

<u>Chronological Order</u>	<u>Song Cycle Order</u>
Patience Brewster	Helen Paddock
Mary Dyer	Patience Brewster
Sarah Towne Cloyce	Keziah Keyes
Keziah Keyes	Sarah Towne Cloyce

---

<sup>49</sup>According to Knight, “I was interested in the dramatic flow of the songs and was never really interested in placing them in chronological order. It was the dramatic impact that was always most important to me.” Interview with the author, 23 May 2007.

Helen Paddock

Bessie Barton

Bessie Barton

Mary Dyer

As it is, the songs with the least sense of forward motion, “Patience Brewster” and “Sarah Towne Cloyce,” occupy the second and fourth positions in the cycle, both surrounded songs with a more active rhythmic formulation. As the composer put it, the song order was chosen because it ultimately “made the most sense.”<sup>50</sup>

Although Knight professes no conscious attempt to provide motivic unity to the six songs of *Tales Not Told*, one clear melodic idea can be identified: in the following discussion, it will be referred to as motive  $\alpha$  (alpha). As will be seen in the following discussion of the individual songs, the tendency of  $\alpha$  is to be associated with moments in the poems when various manifestations of pride are explicitly expressed. Example 1 presents this motive in its elemental form:



Example 1. *Tales Not Told*, motive  $\alpha$

Motive  $\alpha$  is always linked to a specific key area and, by nature of the pitch series outlined, implies a minor triad. Several variations are found in the six songs, but the

---

<sup>50</sup>Interview with author, 23 May 2007.

general character of  $\alpha$  remains recognizable. A partial inversion of this motive, called  $\beta$  (beta) in this examination of the cycle, can also be traced. As will be seen, it occurs most often in moments of tension or uncertainty in the poetry.<sup>51</sup>

In a cycle in which generic *topoi* control much of the musical content, such motivic recurrence functions as the primary unifying factor, providing often subliminal connective tissue to six songs of dissimilar style and character.

### **“Helen Paddock”: Military March/Reverie**

Tempo Indication: ♩ = 120

Length: 83 mm.

Time: 3:18<sup>52</sup>

Vocal Range: c<sup>1</sup>-g<sup>2</sup>

Alexander designed her poem with an internal refrain, lending a suggestion of ABABA structure—which Knight chose for his song. The form can be delineated as follows:

---

<sup>51</sup>The pitch set of motive  $\beta$ , *la-ti-do* in solfege, is identified as such only when it appears in a clear and discreet manner: e. g., “Keziah Keyes,” m. 1, 11-12, etc.

<sup>52</sup>The timings of the songs in *Tales Not Told* are those of the premiere performance. Similarly, the keys and vocal range in this discussion refer to the songs as first performed. Knight’s editor suggested changes in the published songs that affected these factors; these alterations are discussed later in this chapter.

<u>Section</u>	<u>Phrase Structure</u>	<u>Measure</u>	<u>Key/Mode</u>
Introduction	N/A	1-4	c Aeolian
A	a a' b b'	5-23	“ “
B	c c'	24-31	a Aeolian
Interlude	N/A	32-33	c Aeolian
A	a a' b b'	34-52	“ “
B	c c'	53-60	a Aeolian
Interlude	N/A	61-62	c Aeolian
A	a a'' b b''	63-83	“ “

Table 1. Formal Structure of “Helen Paddock”

The narrative portion of the poem, in which Helen enumerates the pivotal events in her husband’s career, is set to a tune that operates on two distinct levels of tessitura: the central section of the tune’s arc exists in a plane that is one octave higher than the beginning and ending phrases. All of section A is set in c Aeolian, and the piano provides a quasi-ostinato, employing a *topos* that is distinctly military in character:



Example 2. “Helen Paddock,” mm. 1-4

Although section A itself is in regular quadruple meter, which is suggested by a metrical reading of the poem, the piano introduction, interludes, and postlude are irregular—primarily 7/4. Knight suggests that such asymmetry in an otherwise



military motive is illustrative of the lack of balance in Helen’s life after her husband’s death.<sup>53</sup>

The refrain, section B of the song, in A Aeolian, is in stark contrast to the surrounding sections and involves the first occurrence in this cycle of an Edward Knight “fingerprint”: simple diatonic triads set in triplet patterns as an accompaniment.<sup>54</sup> In *Tales Not Told*, this “dancing” accompaniment tends to support texts dealing with organized movement; this song’s refrain ends with the text, “I close my eyes and fly away”:

The image shows a musical score for the song "Helen Paddock" from measures 27 to 31. It consists of a vocal line and a piano accompaniment. The vocal line begins at measure 27 with the lyrics "I close my eyes and fly a-way." The piano accompaniment features a triplet pattern of eighth notes, which is described in the text as a "dancing" accompaniment. The score is in A Aeolian mode.

Example 3. “Helen Paddock,” mm. 27-31

The two recurrences of the A section contain alterations that add to the intensity of expression, culminating in an early appropriation of the climax arc in the final stanza. Example 4 is a comparison of the three A sections.

---

<sup>53</sup>Interview with author, 23 May 2007.

<sup>54</sup>A thorough discussion of Knight’s “fingerprints” is found in Chapter Four.

5  
Se - ven girls...

34  
He was put...

63  
Ev - ry - day...

2 mm.

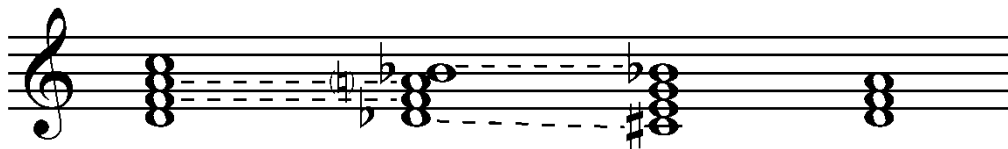
Example 4. "Helen Paddock," sections A, mm. 5-21; 34-50; 63-83,  
superimposed vocal line

\* \* \*

### **“Patience Brewster”: Minimalistic Soliloquy**

Tempo Indication: Slow, Deliberate
Length: 27 mm.
Time: 2:34
Vocal Range: a-g <sup>2</sup>

Knight has described “Patience Brewster” as a gradual acceptance of the reality of death, and he chose minimalism as his musical vehicle for this soliloquy.<sup>55</sup> The piano intones incessant eighth-note patterns of thirds, and the entire harmonic scheme is based upon a D minor triad and half-tone alterations of it:

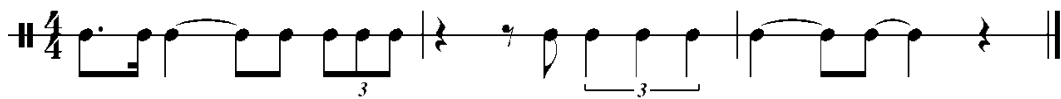


Example 5. “Patience Brewster,” harmonic materials

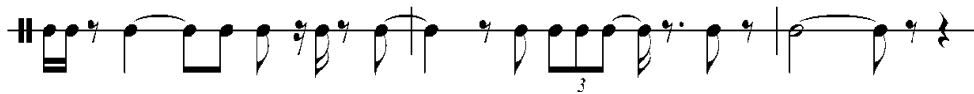
---

<sup>55</sup>Keith Potter defines musical minimalism as a style “characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary.” See Keith Potter, “Minimalism,” in *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40603> (accessed July 24, 2008).

The piano's harmonic and rhythmic minimalism is quite evident; the tight organization of the vocal line is less apparent. Aside from two variants of motive  $\alpha$  in the vocal line, "Patience Brewster" has little melodic relation to the other songs of *Tales Not Told*. Although the melodic line itself is quite free, it is based on two recurrent rhythmic patterns, each occupying roughly half of the song:



**Pattern a**



**Pattern b**

Example 6. "Patience Brewster," rhythmic patterns **a** (from mm. 2-15) and **b** (from mm. 17-23)

Knight depicts Brewster's final acceptance of her fate by the appropriation by the voice of the pitches of the D minor triad, vocalized on the syllable "ah," during the final three measures of the song.

\*\*\*

## “Keziah Keyes”: Cinematic Ballade

Tempo Indication: ♩ = 68 Jittery; tempo fluctuates from beat to beat in a nervous, story-telling way

Length: 36 mm.

Time: 2:37

Vocal Range: g-g<sup>2</sup>

According to the composer, he took his musical inspiration for “Keziah Keyes” from Gioacchino Rossini’s operatic overtures. Indeed, the principal theme from the introduction to the overture to Rossini’s *Il barbiere di Siviglia*:

The image shows a musical score for the introduction theme of Rossini's *Il barbiere di Siviglia*. The tempo is marked "Andante sostenuto". The score is in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It begins with a *ff* dynamic and a "Tutti" instruction. The first two measures are chords. The third measure has a *pp* dynamic. The fourth measure is marked "Strings/Bassoon" and features a rhythmic pattern of eighth notes. The piece ends with "etc." and a double bar line.

Example 7. Rossini, *Il barbiere di Siviglia*, overture, introduction theme

is related, both melodically and rhythmically, to the recurrent vocal phrase of Knight’s song:

m. 3  
 // *p* (youthful excitement; breathy)

Guns be-side the door. Hatch in-side the floor. Read-y to have a luck-y day.

Example 8. “Keziah Keyes,” mm. 3-4, vocal part

The ultimate effect, however, seems more cinematic than operatic—particularly the erratic piano pattern upon which almost all of the accompaniment is based:

m. 1

*pp*

Example 9. “Keziah Keyes,” mm. 1-2<sup>56</sup>

No key signature is used, but the implied key is primarily E minor. Motive  $\beta$  (the partial inversion of  $\alpha$ ) features prominently throughout the song—which employs a modified strophic formal structure, based on a single large section. The repeated verse in the poem, “Ready to have a lucky day,” serves as a musical anchor point for the song, forming the ends of each of the small phrases. The codettas and coda are built around sequences of motive  $\beta$  set as an eight-note triplet, and the final

---

<sup>56</sup>A stylistic precedent for this rhythmic figure can also be found in the musical number “Fights,” from Knight and Alexander’s *Strike a Match*. See Example 15 below.

cadence of the song is D sharp major—creating the aural effect of a *tierce de Picardie*:

<u>Section</u>	<u>Phrase Structure</u>	<u>Measure</u>	<u>Key/Mode</u>
Introduction	N/A	1-2	E minor
A	a a' b b'	3-10	“ “
Codetta	[based on a]	11-13	modulating
Interlude	N/A	14-15	E minor
A (partial)	a a'	16-21	“ “
Codetta	[based on a]	22-25	modulating
A (continued)	b b'	26-29	C minor
Coda	[based on a]	30-36	ends D# major

Table 2. Formal Structure of “Keziah Keyes”

\* \* \*

### “Sarah Towne Cloyce”: Art Song/Nature Portrait

Tempo Indication: ca. ♩ = 48 with much fluctuation of tempo
Length: 44 mm.
Time: 3:58
Vocal Range: g-a <sup>2</sup>

According to the composer, “Sarah Towne Cloyce” is the song in *Tales Not Told* that defied classification according to *topos*; Knight calls it simply an “art

song.”<sup>57</sup> The idea behind the song, however, is the seeming insensitivity of nature (represented in this song by the piano) to the plight of Sarah Cloyce and her sisters (represented by the singer). The bird-call that opens “Sarah Towne Cloyce,” accompanied by planed major triads in second inversion, is reminiscent of Messiaen, and the three-note figure, unique to this song, recurs in the upper register of the piano throughout, serving as the primary musical representative of unchanging nature:



Example 10. “Sarah Towne Cloyce,” passage with bird-call figure

In the central portion of the song, as Sarah recalls the hanging of her sisters, this figure is associated with the words “Gallows Hill,” and the bird-call takes on a mocking quality.<sup>58</sup> The planing of chromatically-descending augmented triads,

---

<sup>57</sup>Interview with author, 23 May 2007.

<sup>58</sup>Knight and Alexander viewed the film *Three Sovereigns for Sarah* as they were preparing *Tales Not Told*, and the opening sequence of this film features Sarah Towne Cloyce, near the end of her life, as she returns to Salem for a hearing to clear the names of her sisters. The visual images presented suggested Cloyce’s defining moment to the creators.



occurring in the piano in mm. 11-12, 29-31, and 43-44, functions as a codetta/coda for the song.<sup>59</sup>

The song itself is organized in a broad sort of AABA structure. The piano and voice operate independently, for the most part, until the beginning of the B section; at this point, the two begin canonic dialogue that persists until the final moments of the song. No key signature is used, and only a vague sense of key or mode is present, due primarily to the emphasis given to particular pitches in the various sections:

<u>Section</u>	<u>Material</u>	<u>Measure</u>	<u>Key/Mode</u>
Introduction	“bird-call” [piano]	1-3	C
A	a b [voice]	4-11	“
Codetta	planed augmented [piano]	11-12	N/A
Interlude	“bird-call” [piano]	13-15	A flat
A	a b [voice]	15-21	“ “
B	“bird-call” [piano/voice]	21-29	F
Codetta	planed augmented [piano]	29-31	N/A
A (variant)	a b [voice/piano]	31-43	E
Coda [codetta]	planed augmented [piano]	43-44	N/A

Table 3. Formal Structure of “Sarah Towne Cloyce”

A variant of motive  $\alpha$  is present in phrase *a* of the A section; otherwise, “Sarah Towne Cloyce” has no motivic connection to the rest of the cycle.

---

<sup>59</sup>The planing of nonfunctional augmented triads is another Knight fingerprint. See the discussion below.

\* \* \*

### “Bessie Barton”: American Popular Song

Tempo Indication: ♩ = 76 Carefree

Length: 42 mm.

Time: 2:14

Vocal Range: a-a<sup>2</sup>

Bessie Barton Paddock Dyer lived during the time period in which American popular music came into its own, and so it seems fitting that Knight chose this idiom to form, as it were, his *topos* for “Bessie Barton.” Alexander’s choice of the memory of young love, itself a frequent subject for popular song in the United States, adds further validity to Knight’s choice. This song, the briefest in the cycle, is also the most stylistically informal.

The rhythmic component, although notated in 4/4 meter, suggests 12/8; both the voice and piano are given frequent flatted notes and *acciaccature* to suggest the pitch bend of traditional American Blues singers. Harmonically, the song vacillates between C major and its relative minor, suggesting the beginning of the I – vi—ii—V progression common in 1950s pop ballads. But the song remains on the submediant for much of the interior of the song. The piano begins with an ostinato based on motive  $\alpha$  that is present in all but nine measures of the song:

Carefree,  $\text{♩} = 76$

Example 11. “Bessie Barton,” piano ostinato

Contrary to what might be expected in a song employing such a style, neither the formal structure nor the phrase length is conventional. Section C contains the only instance of motive  $\alpha$  in the voice part of “Bessie Barton,” and the piano utilizes the “dancing” figure from “Helen Paddock” (and a Knight fingerprint). The coda provides for a rounding out of the form by reintroducing the  $\alpha$  ostinato in the original key of C major.

<u>Section</u>	<u>Material</u>	<u>Measure</u>	<u>Key/Mode</u>
Introduction	piano ostinato ( $\alpha$ )	1-4	C major
A	voice [w/ostinato]	5-11	“ “
Interlude	piano ostinato ( $\alpha$ )	12-15	A minor
B	voice [w/ostinato]	16-23	“ “
Interlude	piano ostinato ( $\alpha$ )	24-28	A minor
C	voice [w/“dancing” piano]	29-35	“ “
Coda	[based on A]	36-42	C major

Table 4. Formal Structure of “Bessie Barton”

\*\*\*

## “Mary Dyer”: Waltz

Tempo Indication: ♩ = 132

Length: 139 mm.

Time: 3:55

Vocal Range: b-b<sup>2</sup>

Edward Knight claims that “Mary Dyer” is his favorite among the songs in *Tales Not Told*.<sup>60</sup> The idea of associating a dance *topos*, in this case a waltz, with Quakerism is a familiar one, albeit based on a common confusion of the Quaker movement, in which dance played no verifiable role, with the later Shaker movement, founded in the late eighteenth century by Ann Lee. Originally called the “Shaking Quakers,” this group settled in upstate New York in 1776 and developed a worship style involving dance. The Shaker song “Simple Gifts,” included in Aaron Copland’s ballet *Appalachian Spring*, was composed in 1848 by Joseph Brackett, a Shaker elder from Maine. It’s refrain sums up the importance of dance to the Shakers:

When true simplicity is gain'd,  
To bow and to bend we shan't be asham'd,  
To turn, turn will be our delight,  
Till by turning, turning we come round right.<sup>61</sup>

---

<sup>60</sup>Interview with author, 23 May 2007.

<sup>61</sup>See Edward Deming, *The Gift to Be Simple: Dances and Rituals of the American Shakers* (New York: J. J. Augustin, 1940).

Alexander's appropriation of dance for Mary Dyer's offering to God seems particularly fitting, since it folds so perfectly into the macabre image of Dyer's lifeless body "dancing" from the branch from which it hangs.<sup>62</sup>

Typical of a waltz, the phrase structure of "Mary Dyer" remains consistently regular; the two major sections, in major and minor modes, respectively, suggest the contrast between Dyer's confident faith and the intolerance of her persecutors. With the exception of some connective material in the piano, the entire song utilizes simple diatonic harmony. The A section features a piano accompaniment based on broken triads in the upper register of the instrument, with a soft dynamic level, suggesting a music box texture.<sup>63</sup> The B section is sharp and visceral, marked *forte* with much use of staccato and angular writing. The vocal line of this section begins with a variant of motive  $\alpha$ , providing this song's only melodic link with the rest of the cycle:

---

<sup>62</sup>According to the journal of George Fox, the founder of the Religious Society of Friends, the term "Quaker" was first used of Fox and his followers by a Derby judge named Bennet, who "called us Quakers because we bid them tremble at the word of God." See Rufus Jones, ed., *George Fox's Journal*, reprinted ed. (Richmond, Ind.: Friends United Press, 1976), 47. The fact that Shakerism was originally a movement within Quakerism, combined with the fact that the two words rhyme, would lead naturally to confusion between the two religious groups and their practices.

<sup>63</sup>Knight uses the instruction "like a music box" in the piano part in mm. 87-102.

m. 24

Though my lids are closed I can see the dawn Of a thou-sand years And more be-yond. My :

The image shows a single staff of music in treble clef with a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note G4, a quarter note F#4, and a quarter note E4. The next measure starts with a quarter note D4, followed by a quarter note C4, a quarter note B3, and a quarter note A3. The following measure has a half note G3, followed by a quarter note F#3, a quarter note E3, and a quarter note D3. The next measure begins with a quarter note C3, followed by a quarter note B2, a quarter note A2, and a quarter note G2. The final measure shown has a half note F#2, followed by a quarter note E2, a quarter note D2, and a quarter note C2. The lyrics are written below the staff, aligned with the notes.

Example 12. “Mary Dyer,” beginning of section B, voice part

Closer inspection, however, reveals further connections between “Mary Dyer” and the other songs in *Tales Not Told*. The opening accompaniment figure suggests the minimalistic pattern of the piano in “Patience Brewster,” although the tempos of the two songs obscure the aural resemblance. The planing of augmented triads in “Sarah Towne Cloyce” is reflected in similar planing, this time with bimodal triads, in mm. 117-118 and 133-136 of “Mary Dyer.” And the “dancing” triplet triadic piano patterns found in “Helen Paddock” and “Bessie Barton” make appearances in the final song as well, as transitional material between the A and B sections.<sup>64</sup> “Mary Dyer” uses key signatures for each of the several key areas of the song. The song, and thus the cycle, ends with the voice alone, on the pitch G, intoning the word “Amen.”

---

<sup>64</sup>See mm. 19-20, 85-86, 102, for example.

<u>Section</u>	<u>Phrase Structure</u>	<u>Measure</u>	<u>Key/Mode</u>
Introduction	simple triad pattern	1-4	E major
A	a a' b c	5-20	“ “
Interlude		21-24	E minor
B	d e f g	25-40	“ “
Interlude		41-44	A minor
B	d e f g'	45-60	“ “
Interlude	[based on A]	61-70	modulating
A	a a' b c	71-86	E major
Interlude [A]	a a' b c	87-102	“ “
B	d e f g	103-118	E minor
B	d e f g'	119-136	F minor
Coda	[“Amen”]	137-138	G [pitch only]

Table 5. Formal Structure of “Mary Dyer”

## THE CYCLE AS A WHOLE

### **Tonal Organization and the Impact of Practical Considerations**

Unlike other composers, for whom large-scale tonal plans are a significant factor in their organization of song cycles, Edward Knight conceived his songs as independent entities and saw no real connection between the songs in this regard. Only two of the songs, “Helen Paddock” and “Mary Dyer,” are given key signatures, although tonality is implicit in the other four songs as well. As originally composed, the scheme of keys was:

c – d – g - [C] – C - E<sup>65</sup>

In one of a series of discussions I had with the composer, I suggested that “Keziah Keyes” had utilized a vocal tessitura that would make it difficult for me to communicate the intricacies of Alexander’s poem. He suggested immediately that the song be lowered a minor third, apparently sensing no disturbance of the cycle’s plan as a result. Thus, the tonal plan of *Tales Not Told* at its first performance was:

c – d – e - [C] – C – E

As he was preparing his cycle for publication, Knight, in consultation with his editor, decided that the original cycle included a vocal range so wide that it was impractical for any particular voice classification. The solution agreed upon between composer and publisher called for issuing the cycle in two transpositions, labeled “soprano” and “mezzo-soprano.” The songs in the mezzo-soprano version appear as first performed, but both of these versions feature alternate notes for some passages at the extremes of the vocal range. The key scheme for these versions is:

---

<sup>65</sup>As is apparent from the above discussion, the assignment of one particular key to each of the songs in *Tales Not Told* can be misleading. In the charts in this discussion, the listed key is that which is suggested at the opening of each song. (In the case of “Sarah Towne Cloyce,” even the opening key is obscure, and C major is thus surrounded by brackets.) Only “Helen Paddock” and “Bessie Barton” begin and end in the same key. These charts are presented only for the purposes of comparing Knight’s original tonal scheme with that of subsequent versions.



Soprano

c – e – g - [C] – D – E

Mezzo-Soprano

c – d – e - [C] – C - E

\* \* \*

### **A Summary of the Unifying Elements in the Cycle**

The initial assessment, even by the composer himself, of *Tales Not Told* as a series of songs based upon disparate generic *topoi* must yield ultimately to the realization that unity within the cycle does indeed exist, albeit at a subsurface level. The above discussion introduced motives  $\alpha$  and  $\beta$  and identified two instances of textural consistency: planed augmented triads and arpeggiated accompaniment figures. The effect of such unifying techniques is subtle and avoids implying unintentional connections between the women and their stories. The table below details the occurrence of these elements in each of the songs.

SONG	$\alpha$	$\beta$	Planed Augmented Triads	Arpeggiated Triads
Helen Paddock	x	x		x
Patience Brewster				
Keziah Keyes		x		x
Sarah Towne Cloyce	x		x	
Bessie Barston	x	x		x
Mary Dyer	x	x	x	x

TABLE 6. Motivic and “Fingerprint” Recurrence in *Tales Not Told*

Knight’s decision to forego any overt cyclicism is consistent with the approach taken by the majority of his contemporaries. The general consensus seems to be that intentional motivic connection between songs in a cycle serves as a stifling influence to the creative process.<sup>66</sup> Interestingly, the composer was surprised to learn that any identifiable motives existed in *Tales Not Told*, although he is pleased that they seem to be present.<sup>67</sup> The process is not unlike that undertaken by Hugo

---

<sup>66</sup>An exception to this principle is Dominick Argento’s *From the Diary of Virginia Woolf*, which employs a twelve-tone row as a unifying device. This cycle will be discussed in Chapter Four.

<sup>67</sup>Interview with author, 23 May 2007.

Wolf in his song composition. Eric Sams has identified forty motives, either melodic or rhythmic, in Wolf's songs, and he has labeled each. As Sams states:

Wolf shared [with Wagner] this common ancestry [Schubert and Loewe] of a musical idiom already saturated with language. From this matrix, when poetry is added, the Wolfian song-motif crystallizes out. It has two main functions; to symbolize feeling, and to create structure. Some of Wolf's musical equivalents have a clear verbal counterpart; others are more puzzling. Some have a long tradition; others are more personal. Many are difficult to define. But each is open to verification by direct experience of the music; and all are worth close attention for whatever they can tell us about the meaning or interpretation of a particular song.<sup>68</sup>

With over 200 songs of Wolf to examine, Sams was able to provide more concrete meaning to these motives than is possible with motives  $\alpha$  and  $\beta$  from *Tales Not Told*. Perhaps a later retrospective of Edward Knight's work will yield similar details.

---

<sup>68</sup>Eric Sams, *The Songs of Hugo Wolf*, 2<sup>nd</sup> ed. (Bloomington: Indiana University Press, 1992), 17-18.

## CHAPTER FOUR

### *TALES NOT TOLD* AND ITS PLACE IN THE AMERICAN SONG REPERTORY

#### KNIGHT TO KNIGHT: COMPOSITIONAL FINGERPRINTS IN *LIFE IS FINE*, *STRIKE A MATCH*, AND *TALES NOT TOLD*

Identifying tendencies in the music of a particular composer is by necessity a subjective process. Nevertheless, separating individual and distinctive ideas from the general musical vocabulary of a given era and culture can lead to insight into the creative mind behind the compositions under examination. Edward Knight's two song cycles, *Life Is Fine* and *Tales Not Told*, were separated by a decade and grew from dissimilar circumstances. The former cycle was conceived originally for soprano and orchestra and received its premiere in this format. The poetry, by Langston Hughes, was selected by Knight primarily for its inherent "musicality"; the themes of the poems vary greatly, and the poems themselves were published during the middle period of Hughes's creative life:<sup>69</sup>

---

<sup>69</sup>Specific information on the Langston Hughes poems is found in Arnold Rampersad, ed., *The Collected Poems of Langston Hughes* (New York: Vintage Classics, 1995).

<u>Song #</u>	<u>Title</u>	<u>Year of Publication</u>	<u>Theme</u>
1.	Genius Child	1937	Artistic Alienation
2.	Georgia Dusk	1955	Southern Racial Strife
3.	Green Memory	1949-50	War Profiteering
4.	World War II	1949-50	War Profiteering
5.	S-sss-ss-sh!	1949	Single Motherhood
6.	Life Is Fine	1949	Life Affirmation

Table 7. Langston Hughes Poems in *Life Is Fine*

Roughly two years after the premiere of *Life Is Fine*, Knight and Alexander produced the one-act musical theater piece *Strike a Match*, which was their first artistic collaboration. In this work, many of Knight’s fingerprints are firmly in evidence, and a number of latent musical ideas that appear in *Strike a Match* are developed more fully in *Tales Not Told*. In one sense, the musical, conceived for a small cast with piano, shares more of the intimacy of *Tales Not Told* than *Life Is Fine*, which was composed originally for soprano and orchestra.

It is significant that the song from *Tales Not Told* that bears the closest superficial resemblance to *Life Is Fine* is “Bessie Barton,” suggesting a connection in Knight’s mind between the jazz idiom and life in twentieth-century America. This manifests itself primarily in the use of the acciaccatura to simulate the bending

of tones by a jazz musician<sup>70</sup> and the implication of swing rhythm through the employment of either compound meter or triplet notation. In *Life Is Fine*, the jazz idiom is more overt, including extended passages of semi-improvised “scat” syllables in “Georgia Dusk” and “World War II.” But it is “Green Memory,” with its sweeping, dramatic vocal line and rhythmic piano interjections, that provides the most direct stylistic precedent for “Bessie Barton” from *Tales Not Told*:<sup>71</sup>

---

<sup>70</sup>In “Genius Child,” the suggestion of “bent” notes is created primarily not by acciaccaturas but with cluster chords featuring minor seconds. (See the piano writing in mm. 28-43 of this song.) Such a technique is also common in *Strike a Match*. See, for example, the refrain for the song “Rockaway,” as well as the musical numbers “Machines” and “Fights.” See Edward Knight, *Strike a Match*, vocal score (New York: Subito Music, 2000). This bears a direct relation to the similar technique that permeates “Keziah Keyes” in *Tales Not Told*.

<sup>71</sup>“Bessie Barton” uses acciaccaturas in the same manner as “Genius Child,” to suggest the bending of notes in the bass line. “Green Memory,” in compound meter, employs two successive eighth notes for this purpose.

*mp* (smoothly)

But\_ blood\_ was\_ far\_ a - way\_ from\_

*pp*

6 here\_

Example 13. *Life Is Fine*, “Green Memory,” mm. 25-34

I Think of the man I was once en-gaged to mar-ry Strong and tall as vir-gin pine.

Cop-per eyes as deep as ore mines, in I-ron Moun-tain.

Example 14. *Tales Not Told*, “Bessie Barton,” mm. 16-23

The two compositional devices mentioned above as being common to *Tales Not Told* are also prominent in the songs of *Life Is Fine* and can thus be identified as fingerprints of Knight’s song style. Planed augmented triads are even more in evidence in the earlier cycle, occurring in significant portions of “Georgia Dusk” and “Life Is Fine,”<sup>72</sup> including the spoken refrain of the final song in which the title of the song (and the cycle) is articulated:

---

<sup>72</sup>Augmented triads are found in 32 of the 62 measures of “Georgia Dusk” and in 32 of the 81 measures of “Life Is Fine.”



**Exaltedly!**

The musical score consists of three staves. The top staff is a vocal line in 2/4 time, with lyrics: "Life is fine! Fine as wine! Life is fine!". The middle staff is the right hand of the piano, starting with a forte (f) dynamic and a "normal pedal" instruction. It features a rhythmic accompaniment of eighth notes and chords. The bottom staff is the left hand, which includes a "stretch" marking and a "6" (sixteenth note) marking. The piano part is marked "l.h. r.h. l.h.".

Example 15. *Life Is Fine*, “Life Is Fine,” mm. 77-81

Planned triads similarly pepper the texture of *Strike a Match*, as in this excerpt from “Fights”:

The musical score is a piano accompaniment in 2/4 time, consisting of two staves. The top staff is the right hand, and the bottom staff is the left hand. The music features a series of triads in the right hand and a rhythmic accompaniment in the left hand.

Example 16. *Strike a Match*, “Fights,” mm. 119-122.<sup>73</sup>

---

<sup>73</sup>As mentioned above, this section of “Fights” is related to the piano writing in “Keziah Keys” from *Tales Not Told*.

A more languid use of such planing is found in the solo song “Indigo”:

The musical score for "Indigo" is presented in three staves. The top staff is the vocal line, starting with a tempo marking of "Faster" and a quarter note equal to 58 (♩ = 58). The tempo then changes to "(slower and slower)" and finally to "At Tempo". The middle staff is the piano accompaniment, featuring arpeggiated triads. Dynamics are marked as *p* and *pp*. The bottom staff is the bass line. The lyrics are: "We'd play our lives a-way. The tur-quoise sky would come and".

Example 17. *Strike a Match*, “Indigo,” mm. 31-33

Arpeggiated triads have a similar function in *Life Is Fine* to that of the more recent cycle, although only two songs, “World War II” and “Life Is Fine,” feature this device.<sup>74</sup> A number of the songs from *Strike a Match*, however, feature this device, including “Eyes”:

---

<sup>74</sup>See “World War II,” mm. 19-22; and “Life Is Fine,” m. 1 ff. In mm. 48-51 of the latter song, Knight’s two fingerprints are equally in evidence, as augmented triads are arpeggiated in a passage designed as a homage to Bernard Hermann’s score to the Alfred Hitchcock film *Vertigo*. This was confirmed by the composer in the 23 May 2007 interview.

Example 18. *Strike a Match*, “Eyes,” mm. 15-23

A more subtle example triplet arpeggiation occurs in “Rockaway,” one of the earliest collaborations between Knight and Alexander:

Example 19. *Strike a Match*, “Rockaway,” mm. 1-6

The cumulative sense of this device suggests its use by Knight to create a heightening of emotional involvement. This is borne out by a recapitulation of the passages with arpeggiated triads in *Tales Not Told*: the “I close my eyes” refrain in “Helen Paddock” (cf. mm. 23-31); the climax of “Keziah Keyes” (cf. mm. 33-36);

the “dancing” memory of “Bessie Barton” (cf. mm. 29-35); and throughout “Mary Dyer.”<sup>75</sup>

A comprehensive discussion of a composer’s fingerprints cannot be undertaken as long as the composer is still active. With only twelve published solo songs (not counting musical theater works), Edward Knight has provided too small a sample to date for an assessment of his song composition. Nevertheless, the preceding discussion demonstrates that *Tales Not Told* holds a place in the continuum of Knight’s oeuvre.

### TALES NOT TOLD AND ITS RELATIONSHIP TO OTHER AMERICAN SONG CYCLES

Edward Knight’s approach to writing for the voice aligns him with the mainstream of American song composers who have tempered their musical ideas with a desire, either explicit or implicit, to respect the lyricism of the human instrument. In assessing the position of *Tales Not Told* in the American song repertory, it is useful to compare this cycle to works from the previous generation of composers that share similar parameters. Although the intense relationship shared by the creative figures and subject matter of *Tales Not Told* has no parallel in

---

<sup>75</sup>As mentioned above, arpeggiated triads in *Tales Not Told* occur at times when the poetry suggests some form of organized movement. This implies a coalescence of this device as a musical idea during the course of the decade between *Life Is Fine* and *Tales Not Told*. The composer claims not to be conscious of any progression of thought regarding this (or any) fingerprint and its use in his songs.

American song, Dominick Argento and Lee Hoiby produced cycles set to the writings of women, designed or revised with particular singers in mind, which will at least provide a starting point for examining Knight's work in context.

Argento produced his *From the Diary of Virginia Woolf* as a result of a commission in 1974 from the Schubert Club of St. Paul, Minnesota. The original performer was Dame Janet Baker, and the composer responded to the prospect of collaborating with this artist by attempting to create a new song cycle on the model of Robert Schumann's *Frauenliebe und Leben*. According to Argento himself:

Bearing in mind Baker's particular voice, her immense sensitivity, her ability to transform herself in a song or a role, and most of all, the consummate artistry, I wanted to find something rich yet subtle, something with a wide range of emotions yet whole and singular, something feminine but not hackneyed sentiments so frequently ascribed to women by male authors. I decided I'd like to find a text by a woman writer, especially a woman of refined and modern sensibilities. The search quickly narrowed down to Virginia Woolf whose novels I had been reading over the past few years.... I was looking for something [in the diary] chronologically spread out over her lifetime and then things that represent various attitudes about different things, so that what I finally have is a sampler of a woman's life.<sup>76</sup>

Following Schumann's pattern of eight songs, Argento chose eight diary excerpts to include in his cycle:

---

<sup>76</sup>Dominick Argento, "The Composer and the Singer," *NATS Bulletin* 33/3 (May 1977), 18-19. In a keynote address before the 1987 national convention of the National Association of Teachers of Singing, Argento related that the commission was originally intended for Beverly Sills, then for Jessye Norman. Neither of these singers was able to schedule the premiere performance within the parameters required by the Schubert Club. The composer had tentatively selected different texts for these singers and began studying the writings of Virginia Woolf only when he learned that Janet Baker would be the performer. See Carol Kimball, *Song: A Guide to Art Song Style and Literature*, 2<sup>nd</sup> ed. (Milwaukee: Hal Leonard, 2005), 311-314.

The Diary (April 1919)  
Anxiety (October 1920)  
Fancy (February 1927)  
Hardy's Funeral (January 1928)  
Rome (May 1935)  
War (June 1940)  
Parents (December 1940)  
Last Entry (March 1941)

Although *From the Diary of Virginia Woolf* is predominantly tonal, Argento has created a twelve-tone row that provides unity throughout the cycle. In its original manifestation, it is:

G# - D# - D - G - C# - B - A - E - F - C - F#

It first appears in mm. 7-10 of the first song, "The Diary," in an interplay between the voice and piano, and it recurs in "Fancy," "Hardy's Funeral," "Parents," and "Last Entry." In each case, the row is presented simply and clearly, as if Argento were intending to bring it to the attention of the listener.

In a further reminiscence of *Frauenliebe und Leben*, the final song concludes with a repetition of material from the first song. But Argento goes further, by first introducing quotations in the piano from the internal songs in the cycle, while the singer repeats the word "observe" nine times, concluding with a reprise of the final fifteen measures of "The Diary."

Argento also includes three musical quotations, although only one of them is specific. In “Anxiety,” as the diary entry reads, “...we are going to hear the Beggar’s Op’ra,” he introduces a phrase from the opening number from Johann Pepusch’s setting of the John Gay libretto: Peachum’s song “Thro’ All the Employments of Life.” In “Hardy’s Funeral,” after presenting the cycle’s tone row in the piano in a plainchant style, Argento introduces a series of open fifths. As the composer stated:

...the row is done in chant. I also use open fifths because to me that says “Requiem Aeternam” in my mind. I don’t even know if it is real Gregorian chant but you can’t miss the sound of it, the bare fifths and whole step kind of thing, and the rhythm of it.<sup>77</sup>

This motive is reintroduced in the final measures of the song and in the reminiscence of “Hardy’s Funeral” in “Last Entry.”

After the strident and unsettling “War,” Argento begins “Parents” with a march that was intentionally designed to sound like an Edward Elgar march:

I appreciate a certain elegance in my music. I do want my music to be elegant and to have a kind of really classic calm and simplicity about it. When you do arrive at that thing, it’s bound to sound like the one person who specialized in that kind of mood, Elgar. Most of Elgar’s music has a quality that is very much like a Handel “Largo,” very broad, majestic, and noble, and that’s a sound I just love.<sup>78</sup>

The genesis of Edward Knight’s *Tales Not Told* is strikingly similar to Argento’s cycle: both were conceived with an individual mezzo-soprano in mind,

---

<sup>77</sup>Quoted in Eric W. Garton, “Dominick Argento’s From the Diary of Virginia Woolf: Elements of Tonality in Twelve Tone Technique” (M. M. thesis, Duquesne University, 1986), 56.

<sup>78</sup>Garton, 55.

both had an overt relationship to biography, and both united the composer with texts to which he had a special connection. But the similarities end there; Argento chose to set not poetry but prose. As he expressed it:

I've almost given up setting poetry; just because prose allows me more freedom musically, to make lines longer, to make them go interesting directions. Poetry in a sense dictates the highs and lows, the duration, the rhythm. I find it liberating to work with prose.<sup>79</sup>

Argento set out from the beginning with a model that was built on true cyclicism, and he further relied on twelve-tone technique as a unifying device, although he declared himself opposed to the careful analysis of his music:

After you've made all of those damned diagrams, ala Schenker, what do you know about the piece that you didn't know before?...It seems to me that what he knows when he's finished analyzing a piece is so unimportant that you've wasted one hell of a lot of time to come out and say, "It's daytime, therefore the sun is out."...That's the same thing with twelve tone analysis. You can go through and circle all twelve tones and when you're finished, all you have is a messy score. That's bookkeeping, but you haven't really learned anything more about how that piece is put together and why it works.<sup>80</sup>

Not only has Knight consistently preferred poetic texts in both of his two song cycles and in his extended musical theater works, but his approach to poetry selection suggests that the very issues perceived by Argento as limitations are considered by Knight as welcome challenges to his text-setting skill. In this, he shares much with Lee Hoiby, who has seemed to flourish amid the standard meters

---

<sup>79</sup>Roger Pines, "Dominick Argento: Writing American Bel Canto," *Opera Monthly* 1:8, 22.

<sup>80</sup>Garton, 66-68.



and rhyme schemes of nineteenth-century poetry.<sup>81</sup> Expressing his feelings about the synergy that is possible with the inspired combination of music and poetry,

Hoiby has stated:

I love words. I love language. I take special care that the words should be understood, and not only that, but the music should help them further, to elucidate the feeling, the meaning of the words, otherwise there's no reason to set it to music.<sup>82</sup>

Indeed, the differences of preferred texts between Argento on the one hand and Hoiby and Knight on the other have had an effect on the importance of unity, in the form of overt cyclicism, in the music of the former composer and its avoidance in the song cycles of Hoiby and Knight. Lee Hoiby's *The Shining Place* shares with *Tales Not Told* an absence of unifying devices, and the set's evolution—spanning, as it does, almost forty years—suggests a totally different approach toward assembling a song cycle.

*The Shining Place*, as now published, is a group of five songs to poetry by Emily Dickinson:<sup>83</sup>

---

<sup>81</sup>Perhaps Lee Hoiby's greatest text-setting challenge to date is his version of Lewis Carroll's poem "Jabberwocky" completed in 1986.

<sup>82</sup>Quoted in Robin Rice, "The Songs of Lee Hoiby" (D. M. A. diss., Cincinnati College-Conservatory of Music, 1993), 17.

<sup>83</sup>The information contained in the following discussion was drawn primarily from Colleen Gray Neubert, "Lee Hoiby: His Life, His Vocal Writing Style and an Annotation of Selected Songs for High Voice with Performance Considerations" (D. M. A. diss., West Virginia University, 2003), 75-86; with further comments and clarification from Lee Hoiby, in e-mail correspondence with the author, 5 July 2005. See also Lee Hoiby, *The Shining Place: Five Poems of Emily Dickinson* (New York: Peermusic Classical, 2002).

The Shining Place

A Letter

How the Waters Closed

Wild Nights

There Came a Wind Like a Bugle

The cycle in this form was first issued in 2002, but the history of the songs in the cycle is more complicated. “How the Waters Closed” first appeared in 1950 with the title “The Drowned Boy.” “Wild Nights” was completed on Christmas Day, 1986. A friend of Hoiby’s named Shirley King was grieving the loss of a child around this same time, and “There Came a Wind Like a Bugle,” completed 18 January 1987, was dedicated to her. “A Letter” is dated 2 February 1987 and is dedicated to pianist and coach Dalton Baldwin.<sup>84</sup> In 1988, the composer revised “The Drowned Boy” slightly, gave it the title “How the Waters Closed,” and published these songs as *Four Dickinson Songs*.<sup>85</sup>

Soon after the publication of these songs, mezzo-soprano Cynthia Miller, a friend of Hoiby’s, mentioned to him that she felt that “A Letter” was an ineffective beginning to the cycle, and he composed the song “The Shining Place” for her to use as an opening song, completing it on Christmas Day 1989 and dedicating it to her. This song was quickly added to a general collection entitled *Fifteen Songs for*

---

<sup>84</sup>“A Letter” is unique among these songs in being a setting of an actual letter of Dickinson’s instead of one of her verses.

<sup>85</sup>Lee Hoiby, *Four Dickinson Songs* (New York: Southern Music, 1988).

*High Voice*, issued by Hoiby's own publishing company, Rock Valley Music.<sup>86</sup>

Soon Hoiby began making it clear that "The Shining Place" was intended to precede "A Letter" in performance in conversations with his colleagues. In 2002, Peermusic Classical (a division of Southern Music) issued the five songs in the order listed above, under the title *The Shining Place: Five Poems of Emily Dickinson*.

The very origins of *The Shining Place* betray a startling difference between Argento and Hoiby as to the *Gestalt* of the song cycle: whereas the former composer considers the cycle as an organic whole, the latter perceives the cycle in a more fluid manner. Edward Knight's approach seems to be midway between the two extremes. He shares with Argento the idea that a song cycle should be conceived and produced as a single entity, yet he, like Hoiby, is interested in adapting his ideas by listening to the input of his performers and editors.<sup>87</sup>

Musically, Knight has demonstrated in his two works for solo voice a tendency to blur distinctions between so-called popular and classical genres. In this he has more in common with the composers of his own generation than with those, like Argento and Hoiby, who came of age with his teachers. Nevertheless, both Argento and Hoiby are capable of utilizing suggestions of popular music and other generic *topoi* when such a device will more directly communicate the emotional context of a particular text. Instances of this in *From the Diary of Virginia Woolf*

---

<sup>86</sup>Lee Hoiby, *Fifteen Songs for High Voice* (Long Eddy, N. Y.: Rock Valley Music, 1989).

<sup>87</sup>See the above discussion relative to the publication history of *Tales Not Told* and, more specifically, the following section of this chapter.

have been noted above. Whereas Hoiby's *The Shining Place* does not yield examples of apparent *topoi*, the composer is comfortable with this technique with poetry originating in the twentieth century. The songs "Berniece Sadie Brown" from *Southern Voices* and "Filling Station" from *Three Ages of Woman* evoke American blues music to create the proper atmosphere<sup>88</sup> and the humorous song *The Serpent*, one of Hoiby's most enduringly popular, is full of imitative *topoi*.

All the cycles under discussion show a vast preference for syllabic text setting for the voice. But melismatic vocal writing is used whenever its use is helpful. Hoiby uses a rapid melisma as a text-painting device on the word "flying" in "There Came a Wind Like a Bugle." Textless vocalises occur in *From the Diary of Virginia Woolf*, *Life Is Fine*, and *Tales Not Told*, as discussed above. With all three composers, naturalistic speech patterns inform decisions of rhythm and melodic direction in their writing for the voice.

Argento's writing for the piano is far denser than that of either Hoiby or Knight. *From the Diary of Virginia Woolf* reveals a more mannered, intellectually challenging approach to the piano, with frequent passages of counterpoint and much detail in the phrasing, dynamic indications, and instructions for the use of the pedals. Neither Hoiby nor Knight seems to prefer such tightly packed keyboard structures, thus allowing the voice (and the text) to predominate.

---

<sup>88</sup>Both songs include the term "blues" in the tempo indications, and piano *acciatturas* simulate the bending of notes, as in Knight's "Bessie Barton" from *Tales Not Told*.

With the exception of moments in which Argento intentionally references British musical genres, an inherently American musical character predominates in the vocal music of all three composers. This quality is as difficult to define as it is obvious to hear. But the distinctly American nature of the music of Argento and Hoiby has been a chief reason for their continued success as song composers. It can only be hoped that Edward Knight's music can continue to grow in popularity as he generates a more substantial body of work.

### THE IMPORTANCE OF THE RELATIONSHIP BETWEEN COMPOSER AND PERFORMER

For a certain type of composer, the creation of a piece of music, whether it be a song cycle or a full-length symphonic work, is a solitary event—a conversation with the muses in which no future participants in the work are invited to take part. Fortunately for me, Edward Knight is not such a composer. My first exposure to Knight's music, as my husband was working with him on the initial performances of *Strike a Match*, suggested that the production of a new musical work was for him a totally collaborative process. Far from being devoted to every note he had written, Knight was willing to listen to suggestions from all who were involved in the production, from the creative team to the individual singing actors who were performing the roles. His quiet, pensive demeanor allowed Knight to take in all the various ideas and then, at the beginning of the next rehearsal, to bring in new or

revised musical numbers or sections. As I watched the same creative team bring *Night of the Comets*, Knight's first full-length work of musical theater, to the stage, my initial feelings about him were only confirmed. But I knew Knight only as a composer of musical theater at this point in our relationship.

As my husband began to prepare for recording sessions for *Life Is Fine*, however, I heard this cycle for the first time and was fascinated by Knight's ability to write music that was both complex and appealing. In a manner that reminded me of Leonard Bernstein, he was able to bring to his song cycle, based on the poetry of Langston Hughes, elements of American culture that were foreign to his own upbringing. And he did so in a facile and unselfconscious way that contrasted greatly with what I felt were the strained settings of Hughes's poems by composers such as Ricky Ian Gordon.

My initial conversations with Knight about writing a song cycle for me involved his setting poetry of my choosing. As detailed above, however, he soon proposed instead that he collaborate once again with his wife, M. J. Alexander, using her poems about his female ancestors. Knight immediately asked for representative recordings of my singing, and he asked me about the features of my voice that I felt were distinctive. During a summer in Michigan, he wrote the initial versions of the songs in *Tales Not Told*. While there, Knight would telephone me with questions about my singing. On one occasion, he described a proposed passage that involved a rapid melisma in my lower register, and I mentioned that such a passage would not be particularly easy for me; Knight never mentioned this again, and no such writing ever appeared in *Tales Not Told*.

When the initial cycle was presented to me, I prepared each of the songs in the key originally conceived by Knight. In a lengthy session, I performed the songs for the composer, listened to his ideas, and made suggestions for alterations in some of his melodic lines for reasons of vocal practicality. For example, Knight's original vocal ending for "Helen Paddock" was written as a *mezza voce* in my highest register, making the accurate rendition of the text quite difficult. I proposed a different idea that involved a lower tessitura for the passage, in which vowel distinction was easier to attain, and Knight sent a revised ending to me before the day ended.

It is interesting to note that, in the weeks following the premiere of *Tales Not Told*, as Knight was preparing the cycle for publication, Alexander became concerned about a particular section of her poetry for "Helen Paddock":

Everyday we searched for letters  
Met the train in Kankakee  
Til the day before my birthday  
He returned back home to me.  
Fifty years I lived on after  
Fifty years with just his name.  
He had promised his tomorrows  
But tomorrow never came.

She was not certain that a listener would understand that Helen's husband was dead when he "returned back home," and insisted on the following alteration printed in bold type below):

Everyday we searched for letters  
Met the train in Kankakee  
Til the day before my birthday  
**Death returned him home to me.**  
Fifty years I lived on after  
Fifty years with just his name.

He had promised his tomorrows  
But tomorrow never came.

In this instance, Knight initially had decided to defer to his wife, and it was only at the urging of my husband and me that she relented and had faith in the power of her original poem; the line appears in the published cycle as she had originally penned it.

Perhaps it is fitting that this discussion of *Tales Not Told*, a song cycle full of intense personal connections between subject, poet, composer, and performers, should end with this extremely personal account of the cycle's creation and infancy. As this is being written, *Tales Not Told* is being rehearsed by a group in San Francisco that is planning to produce the cycle as a staged dramatic work with multiple singers—each portraying one of the women from Edward Knight's family tree. Although this manner of performance was never in the composer's mind as he was writing, Knight has stated that he welcomes such explorations of the inherent possibilities of his music. Indeed, the final chapter of *Tales Not Told* might not be written as long as new performers are interested in finding new ways to personalize the cycle. "It is like what happens when your children, that you raised, begin to develop attachments to others," Knight has said. "Eventually they may end up raising children of their own. And you have to sit back, powerless, and be happy for them and their success."<sup>89</sup> For *Tales Not Told*, this process is only just beginning.

---

<sup>89</sup>From a conversation with Edward Knight on 27 February 2009, related by Jan McDaniel.



## APPENDIX A

### Interview Questions for Edward Knight

1. Describe the genesis of *Tales Not Told*. Specifically, when did you first entertain the idea of creating a song cycle from MJ's research?
2. What criteria were used to determine the order of the songs? Were other orders considered or tried?
3. Are specific keys related to ideas, emotions, or an other extramusical concepts in your music?
4. Would you consider it accurate to describe each of the songs as being a separate genre?
5. "Helen Paddock": This song seems to be half military genre, half "dreamy" recollection. Interestingly, texture and key (A minor) of the dream refrain is reflected in the "memory" passage of "Bessie Barton." Was this intentional? What about the use of 7/4 for the introduction, interludes, and postlude? Any sense of life marching along out of balance?
6. "Patience Brewster": You might not like it, but I sense minimalistic tendencies in this song. It seems to have more in common with John Adams than with Philip Glass, and yet it is like neither. Is this an inaccurate or unfair observation? What caused you to choose this genre for this particular poem? Does the piano represent unchanging eternity, with the vocal line a struggle by Patience to stay connected with the temporal? Is something behind the opposition of D minor and B flat minor (D/D flat, A/B flat, with a common tone of F)?
7. "Keziah Keyes": If I had to choose a genre for this song, it would be something like film music. The piano articulation and chromatic thirds,

along with the short bursts from the voice (reflecting the descriptive tempo indication), seem to have Bernard Hermann-esque undertones. Would you agree with this observation?

8. “Sarah Towne Cloyce”: You have already described this song as featuring the piano as nature, operating independently of the events described in the poem. Are there times when nature (the piano) mirrors the tragedy? What about the descending augmented triads at the end of each of the three sections? What, if anything, does the augmented triad mean to you? (It is prominent in some of the songs in *Life Is Fine* as well. Are these uses related at all at a conscious level? What about the series of descending perfect fourths that start with the piano (nature? The wind?) and continues in canon with the vocal wail? Any significance? This is the song that seems to be difficult to label as a genre. If you had to choose one, what would it be?
  
9. “Bessie Barton”: This is clearly written with a popular American genre in mind. I notice that the piano has no grace “blue” notes until the first interlude; this is the point that I thought of Bessie remembering the man, because the grace notes remain throughout the rest of the song (except for the recollection of the dance). Why did you pick this genre for this song? Does it represent the wistfulness of the memory, or its secrecy, or something else entirely? Why is the tempo marking “Carefree”?
  
10. “Mary Dyer”: This is clearly a waltz, and the overt reference is to the “dance” that is associated with the “quaking” of the Quaker religious practice and with the movements of Mary’s body as it hangs. You have chosen two waltz themes: the “music box” major tune, and a minor, aggressive, counterpart that features two different accompaniments: the first I might describe as “sinister” and the second as “threatening.” Did you have concrete ideas in mind associated with these three sections? The major waltz is the most conventionally tonal section of the entire cycle, and the accompaniment of this seems related to that of “Patience Brewster.” Was this intentional? What was the motivation behind the major/minor clash in the piano at the end of the cycle?

11. So we have march (w/dream interlude), minimalism (not really a genre?), film music, nature portrait(?), American popular, and waltz. Would you agree, at least in part, with such a description of the individual songs in the cycle? Are you also conscious of unifying these songs in any way by the use of recurring melodic or rhythmic motifs? I see a possible descending motif C-B-A-E that is present in a number of the songs: #1, mm. 23-24, etc.; #4, mm. 4-6, etc.; #5, m. 1 accompaniment figure, etc.; #6, mm. 24-26, transposed, then mm. 44-46. Are you comfortable with these kinds of discoveries in your music?

## APPENDIX B

### Published and Recorded Musical Works by Edward Knight

(Details of Premiere Performance)

#### Orchestra

##### **CRADLE OF DREAMS** (*SATB chorus and orchestra*)

OCU Chorus and Symphony Orchestra, Randi von Ellefson, cond., *Celebration of the Century*, Oklahoma City, 24 September 2004

*Holidays of the New Era, Premiere Volume*: Kiev Philharmonic and the Chamber Choir Kyiv (ERMMedia) November 2006

##### **NIGHT OF THE COMETS, Suite for Orchestra** (*arr. David Beasley*)

OCU Symphony Orchestra, Petree Recital Hall, Oklahoma City, 15 April 2004

##### **THE GOLDEN SPIKE**

OCU Symphony Orchestra, Petree Recital Hall, Oklahoma City, 22 April 2003

##### **LIFE IS FINE** (*soprano and orchestra*)

Faye Robinson and the American Music Festival Orch.,  
Duncan, Oklahoma, 16 July 1997

##### **GRANITE ISLAND**

L.A. Philharmonic Institute Orchestra, Hollywood Bowl, 11 August 1991

##### **BIG SHOULDERS**

Civic Orchestra of Chicago, Orchestra Hall, Chicago, 12 June 1991

*Masterworks of the New Era, Volume 7*: Kiev Philharmonic (ERMMedia)  
December 2005

##### **TOTAL ECLIPSE**

New York Philharmonic, New York City, 27 July 1990

##### **OF PERPETUAL SOLACE**

Civic Orchestra of Chicago, Orchestra Hall, Chicago, 30 July 1989

**Solo & Chamber**

**TALES NOT TOLD** (*voice and piano*)

Catherine McDaniel and Jan McDaniel, DMA voice recital,  
University of Oklahoma, 28 April 2007

**SPECTACULAR SPECTACULAR!** (*brass quintet*)

Blackwelder Brass Quintet, Oklahoma City University,  
22 April 2007

**BENEATH A CINNAMON MOON** (*clarinet, viola, and piano*)

Chad Burrow, Matthew Dane, and Amy I-Lin Cheng,  
Brightmusic Centennial Commission,  
St. Paul's Episcopal Cathedral, Oklahoma City, 23 January 2007

**SONATA THROUGH SALT-RIMMED GLASSES**

*for Trumpet/Flugelhorn and Piano*

Michael Anderson, trumpet, International Trumpet Guild Conference,  
Rowan University, Glassboro, NJ, 10 June 2006

**THE RECRUIT** (*percussion ensemble*)

Oklahoma City University Percussion Ensemble, David Steffens, director, OCU,  
30 March 2006

**RAVEN** (*clarinet and marimba*)

Chad Burrow and David Steffens, Petree Recital Hall, Oklahoma City,  
27 August 2004

**LOST LUGGAGE** (*marimba*)

David Steffens, Mt. Clemens, Michigan, 19 February 2004

*Where the Sunsets Bleed: Chamber Music of Edward Knight* (Albany Records)  
May 2005

**ACELA** (*fl./picc., b-flat cl., vln., vc., marimba/vibes, pno./cel.*)

OCU students, Petree Recital Hall, Oklahoma City, 5 December 2003

**ROMANCE** *for clarinet and piano*

Chad E. Burrow and Amy I-Lin Cheng, Petree Recital Hall, Oklahoma City,  
7 April 2003

*Where the Sunsets Bleed: Chamber Music of Edward Knight* (Albany Records)  
May 2005

**CELEBRATION** (*organ*)

Antone Godding, Bishop W. Angie Smith Chapel, Oklahoma City,  
28 February 2003

**HALLEY'S TALE** (*flute and piano*)

Linda Owen and Parthena Owens, OMTA Convention, Shawnee, Oklahoma,  
1 June 2001

**AMERICAN DINER** (*percussion ensemble*)

OCU Percussion Ensemble, David Steffens, director, Petree Recital Hall,  
Oklahoma City, 5 April 2000

**BELIEVE** (*voice and horn*)

Erica Foster and Christine Paterson, Petree Recital Hall, Oklahoma City,  
23 April 2000

**SUITE FROM STRIKE A MATCH** (*two pianos*)

Linda Owen and Anne Gipson, Oklahoma Baptist University, Shawnee, Oklahoma,  
10 February 2000

**COLIC FROLIC: Notes From A Sleep-Starved Dad** (*piano trio*)

Premiered at University of North Texas faculty recital, Denton, Texas, 8 April 1999

**ILLUSIONS** (*solo piano*)

Frequently performed by Dutch-based American Voices ensemble, 1991-2001  
*Mélange: new music for piano* (Capstone Records) December 2005

**CONCERTO FOR PIANO** (*piano and brass ensemble*)

Frequently performed by Dutch-based American Voices ensemble, 1991-2001

**LIFE IS FINE** (*voice and piano*)

Kelli O'Hara and Claudia Carroll, Petree Recital Hall, Oklahoma City, 1 April 1998  
*Where the Sunsets Bleed: Chamber Music of Edward Knight* (Albany Records)  
May 2005

**SONATA FOR CELLO AND PIANO**

Jacques Bernaert and John Ferguson, European tour, 1994-95  
*Where the Sunsets Bleed: Chamber Music of Edward Knight* (Albany Records)  
May 2005

**CLARINET CONCERTO**

New York Chamber Ensemble, Florence Gould Hall, New York City, 6 March 1992

**Musical Theater**

**NIGHT OF THE COMETS** (*full cast, on-stage band, and pit orchestra*)

OCU Opera and Musical Theater Co., Jan McDaniel, Music Director, Kirkpatrick  
Auditorium, Oklahoma City, 28-30 September 2001

**STRIKE A MATCH** (*six singers/actor and piano*)  
OCU Opera and Musical Theater Co., Jan McDaniel, Music Director, Petree Recital  
Hall, Oklahoma City, 8 & 10 October 1999

**Cabaret / Theater Songs**

**BRUSH**

Kinnie Dye with Jan McDaniel, Oklahoma Municipal League Convention,  
Westin Hotel Ballroom, Oklahoma City, 13 September 2001

**CAN IT BE**

Scott Guthrie with Jan McDaniel, Senior Recital, Burg Theater, Oklahoma City,  
25 April 2001

**DATES FROM HELL**

Jamie Saltmarsh, Stephanie Sine, Ariel Allison, Jennifer Rhodes  
with Bradley Martin,  
NATS Regional Conference, Weatherford, Oklahoma, 9 April 1999

**DREAMING**

Jennifer Butler with Deborah Jenkins, Senior Recital,  
Petree Recital Hall, Oklahoma City,  
10 March 1999

**EYES**

Julie Hanson & Matt Udland, Wichita Summer Music Festival, 29 July 2000

**HOUSE OF MIRRORS**

Oklahoma Opera & Music Theater Company with Jan McDaniel,  
National Summit: *Future of American Musical Theater*, Oklahoma City,  
11 May 2001

**I FORGOT**

Ariel Allison with Deborah Jenkins, Senior Recital,  
Petree Recital Hall, Oklahoma City,  
13 February 2000

**IGNITE THE POWER**

Oklahoma Opera & Music Theater Company,  
Cox Convention Center, Oklahoma City,  
23 February 2006

**INDIGO**

Lynetta Ivey, Graduate Recital, Petree Auditorium, Oklahoma City, 6 May 2000

**MACHINES**

Nathan Siler & Jennifer Rhodes with Bradley Martin,  
Ya Gotta Have Art! Fundraiser,  
The Hale Mansion, Oklahoma City, 27 February 1999

**PARTS**

Laura Shofner with Jan McDaniel,  
National Summit: *Future of American Musical Theater*,  
Oklahoma City, 11 May 2001

**REMEMBER NOW**

Oklahoma Opera & Music Theater Company with Jan McDaniel,  
National Summit: *Future of American Musical Theater*,  
Oklahoma City, 11 May 2001

**ROCKAWAY**

Nathan Siler & Jennifer Rhodes with Bradley Martin,  
Ya Gotta Have Art! Fundraiser,  
The Hale Mansion, Oklahoma City, 27 February 1999

**SCHADENFREUDE**

Jackson Ross Best and Megan Kelly with Jan McDaniel, National Summit: *Future of American Musical Theater*, Oklahoma City, 11 May 2001

**WE ARE ONE**

Scott Guthrie and Candice Gould with Jan McDaniel National Summit: *Future of American Musical Theater*, Oklahoma City, 11 May 2001

**WHAT YOU WISH**

Laura Shofner, Candice Gould & Kinnie Dye with Jan McDaniel, Oklahoma  
Municipal League Convention, Westin Hotel Ballroom, Oklahoma City,  
13 September 2001

**Chorus**

**CRADLE OF DREAMS** (*SATB chorus and orchestra*)

OCU Chorus and Symphony Orchestra, Randi von Ellefson, cond., *Celebration of the Century*, Oklahoma City, 24 September 2004

*Holidays of the New Era, Premiere Volume*: Prague Radio Symphony & the  
National Opera Choir and soloists (ERMMedia) November 2006

**CRADLE OF DREAMS** (*SATB chorus and piano*)



**WINGS OF FIRE** (*SATB chorus*)

OCU Chamber Choir, Constantina Tsolainou, cond.,  
Petree Recital Hall, Oklahoma City,  
12 March 2002

**SONGS FROM THE MOTHER ROAD** (*SATB chorus*)

Choral work celebrating Route 66

**O VOS OMNES** (*SATB chorus*)

I Cantori di New York, Weill Recital Hall at Carnegie Hall, NYC, 11 February 1989

**Large Ensemble**

**TO THE STARS** (*brass and percussion*)

OCU brass and percussion ensembles, Matthew Mailman, cond., Grand Opening of  
the Bass Music Center, Oklahoma City University, 1 April 2006  
*Holidays of the New Era, Volume 2*: Czech Philharmonic (ERMMedia)  
November 2007

**NIGHT OF THE COMETS, Suite for Band** (*arr. David Beasley*)

Oklahoma City University Symphonic Band; Matthew Mailman, cond.,  
Oklahoma City University, 24 February 2006

**THE GOLDEN SPIKE** (*arr. Matthew Mailman*)

OCU Wind Philharmonic, Matthew Mailman, cond.,  
Petree Recital Hall, 2 October 2003

**INAUGURAL FANFARE** (*brass*)

OCU Symphonic Brass, OCU Presidential Inauguration,  
Oklahoma City, 8 April 1999

**CADILLAC RANCH** (*string orchestra*)

OCU Symphony Orchestra, Mark Edward Parker, cond.,  
Petree Recital Hall, Oklahoma City,  
7 March 1999

**ROUTE 66** (*band*)

OCU Symphonic Band, Matthew Mailman, cond.,  
Petree Recital Hall, Oklahoma City,  
11 February 1998

## APPENDIX C

### Autobiographical Sketch by M. J. Alexander<sup>90</sup>

[On Michigan's Upper Peninsula]

The area was beautiful – the inspiration for Longfellow's "Song of Hiawatha" and Hemingway's "Big Two-Hearted River" –but impoverished and insular, with punishing winters. Before the three-mile long International Bridge opened in 1962 and the five-mile long Mackinac Bridge opened in 1957, the Eastern U.P. was accessible only by ferry or by driving around Lake Michigan and coming through Wisconsin, 300 miles west.

Unemployment ran between 20 and 30 percent during the time I was growing up in the Upper Peninsula. The only people I knew who had attended college were the teachers in the township school and the high school. Mining and lumbering had petered out, but and tourism for hunters and snowmobilers was the biggest industry. In the mid-1970s, Kincheloe Air Force base and the Sault's 753<sup>rd</sup> Radar Squadron (at one time seen as invaluable to protect the Soo Locks shipping traffic bringing iron ore across the Great Lakes to the steel mills in Pennsylvania) were shut by President Ford, Michigan's only president. The area plunged into even more desperate economic times. It was into this climate Ed's dad moved his company up to Sault Ste. Marie from downstate, lured by a boatload of incentives. Most of the graduates of the Sault Area High School Class of '79 had no choice but to look elsewhere for work.

[On My Life]

I've always loved the sounds of words. I knew the states and their capitals before starting kindergarten, enjoying the lyrical combinations. Sacramento. Tallahassee. Honolulu. Pierre. My poem about the International 500, the town's 500-mile snowmobile race, was published in Chippewa County's daily paper, *The Evening News*, when I was 10. In junior high, a word search with 25 types of trees was published in the national Junior Scholastic magazine. I read anything I could find.

I was the fourth generation of Alexanders in and around Dafter, Michigan, population 250. My dad, his dad, and his dad worked as lumberjacks, timber

---

<sup>90</sup>A request by the author to M. J. Alexander for a biographical interview produced instead this remarkable and fascinating piece of writing. It is reproduced here in its entirety, with minimal bracketed editorial insertions.

cruisers and log truck drivers. Growing up in Sault Ste. Marie, Ontario, my mother had always wanted to move south, where it was warmer. The fates granted her wish, but planted her in Dafter, nine miles south of the Canadian border in a tiny tundra town. She brought a sense of humor and her British/Canadian formality, fur coat, white gloves and high heels.

She and my dad dated off and on for five years, stymied over what to do about their “mixed” background. Mom was brought up devoutly Catholic by her Polish mother, and would not get married outside the church. Dad was nominally Presbyterian, the only son of a fiercely “anti-papist” (she liked my mom, nothing personal you understand. I remember that Orange Day parades will still held in nearby Pickford when I was growing up) Irish mother whom he loved and did not want to upset.

Family lore says Violet would say only over her dead body would her son marry a Catholic. She died of a heart attack in 1959, at age 64. They were married the next year. My dad did not convert, but promised his children would be raised Catholic. He showed up for First Communion and Confirmations at St. Joseph’s Catholic Church in Sault Ste. Marie, but otherwise stayed away. More than one parishioner thought my mother was a widow raising three children on her own. For three years before his death in 2007 at age 74, he returned to Dafter’s only church, the ramshackle 30-member Dafter Presbyterian, and attended Sunday morning services with my mom, who went alone to Saturday evening Mass.

Another religious aside: Ed’s grandmother, Kathryn Dyer, eloped with James Henry Knight II. Neither family was initially happy about the impetuous marriage, but Kathryn’s new mother-in-law, an Irish Catholic, was particularly displeased about her only son marrying outside the church. When their only son, Ed’s dad, was 12 or 13, the Episcopalian Kathryn took instruction in Catholicism so they could be married in the Catholic Church to appease her in-laws. Ed’s father remembers his mother pointedly being referred to as “Miss Dyer” by the priest during the ceremony. Ed’s paternal grandmother won the battle but lost the war. James Henry Knight III’s three children were raised Lutheran, following the family tradition of Ed’s mother’s family, the Burmeisters.

At Dafter School, our two-room schoolhouse, there were inkwells in the desks and four dozen students in grades kindergarten through fifth. We had music once a week, gathering around the cathedral radio for the 20-minute “Festival of Song,” broadcast from downstate. Unaware of context, we would sing old slave songs, nonsensical folk tunes, songs in Yiddish, marching songs from the Revolutionary War, Socialist work songs. We learned American dances, bowing and curtsying through the *Virginia Reel*, promenading and allemande-lefting through *Turkey in the Straw*.

I started four years of lessons at the Hiawatha Skating Club at age 4. At 8, I tried piano lessons at the home of a grouchy man who ate sandwiches and crumbed next to me on the piano bench while I tried to imitate his playing. I much preferred the

skills I picked up from neighbors down the road who rented our old house: first oil painting from a woman whose husband was in the Coast Guard, then taxidermy from a state trooper transferred to our county, then transferred away when he was caught shining deer.

But still, I liked to read and write most of all. I wrote poems, and decorated them with stickers for my parents to find when they returned from dancing on Saturday nights. My dad's eldest sister, Aunt Jewell, would take me to her BPW Club and have me read my poems to her friends. At the insistence of one of their group, my poem about the town's 500-mile snowmobile race was published in Chippewa County's daily paper, *The Evening News*, when I was 10. In junior high, a word search I carefully crafted, hiding 20 types of trees, was published in the national *Junior Scholastic* magazine.

I read anything I could find. My mother subscribed to *TIME* magazine, and carefully kept decades of back issues stacked neatly on the top shelves of the pantry. She insisted on investing in World Book Encyclopedias and committed to the yearly updates, which expanded to fill another half-shelf. A perfect day was sitting in the middle of the living room floor, surrounded by volume after volume of encyclopedias.

[On Meeting Edward Knight and the Choice of Writing as a Career]

It was in 10<sup>th</sup> grade, when Mr. Bethke handed back essays in English class, that someone said it for the first time. Karen Gage, who brought me to Mennonite Bible Camp in the summer so I could help out on the softball team, got a C-plus on our essay assignment: "My Life."

"Well, that pretty much sums it up," she said. She looked at my A-plus and the teacher's comments and deadpanned. "You know, you should be a writer." And we both laughed. Who *writes* for a living? She was going to be a nurse. I wanted to be a park ranger.

In high school, I ran track and played basketball, volleyball and softball. During the summer, we practiced basketball six hours a day: 10-noon conditioning, 2-4 p.m. drills, and 7-9 p.m. scrimmage against the boys. We were among the first group of girls who wore their own letter jackets, instead of their boyfriends'. I earned my Snowmobile Safety and Hunter Safety certifications and qualified for my motorcycle license when I turned 16. My first vehicle was a '73 GMC pickup with custom paint job, convertible rollbar and white rims.

I met Ed at the beginning of senior year at Sault Area High School and Skill Center. I had just turned 17. He was 16 until November. There were more than 1,200 students in the school, and rarely anyone new. We had no classes together, as four of his six courses were band related (Jazz band! Concert band! Band band!

Independent music study!) We spent time together in a group of a dozen kids, mostly guys, including my boyfriend of the time who knew Ed from...band.

Ed was 16, unusual and intense, consumed by music. He had longer hair and more jewelry than me. We would talk sometimes by the bonfires on the beach. His dad had relocated his ball-bearing plant to Sault Ste. Marie from Ann Arbor, and they'd drive the 600-mile roundtrip for University of Michigan football games and Ed's trumpet lessons at U of M. After graduation, he was going back downstate for college. I still wasn't sure what I was going to do.

Two events during senior year set my course: both were exams. The local state school, Lake Superior State College (now University), rounded up all seniors with a 3.5 GPA or better in the tri-county region for testing. I finished second and won a \$900 scholarship, renewable for four years, enough for full tuition and books with a little left over. Sault Area High School and Skill Center also administered a test, modeled on the civil service exam. Based on the results, students were allowed to choose any job in town for the day – mayor, principal of your old elementary school, firefighter. Me, I wanted to do something with sports. The only interesting job on the list was sports editor at *The Evening News*. So I took it.

In the newsroom, I shadowed the sports editor. He had just moved up north to the wild after six years in Ann Arbor at U-M, to write and to build wooden boats in his spare time. He assigned me headlines to write, with the guide for counting how much space each character would take. I loved it and kept handing him options for each story. We bantered back and forth. He asked about the teams I was on, the coaches, the other teams, the school, local lore.

He shook his head: what are you DOING here?

Well, I'm FROM here.

He showed me how the CRTs (cathode ray tubes – pretty nifty word processors) worked, and where the pink tapes were spit out in the layout room, where they were printed and the backs waxed. We toured the ancient printing presses in the basement. I had to leave early for a track meet. I wrote him a thank you note afterward.

The week after high school graduation, I started my summer job working for the Michigan Department of Natural Resources as a ranger in Brimley State Park on Lake Superior. I registered campers, battled maggots in the garbage bins, patrolled the beach, and identified license plates of approaching cars from one-quarter mile away. I was 17 and such a novelty in the summer of 1979 – a girl ranger! -- that tourists would ask to take pictures of me in my uniform. I was bored out of my mind.

After work one day, mom told me I'd had a call from Jack Storey,

Jack Storey?

She said he was calling from the paper. I called him back.

I've been advertising for an assistant sports editor and keep looking for your application, he said.

I didn't send one.

I know. I had to track you down through your thank you note.

I've never done sportswriting.

I know. You'll learn. And I'm doing the hiring so you stand a pretty good chance.

So I applied and became the assistant sports editor at *The Evening News*. My first day of work was my first day of college: September 1, 1979.

I covered football and basketball, wrestling and swimming, snowmobile racing and track, and hockey in all its forms: Mighty Mites, Peewees, house leagues, high school, college, Red Wings training camp. I had clepped out of a year of college, and was taking the maximum 18 credit hours a semester while working 20-30 hours a week at the paper at \$2.90 an hour. I'd go in before classes, in between classes, cover games at night and come back and write them up while fielding calls from coaches with their game results. I usually got off around 2 a.m. on game nights – Tuesdays, Thursdays and/or Fridays. I was furloughed when scholastic sports wrapped up for the summer, returned to Brimley State Park for another season, and rejoined the newspaper staff in the fall.

In the newsroom, for the first time in my life, I was surrounded by people who were from somewhere else and had a different perspective.

Their repeated "what are you DOING in this town" morphed into "you gotta get OUT of this town." As my view widened, I started writing away for college catalogs to research possible transfer schools. My parents were encouraging, and said that since I had covered the first two years of college, they would cover the last two. (Later, when hit with the tuition for Vassar College, where I transferred, I reminded her they knew where I was applying and could have stopped me. Yes, she admitted. But I never thought you'd get in.)

The lifestyle editor, Jean Hughes, had attended school in England for a summer and said that I should too. I just laughed. She came in one day with the address of the program, in Cambridge. You have to send away for an application. OK. She would check with me every week, to see if I had. No, not yet. No, not yet. One day, she

walked by my desk and slapped down the envelope, complete with air mail stamps. Here! Now the least you can do is fill it out.

So I did, and talked to a classmate from my American Literature class at the college to apply at the same time. We could go together. Her father was an English professor at the college and thought it was a great idea. We both applied, and were both accepted.

I squirreled away my money and planned the trip. A few weeks before we were scheduled to leave, Cindy broke the news. She wasn't going to England after all. She had just enough money to get there, but not enough to do anything extra. I told my parents. "That's too bad," my mom said. "I know how much you were looking forward to it." I looked at her, surprised. "But I'm still going."

And I did. By myself. On July 2, 1981, I flew out of Sault Ste. Marie, Ontario to Toronto, and from there to London. Within 36 hours I had my first taxi ride, first airplane ride, first train ride, first bus ride that wasn't a schoolbus. After putting up a brave front and saying goodbye at the airport, I was frightened to the point of nausea. But the fear of not doing anything was greater than the fear of trying.

I spent an awestruck month at University of Cambridge, in its Making of Modern Britain course. I loved the history, the people, the buildings, the bikes. I loved being anonymous for the first time in my life. I had my first Chinese food on my 20<sup>th</sup> birthday, had the day off for Charles' and Diana's wedding, traveled to Scotland and Ireland and France, and declined an offer from my exotic new mathematician boyfriend to move with him to Jerusalem. Instead, I came back to Dafer for a few days before leaving to attend Vassar College in Poughkeepsie, New York, which I'd chosen for its small classes, its American Culture program, its newspaper, and its ability to help me get into what was said to be the best journalism school in the world: Columbia University Graduate School of Journalism.

It worked.

After graduating from Vassar and Columbia, the editor of *The Evening News* asked me to be editor in chief of one of his other newspapers, *The Cheboygan Daily Tribune*. So at 23 I was in charge of a newsroom of skeptical reporters and crusty pressmen. We did good things together, introduced color into the paper, and improved local coverage. When I left after a year, the town was shocked I'd give up such a good job after so much work.

I headed to Australia on a fiancée's visa to take care of unfinished business with another exotic boyfriend. We had dated through graduate school and written furiously back and forth for the year afterward. I would travel to his home turf to see if we were meant to be. By the next year, we had our answer: no. But we had fun finding out, traveling more than 12,000 miles within the continent, from Melbourne to Darwin, the Sydney Opera House to the Great Barrier Reef to Ayers Rock. I took

a two-week sidetrip to Beijing on the way back, and stopped in Dafter for two weeks before heading back to New York in spring 1986 for a try out on the copy desk of a travel magazine. I took one suitcase, had a place lined up to cat sit, and figured it'd take a year to get New York out of my system.

By the time I left, nine years later, I had worked for The Associated Press for eight years, married Ed Knight, and had a son, Alexander Knight.

After finishing up doctoral coursework in Texas, Ed was headed to New York to study with John Corigliano for a year, 1987-88. He had heard I was in Manhattan, and called information to get my number. At our first lunch, at a midtown fondue place, I asked him if he would mind coming to the opera with me in a couple of weeks. He nearly fell off his chair. Opera?

I told him that when I moved back to New York, I made a list of things I wanted to do. Among them: visit more museums, see more Broadway shows, and figure out what was so great about opera. I bought a four-performance subscription to the Met and, at the end of that first season, still didn't get it. An art form that had survived for centuries had to have redeeming qualities that I was missing. So the next year, I doubled my subscription to eight shows. By the end of the second season, it had clicked. I continued my subscriptions and even undertook the Ring Cycle in the era before supertitles.

So Ed and I did go to the opera and to the movies and continued to meet platonically for lunch off and on that year. We ended up living two blocks from one another (in between lived Katherine Hepburn, who I spotted one day as I walked home from work). He helped me move furniture. I helped him write his dissertation. We never talked about boyfriends or girlfriends, though we both were dating others. He left New York for London for postdoctoral work at the Royal College of Music. We wrote now and then. In the summer, he sent a letter saying he was moving to New York permanently and would I help him find a place. In the meantime, I was talking with a friend from J-school who had been a guest at the NYU night school course I taught. She worked at a paper in San Francisco and said they were looking for good copy editors. I was looking for a new adventure.

But I mailed Ed sample real estate sections of the *Village Voice*, and said he could crash with me while he looked. In my quest for change, I had switched desks at the AP and was working the midnight to 8 a.m. shift so he had the place to himself at night and I slept during the day. He arrived in New York on his birthday, November 4, 1989. San Francisco was off. He sublet a place in Washington Heights through another J-school friend. We were engaged on a trip to Ireland in September, and married in Sault Ste., Marie on May 31, 1991 at St. Joseph's Church, in a Catholic ceremony to please my mother. When Father Don, the ex-Marine turned eccentric ecumenical priest who married us, gave Ed Communion during the Mass, the groom's side of the church gasped. A string quartet from Canada performed, a



soprano sang the Polish blessing *Sto lat!* and we hosted a reception for 300 of our closest friends in the shadow of the International Bridge.

After Alexander was born on September 20, 1993, we thought it might be time for a change of venue. I applied for a teaching job at St. Michael's College, and we moved to Northern Vermont on July 1, 1994. After the first year, we discovered our cloud-shrouded town of Jeffersonville, population 400, and bought a house on the hill with cherry floors, two-sided fireplace, and mountain views, and fixed it up. I was swamped, putting in 80-hour weeks in class prep, teaching, and grading papers. Ed came to feel increasingly isolated musically, living in a small state with a reputation for creativity but a dearth of colleagues. One ensemble was interested in his work, but then realized it was too difficult for them to play. Another said they might play his music – if he laid out their next concert program for them.

One day, Ed was looking over my shoulder at a poem/lullaby I had written for Alexander, writing as procrastination instead of grading more papers. Ed was looking for text for songs commissioned from friends in Paris.

“I hear music in this. Mind if I set it?”

So he did, and asked for more. ROCKAWAY was our first song, followed by INDIGO. When he was contacted about the job at Oklahoma City University, I was already under contract in Vermont as department head. Adding to logistical complications, our daughter, Allegra, was born March 22, 1997. So, after weighing the options, it was decided I would keep my job in Vermont and tend to the kids while Ed tested the waters in Oklahoma.

Ed had few students at first, and lots of time to compose. He wanted more words to set for more songs, which I would fax to him. The songs began to shape into a musical, which became our one-act debut, STRIKE A MATCH.

## BIBLIOGRAPHY

### REFERENCE WORKS

Anderson, E. Ruth, ed. *Contemporary American Composers: A Biographical Dictionary*, 2<sup>nd</sup>. Ed. Boston: G. K. Hall, 1982.

Apel, Willi, ed. *Harvard Dictionary of Music*, 2<sup>nd</sup> ed. Cambridge, Mass.: Belknap Press of Harvard University Press, 1969. S.v. "Song."

\_\_\_\_\_. S.v. "Song Cycle."

Randel, Don Michael, ed. *The Harvard Dictionary of Music*, 4<sup>th</sup> ed. Cambridge, Mass.: Belknap Press of Harvard University Press, 2003. S.v. "Art Song."

\_\_\_\_\_. S.v. "Song," by Rufus Hallmark.

\_\_\_\_\_. S.v. "Song Cycle," by Rufus Hallmark.

Sadie, Stanley and John Tyrrell, eds. *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> ed. London: Macmillian, 2001. "Argento, Dominick," by Virginia Saya.

\_\_\_\_\_. S.v. "Hagen, Daron Aric," by James Chute.

\_\_\_\_\_. S.v. "Hoiby, Lee," by Richard Jackson and Walter G. Simmons.

\_\_\_\_\_. S.v. "Larsen [Reese], Libby [Elizabeth] (Brown)," by Mary Ann Feldman.

\_\_\_\_\_. S.v. "Pasatieri, Thomas," by Elise Kirk.

\_\_\_\_\_. S.v. "Zaimont, Judith Lang," by Annie Janeiro Randall.

Sadie, Stanley, ed. *The New Grove Dictionary of Opera*. London: Macmillan, 1992. S.v. "Argento, Dominick," by Virginia Saya.

\_\_\_\_\_. S.v. "Hoiby, Lee," by Elise Kirk.

\_\_\_\_\_. S.v. "Larsen [Reece], Libby [Elizabeth] (Brown)," by Mary Ann Feldman.

\_\_\_\_\_. S.v. "Pasatieri, Thomas," by Elise Kirk.

## BOOKS

- Agawu, Kofi. *Playing with Signs*. Princeton: Princeton University Press, 1990.
- Argento, Dominick. *Catalogue Raisonné As Memoir: A Composer's Life*. Minneapolis: University of Minnesota Press, 2004.
- Bardsley, Charles Wareing. *Curiosities of Puritan Nomenclature*. London: Chatto and Windus, 1897.
- Brinton, Elizabeth S. *My American Eden: Mary Dyer, Martyr for Freedom*. Shippensburg, Penn.: White Mane Publishing, 2004.
- Burgess, Robert S. *To Try the Bloody Law: The Story of Mary Dyer*. Burnsville, N. C.: Celo Valley Books, 2000.
- Cameron, Terry and Ted Wachs, Jr. *The Paddock Heritage*. Cornwall-on-Hudson, N. Y.: Cameron Publishing, 1985.
- Deetz, James and Patricia Scott Deetz. *The Times of Their Lives: Life, Love, and Death in Plymouth Colony*. New York: Anchor Books, 2001.
- Gorrell, Lorraine. *The Nineteenth-Century German Lied*. Portland, Oregon: Amadeus Press, 1993.
- Hazeltine, Gilbert W. *The Early History of the Town of Ellicott, Chautauqua County, N.Y.* Ithaca: Cornell University Library, 1887.
- Hirsch, E. D. *Cultural Literacy: What Every American Needs to Know*. Boston: Houghton Mifflin, 1987.
- Karlsen, Carol F. *The Devil in the Shape of a Woman: Witchcraft in Colonial New England*. New York: W. W. Norton, 1987.
- Kimball, Carol. *Song: A Guide to Art Song Style and Literature*, 2<sup>nd</sup> ed. Milwaukee: Hal Leonard, 2005.
- Ladd, Bruce. *Ladd/Paddock Family: A Perspective*. Chapel Hill, N. C.: Chapel Hill Press, 2003.
- McMillen, Persis W. *Currents of Malice: Mary Towne Esty and Her Family in Salem Witchcraft*. Portsmouth, N. H.: Peter E. Randall, 1990.
- Merrick, Barbara Lambert. *William Brewster of the Mayflower and His Descendants for Four Generations*, 3<sup>rd</sup> ed. Plymouth, Mass.: General Society of Mayflower Descendants, 2000.

- Morton, Brian and Pamela Collins, eds. *Contemporary American Composers*. Chicago: St. James Press, 1992.
- Norton, Mary Beth. *Founding Mothers & Fathers: Gendered Power and the Forming of American Society*. New York: Alfred A. Knopf, 1996.
- \_\_\_\_\_. *In the Devil's Snare: The Salem Witchcraft Crisis of 1692*. New York: Alfred A. Knopf, 2002.
- Plimpton, Ruth. *Mary Dyer: Biography of a Rebel Quaker*. Boston: Branden Publishing Company, 1994.
- Robinson, Enders A. *The Devil Discovered: Salem Witchcraft 1692*. New York: Hippocrene Books, 1991.
- Sams, Eric. *The Songs of Hugo Wolf*, 2<sup>nd</sup> ed. Bloomington: Indiana University Press, 1992.
- Shaw, Hubert Kinney. *Families of the Pilgrims: Stephen Hopkins*, 2<sup>nd</sup> ed., . rev. Ann Smith Lainhart. Boston: Massachusetts Society of Mayflower Descendants, 1982.
- Sherwood, Mary B. *Pilgrim: A Biography of William Brewster*. Falls Creek, Virginia: Great Oak Press, 1982.
- Shurtleff, Nathaniel B. and David Pulsifer, eds. *Records of the Colony of New Plymouth in New England*. New York: AMS Press, 1968.
- Stratton, Eugene Aubrey. *Plymouth Colony: Its History and People 1620-1691*. Provo, Utah: Ancestry Publishing, 1997.

## ARTICLES

- Argento, Dominick. "The Composer and the Singer." *The NATS Bulletin* 33/3 (May 1977): 18-25.
- \_\_\_\_\_. "The Matter of Text." *The NATS Journal* 44/4 (March/April 1988): 6-10.
- Bowman, George Ernest. "The Deaths of Patience (Brewster) Prence and Fear (Brewster) Allerton." *The Mayflower Descendant* 30 (1934): 97.
- Killiam, Rosemary. "Women Working: An Alternative to Gans." *Perpectives of New Music* 31 (1993): 230-251.

- Lavonis, William J. "The Songs of Richard Faith." *The NATS Journal* 51/1 (September/October 1994): 13-18, 72.
- Lines, Carol Fuqua. "The Songs of Lori Laitman." *Journal of Singing* 63/5 (May/June 2007): 101-119.
- McCleary, Harriet. "A Song Cycle by Libby Larsen: ME (Brenda Ueland)." *The NATS Journal* 51/2 (November/December 1994): 3-8.
- McNeil, Linda. "The Vocal Solo Works of Judith Lang Zaimont." *The NATS Journal* 49/5 (May/June 1993): 5-10.
- Moriarty, G. Andrews. "The True Story of Mary Dyer." *The New England Historical and Genealogical Register* 104 (January, 1950): 40-42.
- Pasatieri, Thomas. "The American Singer: Gold Mine for Composers." *Music Journal* 32 (January 1974): 73-81.
- Perl, Benjamin. "Mozart in Turkey." *Cambridge Opera Journal* 12 (2000): 219-235.
- Pines, Roger. "Dominick Argento: Writing American Bel Canto." *Opera Monthly* 1/8 (December 1988): 20-25.
- Platt, Russell. "Artful Simplicity: The Art Songs of Daron Hagen." *Journal of Singing* 55/1 (September/October 1998): 3-11.
- Rorem, Ned. "Learning with Daron." *Opera News* 57/15 (April 10, 1993): 29.
- Strempele, Eileen L. "The Dramatization of Desire: Libby Larsen's Voice of Love in Sonnets from the Portuguese." *Journal of Singing* 59/3 (January/February 2003): 221-227.
- Swayne, Steve. "So Much 'More': The Music of 'Dick Tracy' (1990)." *American Music* 22 (2004): 50-63.

### UNPUBLISHED SOURCES

- Bade, Lori Ellefson. "Lee Hoiby: The Composer and His Compositional Style, His Role in the History of American Music, and His Song Output." D. M. A. diss., University of Texas at Austin, 1994.
- Cellucci, Lisa A. "An Examination of Selected Songs by Richard Hundley." D. M. A. diss., University of Cincinnati, 2000.

- Garton, Eric W. “Dominick Argento’s From the Diary of Virginia Woolf: Elements of Tonality in Twelve Tone Technique.” M. M. thesis, Duquesne University, 1986.
- Hardenbergh, Esther Jane. “The Solo Vocal Repertoire of Richard Hundley: A Pedagogical and Performance Guide to the Published Works.” Ed. D. diss., Columbia University Teachers College, 1997.
- Hoiby, Lee. E-mail correspondence with author, 5 July 2005.
- Knight, Edward. Interview by author, written, Oklahoma City, Oklahoma, 23 May 2007.
- Kreider, Paul. “Art Songs of Daron Hagen: Lyrical Dramaticism and Simplicity with an Interpretive Guide to Rittenhouse Songs and Resuming Green.” D. M. A. diss., University of Arizona, 1999.
- Lavonis, William J. “The Songs of Richard Faith.” D. M. A. diss., University of Cincinnati, 1991.
- Lewis, Jill Terharr. “Two Song Cycles by Libby Larsen: A Study of Songs from Letters and Chanting to Paradise.” D. M. A. diss., University of Idaho, 2000.
- Lovell, Lori Laux. “The Solo Songs of Richard Faith: A General Survey of Style.” D. M. A. diss., University of Nevada at Las Vegas, 2002.
- Neubert, Colleen Gray. “Lee Hoiby: His Life, His Vocal Writing Style and an Annotation of Selected Songs for High Voice with Performance Considerations.” D. M. A. diss., West Virginia University, 2003.
- Redding, Jane McCalla. “An Introduction to American Song Composer Daron Aric Hagen (b. 1961) and His Miniature Folk Opera Dear Youth.” D. M. A. diss., Louisiana State University, 2002.
- Rice, Robin. “The Songs of Lee Hoiby” D. M. A. diss., Cincinnati College-Conservatory of Music, 1993.
- Sigal, Harriet. “The Concert Vocal Works of Dominick Argento: A Performance Analysis.” Ph. D. diss., New York University, 1985.
- Thoman, Laurel Ann. “A Study of Libby Larsen’s ME (Brenda Ueland): A Song Cycle for High Voice and Piano.” D. M. A. diss., University of Texas at Austin, 1994.

Woods, Noelle. "Reflections of a Life: Biographical Perspectives of Virginia Woolf Illuminated by the Music and Drama of Dominick Argento's Song Cycle From the Diary of Virginia Woolf." D. M. A. diss., The Ohio State University, 1996.

## ELECTRONIC SOURCES

Holden, Stephen. "How Daisy Mae's Charm Finds a Home at the Met," *New York Times*, 22 January 2007; available from <http://www.nytimes.com/2007/01/22/arts/music/22chen.html?ex=157680000&en=38581dab0a7440d7&ei=5124&partner=permalink&exprod=permalink>; Internet; accessed 3 April 2008

\_\_\_\_\_. "Making Lyrics a Monologue and Melody High Drama," *New York Times*, 29 March 2007; available from <http://www.nytimes.com/2007/03/29/arts/music/29buck.html?ex=1332907200&en=ab484d69b3b42cba&ei=5124&partner=permalink&exprod=permalink>; Internet, accessed 3 April 2008.

Tommasini, Anthony. "Music Review: Catch a Falling Star on a Fast Concert Furlough," *New York Times*, 4 June 2004; available from <http://query.nytimes.com/gst/fullpage.html?res=9E00E2DE1231F937A35755C0A9629C8B63&sec=&spon=&partner=permalink&exprod=permalink>; Internet, accessed 3 April 2008.

## SCORES

Argento, Dominick. *From the Diary of Virginia Woolf*. New York: Boosey & Hawkes, 1975.

Hoiby, Lee. *Fifteen Songs for High Voice*. Long Eddy, N. Y.: Rock Valley Music, 1989.

\_\_\_\_\_. *Four Dickinson Songs*. New York: Southern Music, 1988.

\_\_\_\_\_. *The Shining Place: Five Poems by Emily Dickinson*. New York: Peermusic Classical, 2002.

Knight, Edward. *Life Is Fine*. Orchestral score. Verona, N. J.: Subito Music, 1997.

\_\_\_\_\_. *Life Is Fine*. Vocal score. Verona, N. J.: Subito Music, 1997.

\_\_\_\_\_. *Tales Not Told*. Verona, N. J.: Subito Music, 2008.

### SOUND RECORDINGS

Knight, Edward. *Where the Sunsets Bleed: The Chamber Music of Edward Knight*. Albany Records TROY757, 2005. Compact disc.

Pasatieri, Thomas. *Divas*. Albany Records TROY 847, 2006. Compact disc.

\_\_\_\_\_. *Letter to Warsaw*. Naxos 8.559219. Compact disc.

\_\_\_\_\_. *Songbook*. Albany Records TROY 901, 2007. Compact disc.

### VIDEO RECORDING

*Three Sovereigns for Sarah*. Videocassette. Directed by Philip Leacock. 1985; Boston: American Playhouse Video, 1988.