THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

AN ANALYSIS OF SIX SONG SETTINGS OF SHAKESPEARE'S "WHEN ICICLES HANG BY THE WALL" FROM *LOVE'S LABOUR'S LOST*

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

DOCTOR OF MUSICAL ARTS

By

DAVID KARL OLSEN
Norman, Oklahoma
2011

AN ANALYSIS OF SIX SONG SETTINGS
OF SHAKESPEARE'S "WHEN ICICLES HANG BY THE WALL"
FROM *LOVE'S LABOUR'S LOST*

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

_____
Dr. Eugene Enrico, Chair

_____
Professor Kim Josephson, Co-chair

_____
Dr. Dolores Leffingwell

_____
Dr. Ken Stephenson

_____
Dr. Donald Maletz

© Copyright by DAVID KARL OLSEN 2011
All Rights Reserved.

TABLE OF CONTENTS

LIST OF FIGURES

ABSTRACT

AN ANALYSIS OF SIX SONG SETTINGS
OF SHAKESPEARE'S "WHEN ICICLES HANG BY THE WALL"
FROM *LOVE'S LABOUR'S LOST*

BY: DAVID OLSEN

MAJOR PROFESSOR: EUGENE ENRICO, PH.D.

This study analyzes six song settings of Shakespeare's "When Icicles Hang by the Wall" from his play *Love's Labour's Lost*. The song settings under discussion are written by Thomas Arne, Hubert Parry, Ralph Vaughan Williams, Roger Quilter, Gerald Finzi, and Dominick Argento. Although these composers are well known in the realm of vocal music, and many of their songs enjoy great popularity, their settings of "When Icicles Hang by the Wall" are generally unknown and have received considerably less analytical attention than their better known works. This document aims to supply insights into these six song settings by providing original musical analysis and performance considerations to aid musicians in the preparation, performance, and appreciation of these pieces.

The study is divided into four sections. The first chapter establishes the need for the study, its organization, and related literature. The second chapter contains background on Shakespeare, his play *Love's Labour's Lost*, and a detailed discussion of the poem "When Icicles Hang by the Wall." The third chapter presents the six song analyses, each one beginning with a brief biographical sketch of the composer,

which is then followed by a detailed musical analysis of his setting of the poem. The fourth chapter concludes the document with a summary of the study and suggestions for future research.

CHAPTER I

PURPOSE OF THE STUDY

This study presents a detailed comparative analysis of six solo settings of William Shakespeare's poem "When Icicles Hang by the Wall" from *Love's Labour's Lost.* It offers individual analyses of settings by the following composers: Thomas Arne, Hubert Parry, Ralph Vaughan Williams, Roger Quilter, Gerald Finzi, and Dominick Argento. This document aims to serve as a source of information and insight to aid singers, accompanists, and teachers in the study and performance of these pieces.

NEED FOR THE STUDY

"There is probably no writer who has inspired more music, from musicians of widely differing nationalities and dispositions, than Shakespeare."[1] Because of the prominence and popularity of certain of Shakespeare's works, some of the song settings of his poems enjoy much greater recognition than others. Evidence of this recognition shows in both the amount of written material discussing such works and the great quantity of audio recordings of those works. For example, the poem "Come Away, Death" appears in over thirty known settings for solo voice, including translations into German, French, and Swedish.[2] Commercial recordings available of

[1] John Stevens and others, *Shakespeare in Music,* Ed. Phyllis Hartnoll (London: Macmillan & Co. Ltd., 1964), vii.
[2] The Lied, Art Song, and Choral Texts Page, www.recmusic.org/lieder.

various solo settings of this text number dozens upon dozens–another testament to its popularity.

The lesser known "When Icicles Hang by the Wall" contrasts with the general popularity of the aforementioned poem. Not only are there far fewer settings for solo voice extant, but recordings of the pieces are commensurately scarce. With the exception of Dominick Argento's setting, entitled "Winter" (arguably the most popular of the settings to be addressed by this paper), commercial recordings of the songs remain largely unavailable, either because no one has produced a recording of the song at all, or a recording had a very limited run and is no longer in production.

Likewise, most written publications that even mention the songs limit themselves to a few brief sentences of description at the most. For instance, Carol Kimball's excellent resource on solo art song, *Song: A Guide to Art Song and Literature*, summarizes Argento's setting in two sentences, calling it "playfully pointillistic" and imitative.[3] Of course, Kimball's book only purports to be a broad survey of song literature, rather than an exhaustive source of information about any particular song or composer. It serves its function well as a starting point for further research and analysis on many well known pieces by prominent song composers. Not surprisingly, then, Kimball mentions none of the remaining settings of "When Icicles Hang by the Wall" under discussion, even in passing. The popularity of those composers' other songs and settings overshadows their setting of this poem.

[3] Carol Kimball, *Song: A Guide to Art Song and Literature* (Milwaukee, WI: Hal Leonard Corp., 2006), 315.

However, an examination of these largely overlooked songs reveals their intrinsic value and worth. These songs were composed by masters of the art song genre, but have not yet been treated to the kind of scrutiny and analysis applied to many others in that genre. An in-depth study of these pieces is needed in order to establish a greater awareness of their merits, both within the larger scope of art song in general and within the scope of each composer's output and style.

SCOPE AND LIMITATIONS OF THE STUDY

This paper will generally not provide a note-by-note or chord-by-chord analysis of each setting of "When Icicles Hang by the Wall," except as needed for illustration of a particular device used by a composer. While composers other than the main six under discussion may be mentioned for informative or comparative purposes, no attempt will be made to provide a detailed analysis of their style, background, or works.

This document is not intended to be a comprehensive guide for the analysis of Shakespeare's poetry. Neither is it intended to be a complete repository of the stylistic characteristics of the composers discussed therein. It is beyond the scope of this document to include all of the biographical and historical information extant in regards to Shakespeare or any of the composers whose works will be analyzed. Furthermore, it would be impractical to attempt to analyze every known setting of "When Icicles Hang by the Wall." For this reason, six settings have been chosen to

be representative of a variety of styles (Classical, Romantic, and 20th century) as well as nationalities (British and American).

Therefore, this document will be limited to a discussion of those issues most pertinent to the analysis of this single instance of Shakespeare's writing, as well as being limited to presenting only that biographical information on Shakespeare, Arne, Parry, Quilter, Vaughan Williams, Finzi, and Argento as deemed appropriate for a sufficient understanding of their backgrounds, influences, and stylistic tendencies leading to the creation of the works under discussion.

METHOD AND STRUCTURE OF THE STUDY

Information will be drawn and correlated from existing published sources in regards to the topic. The document will begin with a brief discussion of Shakespeare and his play *Love's Labour's Lost*, and then an examination of the poem "When Icicles Hang by the Wall." Then begins the analyses of the six settings of that poem. Each analysis will commence with a summary of that composer's pertinent biographical information and a discussion of the general stylistic characteristics of his music. When possible, information regarding analysis of each specific piece will be drawn from published sources. Because of the scarcity of such material, my own insights as a musician and performer will largely inform each analysis.

In attempting to create a sense of uniformity in the approach to analyzing each piece, certain set musical parameters will be consistently examined. For instance, melody, harmony, meter, rhythm, texture, and the relationships between the

text and music will all be examined in detail. However, in order to communicate the interplay and overlap of those parameters, each piece will be discussed in a continuous style of analysis, from the beginning to the end, focusing on those parameters as they become pertinent. Comparisons between the various settings will be interspersed throughout, based on the points of similarity or difference that arise.

SURVEY OF RELATED LITERATURE

This portion of the document examines existing literature on Shakespeare, the analysis of his poetry, some works which deal with the analysis of classical art song in general, and important works relating to the life and musical styles of the six composers under discussion.

Of the many books extant which discuss Shakespeare's life and works, several have proved of particular use in researching this document. Of note is the excellent resource by M. M. Reese entitled *Shakespeare: His World and His Work.* This thoroughly researched historical document begins with the premise that the reader is only familiar with Shakespeare's plays and wishes to know more about how they were written and about the man who wrote them. Its contents delve into surprising detail regarding the production of his plays–the theatres, the companies, and the audiences. Reese goes even further with several chapters on Shakespeare's influences and how his attitudes about the nature of man are shown in his plays and poetry.

A Shakespeare Word-Book by John Foster contains a wealth of information regarding unusual text and archaic usage of English words. While most of the language of the poem "When Icicles Hang by the Wall" is straightforward enough to be understood by modern audiences, some phrases are far from common, e.g. "keel the pot" which means to cool the pot or keep it from boiling over.

The book *Shakespeare in Music* is a collection of four essays by separate authors, edited by Phyllis Hartnoll, two of which are of particular interest to this study. The first, "Shakespeare and the Music of the Elizabethan Stage," by John Stevens, addresses the role of music in Shakespeare's plays, including some specific mentions of *Love's Labour's Lost*. The second, "Song and Part-Song Settings of Shakespeare's Lyrics, 1660-1960," by Charles Cudworth, gives an accounting of the various settings through the centuries of Shakespeare's texts to music. While only brief discussion is given of any of them, five out of the six settings examined in this document are mentioned, along with brief commentary on the general role of the composer in relation to others who were also setting Shakespearean texts. Dominick Argento's setting was published in 1970, well after the essay by Charles Cudworth was finished.

The previously mentioned book *Song: A Guide to Art Song Style and Literature* by Carol Kimball is an excellent source of information regarding the practice of song analysis. Her entire first chapter, entitled "Elements of Musical Style," is dedicated to the discussion of the many various elements which combine to make a song. It is a most useful tool for the analysis of solo vocal music, but could

easily apply to any vocal music (small ensemble and choral settings) as well as instrumental music, to a lesser degree. Her extensive bibliographical entries point the reader towards a wealth of additional reading material for gaining further information about specific composers and their works.

Another useful resource for those wishing to do analysis of vocal music is the dissertation by Donald Vogel, entitled "A Recital of Selected Songs for the Low Male Voice Composed by Gerald Finzi Using the Poetry of Thomas Hardy," which serves as an excellent model for the textual and musical analysis of solo songs in general, and not exclusively the music of Finzi or the poetry of Hardy. As there are not many sources directly addressing the analysis of the song settings under discussion in this document, sources which deal with the analysis of song in general, or in analyzing the other songs of a particular composer, such as Vogel's dissertation, can provide valuable direction in creating original analyses.

The book *Sensibility and English Song* by Stephen Banfield presents much biographical and historical information regarding English composers, especially those who were active around the first half of the twentieth century. For the purposes of this document, excellent information is given concerning the histories and musical contributions of Parry, Vaughan Williams, Quilter, and Finzi. These four composers have been the focus of many more published works than either Argento or Arne. Much of the material discussed in *Sensibility and English Song* involves influences on the composers' musical style, and as such, is a valuable source of information for

fitting the analysis of "When Icicles Hang by the Wall" into the landscape of each composer's general individual style.

Parry to Finzi: Twenty English Song-Composers by Trevor Hold, in similar fashion to Banfield's book, provides excellent biographical information for those same composers, Parry, Vaughan Williams, Quilter, and Finzi, while also giving some very detailed information about each composer's compositional style and output.

Expanding along the lines of depth and breadth, excellent biographical resources and insight into style can be found in the following books: *C. Hubert H. Parry: His Life and Music* by Jeremy Dibble, *Gerald Finzi: His Life and Music* by Diana M. McVeagh, *Roger Quilter: His Life and Music* by Valerie Langfield, and *R.V.W. A Biography of Ralph Vaughan Williams* by his wife, Ursula Vaughan Williams. These books provide a very in-depth view of each composer's history and musical output, are thoroughly researched and documented, and are excellent sources of information on these four specific composers.

Of the few sources to singularly discuss Thomas Arne, one stands out as particularly interesting; the book *Dr. Arne* by Hubert Langley is devoted entirely to the study of Arne's background, family situation, and other details surrounding his life. This book is generally focused on the biography of Arne, with some brief discussion of his musical style and contributions as well. Unfortunately, it often nose-dives into the sensational, and one must take the book with a large grain of metaphorical salt. Still, interesting insights into Arne's place in history and his music

can be gleaned from among the occasionally tabloid-styled writings of Langley. Among other, more scholarly, sources are the books *Life and Works of Dr. Arne, 1710-1778* by Burnham Horner and *A General History of Music: From the Earliest Ages to the Present Period* by Charles Burney. Both of these sources contain discussion of Arne's life and works and his place in musical history. Burney's book is the most informative, as he was personally acquainted with Arne, and his book was written near the end of the 18th century, only a few years after the passing of Arne.

As the only living composer to be discussed in this document, not to mention the only American composer, Dominick Argento poses a slightly more challenging subject for analysis. His historical and biographical information, as well as musical style, can be pieced together, though, using a variety of sources, including Carol Kimball's *Song: A Guide to Art Song Style and Literature*, Oxford Music Online, his publisher's website, www.boosey.com, which contains both biographical information and "An Introduction to Argento's Music" by Heidi Waleson, and of course Argento's self-styled autobiography, *Catalogue Raisonné As Memoir*, in which he discusses *Six Elizabethan Songs*. "Winter," his setting of the text of "When Icicles Hang by the Wall," comes from this set of *Six Elizabethan Songs*, and his personal view gives the reader some keen insights into the music of this set of songs.

CHAPTER II

BACKGROUND ON SHAKESPEARE AND *LOVE'S LABOUR'S LOST*

William Shakespeare, born in the year 1564 in the town of Stratford, faced grim odds of surviving infancy. A terrible fever-inducing illness, known ubiquitously as "the plague," had originated in London during the year prior, and had spread to many outlying communities, including Stratford. During the year of Shakespeare's birth, this plague claimed around 250 lives in Stratford alone, approximately one seventh of the town's entire population.[4] His parents, John and Mary Shakespeare, had lost their first two children in infancy, and with the outbreak of plague surrounding his birth, they surely feared that he would soon join his deceased siblings. Fortunately, for both the world of literature and the world at large, young William seemed to possess a strong constitution and was not infected with the plague.

No firm knowledge exists about whether Shakespeare's father and mother were particularly cultured, such that he was exposed to books and literature at a young age; it is commonly considered that he was not.[5] We do know that he must have enjoyed many of the relative comforts of a family which was, if not wealthy, at least well-off. His mother was connected with the Warwickshire family, an established family with the resources of the upper class. His father, though hailing

[4] Henry Duyckinck, *The Works of William Shakespeare* (Philadelphia: Henry T. Coates & Co., 1859), lv.
[5] Max Meredith Reese, *Shakespeare: His World and His Work* (London: Edward Arnold Ltd., 1964), 9.

from a lower echelon of society, had, through both his successful in-town business and honorable service as a Justice of the Peace, established himself with a nearly equivalent social standing to that of his wife.[6] And this in a town that, though very small by today's standards (approx. 1,700 people), measured favorably in size with many larger British towns of the day, especially considering that the second largest city in Britain in the year 1600, Norwich, contained a population of only 15,000 inhabitants.[7]

Not much is known about the details of Shakespeare's growing up years, though scholars generally assume that he began his schooling at the age of five, and attended grammar school from age seven to fourteen.[8] The majority of his teenage years are a complete unknown, though a variety of conjectures have surfaced over the years, ranging from employment with his father to apprenticeship under a butcher, to the most widely regarded possibility of his serving as a "Schoolmaster in the Country."[9] However, according to scholar Henry Duyckinck, in the actual historical records of the time, we "hear not a syllable regarding William Shakespeare until . . . we come suddenly to one of the most important events of his life."[10]

That event was his marriage in the latter part of 1582 to Anne Hathaway (sometimes given with alternate spellings, such as Hathwey), who was Shakespeare's senior by seven or eight years. The disparity in their ages appears to have been a potential source of distress to Shakespeare, as some researchers have indicated

[6] Ibid., 8-9.
[7] Ibid., 98.
[8] Ibid., 10.
[9] Ibid., 26.
[10] Duyckinck, lxviii.

several references in Shakepseare's work to "evils resulting from unions in which parties were 'misgraffed in respect of years.'"[11] For example, in his well known speech from the second act of *Twelfth Night*, the Duke states:

> "Let still the woman take
> An elder than herself: so wears she to him;
> So sways she level in her husband's heart:
> For, boy, however we do praise ourselves,
> Our fancies are more giddy and unfirm,
> More longing, wavering, sooner lost and worn,
> Than women's are."[12]

With the newly wedded couple settled in Shakespeare's home town of Stratford, the new Mrs. Shakespeare bore their first child in May of 1583, about five months after their marriage was solemnized by the church.[13] About a year and half later, they gave birth to twins. As in his teenage years, the details of Shakespeare's first years of marriage remain uncertain, with considerable, and debatable, speculation arising as to his activities (including wide spread rumors regarding deer poaching and the antagonizing of neighbors with scathing personal attacks disguised as poetry), and about the reason he ultimately left his wife and children in Stratford to begin a career in the theatre.[14] Perhaps that reason was alluded to by the Duke's cautionary words, reflecting Shakespeare's regret over his failed marriage. One thing is certain, however: Shakespeare's time in Stratford surely informed the writing of his later plays. Indeed, M. M. Reese describes the influence of these years on Shakespeare as follows:

---

[11] Ibid., lxix.
[12] William Shakespeare, *Twelfth Night*, act II, sc. 4.
[13] Reese, 27-28.
[14] Ibid., 31.

> From the streets and fields of Stratford came the experience and the values which Shakespeare carried with him throughout his life. He saw there the bustle of the market, the ducking-stool, the pillory, the vagrants whipped and branded at the High Cross; he knew the suffering that fires and floods and plague brought to his friends; through their experiences he felt the impermanence of wealth, the law's delays, the insolence of office, the hatefulness of persecution and man's countless inhumanities to man.[15]

Eventually, Shakespeare came to reside in London, by far the largest city in Britain with nearly 200,000 inhabitants, and certainly the cultural hub of England. All the great playwrights and actors gravitated to London. Because of the large population, or potential audience, acting troupes found that they could quit their traveling around the countryside altogether and build permanent theatres and companies by which they could meet the incessant demand for entertainment.[16] By 1592, Shakespeare began to establish a bit of a name for himself and attracted the somewhat negative attentions of established playwrights, one of which referred to him as an "upstart crow." Undaunted, Shakespeare continued to write, and within the next half decade, he had composed some fourteen plays, including such quintessential classics as *A Comedy of Errors* and *Romeo and Juliet*.

In 1598, the self-styled "pleasant conceited comedy" called *Love's Labour's Lost* was first published, although it is generally assumed to have been written a few years earlier in the mid-1590s. This assumption is based on the publication's accompanying inscription, "Newly corrected and augmented by W. Shakespeare," which suggests that perhaps this first publication was a revision of an earlier

[15] Ibid., 38-39.
[16] Ibid., 98.

version.[17] Since its publication, it has garnered a great deal of negative criticism – researchers Harvey and Carey noting the general consensus that "the play is not consistently gay in the manner of Shakespeare's earlier comedies, that it never seems to reach any height of excellence." They go on to assert, however, that in more recent criticism, Shakespeare's play is recognized as possessing greater dramatic and thematic integrity than previously attributed, and that it "has much about it that is good and, at times, provocative."[18] For a detailed summary of the plot, the reader is advised to consult the widely available sources of such information; generally speaking, the plot of the play can be loosely summed up as a comic battle of the sexes, with cutting witticisms and an abundance of plays on words. However, the oft-times caustic language is not to be found at the end of the play when the songs of Spring and Winter are performed. Peter Seng remarks, "The songs are certainly in sharp contrast with the tone and language of the rest of the play, and so perhaps represent a simple return to reality."[19]

That the play should contain songs is no surprise, as "out of thirty-seven plays of Shakespeare, there are no less than thirty-two which contain interesting references to music and musical matters in the text itself."[20] *Love's Labour's Lost* is "more ambitious" in its use of music than previous Shakespearean plays, in that the play is "never very far from the actual formalities of song and dance" and that it

[17] One can find high-quality facsimiles of the first editions of Shakespeare's plays at the website of S4U Languages, a professional translating organization. (http://www.s4ulanguages.com/william.html)
[18] Nancy Harvey and Anna Carey, *Love's Labor's Lost: An Annotated Bibliography* (New York: Garland Pub., 1984), ix.
[19] Ibid., 50.
[20] Stevens, 13.

"strikes a note of brilliant artificiality (not a term of abuse for the Elizabethans)."[21] Likewise, it has been asserted that this play "presents a conflict between fancy and achievement, a conflict which is ultimately one between artifice and nature."[22] This duality is even represented in the two songs which conclude the play, the songs of Ver and Hiems (Spring and Winter). On this subject, Catherine McLay notes:

> [In the Spring song] there are certain elements of artificiality, Nature being described in terms of Art: the daises are "pied," or artificially bred, . . . while the flowers are named metaphorically "lady-smocks" and "cuckoo-buds," both of which have sexual undertones. . . . [In] the Winter dialogue . . . we find no trace of the *double-entendre* . . . [but] a dialogue of pure realism. . . . The play too moves from spring to winter, from art to nature, from illusion to reality."[23]

ANALYSIS OF "WHEN ICICLES HANG BY THE WALL"

When icicles hang by the wall
And Dick the shepherd blows his nail
And Tom bears logs into the hall
And milk comes frozen home in pail,
When blood is nipp'd and ways be foul,
Then nightly sings the staring owl,
Tu-whit, Tu-who, a merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow
And coughing drowns the parson's saw
And birds sit brooding in the snow
And Marian's nose looks red and raw,
When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
Tu-whit, Tu-who, a merry note,
While greasy Joan doth keel the pot.

[21] Ibid., 20.
[22] Harvey, 50.
[23] Harvey, 49.

Although Shakespeare's use of iambic pentameter is common enough in his poetry and plays that many laymen associate that term with his writing, the poem under discussion is written in iambic tetrameter (not pentameter, which he typically reserves for use in dialogue, not in songs). An iamb consists of an unstressed syllable followed by a stressed syllable. Iambic tetrameter, therefore, would be arranged as four consecutive pairs (or "feet") of weak and strong syllables per line. As is the case with virtually all great composers of verse or music, Shakespeare does not feel bound to follow the outline of this meter strictly, but treats it flexibly, modifying it as needed to achieve his ends. This is evidenced in the first line of the poem (underlined syllables are stressed):

When i- | ci- cles | hang by | the wall

The strong syllables on "i-" and "hang" followed by two weak syllables create a natural spoken triplet pattern, which does not conform to the specified meter. However, in the second line, Shakespeare adheres much more consistently to the regular pattern of iambic tetrameter, as illustrated below:

And Dick | the shep- | herd blows | his nail

Other metrically misaligned moments lie in the third line:

And Tom | bears logs | in- to | the hall

When two strong syllables occur in the same foot, it is known as a spondee. Here, the spondee "bears logs" serves to lengthen and slow down the line, giving an impression of the effortful manner in which Tom is carrying his load of wood. The word "into" poses an interesting point of discussion, as it is obviously a construct

consisting of two distinct words, "in" and "to," the meaning of which does not change if the two are separated (unlike other similar constructs, e.g. "therefore"). According to standard English pronunciation, "into" has stress on the first syllable.[24] However, if the two halves were split into separate words, "to" could just as easily become the stressed syllable of the pair (and it may be possible that in older pronunciation patterns, the second syllable was normally stressed). Two of the six composers under discussion in this paper chose to follow that interpretation, placing "to" in a stronger metrical position in their music, maintaining the established poetic meter, while the remainder gave musical emphasis to the first syllable, "in."[25]

Some other variations from pure iambic tetrameter are sprinkled throughout the poem. One such variation occurs in the phrase below, where the verb "looks" receives stress along with the adjective "red," forming another spondee in the third foot.

And Mar- | *ion's nose* | *looks red* | *and raw*

That spondee effects a slowing down and widening of the middle portion of the line, giving an aural impression of Marion's big red nose. Another variation comes about when the weak/strong pair of an iamb is reversed, becoming a trochee. Shakespeare uses this variation in the following line:

---

[24] All pronunciations referred to here and afterward are according to the *Oxford Advanced Learner's Dictionary*, Oxford University Press 2011. It contains standard pronunciation for both British and North American English. It is accessible online at http://www.oxfordadvancedlearnersdictionary.com.

[25] It may be interesting to note that the two earliest composers under discussion (Arne and Parry) chose this method of interpreting the meter, while the most contemporary (Quilter, Vaughan-Williams, Finzi, and Argento) chose to accent the word's first syllable. This may be the result of a shift in modern aesthetics regarding the importance of text and speech-like delivery in vocal music, which largely began with the songs of Hugo Wolf and Claude Debussy at the end of the 19th century, or it may be a shift in the standard pronunciation of "into."

And roast- | ed crabs | hiss in | the bowl

This shift of emphasis to the word "hiss" allows for an elongation of the "ss", creating the onomatopoeic effect of a real hiss. Aside from these few minor variations, a careful examination of the poem reveals a generally consistent use of true iambic tetrameter.

The natural musical result of using such a meter in the poetry would include the use of a simple musical meter with obvious strong and weak beats, such as the common time, or 4/4 time signature. (See figure 1.)

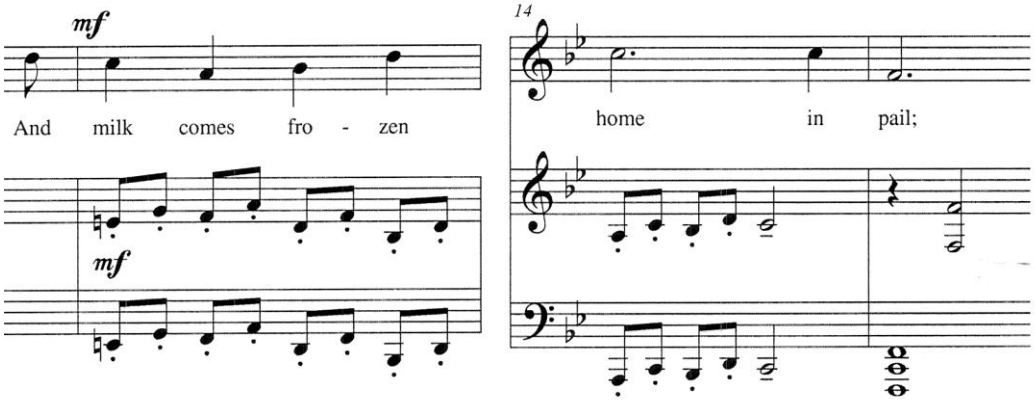

Figure 1. Hubert Parry's setting in simple meter, 4/4 time signature (mm. 13-15)

However, with the inclusion of the natural triplets in the first line of text, a composer could be served well by the use of a compound meter, such as 6/8, which would accommodate the triplets (see figure 2) and still give room for the proper stress of each iamb. (See figure 3.)

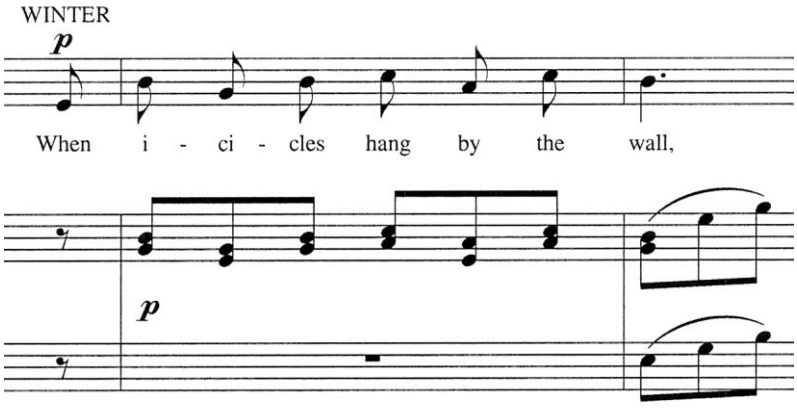

Figure 2. Thomas Arne's setting in compound meter, 6/8 time signature (mm. 9-10)

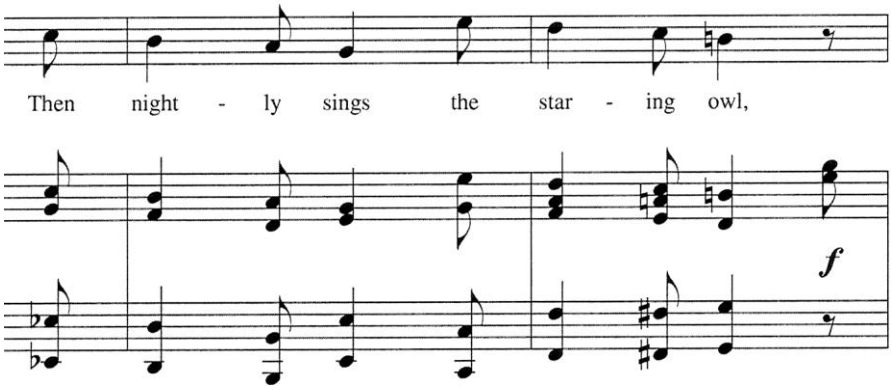

Figure 3. Thomas Arne's setting in compound meter, 6/8 time signature (mm. 22-23)

This potential flexibility of musical meter results in two of the six songs being set in a simple meter, while the other four are set in a compound meter (Argento does shift meters occasionally to a simple meter, but his work remains almost entirely in a compound meter).

Shakespeare also employs flexibility with the rhymes in "When Icicles Hang by the Wall." A cursory examination of the structure of the poem indicates a rhyme scheme which follows the pattern *abab ccdd*. In combination with the iambic

tetrameter, this suggests an Italian poetic form, the *rispetto*. A less cursory examination of the poem reveals a couple of interesting rhyming devices, including visual rhymes and slant rhymes.

In the first stanza, the pairs of rhymed words match very well ("wall/hall", "nail/pail", "foul/owl") until the slant rhyme of the fourth pair ("note/pot.") A slant rhyme contains dissimilar vowel sounds, but similar final consonant sounds. A slant rhyme often also appears as a visual rhyme (or eye rhyme), in that the letters of the word are spelled the same, or very similarly, and so appear to the eye as though they should sound the same. The pair of words "note/pot" follows the patterns of both slant and visual rhymes. (While the potential exists for these words to have formed a true rhyme in Elizabethan pronunciation, to the modern performer, these two words present a slant rhyme.) It may be informative to note the slight differences of pronunciation that these words share between typical North American English and British dialects. The standard North American English pronunciation treats the diphthong in "note" as [oʊ], while the British pronunciation of the same diphthong appears as [əʊ], which has the effect of bringing the diphthong to a more central and open position in the mouth. (See figure 4.)

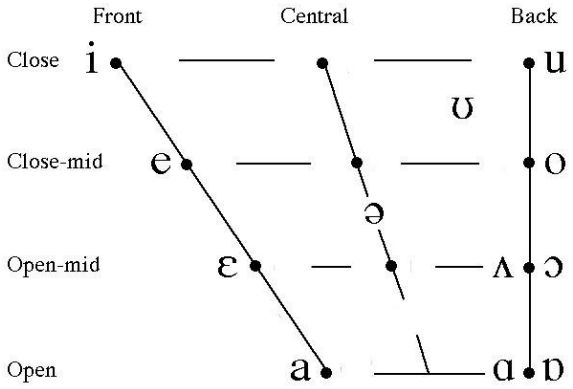

Figure 4. Vowel Chart of the International Phonetic Alphabet, some vowels removed for clarity. Where symbols appear in pairs, the one to the right represents a rounded vowel.

Likewise, the word "pot" is pronounced in North American English as [pɑ:t], while the British variant is pronounced [pɒt], which incorporates a degree of lip rounding. The rounded [ɒ], when paired with the concluding rounded vowel and overall lower vowel position of the British diphthong, results in a sound which, while still not a true rhyme, possesses a greater matching sound quality than the typical North American English pronunciations. The same can be said of the rhyme "bowl/owl" which appears in the second stanza. The more central position of the British "bowl" [bəʊl] moves it closer in quality to the pronunciation of "owl" [aʊl] than it does in North American English.

In regards to the content of the text, despite some darker imagery of the onset of winter, such as "When blood is nipp'd and ways be foul," the overall emotion of the poem is cheery and playful, exemplified in the hooting of the owl: "tu-whit, tu-whoo, a merry note!" The composers of our six settings recognize this quality and consistently use major keys and quick tempos to establish that emotion; the one notable exception to that rule is Finzi, whose setting is much more austere.

Of the several names mentioned in the poem, none of them are from characters in the play. The names Dick, Tom, Marian, and Joan are sufficiently widespread for their use to be idiomatic, similar to the modern usage of "Dick and Jane" (or, in this case, "Dick and Joan") as ubiquitous characters in childhood story books.

Most of the language used in the poem is straightforward and easy to understand, containing literal references to actual events or conditions as the weather turns to winter. For instance, one can easily imagine Tom carrying firewood inside with which to stoke the fire and the many people of the church congregation coughing from colds, "drowning" the preacher's monotonous sermons. However, some words have less obvious meaning, due to their archaic usage, but Peter Seng gives good insight into these words and phrases in his critical study of Shakespeare's song texts. For example, when Dick the shepherd "blows his nail," he is warming his cold fingers by blowing hot breath over them, shepherds typically being too poor to afford fingered gloves.[26] Joan's description as "greasy" means simply that she is "stout and hence sweaty from her labors over the kitchen fire."[27] And the "roasted crabs that hiss in the bowl" are not to be confused with the side-scuttling kind; rather, they are roasted crab-apples, dipped in a bowl filled with ale, sugar and spice.[28] One phrase in the poem has completely fallen out of common usage—to "keel the pot." According to John Foster, this phrase means to "keep from boiling over, either by

[26] Peter Seng, *The Vocal Songs in the Plays of Shakespeare: A Critical History* (Cambridge, MA: Harvard University Press, 1967), 17-18.
[27] Ibid., 18.
[28] Ibid., 19.

stirring, by taking off the fire, or by [skimming] a ladleful and exposing it to air," in other words, to *cool* the pot.[29]

There are no hidden meanings, double-entendres, or puzzling metaphors throughout the entirety of the poem. As mentioned earlier, this contrasts quite starkly with both the immediately preceding song of Spring, and even more so with the whole of the play itself. Perhaps this complete honesty and naturalness of expression, so uncommon in the modern era, is partly responsible for the general lack of interest in the song settings under discussion in this paper. Let us therefore begin to examine the details of those settings and to unveil the merits of each musical variation of "When Icicles Hang by the Wall."

[29] John Foster, *A Shakespeare Word-book, Being a Glossary of Archaic Forms and Varied Usages of Words Employed by Shakespeare* (New York: Russell & Russell, 1969), 344.

CHAPTER III

THOMAS AUGUSTINE ARNE (1710-1778)

Thomas Arne is considered by many to be Henry Purcell's successor in the realm of British vocal music. In similar fashion to Purcell's Baroque expression of text through melody, Arne introduced fresh new melodic ideas that did not (as per many of his contemporaries) merely imitate the past master. Though somewhat overshadowed at times by the immensely popular G. F. Handel, Arne's non-imitative approach to music established him as "one of the leaders of musical life in London."[30] He excelled at writing music for the stage as well as setting individual songs, his best known being his settings of Shakespearean texts. His first major theatrical success, *Comus*, was in popular demand for at least the next sixty years, and songs from it remained popular for over a century after his death.[31] Arne's great success as a composer propelled him to the status of the "most significant figure in 18th-century English theatre music."[32]

Born in 1710 as the son of a successful London businessman, Thomas Arne inherited his name through the line from grandfather to father to son. Arne was encouraged by his father to go to law school, and even was apprenticed for a time to a London attorney, Arthur Kyanston.[33] However, Arne was far more interested in

---

[30] Peter Holman and Todd Gilman, "Arne, Thomas Augustine," *Grove Music Online, Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[31] Hubert Langley, *Dr. Arne (*Cambridge: Cambridge University Press, 1938), 22.
[32] Peter Holman and Todd Gilman, "Arne, Thomas Augustine," *Grove Music Online, Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[33] Ibid.

music and "astonished and vexed his parents" when they called upon a neighbor, who was having a concert, and found their son playing first violin.[34] Despite their initial "vexation," his parents soon supported his aspirations, realizing that his gifts in music far outweighed those in law. He studied the spinet, violin, and composition, and became a "successful trainer of female voices," even giving lessons to his younger sister Susannah, who "possessed a naturally agreeable voice."[35]

In 1733, Arne's first opera, *Rosamond*, was produced at Lincoln Inn Fields. After that, there followed a series of moderately successful operas and masques, such as *Tom Thumb the Great,* and *Dido and Aeneas.*[36] Eventually, he became the house composer at Drury Lane, in part because of his burgeoning musical gifts, but also in part from the marriage of his sister Susannah in 1734 to the actor/playwright Theophilus Cibber, whose company was in residence there. His own marriage followed a few short years later in 1737 to the soprano Cecilia Young. This close association with two singers who were, by all accounts, very talented and accomplished in their own rights surely contributed to his compositional style and success. As Burnham Horner writes, commenting upon the exceptional vocal range of both of the ladies, "It may be imagined that this great compass of voice considerably influenced the composer, inducing him to revel in passages such as would cause despair and envy in those less gifted in this particular."[37]

---

[34] Burnham W. Horner, *Life and Works of Dr. Arne, 1710-1778* (London: Chiswick Press, 1893), 2.
[35] Ibid., 3.
[36] Peter Holman and Todd Gilman, "Arne, Thomas Augustine," *Grove Music Online, Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[37] Horner, 6.

It was shortly after his marriage to Cecilia that Arne composed his first masterpiece, *Comus.* This work showcased Arne's melodic prowess; indeed, according to Charles Burney, Arne "introduced [in this masque] a light, airy, original, and pleasing melody, wholly different from that of Purcell or Handel."[38] This work endured as the pinnacle of not only Arne's musical style, Arne "having fixed a standard by which we can judge the whole of the rest of his work," but also as the voice of distinctly English music for the next century.[39] According to some, he was "the most thoroughly national of all our song-writers,"[40] and Burney even goes so far as to say "the melody of Arne at this time . . . forms an era in English Music; it was so easy, natural and agreeable to the whole kingdom, that it had an effect upon our national taste."[41]

A significant portion of that impression comes not only from his quintessential work, *Comus*, but also the songs that he wrote for the pleasure gardens at Vauxhall and Ranelagh, in the early to middle 1740s. For these "entertainments," Arne composed as many as three hundred songs. It is reported that most of these songs were fashioned with lyrics of his own writing, some even possessing such amusing titles as "To a Lady, who being asked by her lover for a token of her constancy, gave him a knife."[42] Such gems, though, are rare, and in general, Arne's gifts lay more in the realm of musical composition than the composing of lyrics, as

---

[38]Charles Burney, *A General History of Music: From the Earliest Ages to the Present Period* (New York, NY: Harcourt, Brace and Company, 1935), 1004.
[39] Langley, 22.
[40] Horner, 14.
[41] Burney, 1004.
[42] Horner, 12.

testified by Horner's statement: "His lyrical ability was not by any means as refined or as inexhaustible as his musical settings."[43]

Most of Arne's musical output is vocal in nature; he wrote precious little purely instrumental music by comparison. As a result of his involvement with the Drury Lane theater, a great number of his vocal works are also intended for the stage. That Arne was a major force in the musical scene of London is witnessed by the report by Charles Burney that "of nearly a hundred and fifty musical pieces that have been brought on the stage at our two national theatres within these forty years, thirty of them, at least, were set by Arne."[44]

It was during the early 1740s that the Drury Lane theater began a series of Shakespearean productions, beginning with *The Tempest* and including *As You Like It*, *Twelfth Night*, and *The Merchant of Venice.*[45] Arne was employed in writing incidental music and songs for these revivals; many of his most memorable songs come from this period, including some that remain quite popular some three centuries later, such as oft-performed "Where the bee sucks." Charles Cudworth lauds Arne as one of "the two most celebrated composers of Shakespearean music in the mid-eighteenth century."[46] He labels Arne as "progressive" and willing to embrace new musical ideas, unlike William Boyce, the other of those "two most celebrated composers," whom Cudworth labels as more traditional. It was during this highly productive period of writing for the Drury Lane theater that Arne composed

[43] Horner, 13.
[44] Burney, 1016.
[45] Peter Holman and Todd Gilman, "Arne, Thomas Augustine," *Grove Music Online, Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[46] Stevens, 60.

incidental music for the play *Love's Labour's Lost*, including settings of both of the songs of Spring and Winter: "When daisies pied," and "When icicles hang by the wall."

"WHEN ICICLES HANG BY THE WALL"

Composed by Arne in 1741, this song is subtitled "The Owl," referring to the "staring owl" in the poem. Cudworth describes this setting as "delightful" and "one of those rare sequels which is as good as its predecessor," referring to, in this case, "When daisies pied."[47] The author could find no other descriptive references to Arne's setting of the poem, though the mere fact of his setting it is mentioned as a matter of point in other sources.

Arne sets his song in a duple compound meter with a time signature of 6/8, in the key of E-flat major. His tempo marking of *Poco Allegretto* indicates a moderately fast speed, with the *poco* seeming to indicate to the performer that he should be careful not to go too quickly. The reason for such caution becomes clear when one arrives at the "owl" motive (mm. 27-28), but that will be discussed in due fashion shortly.

Beginning with an eighth-note pickup on the tonic pitch, Arne quickly establishes a lively, bouncing introduction with the main melody played in the top line on the keyboard. The bass part alternates between bare octave sonorities and springy upwardly arpeggiated triads. (See figure 5.)

47 Stevens, 61.

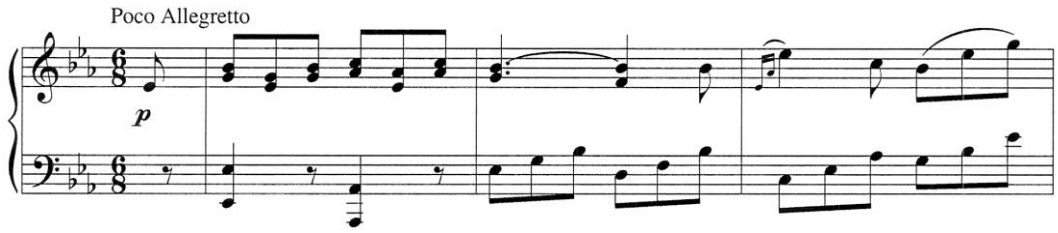

Figure 5. mm. 1-3

When only played in octaves, the bass line follows the typical patterns of such lines, mostly skips of thirds and larger leaps, outlining the basic harmonic progression. Throughout the entirety of the piece, when not arpeggiated, and at times even when it is, the bass almost exclusively appears doubled at the octave. This may have been an attempt by Arne to reinforce the bass sound of the instrument, as it is highly likely that the accompaniment would be played on harpsichord, which possesses wonderful brilliance of tone but somewhat insubstantial bass resonance.

The general texture of the piece is established in the introduction as well. This simple, thin texture consists of a single bass note (though often doubled, as noted above) and one or two notes played in the upper hand. Unsurprisingly, Arne thickens the texture slightly as he approaches cadential moments, often adding a third voice in the treble part. He follows a similar pattern with the harmonic motion in the piece as well, often beginning a phrase with changes of harmony being restricted to the large pulses of beat, in other words, two chords per measure, and upon nearing the end of the phrase, accelerating the changes to take place after one or two subdivisions of that beat. The introduction to the piece (see figure 6) serves as a perfect example of that technique. Note how in the first two measures of the figure

(mm. 4-5) the harmonies outline simple chords for each beat: V^6 I^6 | I IV. In the following two measures, as the music approaches the end of the introduction, the rate of harmonic change increases: V^4_3 vi V^4_3/IV | IV I^6 vii^{o6} I vi.

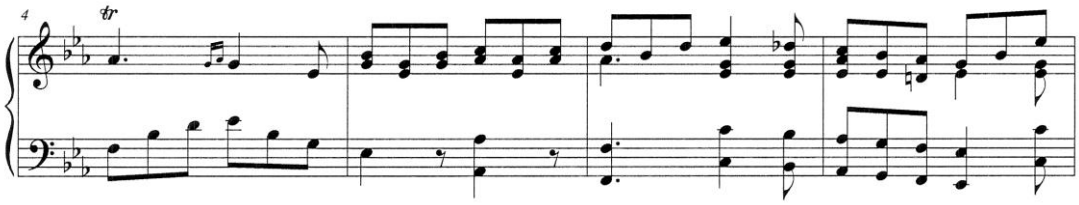

Figure 6. mm. 4-7

The harmonic content of the work is primarily diatonic, with an occasional secondary dominant chord. The harmonic progressions are often predictable, though Arne does occasionally include movement from one chord to another which could be considered unusual, such as his motion from V^6 to IV^6. (See figure 5, m. 2, second beat going to m. 3, first beat.) However, Arne pulls off the somewhat unusual progression by good use of a descending stepwise bass line. Likewise, the few other moments of odd harmonic motion are always made to sound innocuous through good voice leading.

As the short introduction concludes at m. 8, the vocal line begins, restating the melody from the first few bars of the piece. This first phrase contains the natural triplets of the poetic meter in "When icicles hang by the wall," matched with the natural triplets of the duple compound meter. Although there is a rest after the word "wall," it would be wise to consider that the musical phrase has not ended, but rather

that the rest is simply a result of the more rapid declamation from the metrical alignment noted previously. (See figure 7.)

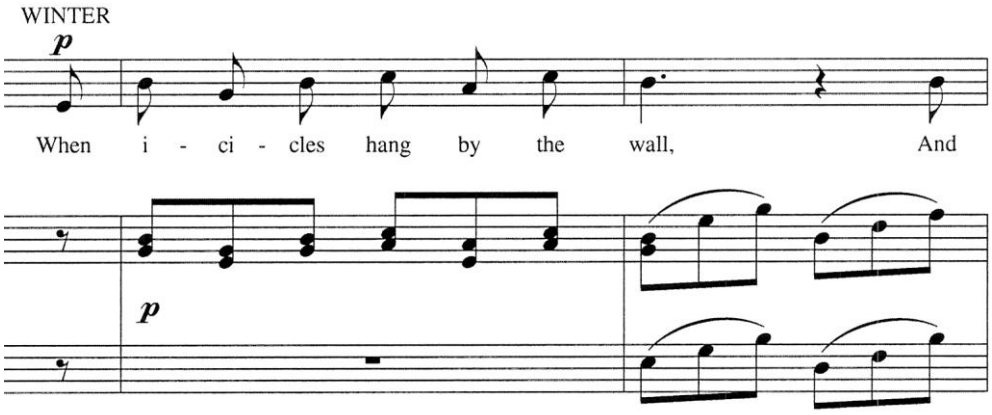

Figure 7. mm. 9-10

A longer phrase length is supported in the music by the appearance of an imperfect authentic cadence at end of the next line: "And Dick the shepherd blows his nail." A breath at this rest is not inappropriate, but the singer should continue to think of the main musical grouping as regular four-bar phrases. This regularity of phrase length is maintained throughout (the only exception being the forthcoming "owl" phrase), with the next major cadence occurring four measures later, a perfect authentic cadence on "nail." These two cadences mark the antecedent and consequent phrases of the expected period.

Beginning in m. 8, Arne employs "terraced" dynamics, which consist of alternating sections of loud/*forte* and soft/*piano*. Again, Arne likely is restricted by the instrumentation of his time, many harpsichords only able to achieve even that limited differentiation by the use of two separate keyboards, or by a stop or knee

lever. Arne instructs the voice to begin at a *piano* dynamic level, which is maintained until the end of the first phrase, whereupon the accompaniment echoes the singer's last few cadential notes at a *forte* level. As soon as the singer comes in for the second phrase, he is once again instructed to sing softly. An examination of the entire piece reveals a consistent pattern here: the singer always at a *piano* dynamic level, and the accompaniment providing the contrasting section of *forte*, usually in the form of an echo. It would be a mistake however, for the singer to try to constrain his voice to the same unvarying dynamic level throughout each phrase or, in a larger scope, start each phrase with the same *piano* level that he begins the piece with, a procedure which would result in an anemic, unsatisfying performance. The natural flow of the language, with its strong and weak syllables, along with the natural tendencies of the voice to get louder and softer as it moves through its range, should both combine with the indications given in the music to produce a lively, exciting, expressive vocal line, full of dynamic nuance and meaning. Considering that the only other dynamic marking of the piece is "loud," as long as the singer remains identifiably softer than that, he can explore a great deal of variation.

Arne cleverly reharmonizes each melodic phrase for its instrumental echo, such as at the end of the first phrase. (See figure 8.)

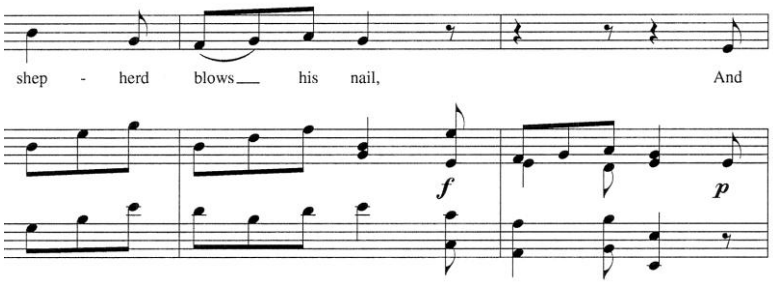

Figure 8. mm. 12-13

Here we see how Arne's original harmony, presented with the singer as I^6 | V^7 I, becomes, in the echo, vi | ii^6_5 V^7 I. Arne does not simply repeat the previous cadence verbatim, but provides additional harmonic interest while echoing the singer's melody. He does maintain the strength (or weakness) of the imperfect authentic cadence, while augmenting the presence of the bass line through the octave doubling.

In the second vocal phrase, we see that Arne is one of those composers who chooses to stress the second syllable of "into," showing his consideration for poetic meter above that of prosody. Things get more interesting in the second half of this phrase: Arne writes the first key modulation, moving the tonal center away from E-flat major. He accomplishes the shift by destabilizing the tonic with a vi chord under the word "And" and reassigning its function to "le" in the new key of G minor. Thus, the descending scale on "And milk comes frozen," which appears to start "do-ti-la," becomes "le-sol-fa," and continues down the scale "me-re-do," with the necessary A-natural on the second scale degree indicating the new key in the melody. (See figure 9.) Harmonically, the modulation is indicated even sooner, by the presence of a

dominant seventh chord under the word "comes"; its construction of D, F-sharp, A-natural, and C clearly delineates root movement toward G.

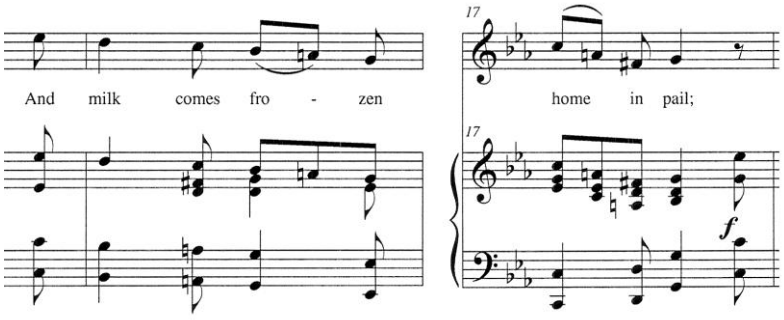

Figure 9. mm. 16-17

This new tonal center is strengthened as the singer outlines the upper portion of that dominant chord and cadences on G at "home in pail." As expected, this cadence is then followed by a *forte* echo in the accompaniment of the second portion of the phrase (that portion in G minor).

The second half of this verse begins with what is probably the darkest imagery of the poem: "When blood is nipp'd and ways be foul." Appropriately, Arne reserves the most dissonant harmony of the piece for this moment: a fully diminished seventh chord in m. 20, outlined by E-natural, G, B-flat, and D-flat. (See figure 10.)

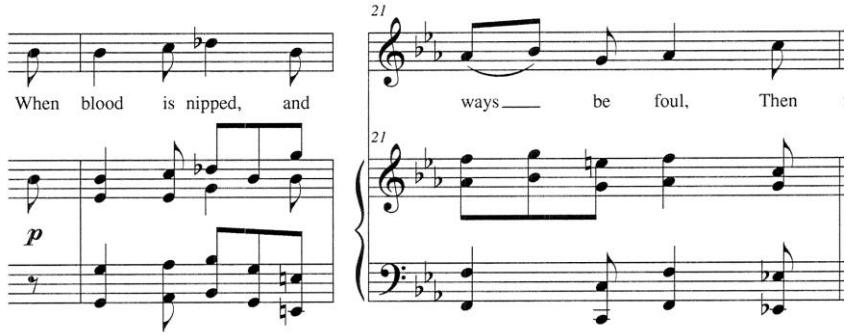

Figure 10. mm. 20-21

This chord also establishes the new tonal area of F minor, though it remains in this key only briefly, giving a single cadence in F on "be foul" before moving on to C minor with the next line of text.

This next line also contains interesting harmony, as Arne writes under the words "Then nightly sings the . . ." the progression i6 VII^7 i. (See figure 11.) One would expect the more commonly found vii^{o7}, built on the raised seventh scale degree, but in this case the unusual harmony is justified by the descending minor vocal line "do te le sol."

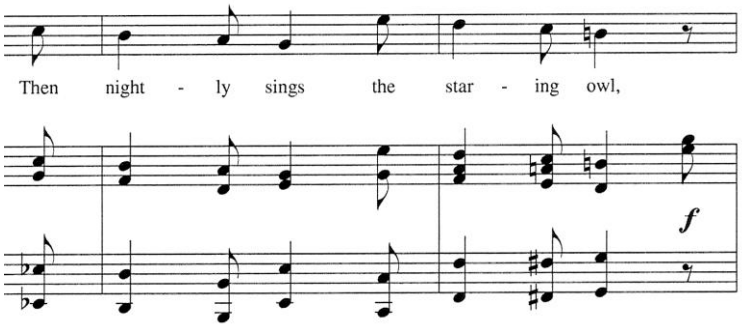

Figure 11. mm. 22-23

Arne comes full circle back to E-flat major at m. 25 as he repeats the textual phrase "Then nightly sings the staring owl." The music has modulated through several closely related minor keys–both G and F minor varying by only one accidental in key signature from E-flat major, and C minor being the relative minor. Though there has been no text repetition up to this point, Arne now eases us back into E-flat with the repeated text, allowing for a more gentle transition back to the lighter emotion of the "merry note" of the owl's hooting than would have been the case without the repetition and return to E-flat. He transitions cleverly by restating the end of the phrase from C-minor as the beginning of the next phrase, only this time with a B-flat instead of B-natural in the descending lines of both the voice and accompaniment. (See figure 12.)

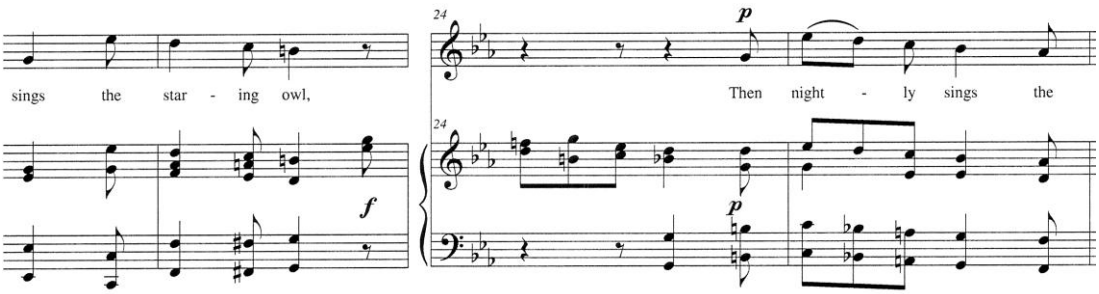

Figure 12. mm. 23-25

At this point, the owl motive arrives; the regular accompaniment pattern ceases altogether, and for the next few measures, the keyboard simply imitates the vocal line. After a quick preparatory "to-whit" on the fifth scale degree, the hooting of "tu-whoo" sounds on rapidly repeated sixteenth notes on the high tonic pitch. The necessary vocal articulation required to repeat these notes so rapidly surely adds to

the animal-like quality of the hooting, though if done inartistically, it may be more reminiscent of a goat's bleat than an owl's hoot, definitely a good reason to observe the "*poco*" in the tempo marking "*poco Allegretto*"! (See figure 13.) This motive is repeated, and on the final note of the keyboard's echo, we have the singular occurrence of a *fermata*, which is the only indication of any break of tempo given in the score.

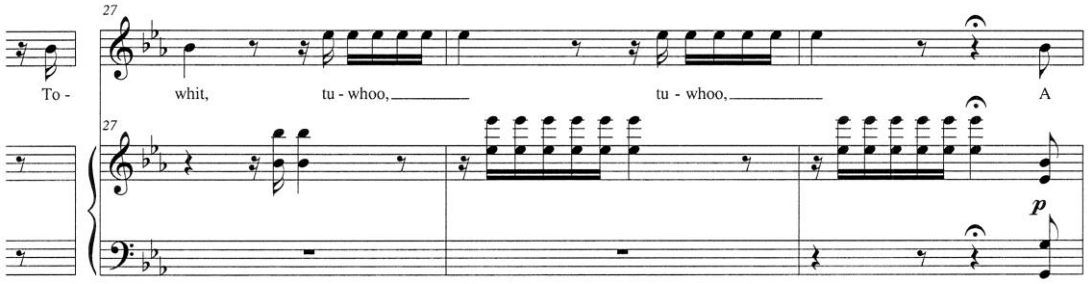

Figure 13. mm. 27-29

After the brief pause of the *fermata*, the former texture and tempo return with the text "A merry, merry note." In some discussions of Arne's musical style, such as found in Horner's *Life and Works of Dr. Arne*, one finds mention of his frequent use of the "Scotch snap" (or "Scottish snap"). This rhythmic device consists of a short note falling on the beat, followed by a longer note, such as an eighth-note followed by a quarter-note, as is manifested on the word "merry." (See figure 14.) Since, up to this point, Arne has assigned longer note values to the strong portion of the beat, this reversal of rhythmic pattern lends extra emphasis to the word "merry," underscoring the overall emotional context of the piece.

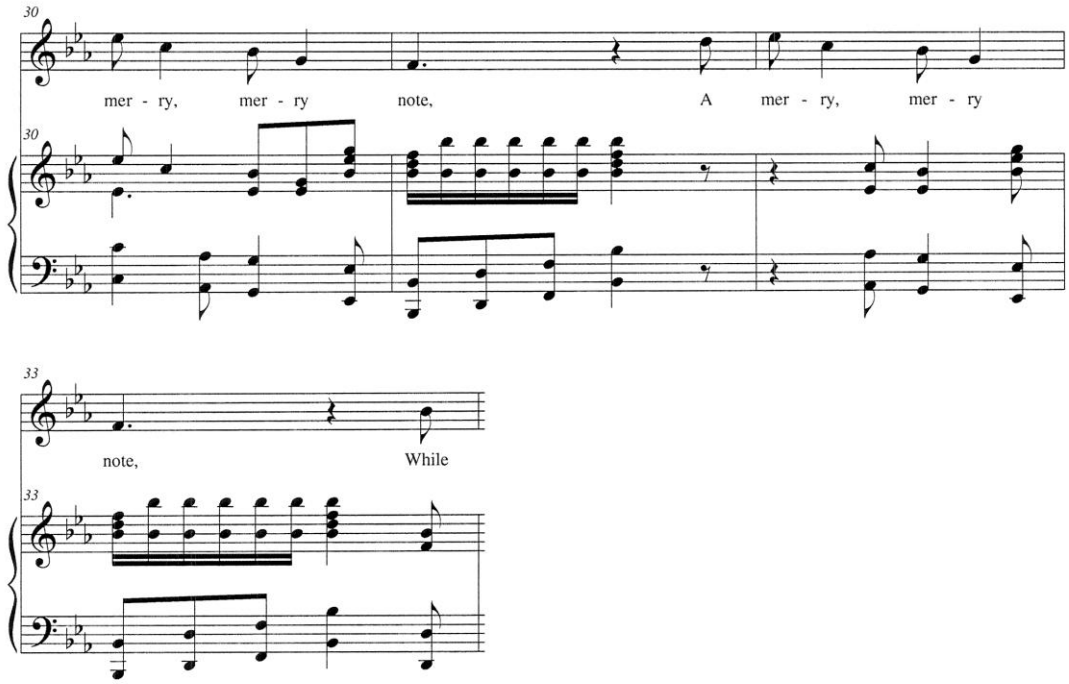

Figure 14. mm. 30-33

As we enter this final portion of the verse, Arne utilizes text repetition, both of individual words (e.g. "merry") and of entire phrases (e.g. "While greasy Joan"), which does not appear in the original poem. This repetition increases the length of the final section of music and offsets the positioning of the owl motive, making it more central and prominent, strengthening its function as the climax of the piece, and lending validation to Arne's subtitle "The Owl." This importance is also strengthened by the appearance of the owl motive in the keyboard part (mm. 31, 33) after each statement by the singer of "A merry, merry note." (See figure 14.)

The verse concludes with a return of the melody originally stated at the end of the introduction, in mm.7-8, with the text "While greasy Joan doth keel the pot." The accompaniment echoes this melody in the expected fashion, with an

augmentation of the bass line by dropping the last four notes an octave, and a thickening of the texture by adding a third voice to the parts in the upper hand. The phrase finishes with a strong perfect authentic cadence, at a *forte* dynamic level. (See figure 15.)

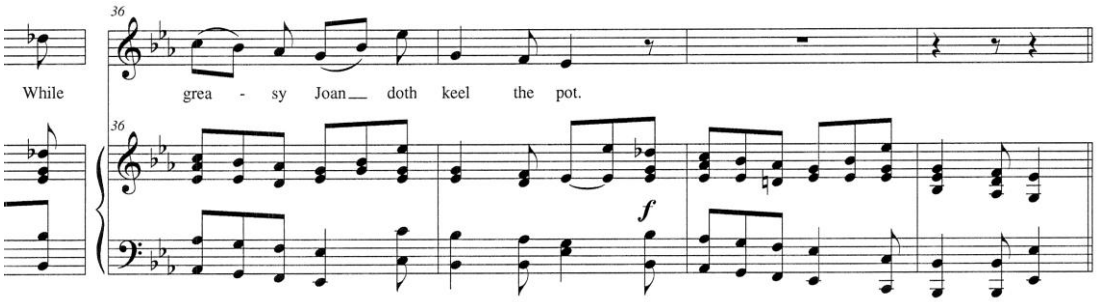

Figure 15. mm. 36-39

The piece then proceeds to the second verse, which involves a simple repetition of the music of the first verse, with no variation whatsoever. Some may see this as a strike against the piece, feeling that Arne should have at least embellished the final ending for a greater sense of closure or finality. However, this simple strophic style of song writing was prevalent in the 1700s, as well as the early 1800s. One has to look no further than the songs of Mozart, whose small catalog of published songs is more than half full of simple strophic settings, or the works of Schubert, whose renowned song-cycle *Die schöne Müllerin* contains nearly half of its twenty songs set in the same simple strophic style – no musical variation at all between verses. The strophic form no more diminishes the beauty and quality of their music than it does Arne's.

The overall vocal range of the piece does not exceed an octave, from E-flat above middle C to the E-flat above that, with the tessitura lying in the upper part of that range. The piece could easily be sung an octave lower by male voice, and the overall range of the piece is appropriate for any voice type, although the higher tessitura could make it uncomfortable for some very low voices. Its mostly syllabic setting contrasts with the contemporary works of Handel, which are rife with extended melismas.

Arne's "When Icicles Hang by the Wall" is truly a delightful piece of music. Its fun and memorable tune makes the piece very accessible for listeners, and the way the accompaniment often plays the melody along with the singer, combined with its more limited vocal range, makes the piece accessible for performers of an amateur status. It also contains the musical nuance and expressive potential to satisfy the aesthetics of a more advanced performer. Hopefully, Arne's piece will be performed more often in modern recitals and receive the recognition as the fine piece of vocal writing it ultimately deserves.

SIR CHARLES HUBERT HASTINGS PARRY (1848-1918)

Hubert Parry contributed greatly to the movement of revitalizing English music in the latter half of the 19th century.[48] His role was so significant in this movement, that Frank Howes labeled him "Parry the Instigator," attributing to him the "chief credit for the awakening of English Music from the complacent lethargy that had been growing on it for the best part of two centuries."[49] His compositions were not his only significant contribution to the realm of music; his work as an assistant editor on Grove's *Dictionary of Music and Musicians*, as well as his subsequent professorships at the Royal College of Music and Oxford, helped to "raise the intellectual status of the musical profession."[50] His musical output varied from symphonies to oratorios, choral settings, such as his renowned *Prometheus Unbound*, to solo song. His largest collection of songs, published in several sets under the umbrella title *English Lyrics*, secured Parry's place in history as a "major songwriter."[51]

Parry was born in the winter of 1858, son of Thomas and Isabella Parry. His mother, already ill of consumption and now weakened from the physical exertions of childbirth, passed away less than two weeks after his birth.[52] The son of an artistically-inclined father, Parry grew up in an environment that nurtured musical

---

[48] Jeremy Dibble, "Parry, Sir Hubert," *Grove Music Online*, *Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[49] Frank Howes, *The English Musical Renaissance* (London: Secker and Warburg, 1966), 129.
[50] Ibid., 129.
[51] Trevor Hold, *Parry to Finzi: Twenty English Song-Composers* (Rochester, NY: Boydell Press, 2005), 21.
[52] Jeremy Dibble, *C. Hubert H. Parry: His Life and Music* (Oxford: Oxford University Press, 1992), 3.

development. His father "not only played and composed, but . . . was actively involved on an executive level" in the organization of local choir music festivals in Gloucester.[53] His brother played both piano and cello quite well, and his sister played the piano, though less well. Parry himself must surely have begun musical training in his early years.

He began attending school at Eton when thirteen years old, following his family tradition of attending that school. Though his first three years are largely undocumented, Parry began keeping extensive and detailed diaries in 1864, which serve as not only a window into the life of a budding composer, but were published in 1947 as a source of insight into life at Eton during the mid-19th century.[54] Finishing his studies at Eton in 1866, he sat the exams for the Oxford Bachelor of Music degree, distinguishing himself by earning it at the youthful age of seventeen.[55]

For all that his father was an avid supporter of music as a "genteel pastime," he discouraged both Parry and his musically talented brother, Clinton, from pursuing the vocation of music. The reasons for this discouragement included the perception of a musician's life as a financially risky one and the frequent association of music with the "immorality of continentals and with a sense of unmanliness."[56] Therefore, Parry began his Bachelor of Arts degree, studying law and history. Following the

[53] Dibble, 13.
[54] Ibid., 19.
[55] Howes, 130.
[56] Dibble, 13.

course desired for him by his father, after earning his BA degree in 1870, he began working for Lloyd's of London as an underwriter.[57]

After only a few short years at Lloyd's, Parry's ever-growing urge to write music found him pursuing further formal instruction from Edward Dannreuther. This association with Dannreuther was especially good for the developing Parry, as his new teacher not only enhanced Parry's skills in writing and performing music, but he was able to "enrich Parry's musical awareness as well as make available new opportunities."[58] Dannreuter opened his pupil's eyes to the contemporary works of non-English composers such as Liszt, Tchaikovsky, and most especially Brahms and Wagner. This exposure had a great impact on Parry's own style, which became a "complex aggregate reflecting his assimilation of indigenous as well as continental traditions."[59]

In 1877, Parry quit working at Lloyd's altogether with the purpose of pursuing his living as a musician. Alongside Dannreuther's encouragement and help, he received needed support from George Grove, who gave Parry work as an assistant editor for his new *Dictionary of Music and Musicians*, a publication for which Parry eventually wrote more than 100 articles.[60] He soon began to find some real success, with 1880 marking "the beginning of his middle and most flourishing period as a

---

[57] Jeremy Dibble, "Parry, Sir Hubert," *Grove Music Online*, *Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[58] Dibble, 107.
[59] Jeremy Dibble, "Parry, Sir Hubert," *Grove Music Online*, *Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[60] Ibid.

composer."[61] This was the year he published his first great choral work, a setting of Shelley's *Prometheus Unbound*, which possessed "vitality and tensile strength," resulting from "sustained inspiration."[62] In it, we also hear the influence of Wagner, whose "forthright, rhetorical *arioso* declamation . . . was absorbed and appeared unmistakably in *Prometheus*."[63]

Parry's fine melodic style and attention to word setting have received praise from numerous sources. His son-in-law, the singer Harry Plunket Greene, gives this insight: "To Parry the words were everything."[64] Stephen Banfield declares that Parry's vocal music contains "subtle phrasing, finely sculpted declamation, and melody free of clichés – techniques which Parry pioneered and which have distinguished English solo song in its finest periods."[65] Similarly, R. O. Morris commented on Parry's melody as "[following] both the sense and the accentuation of the words with a fidelity that no English writer before him had ever approached," and proclaimed him a model to other composers in the "scrupulous observance of verbal rhythm."[66] From these comments, we see that Parry approached his song writing with a careful attention to detail and a refined sense of craftsmanship.

His technique of setting words to music plainly manifests itself in his grand collection of songs, *English Lyrics*. Published in various sets throughout his life, starting in 1885, and even two sets published posthumously, this collection is

---

[61] Howes, 143.
[62] Stephen Banfield, *Sensibility and English Song: Critical Studies of the Early Twentieth Century*, (Cambridge: Cambridge University Press, 1985), 19.
[63] Ibid., 22.
[64] Hold, 22.
[65] Banfield, 138.
[66] Hold, 23.

comprised of 74 total songs, split into twelve distinct sets. Trevor Hold calls them "a unique achievement" in that "no other major British song-composer has produced so substantial a set."[67] Though each lacking a specific identifiable theme, each set does have unifying characteristics. For example, Sets III and VII contain poetry from Elizabethan and Jacobean writers, Sets IV and VIII include only 19th-century poetry, and Set II is comprised exclusively of Shakespeare's poetry (including "When Icicles Hang by the Wall").[68]

With this collection of songs, Parry desired to create a form of "High Art." His lofty aim was to establish the "English *Lied*," modeled after the well-established German *Lied*.[69] As a natural result, the vast majority of the songs are of an earnest, even high-minded, nature.[70] Even though Parry treats so many of the *English Lyrics* in a serious manner, perhaps even excessively so, not all of the songs are so austere. According to Hold, the most humorous song is "When Icicles Hang by the Wall," in which Parry "evokes a convivial winter scene, even managing to slip in a sly allusion to a popular song at one point."[71]

"WHEN ICICLES HANG BY THE WALL"

Parry's setting of Shakespeare's "When Icicles Hang by the Wall" appears as the fifth song in his *English Lyrics* Set II, which was published in 1886-1887. No

[67] Ibid., 21.
[68] Ibid., 21.
[69] Ibid., 39.
[70] Ibid., 21.
[71] Ibid., 21.

better introduction could be given than the descriptive words of Trevor Hold, which are by far the most detailed depiction of the song among the many sources consulted:

> [It] is one of the few songs by Parry which reveals a sense of fun. Owls, rustic drones, convivial winter evenings around the fire are all evoked: he even manages in the second verse to tuck in a quotation from what Fuller-Maitland calls 'a modern convivial song' – 'For he's a jolly good fellow!' For all its varied word-painting, the song works extremely well and is one of the best settings of this familiar lyric.[72]

The piece is written in common time, or 4/4 time signature. This simple musical meter matches the poetic meter nicely, having a strong emphasis on the first and third beats of each measure, paired with the metrically weaker second and fourth beats. Parry indicates a tempo of "*Allegretto*," somewhat fast, with a suggested metronome marking of quarter-note equals 120. Unlike the Arne setting, there is no compunction to avoid going too quickly, as the vocal line does not contain any rapidly repeated notes. However, the overall tempo may be limited by the accompanist's ability to cleanly articulate thirty-second notes, which appear twice in the piece (these appearances will be addressed shortly).

Parry begins the piece with a pickup consisting of a rapid sixteenth note on the pitches B-flat and D, which is followed by a *staccato* quarter-note on F. The pickup then lands squarely on an open fifth sonority, F and C, played for a half-note. (See figure 16.)

[72] Ibid., 27.

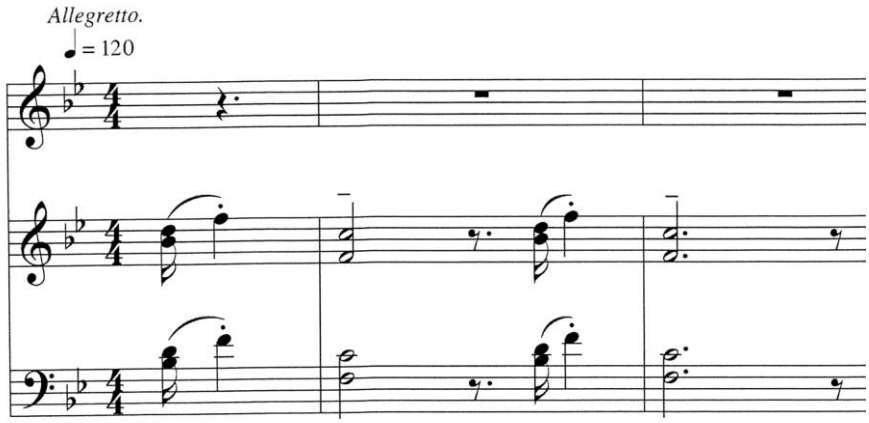

Figure 16. mm. 1-2

This motive, established in both hands at the beginning of the piece, appears quite frequently throughout the song, though afterwards only in the upper hand. Parry indicates the articulation of this motive quite specifically and does so consistently throughout the music, even when it appears at various other pitch levels. The articulation calls for a slur of the sixteenth note to the following *staccato* quarter and a *tenuto* mark over the half-note. Seeing as Parry uses accent marks to indicate dynamic emphasis later in the piece, this *tenuto* marking almost certainly means to play the note to its full value. When done well, such notes have a sense of crispness and forward motion that propels them into the following tones.

Although the opening motive never appears in the vocal line, it is clearly an "owl motive," both by it very construction, which is very similar in rhythm and shape to an actual owl's hoot, and by its prominent use in the accompaniment when the singer arrives at the owl's cry of "tu-whit, tu-whoo." It is the first of many instances of text-painting that Parry writes in the song. This opening owl motive also serves to establish the tonality of the piece, B-flat major, although the brevity of the first notes,

where we hear the tonic B-flat, and the sustained open fifths, missing the important leading tone, leave room at first for some aural ambiguity. Once we hear the strong V to I motion of "sol do" leading into measure 3, however, we are left with no doubts as to the tonal center.

Here in measure 3, we see the first appearance of another motive that gets used a number of times in the piece.[73] Parry mixes duple and triple subdivisions of the beat, using a turning figure that moves up and down around the dominant scale degree. (See figure 17.)

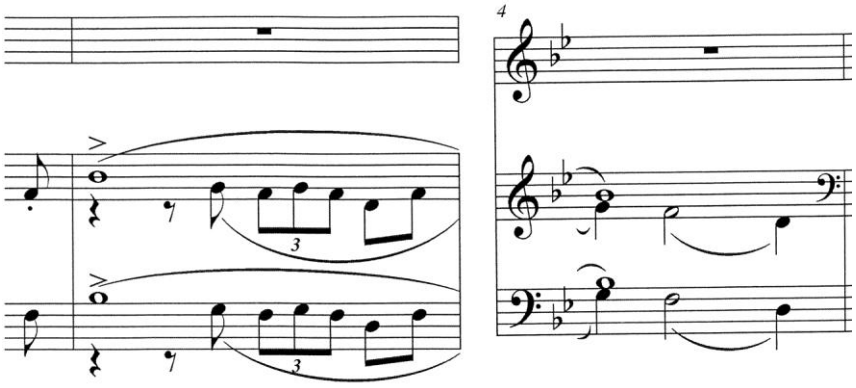

Figure 17. mm. 3-4

This particular motive serves as a signal for both the lead-in and the conclusion for each verse of the song, as well as providing the basis for the musical quotation of "For he's a jolly good fellow" alluded to by Hold. Parry includes the triplet figure within only this motive (and of course, the quotation), and the motive is always played in both hands of the accompaniment, capturing the listener's attention

[73] It is reasonable to argue that this motive actually begins with the aforementioned "sol do" motion, as nearly every time the motive appears, it is preceded by the ascending perfect fourth.

whenever it appears. For clarity's sake, it will be referred to hereafter as the "triplet motive."

The sixth measure contains the first appearance of the aforementioned "rustic drone," which is played as an open fifth above the tonic pitch, B-flat, just below the bass staff. This drone is played prominently throughout the piece, appearing in more than half of the song, most often built on the tonic pitch, but occasionally on the dominant. The low sounding pitch of the drone is important, because Parry always combines it with other figures which often contain dissonant notes. (See figure 18.)

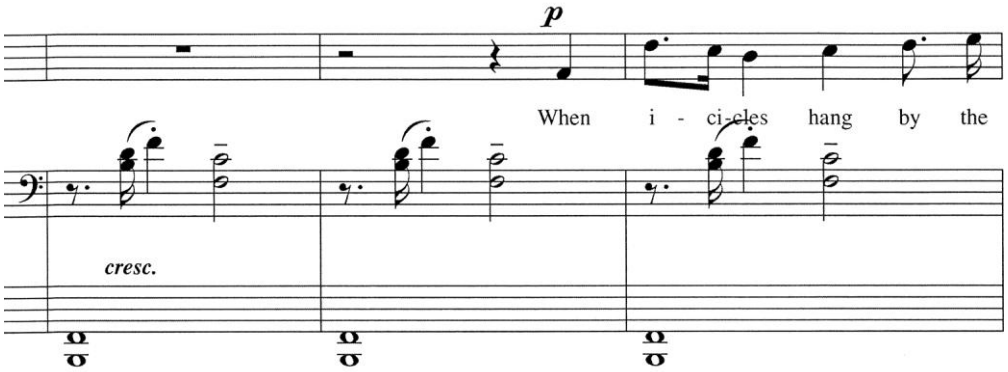

Figure 18. mm. 5-7

The clash between the low B-flat of the drone and the C in the owl motive (played in the upper hand) is softened by the considerable distance between the actual sounded pitches. Though most often played in combination with that opening owl motive, Parry does include the drone below a variety of figures in the second verse, all of which would sound quite a bit more dissonant were it not for the low register of the drone.

The singer enters with a pickup to m. 7, dotted rhythms serving a similar function to Arne's triplets by aiding in the proper metrical alignment of the words "hang" and "wall." The phrase length is not immediately obvious to the listener, largely due to the static nature of the combined drone and owl motive for several bars. However, as other figures begin to manifest themselves in the accompaniment, often with marked differences in character, it becomes clear that the standard phrase length is two measures, each phrase addressing one line of the poem's text. Parry exercises flexibility within that framework, however, including some phrases of three or four measures in length, typically to emphasize a particular line of text (such as the four bar phrase of the owl's cry in mm. 20-23).

The first shift of character in the accompaniment comes with the rapidly ascending thirty-second notes which lead into m. 11. (See figure 19.)

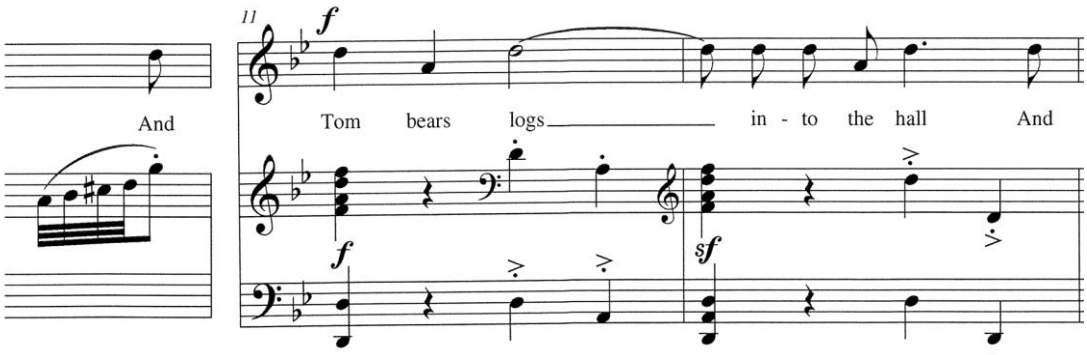

Figure 19. mm. 11-12

Care must be given to clearly sound the C-sharp in the ascending line, which tonicizes the D minor chord upon which the entire following phrase is based. On each downbeat of mm.11-12, we have the appearance of the rarely used block chord.

Up until this point, and indeed in the majority of the rest of the piece, the texture is sparse and fairly thin, typically playing only 1 or 2 notes in each hand with a linear delivery. As "Tom bears logs into the hall," the sudden thickness and increased weight of the musical texture surely reflects the thickness and weight of the logs which Tom is carrying. Similarly, the vocal line assumes a more wooden quality as the shape of the melody stiffens onto a repeated D, with only a couple of briefly interjected As. The descending *staccato* figures in the accompaniment could easily represent the unceremonious dumping of said logs into the wood-bin. The exertion of the character is also indicated through the *forte* dynamic level – the loudest to appear in the piece so far.

The character of the accompaniment then changes for the next phrase: a series of even eighth-notes, skipping up and down by thirds, played in both hands two octaves apart. The staccato articulation of these notes gives a sharp, pointed quality to the line, reminiscent of the spiky shards of ice that have formed on the "milk . . . frozen in pail." The first of these eighth-notes, an E-natural, hints at the upcoming tonal emphasis on F, further strengthened at the cadence by a strong V to I motion from C to F. (See figure 20.)

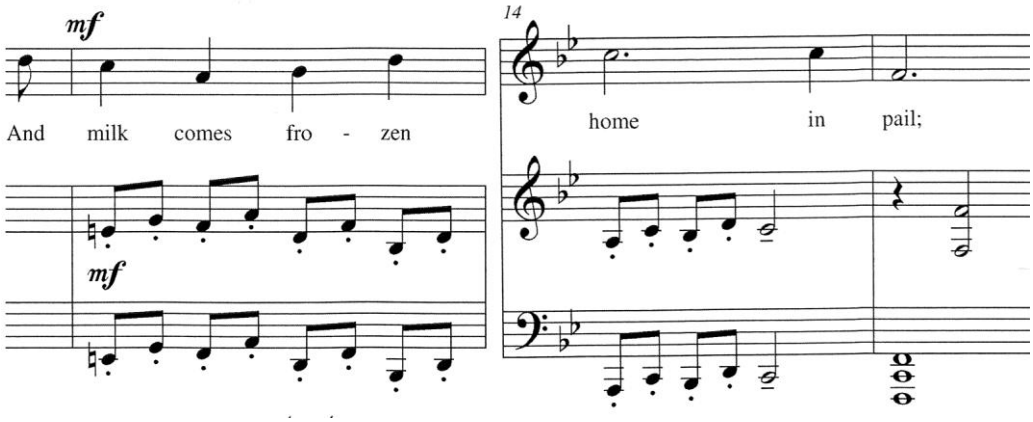

Figure 20. mm. 13-15

The vocal line returns to a more moderate dynamic level, *mezzo-forte*, and the phrase is stretched from the usual two bars to three, giving it textual emphasis as rounding off the first four lines of poetry. The stretch also lends greater weight to the half cadence at m. 15 (within the larger tonal scheme of B-flat).

The drone resumes in m. 16, but now with the lowest pitch sounding on the F at the bottom of the bass staff.[74] Along with the drone, the owl motive is sounded again, also at a different pitch level, with its final sonority thickened slightly by the addition of a third. (See figure 21.) The dynamic level returns to *piano*, thereby establishing a large-scale arch shape with the dynamics up to this point and setting up for the dramatic leap to *forte* in the next phrase.

[74] It could certainly be argued that the drone returns in m. 16, with its open fifth sonority at the cadence.

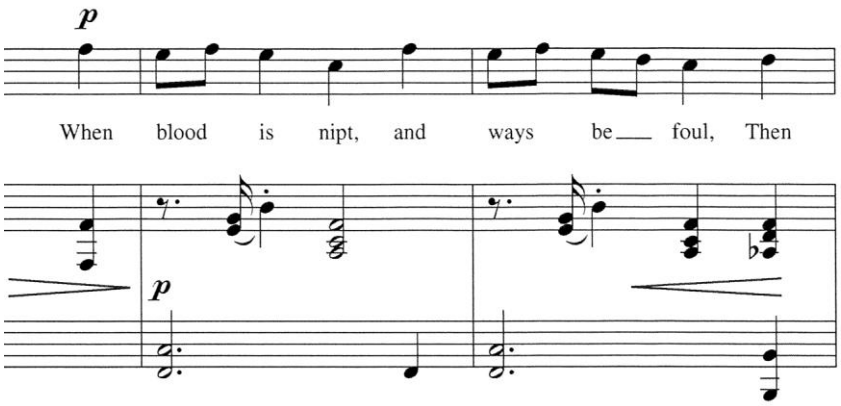

Figure 21. mm. 16-17

"Then nightly sings the staring owl" contains the musical climax of the piece, as suggested by several factors. First, the vocal line leaps to its highest pitch in the entire song, the G at the top of the treble staff. Second, the tempo is slowed down with the marking "*meno mosso*" in the accompaniment, along with a "*sostenuto*" marked in the vocal line. Third, this section contains almost all of the block chords in the entire piece, made all the more emphatic and majestic by the decreased tempo. And all of this occurs at a *forte* dynamic level. (See figure 22.)

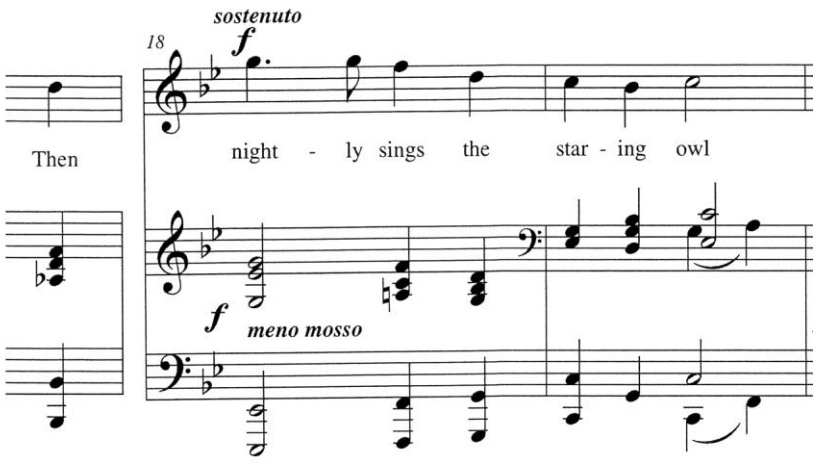

Figure 22. mm. 18-19

Parry takes the A that he added in the previous phrase (the extra note in the owl motive, see figure 21) and moves chromatically down to A-flat and then G. This creates the harmonic motion from V on the word "foul" to V^7/IV on the word "Then." This secondary dominant then resolves as expected to an E-flat major chord, the first occurrence of the IV chord in the piece, further strengthening the position of this phrase as the musical climax.

A sudden return to a *piano* dynamic level accompanies the return of the drone and owl motive as the singer plaintively hoots "tu-whit, tu-whoo" in a high register, affording a chance for some fun vocal color in characterizing the owl. Parry returns the piece to its original pace with an "*a tempo*" indication, while exercising justifiable artistic license in the repetition of "tu-whoo." This repetition stretches the phrase out to four measures, all four of which statically contain the same drone and owl motive, giving prominence to the swooping vocal line. (See figure 23.)

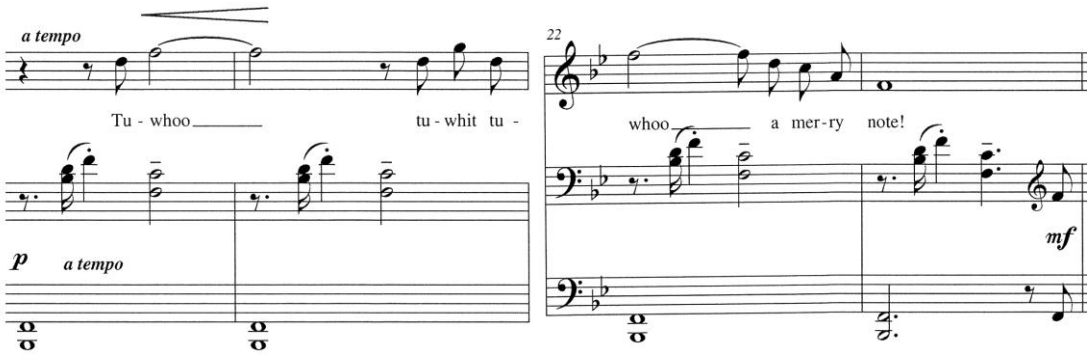

Figure 23. mm. 20-23

Parry underscores the last line of the stanza through the return of the "triplet motive" originally established in mm 3-4 (see figure 17). The motive is modified slightly from its original appearance to accommodate the length of the vocal line,

repeating the triplet pattern one step down, and ending with descending step-wise motion to the tonic. The vocal line also firmly establishes the tonic, beginning on B-flat, varying no more than a third in either direction, and finishes up with an ascending line on "la ti do." (See figure 24.)

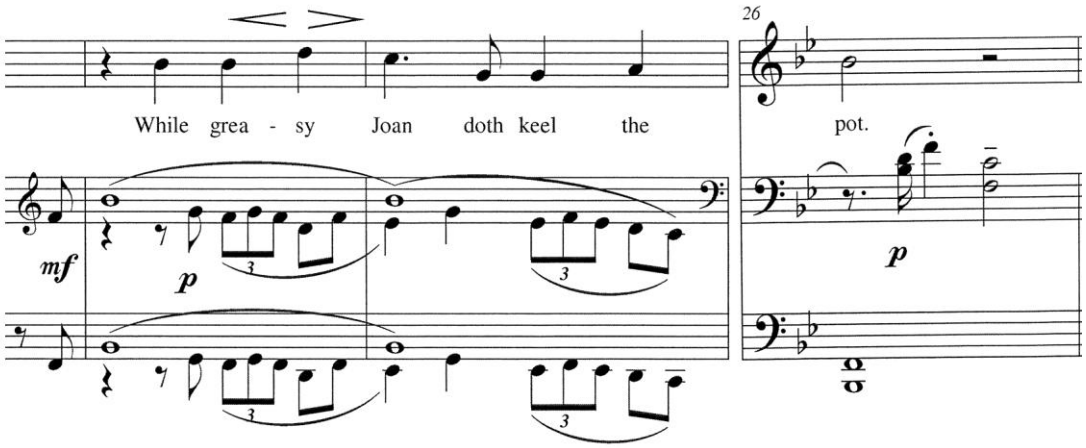

Figure 24. mm. 24-26

Parry includes a curious swell on the fourth beat of m. 24, lending a non-intuitive emphasis to the second syllable of "grea - sy," which is further strengthened by placing that second syllable on a higher note. While his intentions are not obvious, it may be possible that Parry is cleverly creating a second textual phrase "See Joan . . . keel the pot," analogous to a modern "See Jane run." Whether or not that is the case, and conceding that its omission in the second verse may be an editorial oversight, Parry only includes the swell in the first appearance of this line. A good pun, after all, is only funny the first time.

Hitherto, the song has been written exclusively in a major key, albeit with an occasional emphasis on a minor chord (e.g. mm 11-12). However, as the "triplet

motive" returns in mm. 28-29, it does so with an unmistakable shift to the minor mode. The lowering of G and D, the sixth and third scale degrees, creates in the listener an immediate sense of foreboding, while the presence of the motive itself heralds the imminent appearance of the second verse. Parry includes an actual change of key signature to B-flat minor after the "triplet motive," but for all intents and purposes, the mode changes at m. 28. (See figure 25.)

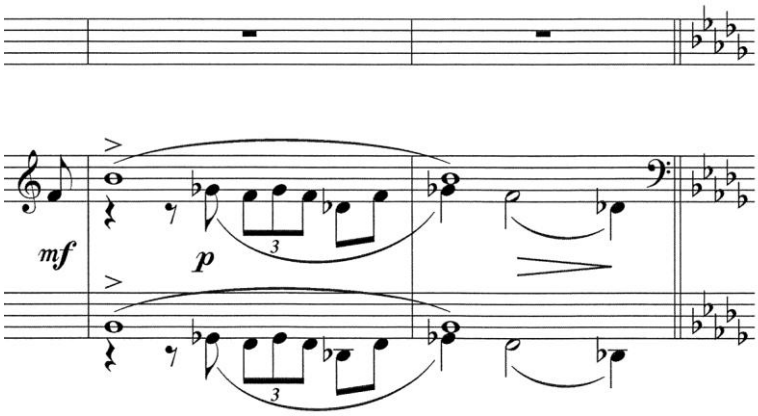

Figure 25. mm. 28-29

Parry employs more text-painting in the accompaniment of the second verse, beginning with the blowing wind which is represented by two legato arches of streaming eighth-notes in the upper hand (with the owl motive appearing in-between), over the ever-present drone in the bass. These streams of fifths and sixths, moving mostly in parallel motion, have a swell written underneath each arch, giving the impression of the wind howling and moaning. (See figure 26.)

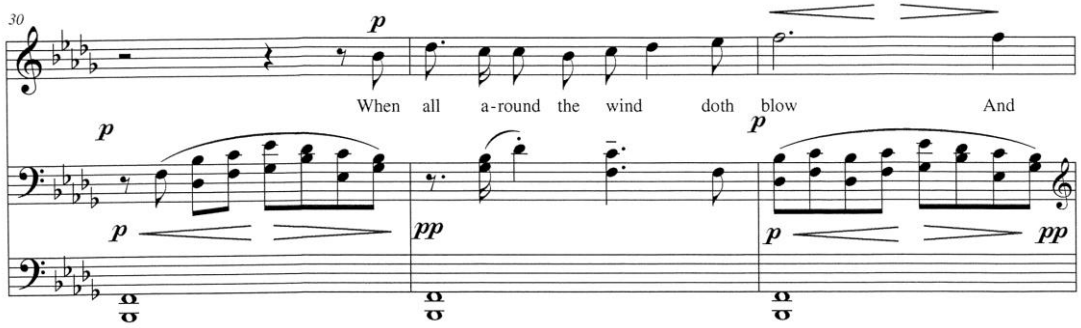

Figure 26. mm. 30-32

The coughing that "drowns the parson's saw" is present in the double dotted rhythms of the accompaniment as each hand takes turns spastically leaping up and down, with frequent half-step resolutions upward on the thirty-second notes. (See figure 27.)

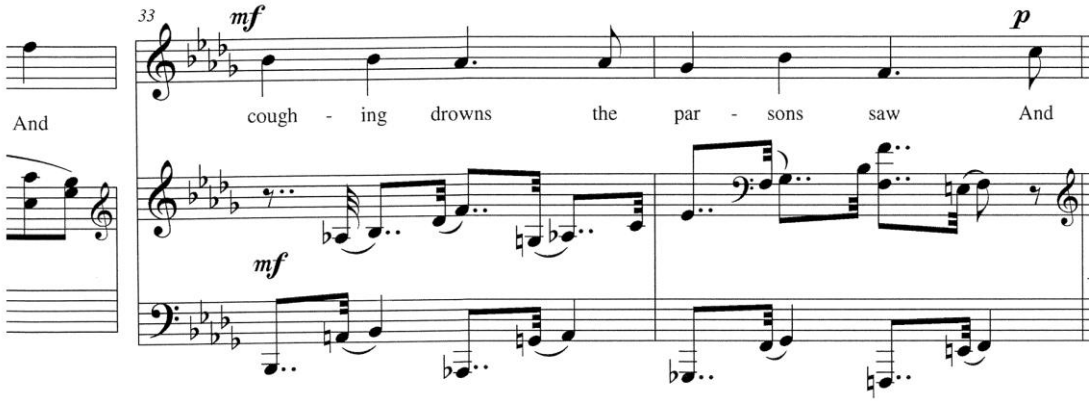

Figure 27. mm. 33-34

Seen from a slightly different angle, the resultant rhythms may even resemble the "ah-choo" of a sneeze more than they do a cough. Marion's "red and raw" nose is illustrated through the angular melody of its musical phrase, the spiky, unsettled line of pitches as agitated as poor Marion's nose.

As the second half of the verse begins in m. 39, Parry switches back to the major mode. The droning open fifths continues, but now with F as the lowest pitch. Above that, Parry writes his slightly modified quotation of "For he's a jolly good fellow," utilizing the triplet pattern which had been established earlier. The uppermost pitches in the right hand of the accompaniment contain the melody of this "convivial song." (See figure 28; imagine the tune, but without any "For he's.")

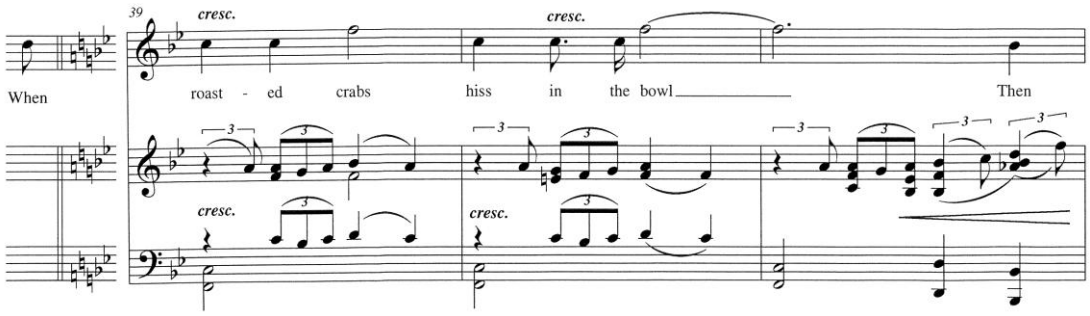

Figure 28. mm. 39-41

Here we also find an oddly triumphant melody in the vocal line, sounding somewhat like a simplified fanfare. In combination with the quotation above, the music is surely anticipating the reappearance of the owl, who, in this case, is the "jolly good fellow." Parry doesn't miss the opportunity to treat the meter of the poem in a sensitive way: he modifies the placement of the word "hiss" to land on the downbeat, giving it proper metrical poetic stress and allowing enough time on the note for the singer to give an onomatopoeic hiss.

The owl returns at m. 42, along with a nearly verbatim realization of the same stately block chords which accompanied it the first time. Again, Parry calls for a slower tempo, indicating "*sostenuto*" in both the voice and accompaniment. In

identical pattern to the first owl cries, the high, soft hoots of the singer are underscored by the drone and the owl motive, both of which have returned to the original tonal center of B-flat. The only notable variation comes at the end of the piece, when Parry uses all three main motives (the drone, the owl motive and the triplet motive). Beginning in m. 52 with the variation of the triplet motive found at the end of "Joan doth keel the pot," he sounds the drone as expected in m. 53. Then, to heighten the sense of finality, he slows down the final statement of the owl motive, using double the note values, even doubling the value of the rest. Instead of the expected open fifth in the upper hand, Parry substitutes the open fifth of the drone, making the final sonority a fitting, though unusual, incomplete triad. (See figure 29.)

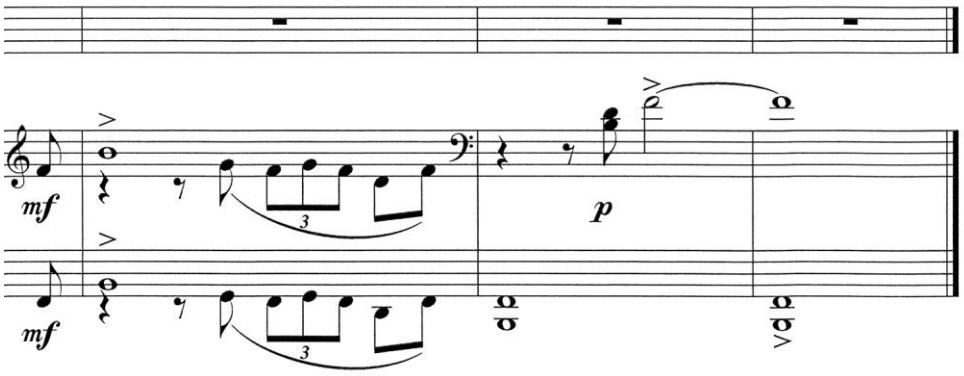

Figure 29. mm. 52-54

Observing the song as a whole, the vocal line has a range encompassing F at the bottom of the staff to G above it, a major ninth. The majority of the pitches lie in the upper half of the range, making the piece more suitable to a higher voice, unless transposed. Unlike Arne's setting, Parry never includes the melody in the

accompaniment. The singer must possess both good tonal and rhythmic security. The same could be said of the accompanist; Parry utilizes a tremendous variety of rhythmic devices and articulation patterns in his text-painting, everything from even eights and triplets to dotted and double dotted rhythms, *legato* and *staccato* lines, *tenuto*s and accent marks. Care must also be given by any accompanist to carefully observe the frequent switching of bass and treble clefs in the upper hand of the accompaniment.

Parry's setting of "When Icicles Hang by the Wall" does indeed reveal his "sense of fun." It is exciting to perform and to listen to, while also containing the sort of interesting compositional techniques that make it rewarding to analyze. The clever intertwining of motives, the various methods of text-painting, and the fun melodic and accompaniment figures make this piece one of the gems of Parry's musical output. To reiterate the words of Trevor Hold, the song "works extremely well."

RALPH VAUGHAN WILLIAMS (1872-1958)

Ralph Vaughan Williams played a key role in the revival of British Music in the 20th century.[75] He pioneered the efforts of preserving the indigenous folk song of Britain. He composed music in a tremendous variety of genres, from symphonies and choral works, to chamber music and solo song, including his well-known song cycle, *Songs of Travel*. His contributions to the realm of music were not limited to composing; he enriched the future generation of British musicians through his teaching and writing. His numerous accomplishments and powerful influence on both his contemporaries and the succeeding generation ensured his place in history as "one of the most important British composers of this century."[76]

Born in Gloucestershire in 1872, Vaughan Williams was encouraged in the pursuit of music from a young age. His first training was given to him by his aunt, who taught him piano as well as the fundamentals of theory.[77] In 1883, he followed his older brother to the Rottingdean preparatory school, where he took violin lessons along with his other courses. As with many young boys, his fun-loving nature occasionally overrode his better judgment, as in the case when he reportedly "got into a scrape the other day for playing his violin after he had gone to bed which set the boys dancing in their shirts and the masters came in."[78] Following his time at

---

[75] Hugh Ottaway and Alain Frogley, "Vaughan Williams, Ralph," *Grove Music Online*, *Oxford Music Online*: http://www.oxfordmusiconline.com (accessed September 4, 2010).
[76] Kimball, 363.
[77] Hugh Ottaway and Alain Frogley, "Vaughan Williams, Ralph," *Grove Music Online*, *Oxford Music Online*: http://www.oxfordmusiconline.com (accessed September 4, 2010).
[78] Ursula Vaughan Williams, *R.V.W. A Biography of Ralph Vaughan Williams* (Oxford: Oxford University Press, 1964), 23.

Rottingdean, he spent three years at Charterhouse, where he traded his violin for a viola, and briefly entertained the notion of pursuing a career as an orchestral player.

His college days began at the Royal College of Music in London in 1890, his first two years spent under the tutelage of Hubert Parry. Vaughan Williams then spent three years at Cambridge, continuing his studies with Parry on the side. So important to him was his training at Parry's hand that he chose to purse a degree in history, solely because the schedule of courses for that degree presented the least amount of conflict with Parry's schedule.[79] While at Cambridge, he also received technical instruction in composition from Charles Wood, and he took lessons in the organ. Ursula Vaughan Williams charmingly recounts an experience from his Cambridge days:

> In those days attendance at Chapel was compulsory, and one morning when Ralph's absence had been noted he was sent for by authority:
> 'I did not see you in Chapel this morning, Mr. Vaughan Williams.'
> 'No. Sir.'
> 'Perhaps, however, you were in the organ loft?'
> 'Yes, Sir, I was.'
> 'Well, you can pray as well in the organ loft as in any other part of the Chapel.'
> 'Yes, Sir—but I didn't.'[80]

Having earned his degree in history from Cambridge in 1895, Vaughan Williams returned to spend another year at the Royal College of Music, this time studying with Charles Stanford. These years of training formed a solid foundation upon which Vaughan Williams would soon construct his own unique musical style.

---

[79] Ibid., 36.
[80] Ibid., 36-37.

He had a long standing interest in composing works for solo voice, the first of his songs written when he was merely ten years old, appropriately entitled "Here I come creeping."[81] In total, he wrote well over 100 songs, many of them appearing in cycles or sets. The most famous of these cycles, *Songs of Travel*, was written shortly after Vaughan Williams completed his college career and was published in 1904. It was dedicated to Parry's son-in-law, baritone Harry Plunket Greene.[82] This cycle of eight songs with texts by Robert Louis Stevenson (a final ninth piece was added to the cycle posthumously) was based largely on the traditions of the German *Lied*, which is not surprising, considering his choice of teachers at college and his subsequent studies in 1897 with Max Bruch of Berlin.[83] The musical character of each song varies widely, from the progressive chromaticism of "In Dreams" to the strophic modality of "Whither Must I Wander." This extreme musical variety, or lack of musical consistency, has at times been a cause for criticism.[84] [85] On the whole, however, these songs "placed Vaughan Williams in the forefront of critical and appreciative notice. . . . [being] fresh in matter and manner yet seeming to bear a consoling weight of Romantic experience."[86]

His other best known song cycle, *On Wenlock Edge*, was written nearly a decade after *Songs of Travel.* During that interval, two major influences shaped the musical perspective of Vaughan Williams: he began collecting English folksong, and

[81] Banfield, 519.
[82] Ibid., 520.
[83] Kimball, 363.
[84] Hold, 110.
[85] Kimball, 365.
[86] Banfield, 74.

he studied with Ravel in Paris.[87] While Ravel's influence was not "over obvious" in Vaughan Williams's writing (i.e. there were no especially Impressionistic devices used by Vaughan Williams as a result of his work with Ravel), it did manifest in the "general freeing of technique" and the "creating [of] effects that no English composer had dared to at that point."[88] Of even greater impact, his study of English folksong imbued his compositions with a newly discovered modality and fresh new melodic and harmonic language. This was assimilated, perhaps unconsciously, from his collection of over 800 folksongs and variations, the vast majority of which were collected in the half decade prior to 1910.[89] The cycle *On Wenlock Edge* clearly demonstrated these influences, which pleased some and disturbed others, as researcher Steven Banfield reports: "Its passionate response to Housman's dramatizing verse was both admired and execrated by contentious critics long afterwards."[90]

In Carol Kimball's *Song: A Guide to Art Song Style and Literature*, Vaughan Williams's mature musical style is summarized handily. Kimball describes his melodic style as "vigorous, but elegant," containing "modality and melismatic passages that soften the energy of his phrases."[91] He used rhythmic patterns inspired by the rugged English landscape. His accompaniments were "fairly simple in construction and style," often doubling the voice part in the top notes of the

[87] Hold, 112.
[88] Ibid., 112.
[89] Hugh Ottaway and Alain Frogley, "Vaughan Williams, Ralph," *Grove Music Online*, *Oxford Music Online*: http://www.oxfordmusiconline.com (accessed September 4, 2010).
[90] Banfield, 74.
[91] Kimball, 363.

harmony. Trevor Hold describes Vaughan Williams's piano accompaniments as typically "very effective," while mentioning that the composer's preference for instruments other than piano led to his setting more than half of his major opuses with accompaniment provided by instruments other than piano. He asserts that for the composer, "song was melody first and foremost, the singer rather than the accompanist the first priority."[92]

In addition to *Songs of Travel* and *On Wenlock Edge*, Vaughan Williams's major contributions in the realm of solo song include *House of Life* (in which is found the ever-popular "Silent Noon"), *Merciless Beauty, Five Mystical Songs, Four Last Songs* (with text provided by his wife, Ursula), *Ten Blake Songs*, and several settings of Shakespeare poems. Charles Cudworth declares that Ralph Vaughan Williams was "the greatest of all modern English composers of Shakespeare music." He gives passing mention of each song's title and continues his praise in discussing the 1938 work based on *The Merchant of Venice* garden scene, "Serenade to Music," in which he extols "the resultant work . . . [as containing] some of the loveliest and most evocative of all the music composed to Shakespeare's words."[93]

"WHEN ICICLES HANG BY THE WALL"

Written in 1925 and published in 1926, the set *Three Songs from Shakespeare* includes "Take, O take those lips away," "When icicles hang by the wall," and his second setting of "Orpheus with his lute," regarded by some as much superior to the

[92] Hold, 103.
[93] Stevens, 85.

first setting from 1903.[94] The set receives scant praise from Hold, who calls them merely "pleasant and simple" before summarily dismissing them as "not important."[95] Though they arguably may not occupy as crucial a place in the composer's output as *Songs of Travel* or *On Wenlock Edge*, and indeed may be labeled "simple" in comparison, Kimball strikes the proverbial nail on the head when she describes Vaughan Williams's song style as "simple but not ordinary."[96] Though none of the sources consulted gives any specific (or even general) description of "When Icicles Hang by the Wall," this author believes that a close examination of the song reveals its "vigor" and "elegance."

As with Thomas Arne's interpretation, Vaughan William's piece is set in a duple compound meter, with 6/8 time signature. His specified *Allegro* tempo is slightly faster than Arne's or Parry's. The wise performer will not take the tempo too quickly however, for, though Vaughan Williams does not include rapid rhythms in either voice or piano parts, he often affords very little time to breathe between phrases (e.g. mm. 7-15); too quick a tempo could pose a challenge to the singer's breath management and add difficulty in artistically phrasing the lines of poetry.

The piece begins with four-part block chords alternating back and forth between an initial F minor sonority and a following C minor chord. (See figure 30.) This immediately establishes Vaughan Williams's typical modal treatment, with an Aeolian mode centered on F.

---

[94] Banfield, 76.
[95] Hold, 118.
[96] Kimball, 363.

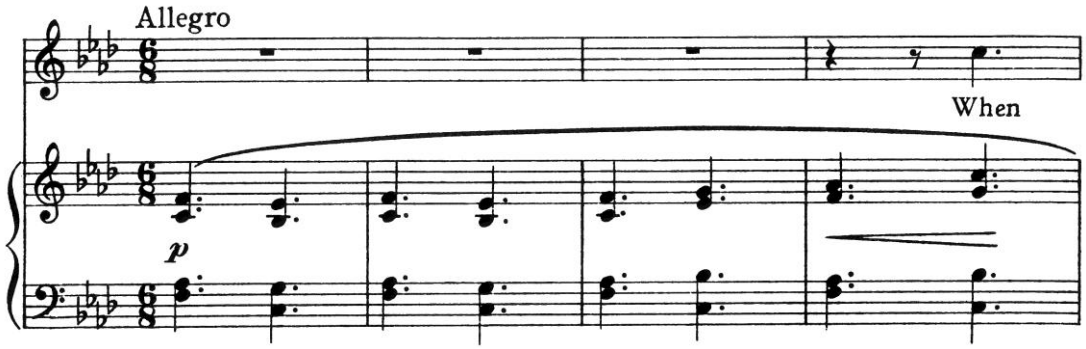

Figure 30. mm. 1-4

The resultant minor harmonies create the perfect backdrop for a winter's day, the dotted quarter-note rhythms as regular as footsteps plodding through a fresh layer of snow. The *piano* dynamic level creates a sense of hushed anticipation, which builds into the entrance of the vocal part with a crescendo and ascending line in the upper hand of the accompaniment.

When the voice enters on "When icicles hang," the accompaniment shifts from the smoothly connected dotted quarters to two short eighth-note chords on each beat. The accentuated brevity of the chords is similar to a written out staccato, their short, sharp articulation reminiscent of the sharp, hanging icicles of which the singer speaks. The opening figure of the vocal line shares a similar spiky quality as it skips up from C to E-flat then back down to C. (See figure 31.) While a leap to F would have lent even greater angularity to the line, Vaughan Williams's choice of the E-flat in the melody provides solid reinforcement for the modal basis of the melody and harmony.

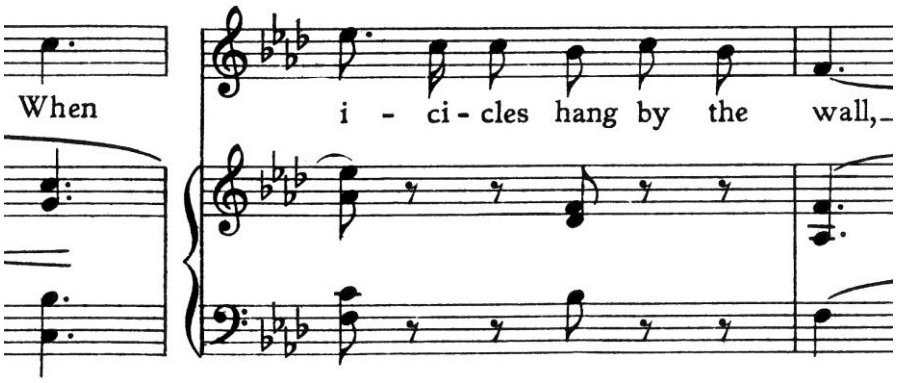

Figure 31. mm 5-6

Once this opening statement has been made, the accompaniment settles down into a comfortable pattern: the upper hand continues the plodding dotted quarter-notes, playing intervals of fourths and sixths, while the lower hand lilts with quarter-notes on the beat followed by eighth-notes on a low "sol," forming a kind of continuous pickup pattern. The vocal line parallels the bass line's rhythm, but with pitches that are huddled closely around F and G, as though for warmth. (See figure 32.)

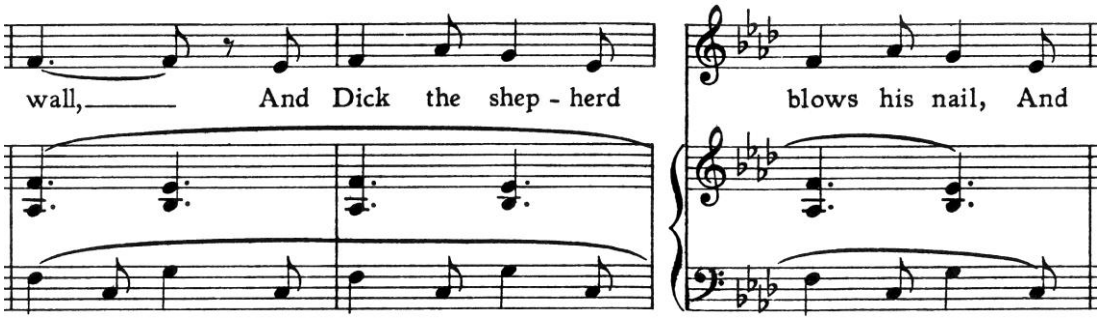

Figure 32. mm. 6-8

In m. 9, the meter stretches to include an extra beat, changing to 9/8 time signature for one measure. Vaughan Williams' sensitivity to the text is evident in this

phrase, as the meter shift allows for strong poetic metrical stress to be applied to each word in "Tom bear logs" as well as lining up the first syllable of "into" with the downbeat of the next measure, for proper syllabic stress there, too. (See figure 33.)

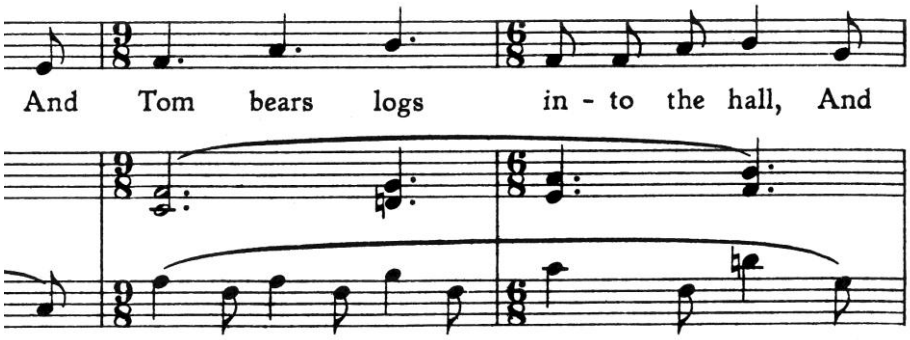

Figure 33. mm. 9-10

The accompaniment in this phrase continues to follow the same pattern established in the previous one but played in a slightly higher register and with the addition of a D-natural, thereby avoiding a diminished chord on "logs." This chromatic alteration destabilizes the established F Aeolian mode and, in combination with the ascending lines moving in parallel motion and the recurrence of a D-natural at the end of the phrase, prepares the listener for the upcoming shift to C.

That shift is accomplished as the bass and vocal lines move into the next phrase with a strong "sol do" motion, the ascending leap from G to C. The bass continues to mirror the melody for most of this phrase; while it is not uncommon for Vaughan Williams's accompaniments to play the melody along with the singer, it is less common for it to do so in the bass part. The plodding quarter-notes of the right hand are "frozen" in place, being suspended in their motion just as the milk in the pail. (See figure 34.)

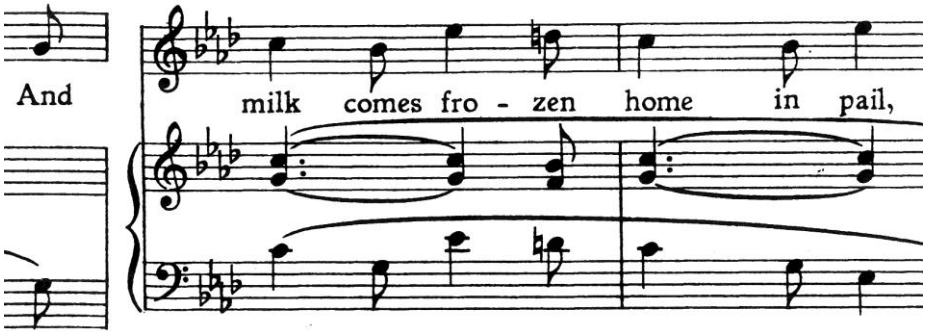

Figure 34. mm. 11-12

The next phrase builds in intensity, a sustained *crescendo* marked from beginning to end. The appearance of D-flat throughout the phrase returns us to the original mode of F Aeolian. The accompaniment pattern changes on "foul" to include the only arpeggiated figure in the song, an ascending two octave arpeggio built on the lowered seventh scale degree (E-flat).

This arpeggio takes the accompaniment into a new register, which is notably higher than the middle register used until this point, high enough to justify switching the left hand to treble clef. The dynamic level suddenly drops to *pianissimo* as the next phrase begins. The A-natural on the downbeat of m. 16 draws the ear with an F major harmony as the stately block chords reappear, played in both hands. The descending lines of the lower hand move contrary to the upward motion in the right hand, the spreading distance between hands like the spreading of the owl's great wings. The singer leaps to his highest pitch in the piece on "nightly" and gently glides down from the F at the top of the staff, before lighting upon the F at the bottom. (See figure 35.)

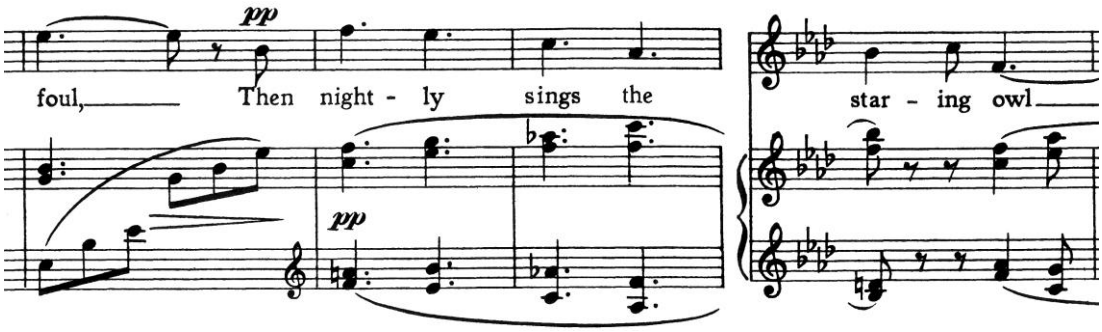

Figure 35. mm. 15-18

A dialogue begins between the accompaniment and the singer at m. 19, starting with the eighth-note pickup. The vocal line mimics the descending minor third in the right hand in a gentle hooting "tu-who" and again on "tu-whit." The roles are exchanged for the final statement, with the piano echoing the singer on the last "tu-who." (See figure 36.)

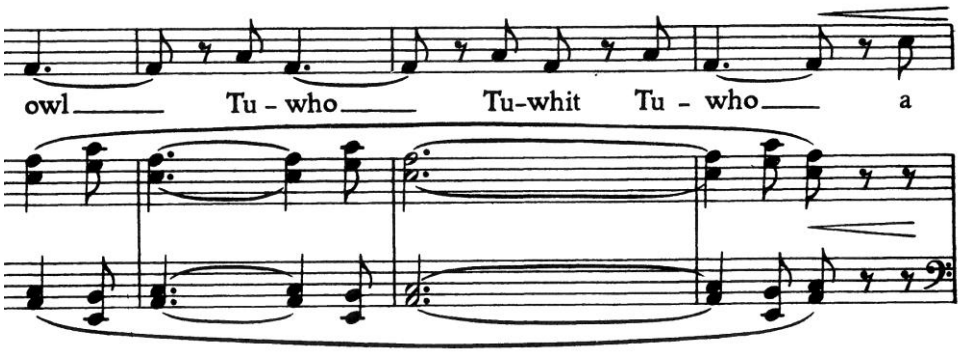

Figure 36. mm. 19-21

The next line bursts out, with a dramatic rise in dynamic level (the only *forte* written in the score) and short, pointed chords in the accompaniment. "A merry note" is made all the merrier by the sound of the Mixolydian mode now used in this section, first introduced in the descending line of the voice. The raised third and sixth scale degrees (in comparison to Aeolian) give a brighter overall sound, while the still

lowered seventh scale degree maintains its characteristic modal basis. Up until this point, the text setting has been entirely syllabic, but the melismatic treatment of "merry" gives emphasis to the word and its meaning. (See figure 37.)

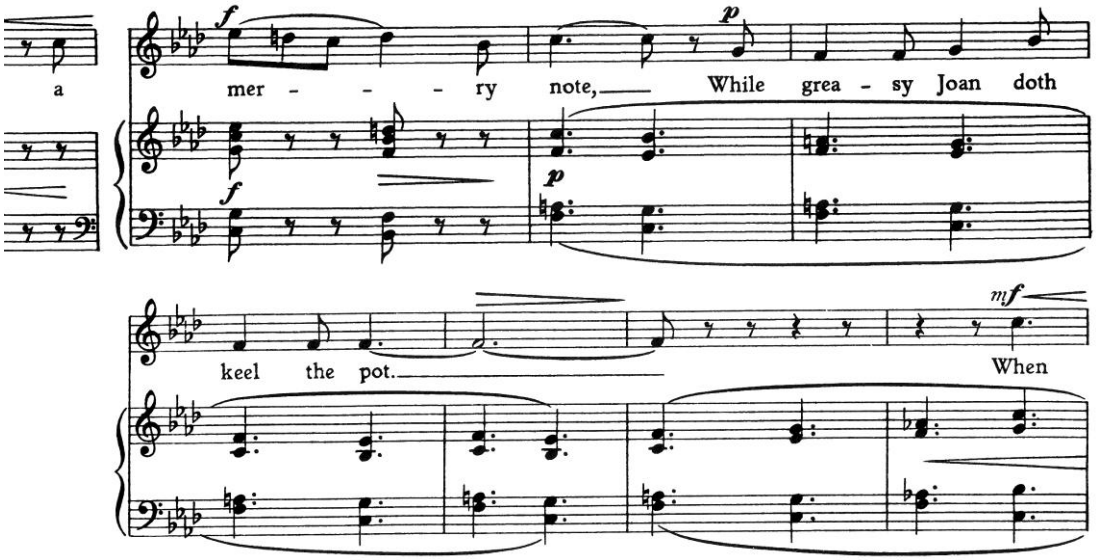

Figure 37. mm. 22-28

The last line of the verse resembles Joan's tending of the pot, the melody bubbling up from its tonic F, only to be cooled back down on "keel the pot." The accompaniment of this last line assumes the same pattern as at the beginning of the piece, alternating between tonic and dominant block chords, but now with the major I chord of the Mixolydian mode. In preparation for the beginning of the second verse and its attendant unpleasantness, the A-flat returns in m. 28, reestablishing the original Aeolian mode. (See figure 37.)

The musical setting of the second verse is quite similar to the first, Vaughan Williams only modifying some of the rhythms and alignment of the text to better reflect its meaning or poetic meter. For instance, on the downbeat of m. 31, he

switches the quarter-note with its following eighth, creating the "Scotch snap" that Arne was so fond of using. Here, its sole appearance does not just provide rhythmic variety but illustrates the meaning of the word "coughing." (See figure 38.)

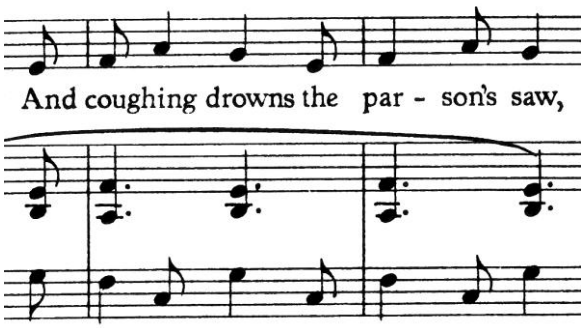

Figure 38. mm. 31-32

Likewise, in mm. 37-38, he modifies the rhythm in this portion of the melody, allowing the word "hiss" to fall on the beat, instead of on a pickup note, as it would have if he had repeated the melody verbatim. This modification better aligns with the strong poetic stress of the word and affords the singer a chance to emphasize the hissing sound of it. (See figure 39.)

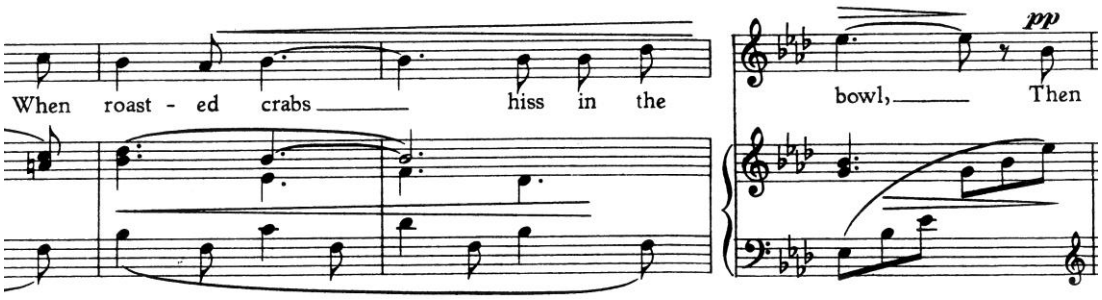

Figure 39. mm. 37-39

The remainder of the music of the second verse is identical to its appearance at the end the first verse, including the spreading block chords, the hooting dialogue

between singer and accompanist and the nearly boiled over final line of text. The only difference lies in the last six bars of the piece, where the oscillating block chords (again in Mixolydian mode, in which the piece ends) begin to ascend and get softer while also accelerating slightly. Ending with F major chords at a *ppp* dynamic level in a high register, the owl has clearly taken off and flown away into the distance. (See figure 40.)

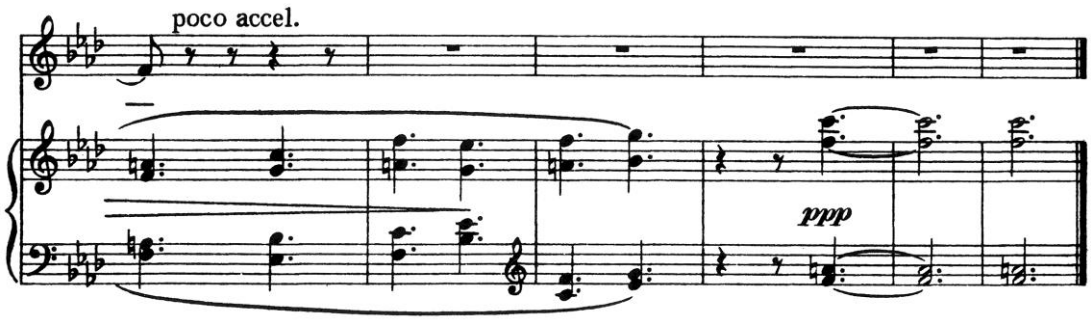

Figure 40. mm. 51-56

Incorporating the same overall range as Parry's setting (a major ninth), but using a slightly lower overall pitch range (E-flat to F) and lower tessitura, this piece is well suited to both low and high voices. While the melody does appear in the accompaniment briefly throughout the piece, the singer will need to be comfortable with the modal inflections so prevalent in Vaughan Williams's style. And again, the tempo of the piece must be carefully matched with the singer's breath capacity and control, as many of the phrases do not afford much time to breathe. The modified strophic form requires that strict attention is paid to the small rhythmic differences between verses in order to be successful. This piece would probably present

significant challenges to a novice singer, while those same challenges would make the piece very rewarding for an advanced singer.

Vaughan Williams has written a marvelous rendition of Shakespeare's "When Icicles Hang by the Wall." While his repeated used of certain harmonic and rhythmic patterns could be called "simple," the overall effect is more than merely "pleasant." The musical nuance of his subtle, yet powerful, text-painting pervades the entire piece. To paraphrase Kimball, Vaughan Williams's song is indeed simple, yet also far from ordinary.

‘When Icicles Hang By The Wall’ from ‘Three Songs from Shakespeare’ by Ralph Vaughan Williams
© Oxford University Press 1926.
Extracts reproduced by permission. All rights reserved.

ROGER QUILTER (1877-1953)

Roger Quilter established himself as one of the great song composers of the early 20th century. He raised the artistic level of the "drawing-room ballad," a genre which had been deplored by predecessors like Parry and contemporaries like Vaughan Williams, to new heights of craftsmanship and expression.[97] His musical output was unusually narrow; almost everything he wrote was a song. He was best known for his settings of early texts, especially Elizabethan texts, including quite a number by Shakespeare. Charles Cudworth includes Quilter in his category of "notable Shakespearean song-writers" of modern times, declaring that Quilter "occupies much the same place among twentieth-century Shakespearean composers as Arne did in the eighteen-century."[98]

Born in the latter part of 1877, Roger Quilter grew up in an environment of wealth and privilege. His family was accustomed to "comforts, money and servants."[99] This inherent source of means allowed Quilter to pursue his interests in life without the need for regular employment. His main interest lay in the field of music—no doubt a result of his days in Pinewood preparatory school, of which Quilter spoke quite fondly some forty to fifty years later.[100] During his time at Pinewood, his growing "interest in music, drama, and poetry was encouraged and nurtured." By the time he left the school, he had considerable experience as a singer

[97] Hold, 138.
[98] Stevens, 84.
[99] Valerie Langfield, *Roger Quilter: His Life and Music* (Rochester, NY: Boydell Press, 2002), 6.
[100] Ibid., 8.

in the school's chapel choir (he was said to have a good voice) as well as with the instruments of piano and violin.[101]

In 1892, Quilter continued his schooling, but now at Eton, where he was overshadowed for a year by his popular, athletic older brother, Arnie.[102] Quilter was not athletically inclined, and was constantly plagued by poor health. Because of his poor constitution, he was excused from sports and allowed to study music, which further ostracized him from the rest of the boys.[103] The health problems he suffered at Eton were only the forerunners of a lifelong struggle with his health. Overall, Quilter intensely disliked his time at Eton and left in 1895, returning home to Bawdsey to figure out what he would do with his life.[104]

Deciding to pursue his interest in music further, Quilter opted to attend the Hoch Conservatory of Music in Frankfurt, Germany, education in music being perceived as "on the whole better if it was obtained on the continent."[105] He spent a total of four and half years there (though only four actual enrolled semesters), studying piano with Ernst Engesser, and taking private instruction in composition from Ivan Knorr.[106] Knorr instructed several other budding English composers who proved to be significant in Quilter's life: Percy Grainger (actually an Australian), Cyril Scott, Balfour Gardiner, and Norman O'Neill. Including Quilter, this group of composers became known as the Frankfurt Five (or Frankfurt Group), though they

[101] Ibid., 8.
[102] Ibid., 8.
[103] Ibid., 9.
[104] Ibid., 10.
[105] Ibid., 11.
[106] Ibid., 11-12.

were not all at Frankfurt at the same time.[107] Grainger was hopeful that they would "change the world," but nothing quite so dramatic ever came about.[108] Gardiner was extremely wealthy, like Quilter, and gave support and encouragement to other composers.[109] Quilter utilized his own considerable wealth in like manner; he enjoyed using his means to help others.[110] In time, he was a founder-member of the Musicians' Benevolent Fund, established in 1921 at the death of Gervase Elwes, which still gives monetary support to aspiring and professional musicians.[111]

Quilter returned from Germany around the turn of the 20th century. Soon afterwards, he began composing songs in earnest, with only an occasional foray into other genres of music—the most memorable instance of which is his *A Children's Overture*, written in 1911 for the children's play *Where the Rainbow Ends*.[112] While he enjoyed moderate success with the publication of *Three Songs* in 1904, which contained such long-lasting favorites as "Now Sleeps the Crimson Petal" and "Love's Philosophy," his name came to the forefront of the musical scene upon the publication of his set *Three Shakespeare Songs* in 1905. Cudworth claims that Quilter "made his name" with these songs, and Frank Howes supports his argument, saying that with these songs, Quilter "made his mark."[113] [114] Containing his well-known settings of "Come Away, Death," "Blow, Blow, Thou Winter Wind," and "O,

[107] Ibid., 13.
[108] Ibid., 15.
[109] Ibid, 14.
[110] Banfield, 128-129.
[111] Ibid., 129.
[112] Hold, 137.
[113] Stevens, 84.
[114] Howes, 194-195.

Mistress Mine," this set of songs also houses the first consistent appearance of Quilter's mature musical style.[115]

His songs held appeal for the popular singers of his day, including the baritone Harry Plunket Green, and most importantly, tenor Gervase Elwes. Elwes became a lifelong collaborator with Quilter, aiding his initial publication efforts with Boosey, and premiering many of his works, often with Quilter at the piano.[116] Such was the case with the initial performance of *To Julia*, a set of songs to lyrics by Herrick–Elwes singing with Quilter accompanying. The set, later dedicated to Elwes, ranks among Quilter's "finest songs" and has been called "the perfect English setting of perfect English words."[117] [118]

Quilter did not always exercise great selectivity when deciding upon a text to set in song, as evidenced by his choosing to put Neuberg's inane "Trollie lollie laughter" to music. However, according to Hold, when he kept to his "named favorites," he was assured not only of a better text to set, but of a better resultant musical setting. His "named favorites" included such poets as Shakespeare, Herrick, Shelley, and Blake. Hold says that "the songs of Shakespeare and the delicate love-lyrics of Herrick and his contemporaries inspired the best in him."[119] Quilter set more lyrics by Shakespeare than by any other poet by a large margin; of his more than 100 songs, 19 were set to Shakespeare's words while the second most used poet, Herrick, received eight settings.

---

[115] Banfield, 115.
[116] Hold, 137-138.
[117] Ibid. 138.
[118] Kimball, 368.
[119] Hold, 140.

Quilter's style of writing has been described as "wistful lyricism . . . characterized by chromatic harmonies and highly vocal melodic lines."[120] His melodies are the "primary ingredient" in his song style, with "harmonic elements skillfully integrated into the total texture, [which] never become intrusive."[121] He is praised as having an excellent sense of prosody, not only stressing correct verbal accents, but "intuitively [highlighting] the heart of the text with fresh melody and expressive harmony."[122] The reported difficulty with which he composed is masked by the "polished grace and ease of the finished works."[123] Valerie Langfield, in her authoritative book on Roger Quilter, says:

> "The best of Quilter's songs have an unmistakable sound: an iridescent quality of the harmonies, complexity of part-writing, the textural details, the interplay between voice and piano, and words and music–all these are common elements in his songs, some of which are among the finest anywhere and stand comparison with any."[124]

"WHEN ICICLES HANG"

Quilter's setting of "When Icicles Hang by the Wall" was composed in 1938 and published in 1939 as part of the small set *Two Shakespeare Songs*, with the abbreviated title "When Icicles Hang." Only two of the consulted sources make specific mention of this piece, though neither one has anything positive to say. Hold lambasts the piece, saying only that it "slips disastrously into musical comedy

---

[120] Valerie Langfield, "Quilter, Roger," *Grove Music Online*. *Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[121] Kimball, 368.
[122] Ibid., 368.
[123] Valerie Langfield, "Quilter, Roger," *Grove Music Online*. *Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[124] Langfield, 111.

routine when it reaches its refrain, with greasy Joan endlessly keeling the pot."[125] Langfield less derisively calls it a "curious little song," as well as "a light song, but really without the sparkle of Quilter's intentionally light music."[126] Despite these negative assertions, in this author's opinion (admitting that the piece certainly does not rank among Quilter's finest songs), his setting of "When Icicles Hang" still brings to the table vitality and freshness that compare favorably with the other settings under discussion. His natural melodic gift and clever interweaving of harmonies manifest themselves upon close inspection of the music, showing the piece to still be a worthy addition to the boundless realm of art song.

The piece begins with a sprightly tempo, marked "*Allegretto con spirito e ben marcato"* (A little fast with spirit and well marked). The recommended quarter-note value of 84 works well in achieving the specified character; a slightly faster tempo could be used successfully, but a slower one would make the piece lose its "*spirito*." There are a few tempo variations written later in the piece, used in illustrating the text or in delineating specific musical sections, but the variation is always brief and returns to the original animated tempo. The song is written in a simple duple meter, with 2/4 time signature, which is maintained throughout the piece.

Beginning in E-flat major, the eighth-note pickup with octave B-flats in the right hand does not make the expected perfect fourth leap up to E-flat. Instead it moves step-wise up to C, avoiding a resolution to the tonic. Quilter continues this avoidance of E-flat as the introduction progresses, only using the note in weak

[125] Hold, 161.
[126] Langfield, 132.

metrical positions or in non-root positions of chords until m. 4. The accompaniment is formed from a constant flow of eighth-notes, with the upper hand throwing in a couple of neighboring sixteenths. The aural color of the introduction is shaded by the dissonance Quilter creates through frequent use of intervals of sevenths and seconds. (See figure 41.) The sonorities in the left hand gradually descend, punctuated in mm. 4-5 by accented off-beats, until they finally arrive on the first solid E-flat (with the fifth above) in m. 6. Having finally and unequivocally arrived on the tonic note of E-flat, the accompaniment pattern changes briefly, though still using the color of the sevenths, preparatory to the voice's entrance in m. 8.

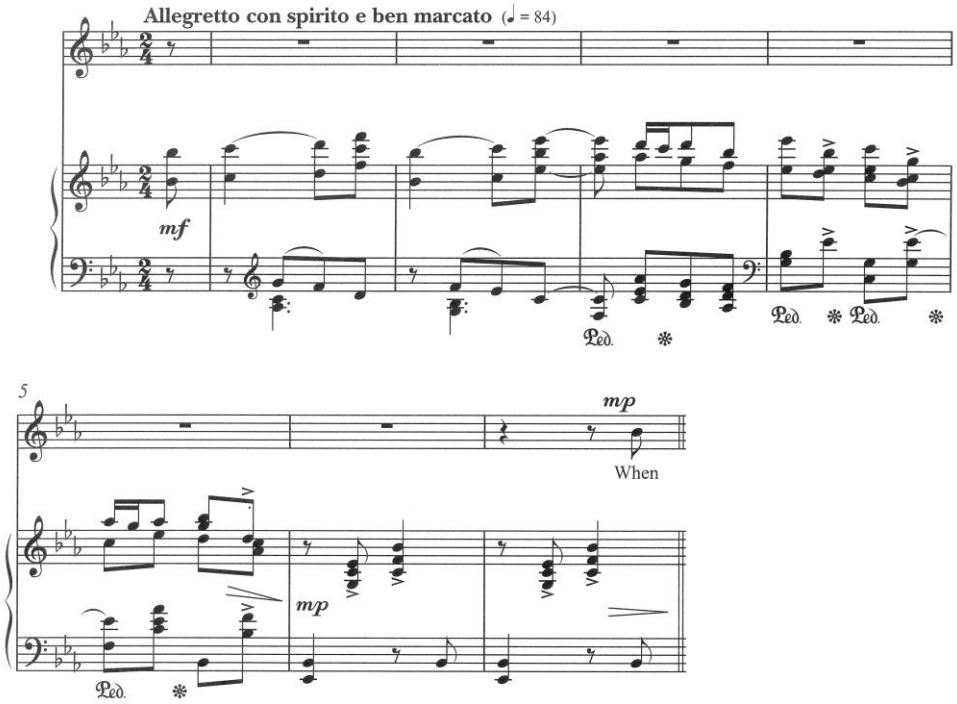

Figure 41. mm. 1-7

As the singer enters, the key shifts modes to minor. Quilter shifts back and forth from major to minor and vice versa a number of times in the piece, always

underscoring the content of the text. The opening figure in the vocal line is similar to Vaughan Williams's melody, the spiky icicle drawn with the ascending leap and consequent return to the original note, but Quilter uses the interval of a fourth. He also uses a dotted rhythm on the downbeat, a rhythmic device which is used only sparingly in the melody. The effect on "icicles" is to suspend the high note, to leave it "hanging" for a moment, just as the icicles themselves hang on the wall, suspended above the ground. (See figure 42.)

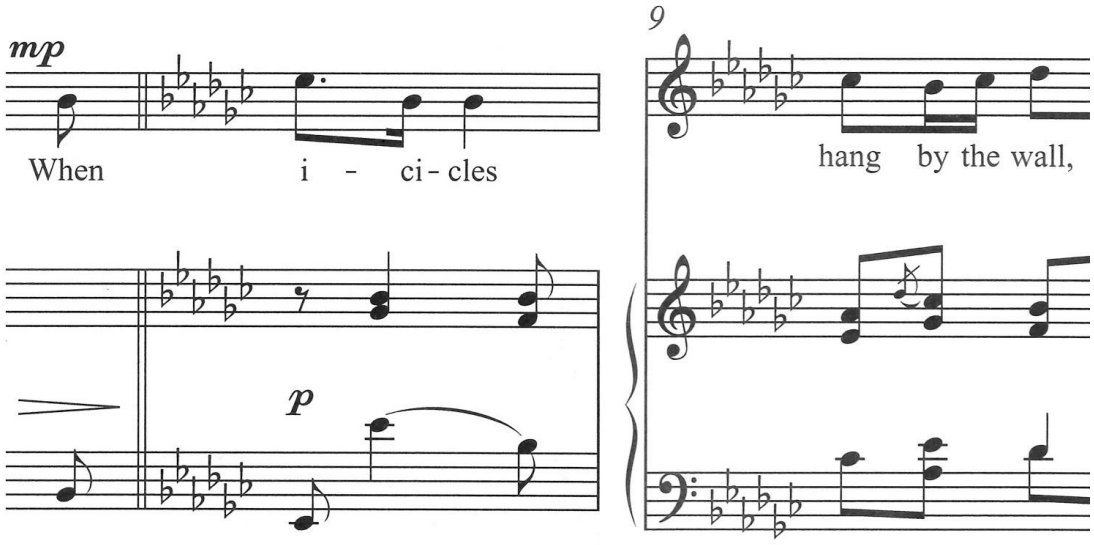

Figure 42. mm. 8-9

As the shepherd "blows his nails," attention is drawn to the word "blows" by its non-syllabic setting and the swell in dynamic level. This gives the singer a chance to more emphatically characterize the word as the poor cold shepherd tries to warm his hands, even rubbing them together the end of the phrase, shown in the accompaniment with the *staccato* sixteenth notes. (See figure 43.) The F-flats make

for an interesting harmony at that moment, changing the chord from a standard V^7 harmony to another dominant chord, enharmonically spelled. However, it is nothing more than a chromatic neighbor tone which returns immediately to the F-natural, having fulfilled its function as decoration of the half cadence on "nail."

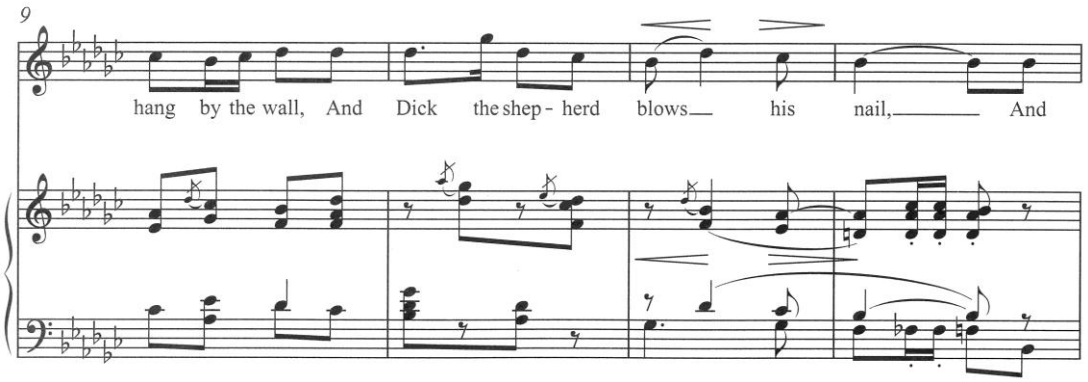

Figure 43. mm. 9-12

The next phrase begins in m. 13 with the instruction "*un poco pesante*" (a little heavy, or ponderous), the result of Tom's effort in carrying his load of logs. It is likely that Quilter intended a slight reduction of tempo, and not just a vocal colorization (though such colorization is certainly appropriate). The corresponding phrase in the second verse, mm. 49-50, does have an "*a tempo*" indicated. Though no specific "*a tempo*" is given after this phrase, the "*leggiero*" (lightly) in m. 15 serves a similar function, providing a contrast in tempo as well as signifying distinctive vocal qualities for the singer. (See figure 44.)

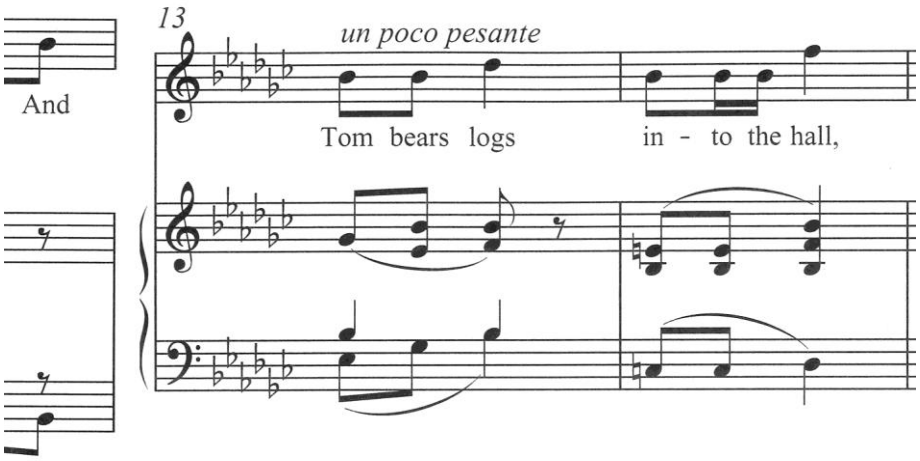

Figure 44. mm. 13-15

Note how Quilter sets the word "into" with the first syllable on a strong beat; he does, however, ignore the opportunity to give special metrical treatment to the word "bears."

The melody in mm. 13-14, as "Tom bears logs," outlines a simple B-flat minor triad, but the harmonies underneath are more interesting. Starting with a minor i chord followed by the minor v at "logs," Quilter then constructs a chord from C-natural, E-natural, and B-flat, resulting in a V^7 tonicizing F. While the root motion to the next chord does not go to the expected F, the vocalist does sing a prominent F in the melody at that moment, giving some aural resolution for the previous chord. The bass line moves up by half step to D-flat, to form another minor v, this time in first inversion, under the word "hall." (See figure 44.) The outer voices of the accompaniment converge, the D-natural leading tone becoming the root of a fully diminished seventh chord. (See figure 45.)

The seventh scale degree is relocated into an inner voice as the phrase continues in m.15, first resolving upward to the E-flat in m.16, before resuming its lowered form and moving downward chromatically to C-natural. This C-natural forms the new leading tone, as Quilter modulates to the subtonic, D-flat major. The shift occurs smoothly, with the resolution to the E-flat chord on the downbeat of m.16 becoming the supertonic in the new key, like so:

(m.15) Ebm: vii^{o7} V^{7} | i
Dbm: ii ii^{7} V$^{7}_{4\text{-}3}$ | I (See also figure 45.)

The transition is further solidified by the "do do ti do" in the vocal part. Once the D-flat is firmly established as the new tonic, the accompaniment plays a pattern similar to that found in mm. 6-7, providing a lead-in to the second half of the verse, only now in D-flat major.

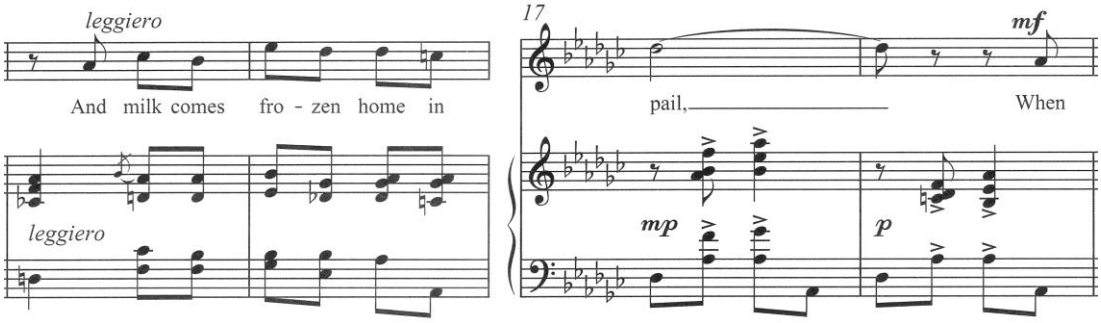

Figure 45. mm. 15-18

Just as at the beginning of the piece, as soon as the next vocal phrase begins, the music shifts to minor. Here, Quilter includes one of his more overt moments of text-painting, the bare F-flat on "nipp'd," with its surrounding staccato eighths in the piano part. The word itself refers to the sharp pain associated with extreme cold; that

sharpness is reflected in the spiky nature of the articulation in the piano, as well as the shift to minor. (See figure 46.) In the next measure (m. 20), the main harmony outlines a dominant chord, the V^7/iv, the G-natural providing the leading tone to tonicize the A-flat. The half-diminished seventh chord on the word "be" serves as a dissonant neighboring chord. While not functional in the traditional harmonic sense, this chord still has the A-flat resolving downward as expected as it returns to the V^7/iv. This secondary dominant is granted a cursory resolution to the anticipated A-flat in the bass on the next downbeat, before moving quickly on to the next section.

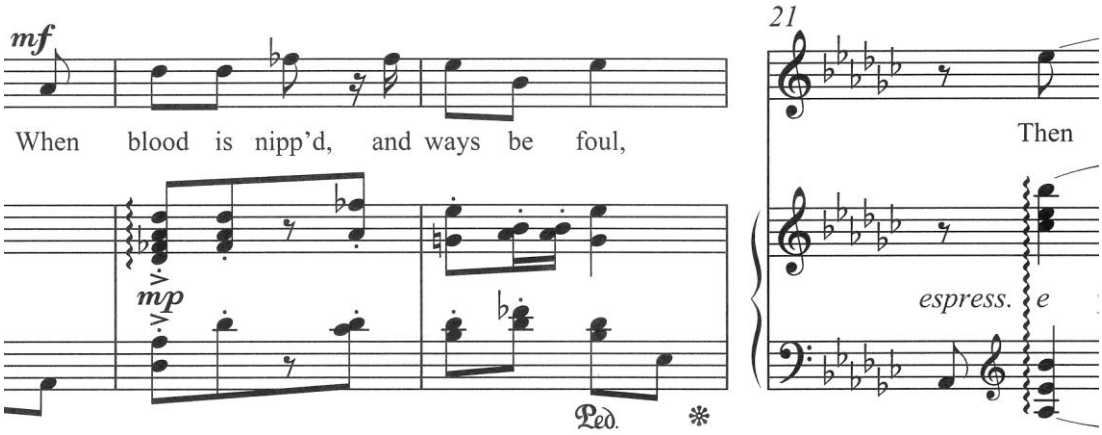

Figure 46. mm. 19-21

Quilter indicates a slight slowing in the next phrase along with the instruction to be expressive and smooth. The dramatic rolled chords and descending chromatic harmonies of the accompaniment seem to introduce the owl as a figure of menace, which has been its place historically–the owl typically being a "bird of ill omen."[127] By m. 23, the harmony has returned to the dominant of our original key of E-flat.

[127] Seng, 18.

Quilter sets up the expectation of a foreboding owl's hoot, but the shift to major at m. 25 reveals his trickery: the owl is actually a "merry" figure. The melody of the owl takes the same shape as the first figure in the entire piece–the fifth scale degree, instead of moving definitively to the tonic, steps upward to "la." Unlike the opening, however, the harmony underneath forms a solid, root position tonic chord, the sixth scale degree in the melody added for color and applied to both hoots. More color is introduced with the F-sharp in the accompaniment, creating an augmented quality for the dominant chord. Similar to Parry's and Vaughan Williams's settings of this phrase, he indicates a swell on "tu-who," offering the singer a chance for fun characterization of the owl. (See figure 47.)

Figure 47. mm. 21-27

In the final poetic line of the first verse, Quilter repeats the words "doth keel," and turns both appearances into extended melismas, hence Hold's complaint of "endless keeling." It certainly is the only text repetition in the piece and by far the longest melismatic treatment as well. But one mustn't overlook Quilter's clever descending chromatic syncopation in mm. 29-30, or his portrayal of the pot bubbling back up in m. 33, which calls for the repetition of Joan's keeling. (See figure 48.) The instruction to stay *sempre a tempo* (always in tempo) keeps the phrase moving forward at the end, propelling it into a repetition of the opening material.

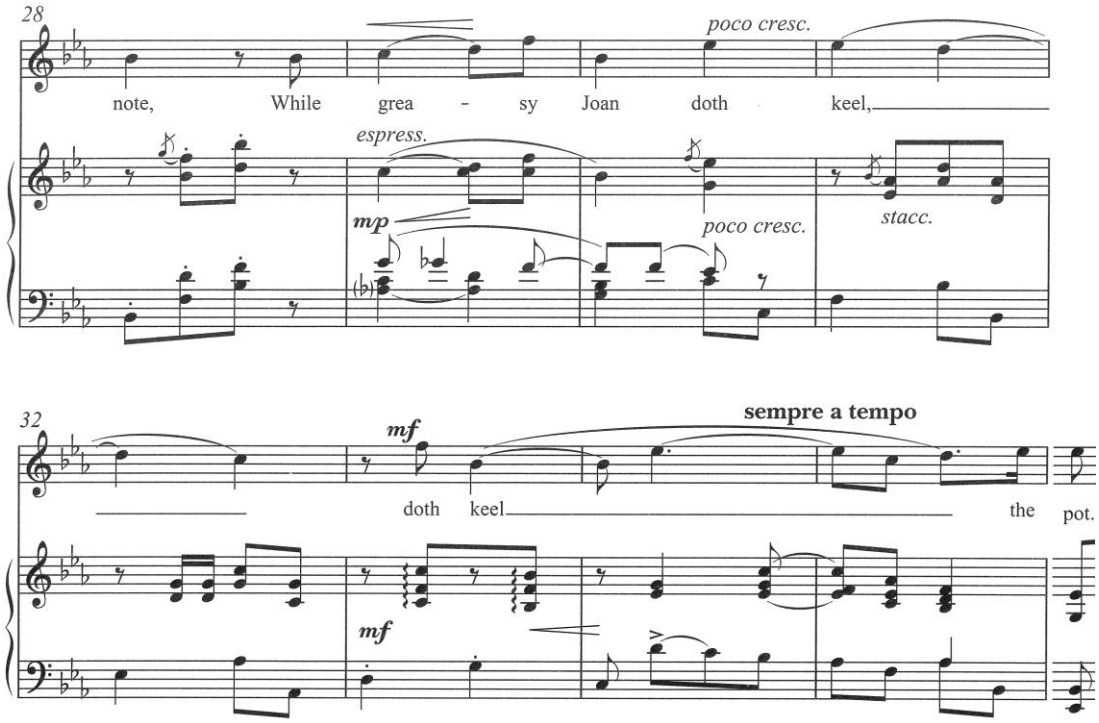

Figure 48. mm. 28-35

In the second verse of the song, Quilter largely follows the same pattern established in the first: he switches to minor as the singer enters, modulates to the

same tonal areas, and so forth. He does employ a few small differences to accentuate the text. For instance, the performers are told to deliver the line "And birds sit brooding in the snow" *con tristezza* (with sadness), slowing the tempo slightly. The following phrase mocks poor Marian's red and raw nose as the tempo resumes its quicker pace, and the performers deliver the line *giocoso* (gaily). Also, the rhythm at "roasted crabs hiss" is modified to allow "hiss" to come on the downbeat, showing Quilter's sensitivity to the poetic declamation. The piece ends with an extra repetition of the text "doth keel the pot," utilizing the highest note of the vocal line, the A-flat above the staff, with alternate notes provided for singers without the range, which mirror the melody at the end of the first verse. The accompaniment then returns to the opening theme, and concludes with a strongly accented perfect authentic cadence, still with the characteristic added color—the C which appears in both the dominant and tonic chords. (See figure 49.)

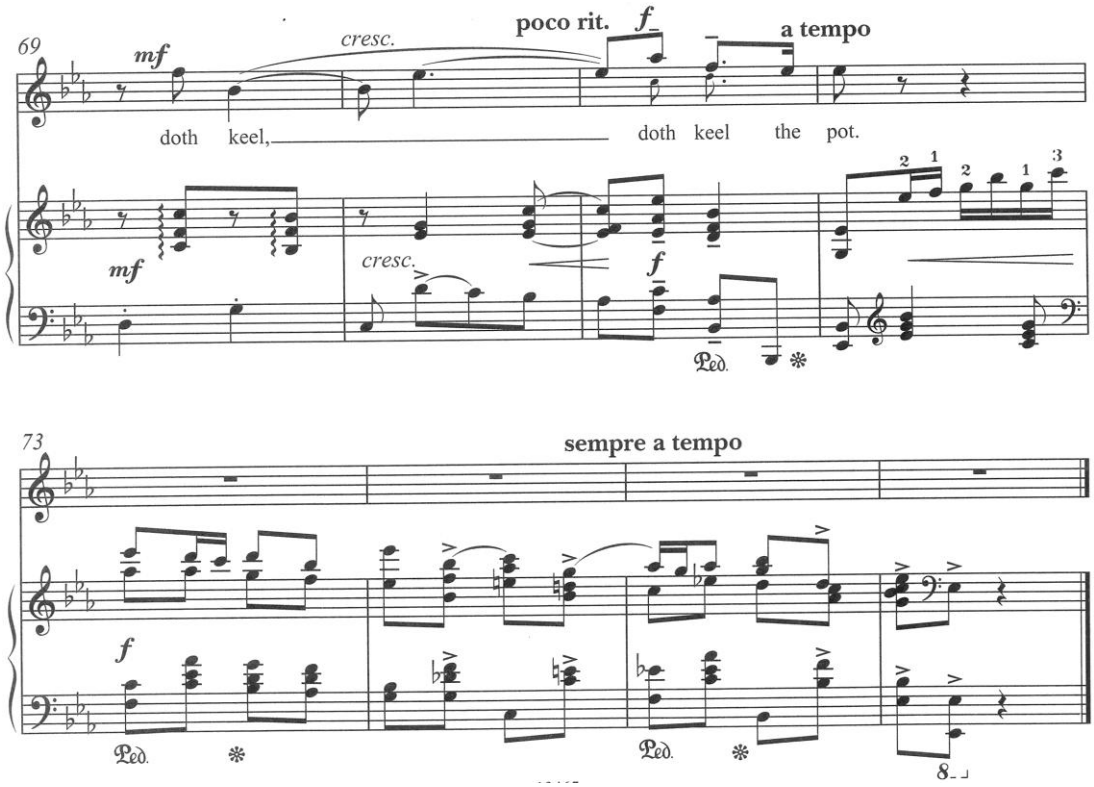

Figure 49. mm. 69-76

The vocal range of the piece encompasses one octave, from A-flat on the staff to the A-flat above. It would be unsatisfying both vocally and dramatically for the singer to take the optional notes at the end; they are not recommended for performance by this author. The tessitura of the piece sits quite high, making the piece best suited to a higher voice, unless transposed (the piece can also be found published in the key of C, a minor third lower). The accompanist has the most challenging part in this piece, however, for in addition to sharing with the singer the interpretive demands of expressing the various emotions indicated by the composer, the piano part has several technical challenges, including a wide variety of

articulations, syncopations, grace notes, clef changes in both hands, and figures which require fairly rapid shifting of the hands up and down the keyboard.

Overall, the piece deserves better mention than that given by Hold. It also holds far more interest than is indicated by Langfield's casual summary that "it switches from major to minor for the 'tu-whit' chorus [*sic*] and repeated semiquaver chords are presumably intended to suggest brittle icicles."[128] It is hoped that this discussion of the piece shows forth Quilter's signature elegance, cleverness, and style. Even if they do not appear in as great abundance as in his best works, then at least in sufficient supply to be recommended as a piece worth performing and enjoying.

When Icicles Hang by Roger Quilter, words by William Shakespeare
© Copyright 1939 by Boosey & Co., Ltd.
Reprinted by Permission.

[128] Langfield, 132.

GERALD RAPHAEL FINZI (1901-1956)

Gerald Finzi has been lauded as "one of the great figures in contemporary English song."[129] Like Quilter, he was mostly interested in smaller musical forms, being called a "miniaturist, whose lyricism is product of the influence of folk-song."[130] Also like Quilter, he struggled with the art of composition and constantly worked and reworked his music, resulting in a total output of only just over 100 works, of which nearly two-thirds are songs.[131] Finzi is best known for his vocal music, including both his great choral works and his sets of songs, most of which are based on the poetry of Thomas Hardy, such as *A Young Man's Exhortation* and *Earth and Air and Rain*. He also composed a number of songs to texts by Shakespeare. Comparing Finzi to the "host of recent composers" who also set Shakespeare's words to music, Cudworth praises him, saying that "none [show] greater sensitivity than Gerald Finzi, whose premature death in 1956 robbed England of one of her most gifted song-writers."[132]

When he was young, Finzi's family was quite well-off; his father ran a successful business in London as a shipbroker. Born the youngest of five children in 1901, Finzi was raised in a musical home, his older brothers Felix and Douglas learning piano and violin, respectively, and his father "singing lieder in a pleasant

[129] Sydney Northcote, *Byrd to Britten: A Survey of English Song* (London: John Baker, 1966), 111.
[130] Howes, 247.
[131] Kimball, 388.
[132] Stevens, 86.

baritone voice."[133] His mother wrote that Gerald Finzi was "very fond of music" when he was little, as well as being "'sunshiny', bonny, yet quick-tempered."[134]

The happy days of Finzi's youth were short-lived, however, as his father contracted cancer and was operated upon in 1906, losing his right eye and part of his upper jaw. His condition worsened over the succeeding years until he passed away in 1909, only a few days before the youngest Finzi turned eight years old.[135] This tragedy of personal loss was renewed multiple times over the next decade, greatly shaping Finzi's perspective and general attitudes about life. In the summer of 1912, his brother Douglas, the middle child, died of pneumonia. The next year, his brother Felix died from a combination of weak heart, overuse of sleeping draughts, and heavy smoking. Then in 1918, he lost to the war his only remaining brother, Edgar, as well as his music teacher, Ernest Farrar, with whom he had devotedly studied and formed a close bond over the course of 3 years.[136] The devastating loss of close friend and family gave rise to Finzi's life-long preoccupation with transience.

Before Farrar left for the front lines, he had convinced Finzi to begin studies with Edward Bairstow, a prominent organist, conductor, composer, and an "exceptionally good singing teacher." Finzi was required to "sit in" on lessons, where he learned important principles of "setting words well."[137] He was also musically influenced by Hubert Parry, to whom Hold attributes Finzi's "greatest debt" as a song-writer:

---

[133] Diana McVeagh, *Gerald Finzi: His Life and Music* (Rochester, NY: Boydell Press, 2005), 5-6.
[134] Ibid., 6.
[135] Ibid., 6-7.
[136] Ibid., 15.
[137] Ibid., 15-17.

> Parry's Arnoldian 'High Seriousness' towards song-composition, with its emphasis on the importance of detailed attention to choice of poetry and meticulous scansion and word-setting, was the model for Finzi's own songs. Parry also bequeathed not only a contrapuntally based diatonic idiom but also that 'nobilmente' strain which so often occurs in Finzi's music.

Additionally, Finzi greatly admired the works of Ralph Vaughan Williams; after hearing *On Wenlock Edge* at its premier, he attended every first performance of Vaughan Williams's music that he could.[138] Some of Vaughan Williams's influence can be seen in the melodic and harmonic method of Finzi's writing, though he generally does not directly emulate the modal folk-song style of Vaughan Williams.

He loved to read, especially poetry, and over the years accumulated an extensive collection of books, exceeding some 4,000 volumes, most of them by English poets. This collection is now permanently housed in the Finzi Room at the University of Reading.[139] Finzi's love of books was such that their acquisition ranked equally with (or even perhaps, above) the necessities of food and clothing.[140] He was exceptionally well-read, and unlike Roger Quilter, was very selective about the texts he chose to set to music. His highly refined literary sense, in combination with his fascination with death and loss, caused him to identify strongly with the poetry of Thomas Hardy.[141] According to Carol Kimball,

> [Hardy's] poetic themes appealed to the pessimistic side of Finzi's personality and allowed him to express his despondency in musical terms. Both poet and composer shared and felt deeply the inexorable passing of time. Finzi's identification with Hardy's poetry was so strong that when he read a poem through, 'certain lines would irresistibly call up music from him.'[142]

---

[138] Ibid., 20.
[139] Hold, 397.
[140] McVeagh, 152.
[141] Kimball, 388.
[142] Ibid., 388.

Because of his affinity for Hardy's poetry, over fifty of Finzi's songs are composed to the words of Hardy. He set only a few other poets, all of high quality; most notable among those few are Thomas Traherne, whose text is featured in the well-known cantata-like *Dies Natalis*, and of course, Shakespeare.

Finzi's musical style contains "extremely lyrical melodies, unforced and natural, uncomplicated by embellishments, sentimentality or over-sophistication."[143] The expressiveness in his melodies comes most often from the contour, utilizing conjunct motion and large expressive leaps, as opposed to the use of chromaticism.[144] He typically sets his texts in a syllabic manner, eschewing the use of melisma, except in rare moments. While he does not attempt to "paint" the text, he "unerringly [finds] the live centre of his vocal texts, fusing vital declamation with a lyrical impulse in supple, poised lines."[145] Finzi's songs are also characterized by "skillful interaction between the voice and the piano." Kimball states that he makes "effective use of harmonies to highlight poetic atmosphere," and that "dissonance is skillfully integrated into the texture for effect," while "chromatics often blur tonality to illustrate mood."[146]

For all the praise that can be given of Finzi's style, and especially the "love and care" with which he treats the words of the poets he sets, Hold asserts that Finzi

---

[143] Ibid., 388.
[144] Hold, 397.
[145] Diana McVeagh, "Finzi, Gerald," *Grove Music Online. Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[146] Kimball, 388.

has some "fundamental weaknesses which mar his songs."[147] Some of those weaknesses are the lack of textural variety in his accompaniments, the predictable pace of harmonic changes, and the occasionally monotonous overused rhythmic device. However, Hold confesses that the many good qualities of Finzi's writing outweigh the shortcomings.

Finzi liked to write his songs in sets and preferred them to be sung "in their sequences," which are carefully arranged for maximum musical and emotional contrast, though very few of them could be called true song cycles.[148] One such set is *Let Us Garlands Bring*, five songs with texts by Shakespeare, the title of which is taken from the included setting of "Who is Sylvia?" Finzi completed this set in 1942 and presented it as a gift to Vaughan Williams on his 70th birthday. These songs arguably enjoy the greatest popularity of all of Finzi's solo vocal works. Hold ranks them alongside Quilter's and Warlock's Shakespeare settings, grouping them among "the finest early 20th-century interpretations of Shakespeare's song-lyrics."[149]

A few years after finishing *Let Us Garlands Bring*, Finzi received an offer to score incidental music for a 1946 broadcast production of *Love's Labour's Lost*, including the songs of Hiems and Ver. He also included an "anonymous but 'heavenly little mediaeval poem' in Hawkins' *History* for Moth's 'Concolinel' (the obscure name of a lost lyric)."[150] He had only three weeks to complete the project, and as he did not write music with great facility, Finzi felt tremendous pressure to

[147] Hold, 399.
[148] Howes, 311.
[149] Hold, 418.
[150] McVeagh, 149.

finish on time, completing the score at four in the morning on the day before the performance. Of the experience, he said, "I'm just not made that way but I rather wanted to do it, just to show myself that I *could* do it."[151] Not long after the performance, Leslie Boosey inquired after its potential publication, and the songs only were published—the purely instrumental sections followed many years later. Originally scored for 16 instruments, Finzi arranged the songs for piano for the publication. To make the group of songs slightly larger, Finzi added a setting of Moth's "If she be made of white and red," which did not appear in the broadcast.[152] The set was finally published in 1948 as *Music for "Love's Labour's Lost*."

"SONG OF HIEMS"

As Finzi's settings of the songs of Hiems and Ver are written for performance within the play, the music begins with Armado's introduction to the two characters of Winter (Hiems) and Spring (Ver). As he announces the names of each season, the main theme for the bird governing that season is introduced: for Winter, the owl, and for Spring, the cuckoo. These bird themes recur within their respective songs, serving as both the introduction and the conclusion to each piece and as the basis for the singer's melody in the choruses. (See figure 50.)

[151] Ibid., 149.
[152] Ibid., 150.

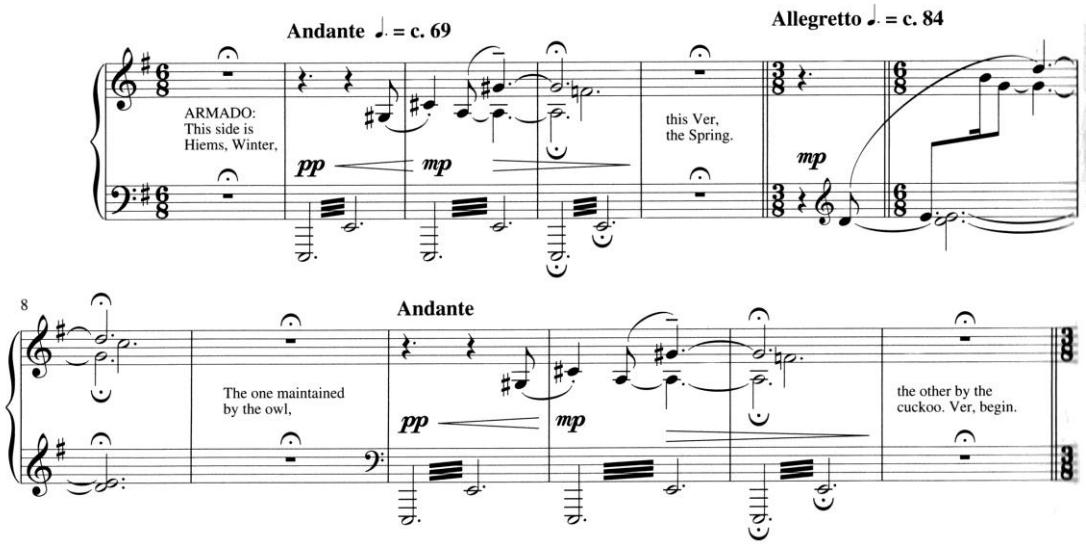

Figure 50. mm. 1-13

The pieces themselves are linked, flowing directly from the song of Ver to the song of Hiems with no interruption. Finzi makes provision for the performer who would like to perform only one or the other by including alternate beginning and ending points and skipping Armado's opening lines. While none of the sources consulted make direct comment on the song of Hiems, Leslie Boosey calls Finzi's music for *Love's Labour's Lost* "charming" (hence his desire to publish the music), while Cudworth dubs the whole thing "enchanting."[153] [154]

Although the song of Ver will not be analyzed here, the following brief details will help to establish its musical relationship to the song of Hiems. Both songs are written in compound meter, primarily 6/8 time signature, with an occasional 9/8 measure. The recommended tempo in the song of Ver is designated as a dotted quarter equals 84. This tempo is reduced for the song of Hiems to 69, which

[153] Ibid., 150.
[154] Stevens, 86.

gives it the slowest overall pace of all of the settings under discussion. The song of Hiems is also less rhythmically active than the song of Ver, consisting largely of evenly spaced block chords on the beat. The overall range and tessitura of the vocal lines are similar, which allows them to be successfully performed by an individual singer.

Comparing Finzi's approach to the text in this piece with the other composers under discussion is like comparing the works of Schumann to Schubert. Where Schubert enjoys literal interpretation of the text (e.g. the pounding horse's hooves in "Erlkönig" and the oscillating spinning wheel in "Gretchen am Spinnrade"), Schumann is more subtle, portraying the underlying psychological or emotional intent of the poem (e.g. the indefinite tonal center and emotional feeling in "Im wunderschönen Monat Mai"). Likewise, Finzi prefers to generally demonstrate the insecurity and hardships of winter itself, rather than the obvious literal references in the text. That being said, Finzi does not stop himself from painting the occasional bit of text now and again; he just doesn't include direct text-painting nearly as often as the other composers.

Finzi begins the song of Hiems in m. 75 with an ominous octave *tremolo* in the low register of the piano. On top of this he layers the owl motive, almost identical to Armado's introduction (missing only the final F-natural), its characteristic shape beginning with a leap of a perfect fourth from G-sharp to C-sharp and ending with a leap of a major seventh from A-natural to G-sharp. Combined with the *tremolo* on E, the pitches of the owl motive do little to establish

the tonal center of the piece, though we later see that they begin and end on "do." The dissonance of the major seventh is sustained through the *fermata* in m. 3, until the whole chord resolves downward, coming to rest on a G-sharp minor triad. This tonic chord is made much less stable through the use of a second inversion structure. (See figure 51.)

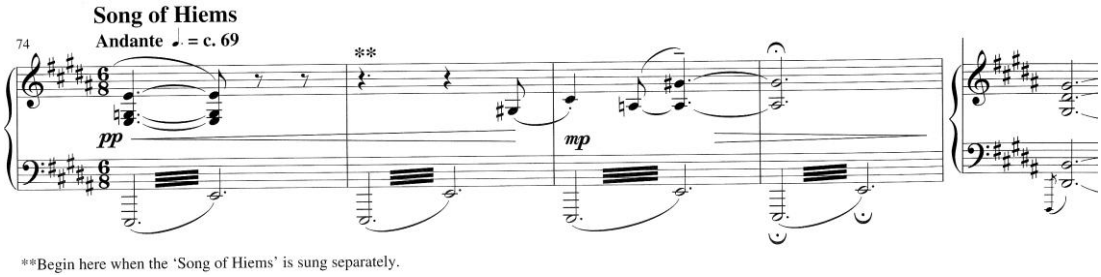

Figure 51. mm. 74-78

The ear is finally convinced of G-sharp's tonic role as the singer enters in m. 6 with a strong "sol do" upward leap. The melody then outlines a large arch shape, up to high "sol" and down to low "sol" over the next two lines of text. Each phrase in the first part of the verse consists of two lines of text, while the latter phrases are drawn out through the use of longer note values to generally have one line of text. Beginning with the first melodic phrase, then, we see a pattern that Finzi utilizes throughout the piece: the melody almost always begins and ends on "sol." (See figure 52).

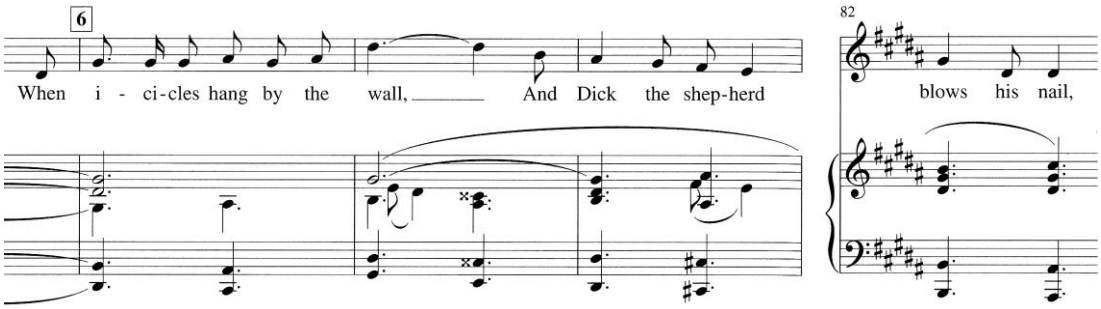

Figure 52. mm. 79-82

Beginning in m. 80, the bass line descends inexorably, the chords in the upper hand climbing expectantly in contrary motion. Starting with the first root-position tonic chord of the piece (the downbeat of m. 80), the harmonies proceed in a mostly diatonic way, often utilizing first and second inversions and relying more on the linear resolution of harmony through voice leading than any functional root movement. The only other root-position tonic chord appears at m. 83, still part of the descending bass line, and marking the beginning of the second vocal phrase. The chords in the upper hand now join the descent of the bass in m. 83, the chords streaming downward in parallel motion. The dramatic octave leap in the vocal line is followed by a similar descent in pitch, finally coming to a half cadence on "pail" in m. 86 (See figure 53.) This cadence is made all the weaker through its unusual second inversion voicing.

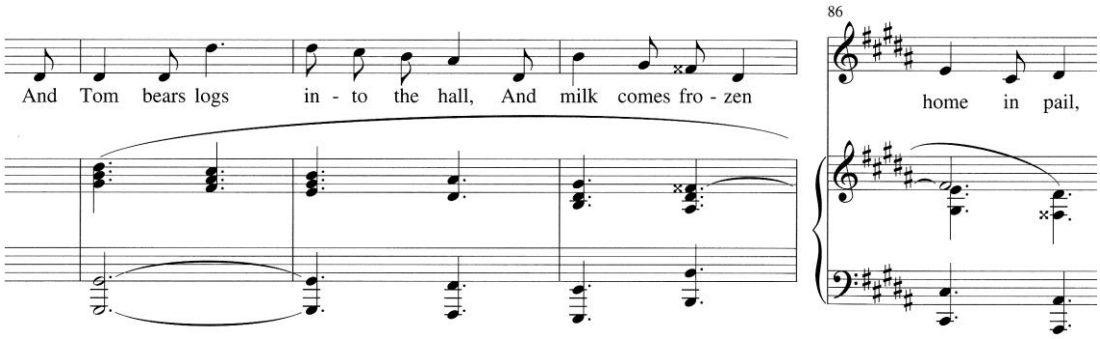

Figure 53. mm. 83-86

Typical of Finzi's style, he is not much interested in painting the text through the direct musical devices we have seen employed in the other settings of this poem. He is far more interested in portraying the "heart" of the text, or, as McVeagh says, its "live center." The stiff, cold motion of the constant block chords on each beat, combined with the progressively darker sonorities of the descending chords surely represents the heart of winter, with its cold, stifling weather and long dark nights. Even the constant phrasal motion to and from the fifth scale degree gives a continual sense of not being settled, as though always looking for something other than what is immediately at hand.

In m. 87, the tonic chord returns, but again weakened by inversion. The chords now swell in and out from this tonic center with uncertainty, growing and shrinking in both dynamic level and range, through contrary motion. It is as though the music is huddling against the tremendous cold which "nips the blood". The diminished vii^{o} chord is used frequently, along with a couple of neighboring E-sharp chromatic tones. At the end of m. 90, the music reaches another half cadence of sorts, a first inversion V chord, with an added E-natural providing pointed

dissonance against the root of D-sharp. These elements combine to make the "way" very "foul" indeed. (See figure 54.)

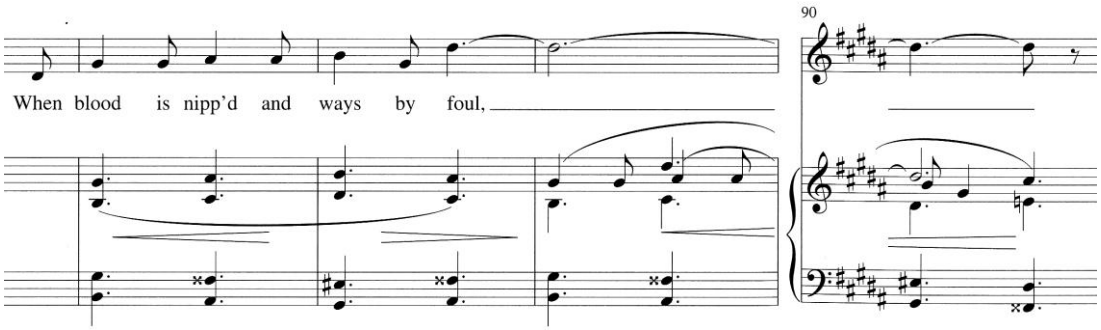

Figure 54. mm. 87-90

The discomfort of the preceding cadence is resolved somewhat in m. 91 as Finzi places another inverted tonic chord in the upper hand of the piano part. A low pedal E-flat undermines its stability, the E-flat not functioning harmonically so much as functioning as a foil, or counterpart, to the gently descending cascade of chords in the upper hand, as well as initiating the cessation of movement that eventually comes about fully in m. 93. The tonic chord also comes with a significant leap up in register, focusing the listener's attention upward, as though looking for the anonymous source of the "nightly singing." The descending harmonic minor scale in the vocal line adds an element of unearthly mystique with its unusual augmented second step down from "ti" to "le." The chords in the upper hand of the piano settle onto a curious quartal harmony in m. 92, D-sharp, G-sharp, and C-sharp, before being joined by a sharply dissonant A-natural octave in the bass at the downbeat of the next measure. (See figure 55.)

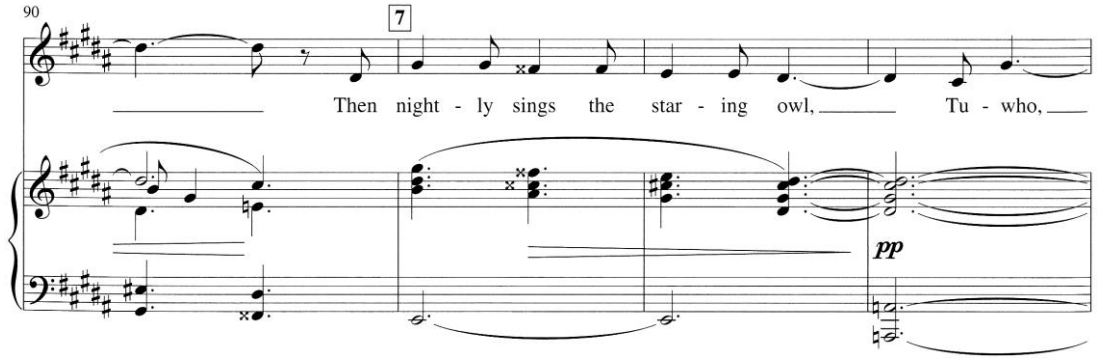

Figure 55. mm. 91-93

The unstable harmony suspends its motion for three full measures, as the singer portrays the owl's hooting. Like Parry, Finzi exercises artistic license in adding an extra "tu-who," which affords more opportunity to characterize the owl. Also like Parry, Finzi asks the singer to perform the owl's phrase at the softest dynamic level of the piece, *pp*, along with the highest sung tone, G-sharp at the top of the staff. He presents the original owl motive in the voice with the words "tu-whit, tu-who" in mm. 94-95, even augmenting the owl's characterization by specifically requesting *falsetto* for the high note, giving it a more hoot-like quality. (See figure 56.)

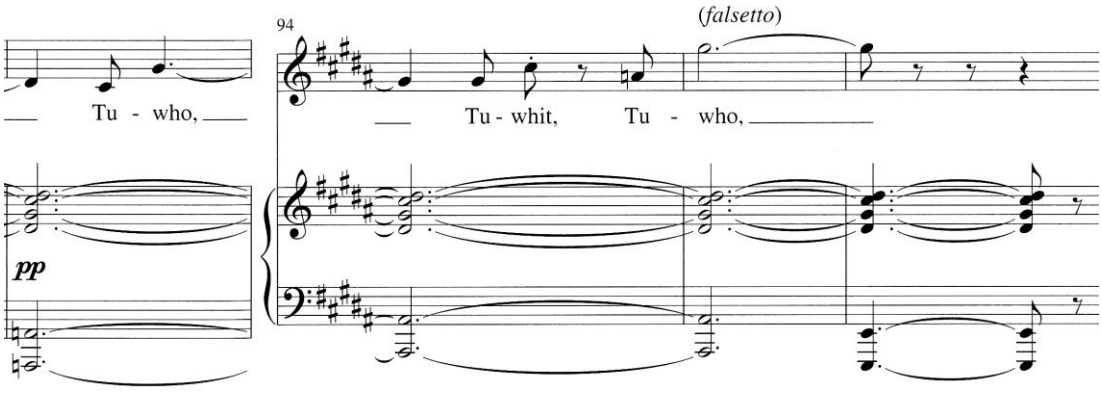

Figure 56. mm. 93-96

After the singer presents the owl motive, the bass note leaps back down in octaves to the E from mm. 91-92, again a dissonant pitch, though the natural decay in the piano in the upper voices makes it less so.

That barren dissonance in the accompaniment belies the singer's next statement: "A merry note." Once again resuming the relentless descending chords, beginning with a second inversion tonic chord in m. 97, the harmonies remain diatonic to the G-sharp minor key. The melody outlines the tonic chord, skipping quickly up a third and back down to the tonic before leaping to a high sustained "sol." The appearance of sixteenth-notes, aside from their very infrequent inclusion as part of a dotted rhythm, is unique here in the vocal line. They effectively draw attention to the word "merry" and place the accented word "note" on a weak beat. This is very similar to Finzi's well-known opening figure in his setting of the Shakespeare text "Come away, death," both in the rhythmic pattern of the vocal line and the ponderous accompaniment. Finzi appears to draw a parallel between the two, underscoring the conventional role of the owl as a "bird of ill omen" and pointedly indicating the irony of the singer's description of the owl's call, one which is, historically speaking, "certainly not a 'merry note.'"[155] (See figure 57.)

[155] Seng, 18.

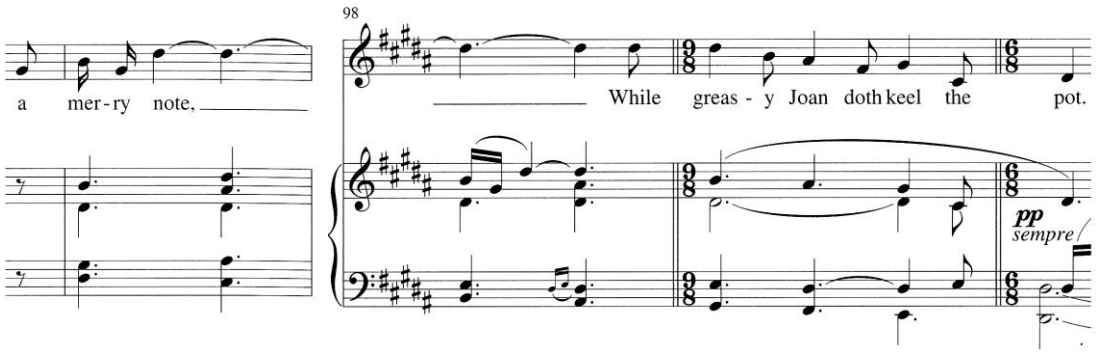

Figure 57. mm. 97-100

The "merry note" is echoed in the upper hand of the piano part in m. 98, after which the melody, as usual, descends from high "sol" to low "sol" as Joan "keels the pot." The verse finishes on what can only be aurally conceived as a half cadence, though it is missing all but the root. The propensity to continually avoid resolution to the tonic at the ends of phrases lends an unsettled feeling to the piece, further underscoring the menacing threat of winter and the premonition of the owl's cry.

As the end of the verse cadences on D-sharp, the accompaniment flies skyward in a rapid scale of sixteenth-notes. The D-sharp in the bass remains as a pedal while the piano quickly ascends through nearly four octaves of a G-sharp natural minor scale, finishing up at m. 102 on the tonic note in the upper hand. The bass joins on the G-sharp there, several octaves below, creating a widely spaced, empty sonority. (See figure 58.) The bleak, colorless octaves are used throughout the measure, giving an impression of the white, almost featureless, winter landscape.

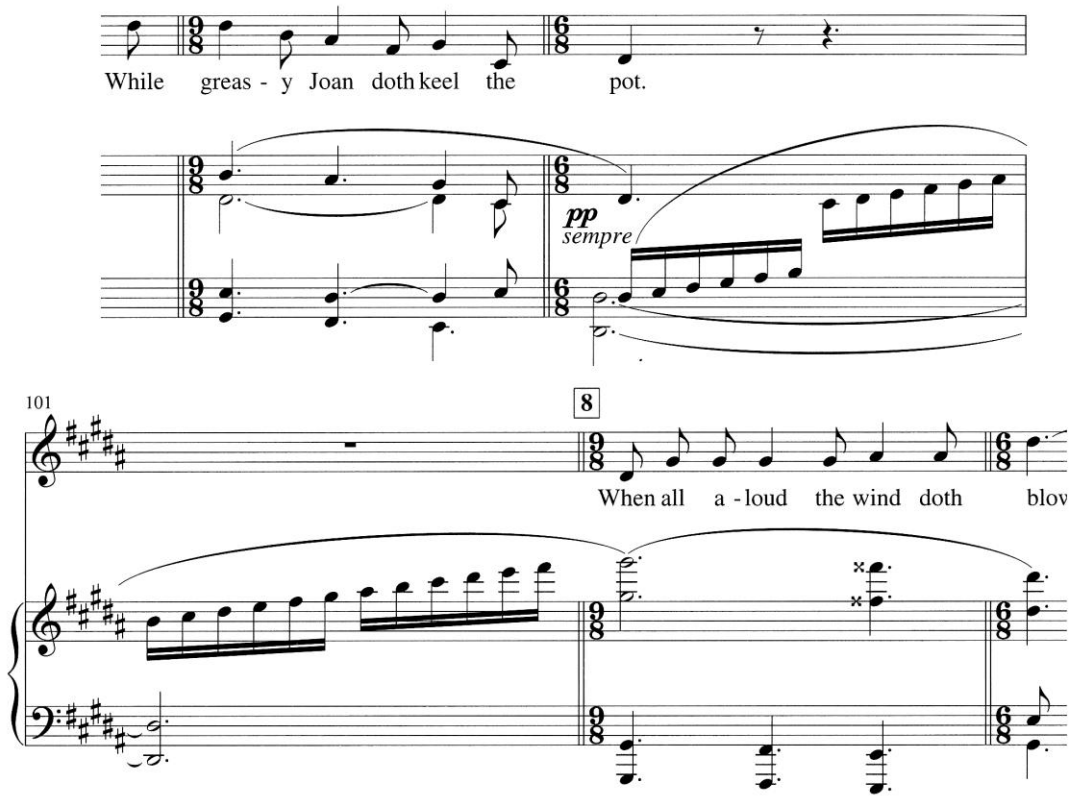

Figure 58. mm. 99-102

At the beginning of the second verse, Finzi makes an unusual choice to set "when" on the downbeat of m. 102, reversing the iamb "when all" to make a trochee: "when all." It is somewhat surprising that Finzi would change the poetic meter here, as he is well known for his excellent textual declamation, having even been compared to Hugo Wolf in this regard (who is world-renowned for the sensitivity of his prosody). Perhaps Finzi wishes to capitalize on the alliterative potential of "when" and "wind" or, by interrupting the expected poetic meter, to create a sense of the unpredictable winter weather. He also may wish the singer to emphasize the initial breathy/aspirate sound of "when" (in IPA [hwɛn]) to more directly represent the wind itself.

After this opening portion of the second verse, the texture of the accompaniment resumes its previous pattern of regular descending bass octaves, soon to be joined by parallel descending chords in the upper hand. The melody and accompaniment are quite similar to the first verse, with only a few minor differences, such as the altered rhythm of "When all aloud." Another of those differences is found in the rhythm used for "coughing," one of Finzi's rare moments of obvious text-painting. The short eighth-notes in the melody on the downbeats of mm. 104-105 can be nothing other than the actual coughing of the ill congregation. (See figure 59.)

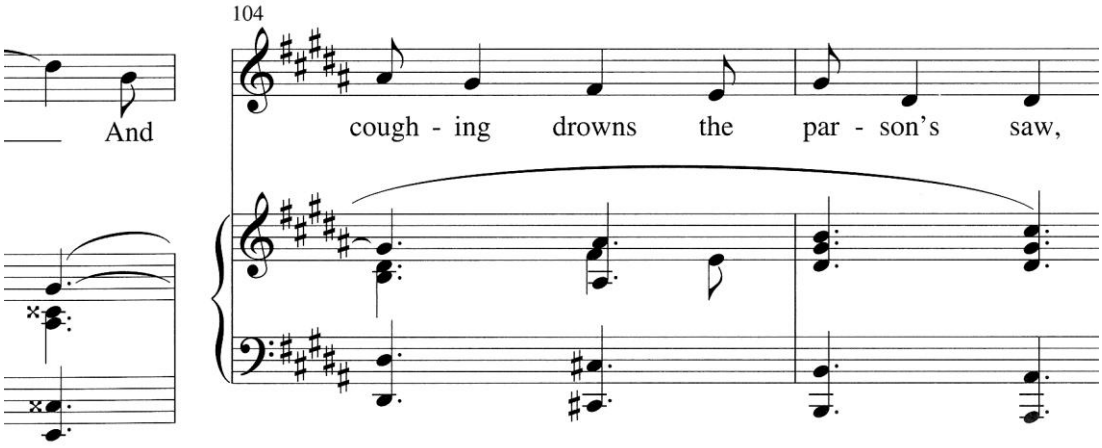

Figure 59. mm. 104-105

At the end of the second verse, the piano part mirrors the same rapidly ascending sixteenth-note scales that ended the first verse—ostensibly the owl taking off into the air. However, instead of the bass joining the upper hand's G-sharps in m. 125, it drops all the way down to an octave E below the staff, the same pitches and register as in the first measure of the piece. The owl motive sounds plaintively one last time in the upper hand—a final parting call. The long *fermata* in m. 127 should

only be included if Armado's closing line is spoken, which it would be only if performing the songs of Ver and Hiems together. When performing the song of Hiems separately, the accompanist should just hold the A-natural and G-sharp for two beats, then play the final G-sharp minor chord. (See figure 60.)

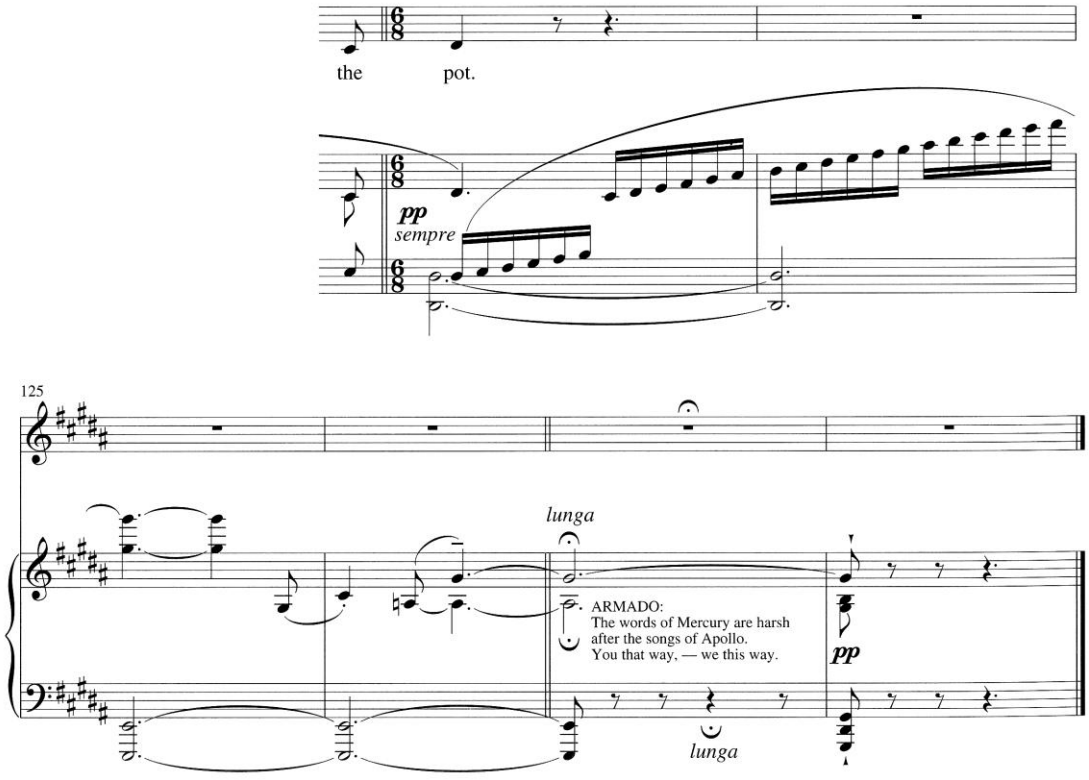

Figure 60. mm. 123-128

The overall range of the vocal part encompasses nearly an octave and a fifth, though if one disregards the two *falsetto* G-sharps, the range is constrained to a major ninth from C-sharp to D-sharp. Despite the potentially higher range, the piece has a low tessitura and would suit a lower voice type very well. The indicated dynamics range from *pp* to *mp*, with only a few swell markings where the composer wanted to be clear on the intended shape of a phrase. To avoid an expressionless

performance, the performers must find variation within that limited soft dynamic range, based on the natural ebb and flow of the language and the musical line. Despite the apparent simplicity of the vocal melody's construction, the progressive harmonies and frequent dissonance between the vocal line and the accompaniment dictate a musical sensitivity and security that are likely to be found only in an advanced singer and pianist.

Gerald Finzi's setting of "When icicles hang by the wall" is surely the darkest and least cheerful of the settings under discussion. This may arise from a variety of reasons: his lifelong preoccupation with transience, his understanding of the historical role of the owl as a source of menace and warning, or even perhaps a simple desire to sharply contrast the emotional contexts of the songs of spring and winter. Regardless of the cause, Finzi's setting is rich with interesting sonorities, sensitive text declamation, and many opportunities for expressive artistry, certainly a worthwhile addition to the vast realm of art song.

Song of Hiems by Gerald Finzi, words by Williams Shakespeare
© Copyright 1948 by Boosey & Co., Ltd.
Reprinted by Permission.

DOMINICK ARGENTO (b. 1927)

Dominick Argento has risen to prominence as America's "leading composer of lyric opera."[156] His operatic works have been performed extensively in the United States and Europe, in all of the major opera houses. Most of his works are vocal in nature, and include operas, songs, song cycles, and choral compositions. He has received numerous honors and awards for his music, including the Pulitzer Prize in 1975 for his song cycle *The Diary of Virginia Woolf*. Argento's set of *Six Elizabethan Songs*, which includes "When Icicles Hang by the Wall," was written early in his career, shortly after completing his Ph.D. degree at Eastman in 1957. Though primarily known as an opera composer, Argento's fluent melodic style and "grateful writing for the voice" have established his song output as "a significant contribution to the art song repertory.[157] [158] Argento's feelings about writing for the voice are summed up in his statement: "The voice is not just another instrument. It is the instrument *par excellence*."[159]

Argento was born in York, Pennsylvania in the latter part of 1927 to parents recently emigrated from Sicily. The music of Gershwin stimulated his early musical interest, and he began studying piano and theory.[160] Eventually entering Peabody Conservatory, he initially studied as a pianist, though was later convinced by his

---

[156] Kimball, 311.
[157] Heidi Waleson, "An Introduction to Argento's Music," *Boosey & Hawkes:* http://www.boosey.com (Accessed September 5, 2010).
[158] Virginia Saya, "Argento, Dominick," *Grove Music Online, Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[159] Quoted in *Boosey & Hawkes Newsletter* 15:1, May 1985.
[160] Virginia Saya, "Argento, Dominick," *Grove Music Online, Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).

harmony teacher, Nicholas Nabakov, to focus on composition. Nabakov's influence, along with Baltimore composer Hugo Weisgall, helped to refine Argento's "pronounced gift for vocal writing."[161] While at Peabody, he met and married soprano Carolyn Bailey, who later premiered many of his songs and cycles, and whose perspective as a singer also significantly influenced the way Argento wrote for the voice.[162] His first song cycle, *songs about spring*, set to poems by e.e. cummings, was written during his undergraduate days at Peabody.

Upon graduating with his Bachelor of Music Degree in 1951, he went to Florence, Italy on a Fulbright grant. His studies there with Luigi Dallapiccola changed his musical outlook, including his view of twelve-tone music, which he had previously rejected.[163] Returning to Peabody to work on his Master's degree, he also began work as the musical director of the Hilltop Musical Company, which established a long-lasting working relationship with the company's stage director, John Scrymgeour. Argento and Scrymgeour eventually co-founded the Center Opera Company in 1963, now the Minnesota Opera.[164]

Having obtained his M.M. degree from Peabody in 1954, Argento began his doctoral studies at Eastman. He later recounted those "two years at Eastman, and the following one abroad [as] the happiest and most fulfilling years of [his] life."[165] During his time at Eastman, the first of several successful operatic collaborations

---

[161] Ibid.
[162] Kimball, 311.
[163] Virginia Saya, "Argento, Dominick," *Grove Music Online*, *Oxford Music Online:* http://www.oxfordmusiconline.com (accessed September 4, 2010).
[164] Ibid.
[165] Dominick Argento, *Catalogue Raisonné As Memoir* (Minneapolis, MN: University of Minnesota Press, 2004), 26.

with Scrymgeour came to fruition: their one-act opera *The Boor,* after the play by Anton Chekhov.[166] By the time he graduated with his Ph.D. in 1957, he had obtained both an exclusive publishing contract with Boosey & Hawkes and a Guggenheim fellowship (the first of two).[167]

Returning to Florence for the fellowship, Argento began work on his first full-length opera. While there, he received a letter from Nicholas Di Virgilio, who had premiered the tenor role in *The Boor* back at Eastman. Di Virgilio, approaching his own graduation, wanted Argento to "write some songs for his graduation recital."[168] Searching a local bookstore's limited selection of volumes of English poetry, Argento settled on Francis Palgrave's *The Golden Treasury,* which contained selected poems by a variety of early English writers. He picked six poems from the Elizabethan era to set, including two by William Shakespeare: "When Icicles Hang by the Wall" (which he titled "Winter") and "Come Away, Death" (which he titled "Dirge").

> Of the set itself, Argento commented:
>
> > The songs are called "Elizabethan" because the lyrics are drawn from that rich period in literature, while the music is in the spirit (if not the manner) of the great English composer-singer-lutenist, John Dowland. The main concern is the paramount importance of the poetry and primacy of the vocal line over a relatively simple and supportive accompaniment.[169]

Furthermore, the set exists in two variations: the first with piano accompaniment, completed in 1958 for Di Virgilio, and the second with Baroque ensemble

---

[166] Ibid.
[167] Argento, 26.
[168] Ibid., 27.
[169] Kimball, 315.

accompaniment, arranged in 1962 for his wife. According to Argento, *Six Elizabethan Songs* is his most performed piece, "[showing] up frequently on recitals and . . . a favorite with voice teachers."[170] Certainly his setting of "When Icicles Hang by the Wall" enjoys far greater popularity than any other setting of that poem and can be found on more than a half dozen professional recordings of the entire set, in both piano and instrumental versions.

Argento's overall musical style is described as "predominantly tonal in context," while freely combining "tonality, atonality, and twelve-tone writing in a rich harmonic mix."[171] The diversity of his works makes it difficult to pin-point specific musical features that would identify him as the composer. However, he consistently displays his "innate dramatic sense" with music that is "richly melodic" and possesses "soaring lines for the voice."[172] [173] In discussing the music of the whole set of *Six Elizabethan Songs*, Carol Kimball makes the following observation:

> The cycle is characterized by strong lyricism. The texts lend themselves to formal structures and are constructed in two and three-part sections, varied slightly. Piano and voice are integrated, but not to the extent found in Virginia Woolf. Accompaniments demand a pianist with great facility, and the vocal writing is extremely lyric with a number of sustained high notes and other passages requiring a singer with considerable flexibility.[174]

A closer examination of "Winter" shows that Kimball's description of the general set also applies quite aptly to the single piece under discussion.

---

[170] Argento, 29-30.
[171] Kimball, 311.
[172] Kimball, 311.
[173] Heidi Waleson, "An Introduction to Argento's Music," *Boosey & Hawkes:* http://www.boosey.com (Accessed September 5, 2010).
[174] Kimball, 315.

"WINTER"

Argento's setting of "When Icicles Hang by the Wall" appears third in the set *Six Elizabethan Songs*. Despite the set being so popular, very little specific musical discussion of the pieces has been published—the only significant source of which is Kimball's *Song: A Guide to Art Song Style and Literature.* She gives a brief description of each piece in the set, typically two to three sentences each. Of "Winter," she says:

> Playful pointillistic vocal lines abound in this two-stanza text, set in a headlong tempo that calls for a singer with flexible diction and an articulate pianist. The driving rhythmic setting is characteristic of the English *gigue*, using points of imitation between voice and piano.[175]

Also in Kimball's book, in her early discussion on elements of musical style, she uses this piece as an example of how melodic contour can be reflective of the text: "Argento's spiky vocal phrases in 'Winter' leave no doubt in the listener's mind that the weather is freezing cold."[176]

The "headlong" tempo is indicated with the marking "*Allegro vivace con slancio*" (very lively with enthusiasm) and the editorial recommendation of dotted quarter equals 138. Argento sets the piece in compound meter, with 6/8 time signature, though he does vary the meter for poetic effect later. Unlike the other settings, the piece begins with no piano introduction, the singer's entrance establishing both tempo and tonality and introducing one of the main musical motives: the ascending perfect fourth to a rising five-note major scale. Though no

[175] Ibid., 315.
[176] Ibid., 4.

key signature is specified at the beginning of the piece, the opening phrase is clearly in A major, indicated by the initial leap from E to A and the C-sharp in the ascending scale. (See figure 61.) The angular leap downwards to A and back up to E is reminiscent of the icicle shape used by Vaughan Williams and Quilter in their opening lines, though even less subtle (the first of Kimball's "spiky vocal phrases").

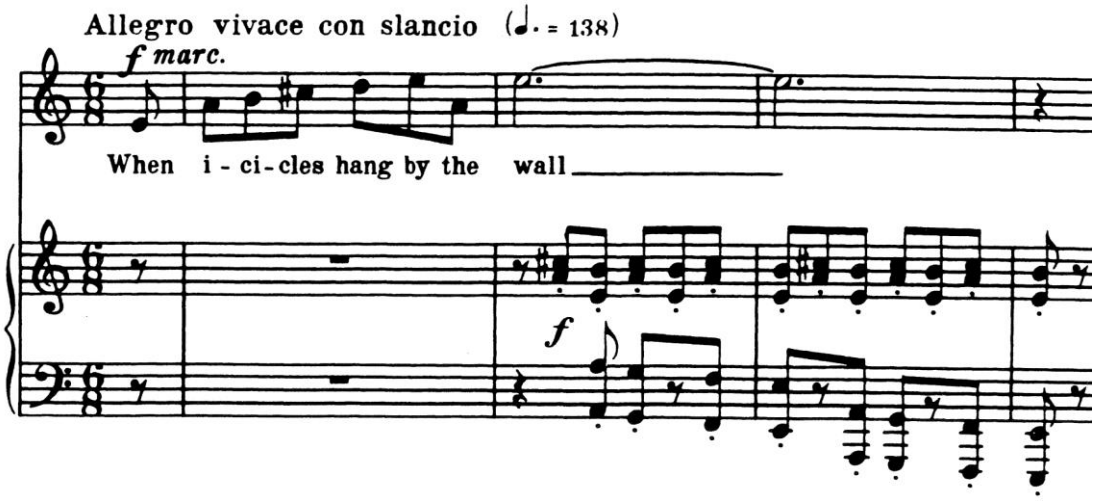

Figure 61. mm. 1-4

The singer's "enthusiasm" is evidenced not only in the quick tempo but the *forte* dynamic level, and *marcato* articulation. Most of the vocal phrases follow the same pattern established in the entrance: a rapidly declamation of the text, ending with a sustained final pitch of longer value than the previous words combined.

The piano responds to the singer's entrance with a series of rapidly alternating intervals in the right hand, A and C-sharp to E and B, a tonic/dominant trade off. The two intervals also trade off metrical accents, aligning to different portions of each beat, all the while played with a short *staccato* articulation. The left hand maintains a

more regular metrical pattern with a pickup to each beat and contradicts the A major tonality specified in the right hand by descending in octaves through an A minor scale, "do te le sol." This juxtaposition of simultaneous major and minor modes is used frequently in the piece. Both hands land on the downbeat of m. 4 on an E sonority, ostensibly the dominant chord of a half cadence, though missing the third.

The piano then rests for the singer's next entrance, which begins identically to the first, though shifts into B major as it approaches the end of the line of text. The piano responds in kind with same major/minor mixture as before, but now in B. It, too, slightly alters at the end of the phrase, the bass moving chromatically from A to A-flat to G for the last three octaves. The upper hand joins in on a C major chord on the downbeat of m.8, the G of the bass putting it in second inversion—another anticipatory cadence of sorts, made more expectant by the *crescendo* to *ff*. (See figure 62.)

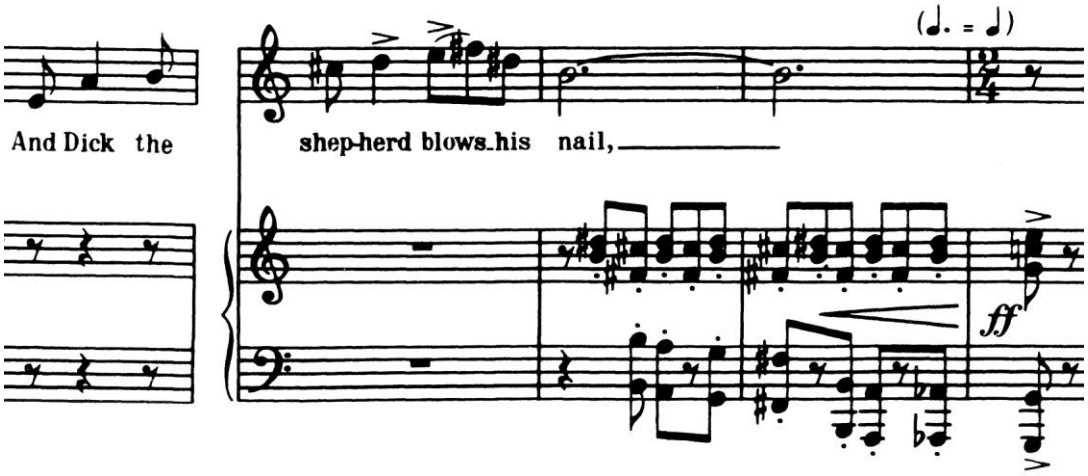

Figure 62. mm. 4-8

The time signature shifts to 2/4 for one bar in m. 8, keeping the larger pulse constant. The resultant stretching of the three syllables "Tom bears logs" on even duplet eighth-notes, made all the more weighty by the *tenuto* marks applied to those notes, demonstrates Argento's keen sense of poetic expression: the spondee in "And Tom | bears logs" receives the same lengthening effect as if the text were spoken. The vocal line again begins with the characteristic ascending fourth leap and scale, though now in C and with the fourth scale degree appearing with a couple of intermediate notes in preparation for the high G, but they do not interrupt the overall scalar pattern, which still appears on the beat. (See figure 63.)

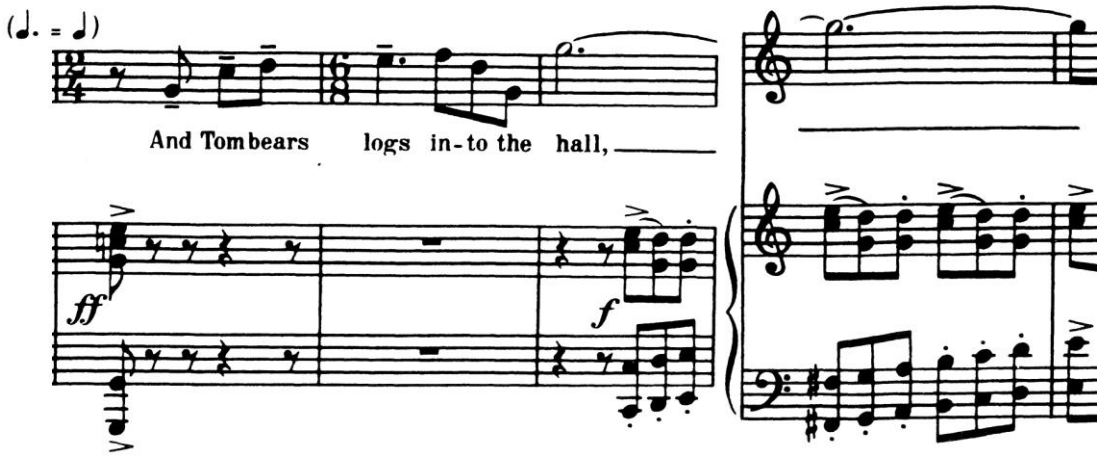

Figure 63. mm. 8-12

The piano's response differs this time, with an ascending C scale in octaves in the lower hand, with a raised fourth scale degree, F-sharp, and the upper hand presenting the expected C-major tonic/dominant intervals, now with a pattern aligned

to the triplet division of the compound meter. The C major[177] tonality is driven home with an accented tonic chord on each beat in the upper hand (C and E, with G in the voice). The bass continues to ascend, passing through some fun accented dissonances on the beat in m. 11, finally arriving on an E in m. 12, resulting in a first inversion C chord. (See figure 63.)

Having firmly established the independence of the voice and piano parts, Argento allows the two to move in unison descending figures in mm. 12-13. As the singer moves down from the high G to an F-sharp, the piano joins the singer's line, mirroring its octatonic descent with two open octave intervals (the model octatonic scale only disrupted by the final A-flat to G). The entire phrase is dramatically softer than the preceding ones, calling for *subito piano* in the accompaniment. The rhythm of the line becomes disconnected, with an eighth rest after each beat, the small chunks of melody floating like the chunks of ice in the milk pail. (See figure 64.) As the voice sustains its final pitch, the piano echoes the descending scale in the left hand, continuing down into a very low register.

[177] The appearance of the F-sharp could justify use of the term C Lydian instead of C major.

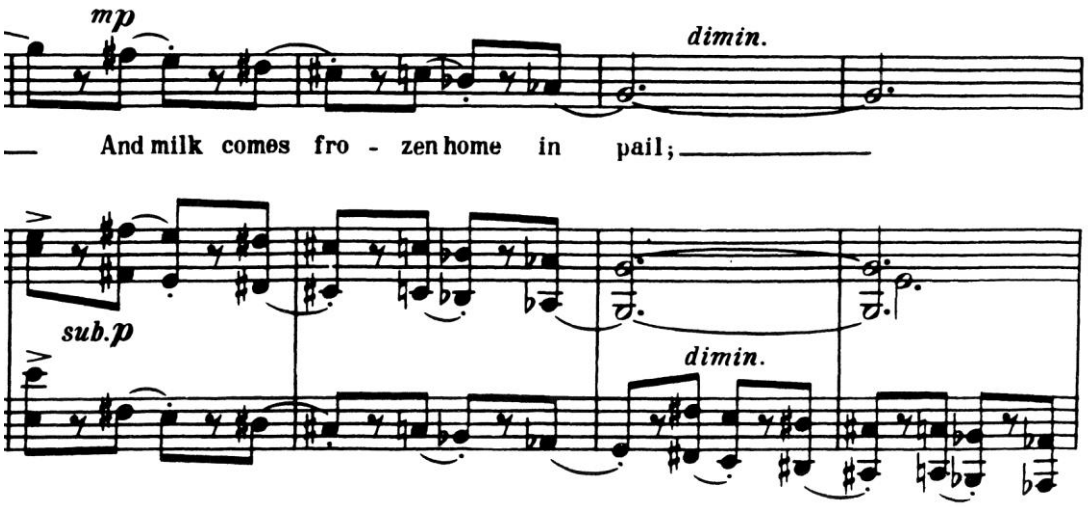

Figure 64. mm. 12-15

Instead of the expected G at m. 16, Argento writes an F-sharp. The upper hand of the accompaniment continues to mirror the singer's melody, while the lower hand now has its turn with rapidly alternating intervals. No longer do those intervals imply a major harmony, however, the swelling fifths and fourths rotating to create a more dissonant underscoring for the melody, appropriate for one of the darkest images in the poem: "When blood is nipt and ways be foul." (See figure 65.)

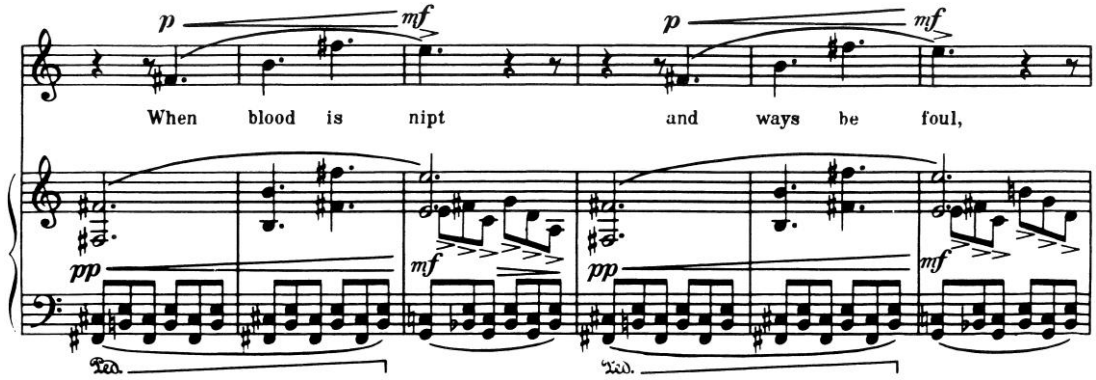

Figure 65. mm. 16-21

In these measures, the character of the melody changes: the large upward intervals with longer note values contrast with the rapid delivery of text in the previous lines. Also, the final note of each small phrase is held for much less time than the final notes of the earlier phrases; the word "nipt" is itself nipped short.

The next vocal entrance resumes the initial pattern of rapid delivery with a long final note, with the "the staring owl" outlining a B-flat major triad, sustaining a high F on "owl." The piano responds in kind, with a B-flat major ascending scale in the left hand, covering just over two octaves. As in mm. 10-11, this scale has the raised fourth scale degree, E-natural in this case, which also appears in the right hand's triplet intervals. (See figure 66.) Both hands come to a head at m. 27, the B-flat major sonority in the right hand colored by the added C from the left hand.

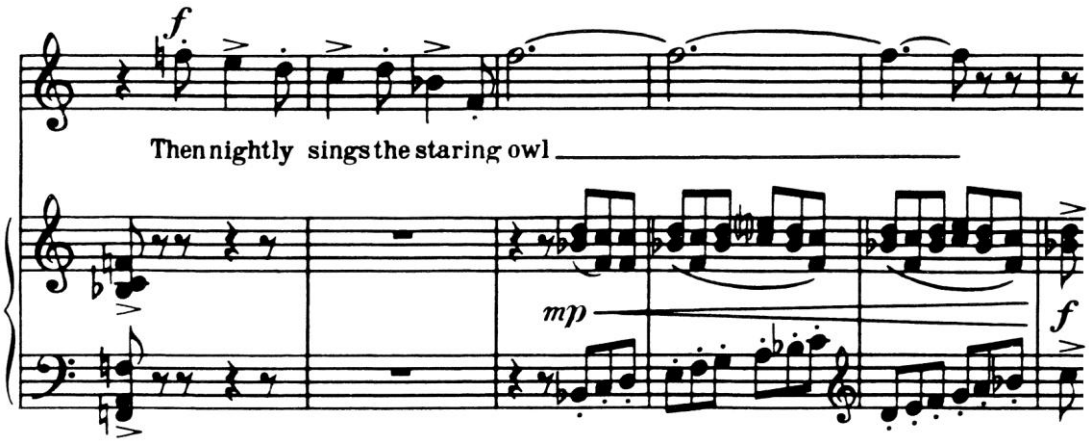

Figure 66. mm. 22-27

This B-flat tonality continues to be emphasized in the vocal line, with the owl's first two cries outlining a B-flat major triad. The right hand of the piano part also supports the voice in B-flat, echoing the rhythmic pattern of the owl's hoots,

though not the exact pitches, while the left hand continues to color the sonorities by simultaneously playing other intervals from the B-flat scale. The overall effect of the harmonies creates a sense of forward motion and expectation. That expectation is fulfilled as the tonal center shifts upward in a chromatic mediant relationship to D-flat major in m. 29, on the owl's last hoot. (See Figure 67.)

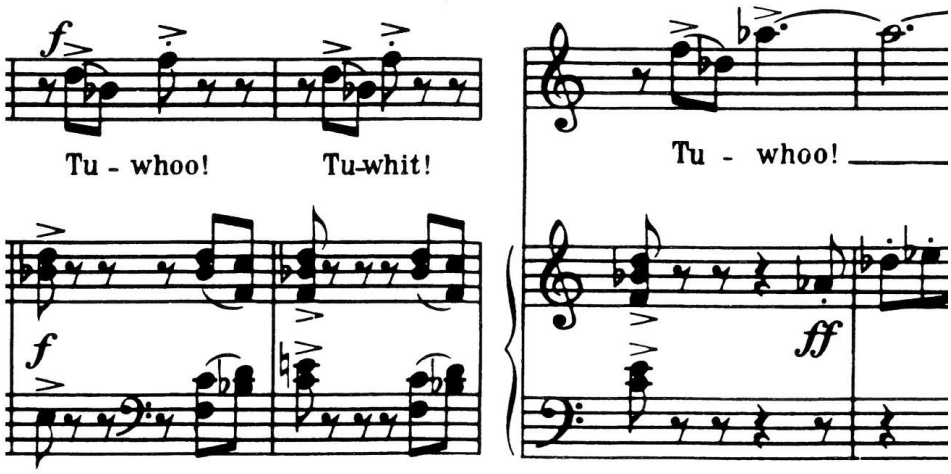

Figure 67. mm. 27-30

The sustained high A-flat in the vocal line requires the kind of singer Kimball mentioned—one with flexible breath control and free production of tone. As the singer holds the A-flat, the accompaniment begins a canon-like treatment of the opening motive—the ascending perfect fourth followed by a rising major scale, but now built around D-flat. The motive is presented repeatedly in the same key, but because Argento includes the downward leap of the fifth (the first half of the sharp icicle shape), each repetition takes slightly more than one measure to be fully

presented. This extra length results in an increasingly offset appearance of the original motive, especially in the right hand. (See figure 68.)

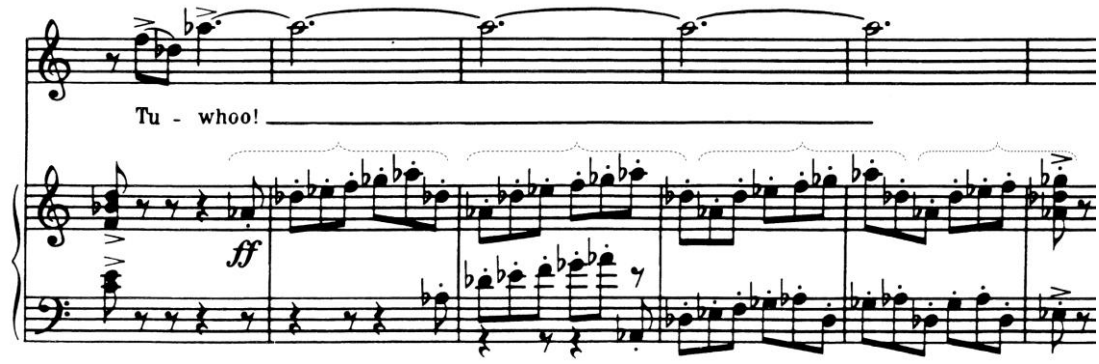

Figure 68. mm. 29-34, brackets added for clarity

Three sudden, short chords burst in m. 34-35, moving the tonal center up another half step to D, which results in the singer's highest note of the piece: a sustained A-natural, a "merry note" indeed, though not held out nearly as long as the A-flat. Three more chord-bursts underscore the briefly sustained A, shifting up to the key of F. (See figure 69.)

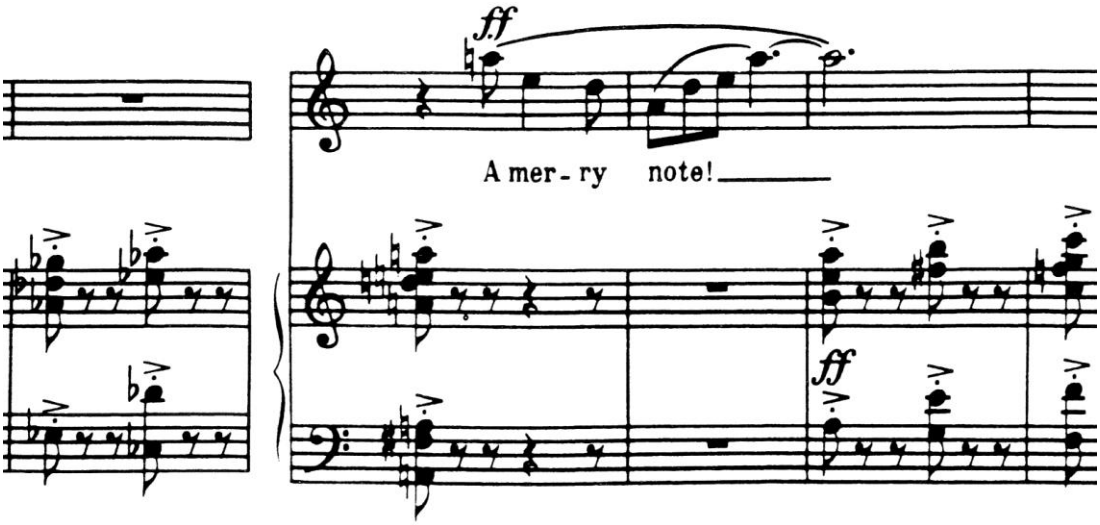

Figure 69. mm. 34-38

After the shift to F, the accompaniment begins another canon-like section, echoing the singer's melody from "A merry note!" Beginning in a high register, each statement of the melody enters on an ever lower octave, the *legato* articulation of the first four notes contrasting with the short *staccato* of the last three. The canon grows louder until the *subito piano* in m. 41, on an unexpected low D-flat. (See figure 70.)

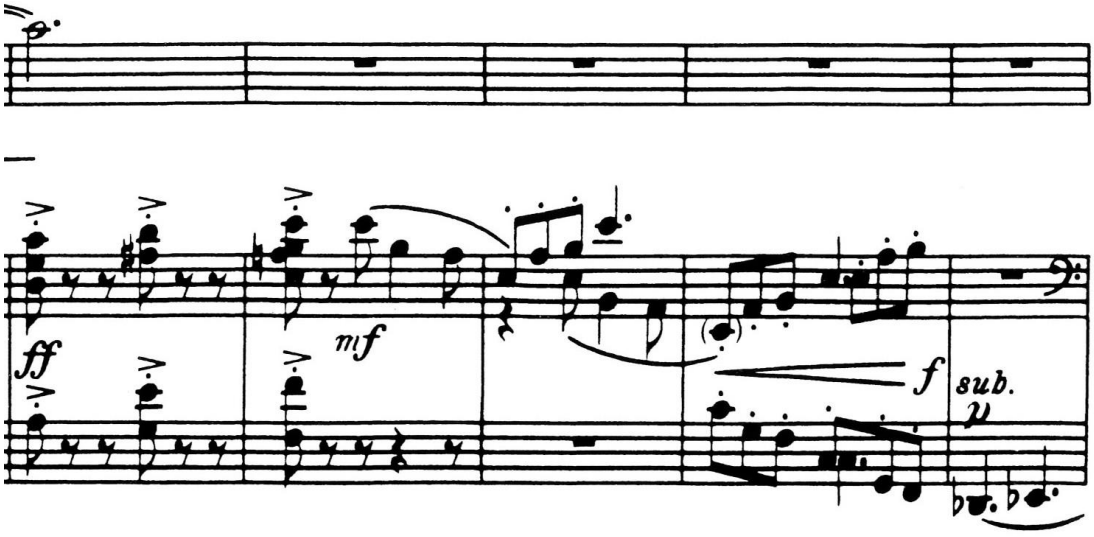

Figure 70. mm. 38-41

The left hand's ascending line in m. 41 from D-flat to E-flat to E-natural (in m. 42) serves to move the tonal focus to E (enharmonically spelled "la ti do"), while signaling the approach of the final line of text. The singer takes over on the E, intoning the entire final line of text on that single pitch. The monotone melody and slow pacing of the line reflects the slow, steady stirring of Joan keeling the pot. The piano part provides the bubbling undercurrent, as the rapidly alternating intervals reappear in the bass clef, with near boil-overs in the rapid sixteenth-note scales of the upper hand. (See figure 71.)

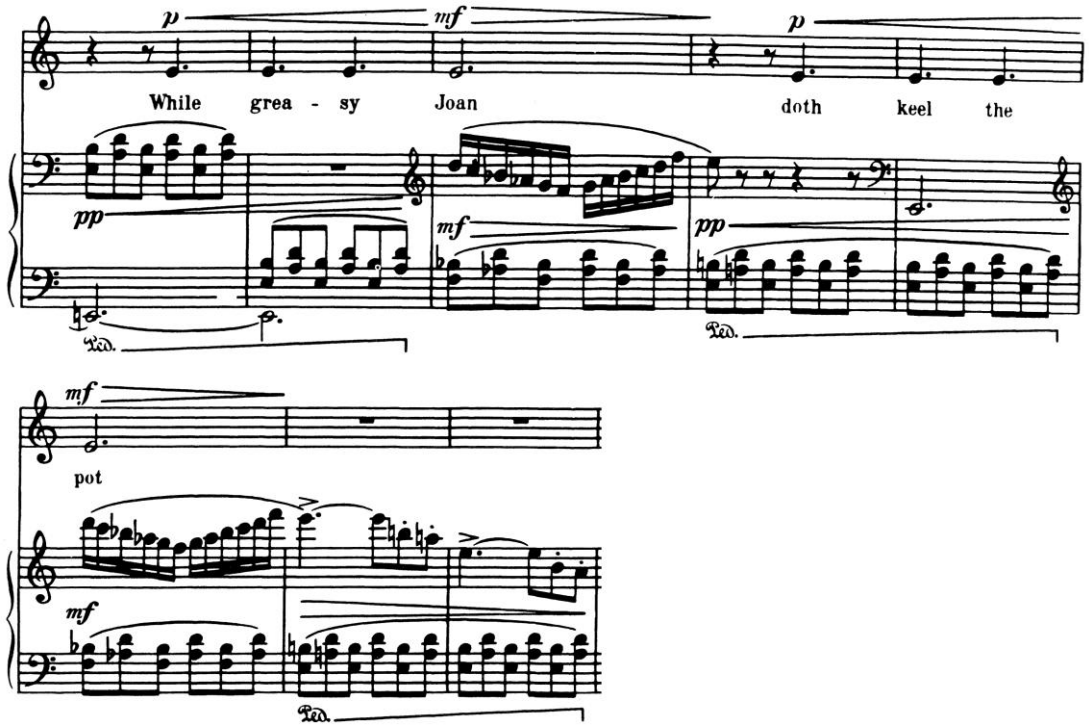

Figure 71. mm. 42-49

At m. 50, the two hands of the accompaniment join up into parallel octaves, playing a series of descending triplets. The slurred *legato* quiet triplets are juxtaposed with accented loud triplets whose appearance gradually takes over the texture by m. 53. The pickup to measure 54 is a descending perfect fifth from E to A, which is then followed by a five-note scale in A major. If the descending fifth were inverted to an ascending fourth, it would perfectly present the opening motive of the song. This restatement of the opening theme heralds the singer's entrance for the second verse. The melody and accompaniment at the beginning of the second verse are identical to the first verse, with one exception: the shift to 3/4 time signature in m. 55 which keeps a constant eighth-note division of the pulse. This shift to simple

meter allows Argento to keep the same rhythm in the melody while more correctly aligning the stress of the words with the poetic meter. (See figure 72.)

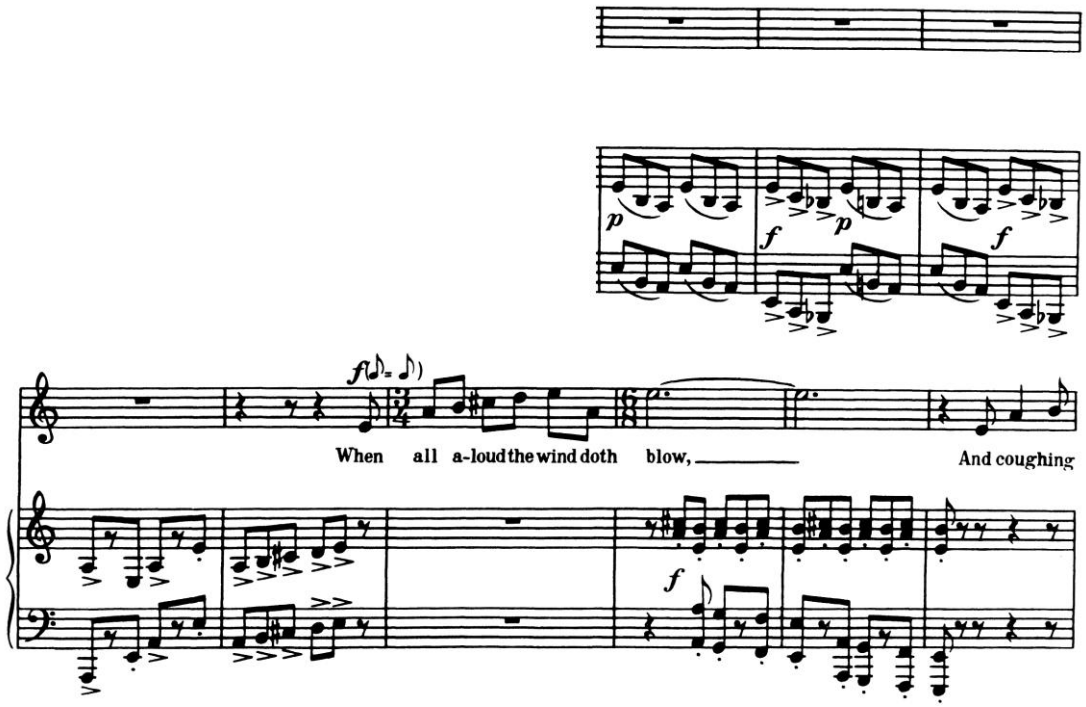

Figure 72. mm. 50-58

Argento shifts again to simple meter in mm. 62-63, but keeps the larger pulse constant. This change to 2/4 time signature is similar to his approach in m. 8, the slower duplet division of the beat lending a natural lengthening to the spondee that appears in the phrase "And <u>birds</u> | <u>sit</u> <u>brood-</u> | ing." The meter then switches back to compound, after which both the singer's line and the accompaniment repeat the music from the first verse, almost verbatim, including the impressive hooting of the owl, with its angular shapes and drawn-out high A-flat. The first significant deviation from this repetition occurs at m. 90, when the singer quotes the bass line's upward movement from mm. 41-42. (See figure 73.) These gentle ascending steps on

"A merry note!" signal the same imminent appearance of greasy Joan as they did when sounded in the bass. The uppermost pitch of the accompaniment echoes the singer's melodic line, while using the exclamatory punctuation of accented *staccato* chords.

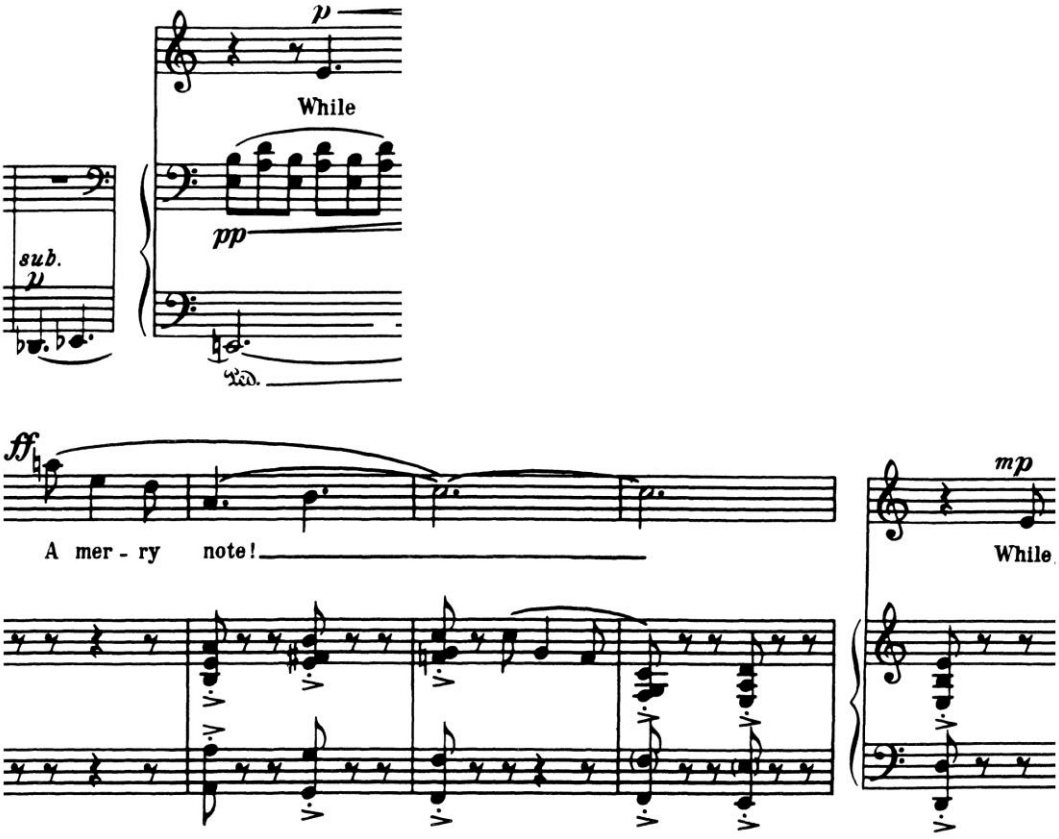

Figure 73. mm. 41-42 (top) and mm. 89-93 (bottom)

Joan's final manifestation contains far more drama than her first appearance, including faster rhythmic delivery (with a fun syncopation of Joan's name), a rapid growth of dynamic level from *mezzo-piano* to *forte*, and a quick ascent from the intoned low E of the original keeling to an octave higher. The common phrasal pattern of shorter note values ending with an extremely long one holds true here as

well, the long final tone underscored by an exact repetition of the piano part's first utterance from mm. 2-4, back in the original key of A, mixing the major mode in the oscillating right hand with the minor mode in the descending left hand. When the vocal line ends, the accompaniment takes the singer's first musical motive (the ascending perfect fourth and five-note scale) and presents it smoothly in ever softer and higher registers, until the pregnant pause in m. 100 which extends just past the downbeat of m. 101. The three final chords are played *fortissimo*, with accented articulation. If examined vertically, the last chords form the progression VI^{+} v I, though Argento's generally linear treatment of the piece as a whole would suggest that the real interest lies in the convergence of the major and minor modes onto the final tonic chord at the end. (See figure 74.)

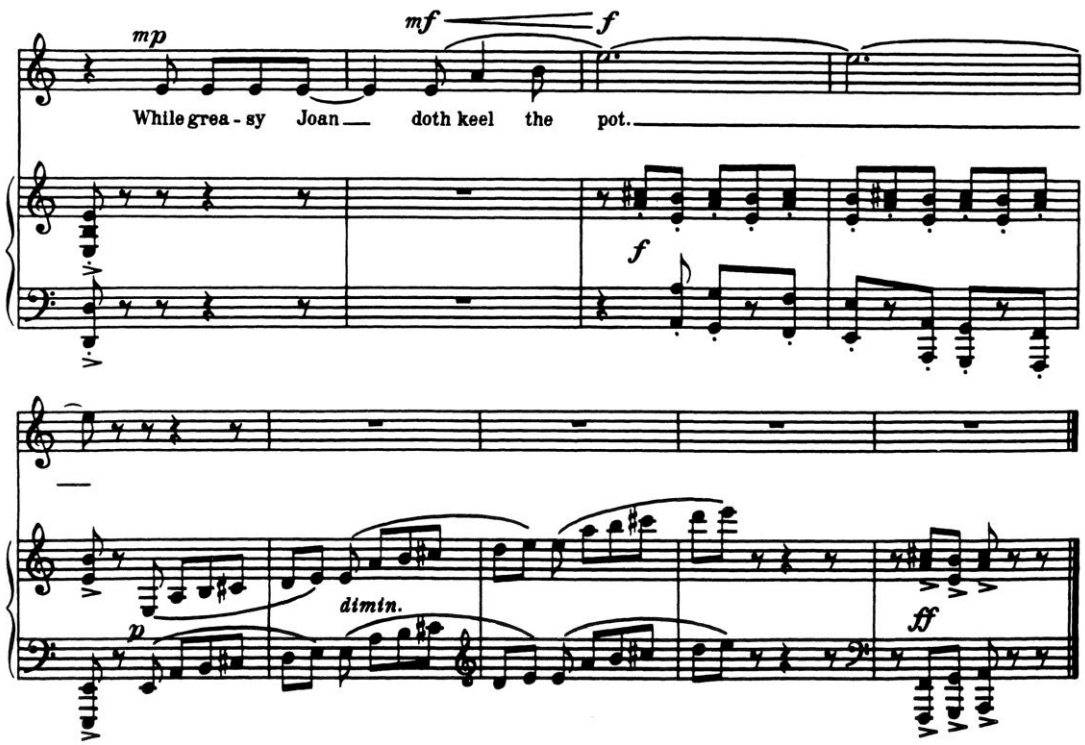

Figure 74. mm. 93-101

The range of the vocal line encompasses an octave and a fourth, from the E at the bottom of the treble staff to the A above it. Though of slightly lesser scope than the range of Finzi's melody, Argento's melody utilizes the extremes of that range far more often. The tessitura is generally high, with a great number of sustained tones at the top of the range, making this piece better suited for soprano or tenor voice (not surprising, as Argento composed it for his friend, tenor Di Virgilio, and then arranged it for his wife, soprano Carolyn Bailey.) As Kimball suggests, the quick tempo and rapid delivery of text call for a skilled singer with "flexible diction." The accompaniment requires an accomplished pianist to perform well the tremendous variety of expression, articulation, rhythmic diversity and chromaticism in the piano part. With the high level of interaction between the singer and pianist and the high level of musical difficulty, this piece would surely be a rewarding challenge for two advanced musicians (and certainly not recommended to beginning singers or pianists.)

In his setting of "When Icicles Hang by the Wall," and indeed throughout the set, Argento displays a strong ability to write modern music which is still highly accessible to the untrained ear. As a result, his set of *Six Elizabethan Songs* has become one of his most popular works, and "Winter" definitely possesses the charm and panache that appear in the best of songs. Only time will tell if this work will attain the recognition of such pillars of art song as Schubert's "Erlkönig" or Debussy's "Beau Soir." Hopefully, through the continued exposure of recital

performances and recordings, this wonderful piece of music will approach that level of popularity and enjoy much greater prominence than it does today.

Winter by Dominick Argento, words by William Shakespeare
© Copyright 1970 by Boosey & Hawkes, Inc.
Reprinted by Permission.

CHAPTER IV
SUMMARY

This study has examined six settings of Shakespeare's "When Icicles Hang by the Wall" from *Love's Labour's Lost*. It has provided detailed analysis of both the poem and the musical features of each setting, in the hopes that such information will aid in the preparation, performance and appreciation of these fine musical works. The relative obscurity of the works in question has resulted in very little written discussion or analysis of the pieces until now.

The first setting, by Thomas Arne, displays Arne's characteristic gift for melody. With its catchy tune and bubbly, arpeggiated accompaniment, it provides an ideal example of Arne's light, lyric style. Arne's use of text-painting, such as that found in the vocal line portraying the owl, and his clever reharmonization of echoed melodic figures provide plenty of musical interest. The balanced phrases and simple strophic form, along with the supportive accompaniment, make this piece accessible for beginners, while still containing the interpretive potential for nuance and expression that make it a delight for advanced performers.

Parry's setting of the poem displays his own melodic gift, while also containing a rare glimpse into Parry's less serious side. He uses a variety of recurring motives, such as the nearly omnipresent open-fifth drone and the triplet pattern which serves as a basis for his witty quotation of "For he's a jolly good fellow." Parry weaves many instances of text-painting throughout the vocal line and the accompaniment, using everything from rhythm and texture to dynamics and

articulation to illustrate the meaning of poem. His sense of fun truly shines through in this entertaining song—an underappreciated gem of vocal writing.

Vaughan Williams treats the poem with his typical modal musical style, also including a great variety of text-painting, though he is generally less obvious about it than Parry. He displays a strong sense of prosody, modifying meters and rhythms to achieve the best alignment of textual and musical stresses, while maximizing the expressive potential of the text itself, such as his stretching the meter for "Tom bears logs" and aligning the crabs' "hiss" onto a strong beat. Vaughan Williams's song is highly representative of his vocal writing: "simple but not ordinary."

The setting by Roger Quilter demonstrates Quilter's talent for song-writing. He makes fun use of mode-mixture, highlighting the potential menace of the owl's cry, while still keeping the overall emotion light and spirited. He employs text-painting, both in the voice, by using certain vocal phrase shapes, and in the accompaniment, altering the rhythms and articulations. He also employs chromaticism to great effect (e.g. in the cooling of the pot). Though perhaps less successful than his finest works, Quilter's setting of "When Icicles Hang" still contains the "polished grace and ease" which characterizes his best songs.

Finzi's piece is less direct in its portrayal of the text than the other settings, yet is no less evocative. His psychological interpretation of the hardships of winter manifests itself in the varied chromaticism and sparse texture of the accompaniment. Like Quilter, he underscores the threat of the owl's cry, but in the end, does not treat it as a particularly "merry note." Finzi's writing demonstrates an economy of style—

interesting, rich sonorities created through the use of only a few sounded pitches. These elements, combined with his characteristically sensitive treatment of the text, make for an engaging piece of music.

Argento's setting, "Winter," contrasts starkly with Finzi's setting. It has a rapid, upbeat tempo, matched with dramatic, angular vocal lines and a turbulent, oscillating accompaniment. The piece showcases the singer's high notes, providing ample opportunity to demonstrate impressive vocalization. Its simultaneous mixture of major and minor modes, rapid shifts of tonal center and imitative relationship between the voice and piano make for a musically interesting piece, while still remaining highly accessible to the casual listener.

With the exception of the slightly better known setting by Argento, the settings under discussion are largely unheard of, much to the loss of the musical world at large. Very few sources do much more than mention the existence of the songs in passing, and there is a dearth of professional recordings of these works; in Arne's case, no known recordings exist. That the songs are so generally unknown is ironic in light of the fact that these settings have been composed by well-known masters of the art song genre, whose other songs enjoy much greater recognition. Admittedly, Argento's setting is better known than the others under discussion, but it still does not approach the level of popularity that many songs in the standard repertory enjoy.

The continuation of that "standard repertory" may be the greatest challenge these songs face in achieving greater acclaim. As long as singers continue to perform

and record only the well-known classics, those are the very songs that will continue to be performed, recorded, and generally recognized. Burnham Horner, in his book *The Life and Works of Dr. Arne*, recognized the core of this issue more than 100 years ago:

> It is a mystery to me how so many of our public and private singers limit themselves, year after year, to an eternal round of songs that are perfectly threadbare. "Home, sweet home," "The Last Rose of Summer," "The Death of Nelson," beautiful as they are, become at times stale through frequent repetition, while tens of thousands of songs remain . . . absolutely buried from the lack of industry or interest to revive their beauties. Let me commend writers such as Arne, Bishop, Shield, and scores of others, to your notice. It may be . . . that those who are in search of something new, may turn over that which is old, and discover that that which is old and good is ever new, and that which is ever new is always pleasing and acceptable.[178]

May this author likewise commend to the reader these fine settings of "When Icicles Hang by the Wall" by Arne, Parry, Vaughan Williams, Quilter, Finzi, and Argento; the timeless quality of their musical merits will endure for years to come. It is hoped that this study will promote a greater awareness of these often overlooked works and renew an "interest [in reviving] their beauties."

[178] Horner, 25-26.

RECOMMENDATIONS FOR FURTHER STUDY

In the course of researching this document, several possible research topics became manifest which are beyond the scope of this study. Exploration of the following topics may prove insightful:

1. Arne's influence on, or assimilation of, Classical-era musical tendencies in the English musical realm.
2. A comparison of a given composer's setting of "When Icicles Hang by the Wall" with the same composer's setting of "When daisies pied."
3. The influence of the late 19th-century German *Lied* on Parry's musical style, particularly its evolution through his set of *English Lyrics*.
4. An examination of Vaughan Williams's other Shakespeare songs, particularly his "Serenade to Music."
5. An investigation of Cudworth's assertion of Quilter's and Arne's similar roles in the output of Shakespearean music in their respective centuries.
6. An analysis of Finzi's music for *Love's Labour's Lost*, including all vocal and instrumental music written for the 1946 broadcast.
7. An examination of the stylistic consistency and variety between musical settings in Argento's *Six Elizabethan Songs.*

BIBLIOGRAPHY

References

Dibble, Jeremy. "Finzi, Gerald (Raphael)." In *The Oxford Companion to Music*, edited by Alison Latham. *Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2544 (accessed September 4, 2010).

Dibble, Jeremy. "Parry, Sir Hubert." In *Grove Music Online*. *Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/20949 (accessed September 4, 2010).

Holman, Peter, and Todd Gilman. "Arne, Thomas Augustine." In *Grove Music Online*. *Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/40018 (accessed September 4, 2010).

Langfield, Valerie. "Quilter, Roger." In *Grove Music Online*. *Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/22702 (accessed September 4, 2010).

McVeagh, Diana. "Finzi, Gerald." In *Grove Music Online. Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/09689 (accessed September 4, 2010).

Ottaway, Hugh, and Alain Frogley. "Vaughan Williams, Ralph." In *Grove Music Online*. *Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/42507 (accessed September 4, 2010).

Saya, Virginia. "Argento, Dominick." In *Grove Music Online*. *Oxford Music Online,* http://www.oxfordmusiconline.com/subscriber/article/grove/music/01222 (accessed September 4, 2010).

Books

Argento, Dominick. *Catalogue Raisonné As Memoir*. Minneapolis, MN: University of Minnesota Press, 2004.

Banfield, Stephen. *Sensibility and English Song: Critical Studies of the Early Twentieth Century*. Cambridge: Cambridge University Press, 1985.

Burney, Charles. *A General History of Music: From the Earliest Ages to the Present Period*. New York, NY: Harcourt, Brace and Company, 1935.

Dibble, Jeremy. *C. Hubert H. Parry: His Life and Music*. Oxford: Oxford University Press, 1992.

Foster, John. *A Shakespeare Word-book, Being a Glossary of Archaic Forms and Varied Usages of Words Employed by Shakespeare.* New York: Russell & Russell, 1969.

Harvey, Nancy Lenz, and Anna Kirwan Carey. *Love's Labor's Lost: An Annotated Bibliography.* New York: Garland Pub., 1984.

Hold, Trevor. *Parry to Finzi: Twenty English Song-Composers*. Rochester, NY: Boydell Press, 2005.

Horner, Burnham W. *Life and Works of Dr. Arne, 1710-1778.* London: Chiswick Press, 1893.

Howes, Frank. *The English Musical Renaissance.* London: Secker and Warburg, 1966.

Kimball, Carol. *Song: A Guide to Art Song Style and Literature.* Milwaukee, Wisconsin: Hal Leonard Corp., 2006.

Langfield, Valerie. *Roger Quilter: His Life and Music*. Rochester, NY: Boydell Press, 2002.

Langley, Hubert. *Dr. Arne*. Cambridge: Cambridge University Press, 1938.

McVeagh, Diana. *Gerald Finzi: His Life and Music*. Rochester, NY: Boydell Press, 2005.

Northcote, Sydney. *Byrd to Britten: A Survey of English Song*. London: John Baker, 1966.

Reese, Max Meredith. *Shakespeare: His World and His Work.* London: Edward Arnold Ltd., 1964.

Duyckinck, Henry. *The Works of William Shakespeare : the text regulated by the folio of 1632; with readings from former editions, a history of the stage, a life of the poet, and an introduction to each play : to which are added glossarial and other notes, by Knight, Dyce, Douce, Collier, Halliwell, Hunter, and Richardson.* Philadelphia: Henry T. Coates & Co., 1859.

Seng, Peter. *The Vocal Songs in the Plays of Shakespeare: A Critical History.* Cambridge, MA: Harvard University Press, 1967.

Stevens, John and others. *Shakespeare in Music.* Edited by Phyllis Hartnoll. London: Macmillan ; St. Martin's Press, 1964.

Vaughan Williams, Ursula. *R.V.W. A Biography of Ralph Vaughan Williams.* Oxford: Oxford University Press, 1964.

Wilson, John Dover. *An Introduction to the Sonnets of Shakespeare for the Use of Historians and Others.* New York: Cambridge University Press, 1964.

Dissertations

Schubert, David. "The Relationship of Text and Music in Gerald Finzi's Song Set: I Said to Love." D.M.A. Diss., University of Oklahoma, 1993.

Vogel, Donald Eugene. "A Recital of Selected Songs for the Low Male Voice Composed by Gerald Finzi Using the Poetry of Thomas Hardy." Ph.D. Diss., Teachers College, Columbia University, 1966.

Web-pages

Boosey and Hawkes. "Dominick Argento: Biography." Last modified April 2010. http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2691&ttype=BIOGRAPHY&ttitle=Biography.

Waleson, Heidi. "An Introduction to Argento's Music." Accessed September 5, 2010. http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2691&ttype=INTRODUCTION&ttitle=In%20Focus.

Scores

Argento, Dominick. *Six Elizabethan Songs.* Vocal Score. Milwaukee, WI: Boosey and Hawkes, 1970.

Finzi, Gerald. *Collected Songs: 54 Songs Including 8 Cycles or Sets*. Vocal Score. Milwaukee, WI: Boosey and Hawkes, 2008.

Parry, Charles Hubert Hastings. *English Lyrics: Second Set*. London: Novello, Ewer and Co., 1895.

Vaughan Williams, Ralph. *Collected Songs in Three Volumes: Volume 1*. Oxford: Oxford University Press, 1993.

Vincent, Charles, ed. *Fifty Shakspere Songs*. Boston: Oliver Ditson Company, 1906.

_____. The Boosey and Hawkes Shakespeare Song Album: 23 Songs to Texts by William Shakespeare. Vocal Score. Milwaukee, WI: Boosey and Hawkes, 1996.