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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

WITH MUSIC STRONG

BY LUKAS FOSS

A PERSPECTIVE AND ANALYSIS

A Document

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor Of Musical Arts

By

DAVID A. LINGLE  
Norman, Oklahoma  
1997

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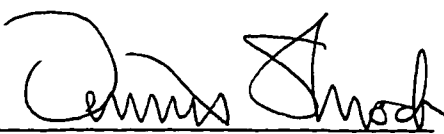
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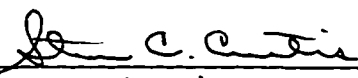
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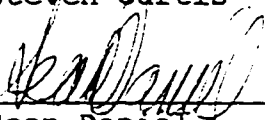
WITH MUSIC STRONG  
BY  
Lukas Foss  
A Perspective And Analysis

A Document APPROVED FOR THE  
SCHOOL OF MUSIC


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## ABSTRACT

### With Music Strong

By Lukas Foss

### A Perspective and Analysis

By  
David A. Lingle

In 1988 Lukas Foss composed a choral/orchestral work for Margaret Hawkins on the occasion of the Thirtieth Anniversary of the Milwaukee Symphony Orchestra. This new work, With Music Strong, is based on texts by Walt Whitman which celebrate the spirit of music making. It is representative of the collaboration between Lukas Foss, Margaret Hawkins, and the management of the Milwaukee Symphony Orchestra, whose foresight made the creation, performance, and recording of this new work possible.

This study provides a detailed look at With Music Strong as well as an inquiry into the circumstances of its creation. It also presents the composition in a perspective which investigates prevalent trends of music composition in the Twentieth Century including the three style periods of Lukas Foss. An emphasis is placed on Foss' current Culminating Period as it relates to the synthesis of his own styles and those of other major composers. With Music Strong is exemplary of that synthesis.

A biographical sketch of Lukas Foss is included along with information about Margaret Hawkins and the Milwaukee Symphony Orchestra Chorus. This study will also serve as a source of information for those who are interested in becoming familiar with the choral oeuvre of Lukas Foss as well as updated information about his life and work.



To my wife, Jill;  
my son J.P.;  
and my daughter Haley.

## Acknowledgments

This author wishes to gratefully thank Lukas Foss for his kindness, generosity, and assistance in preparing this paper. Gratitude is also owed to Hannelore Rogers, Marketing Director of the Milwaukee Symphony Orchestra and to Laura Dresselhuys, former President of the Milwaukee Symphony Orchestra Women's League for their gracious help in the investigation of the circumstances surrounding the creation of With Music Strong.

Many thanks are also due Dr. Dennis Shrock for his helpful and insightful guidance that provided consistent focus over the course of the preparation of this study.

Carl Fischer, Inc. is acknowledged both for the help and cooperation of their rental department and for their permission to use the musical examples contained in this study. Boosey and Hawkes Music Publishers Limited and the Henmar Press are also acknowledged for permission to use musical materials.

## TABLE OF CONTENTS

### Chapter

INTRODUCTION . . . . .	1
I. A BIOGRAPHICAL SKETCH OF LUKAS FOSS . . . . .	5
Family and Training . . . . .	5
Teaching Positions . . . . .	7
Conducting Positions . . . . .	8
II. MARGARET HAWKINS AND THE MILWAUKEE SYMPHONY ORCHESTRA CHORUS . . . . .	11
The Commission Of <u>With Music Strong</u> . . . . .	14
The Evolution Of <u>With Music Strong</u> . . . . .	16
III. A PERSPECTIVE CONSIDERATION OF <u>WITH MUSIC STRONG</u> . . . . .	25
As related to the times and trends and other works of Foss . . . . .	25
Neo-Classical Period . . . . .	26
Experimental Period . . . . .	34
Culminating Period . . . . .	42
Revised Works . . . . .	46
As related to works of other composers . . . . .	48
IV. ANALYSIS OF <u>WITH MUSIC STRONG</u> . . . . .	58
Scoring . . . . .	58
Special Effects and Techniques. . . . .	63
Harmonic Vocabulary . . . . .	74
Melodic Vocabulary . . . . .	78
Texture . . . . .	84
Structure . . . . .	91
Discrepancies In The Score . . . . .	105

V. SUMMARY AND CONCLUSION . . . . .	113
SELECTED BIBLIOGRAPHY . . . . .	116
APPENDIX A: List Of Choral Works . . . . .	119
APPENDIX B: Current Discography Of Choral Works . . . . .	127

## LIST OF EXAMPLES

Figure	Page
1. Lukas Foss, <u>Brass Quintet</u> (m1-10), 1978 . . .	18
2. Lukas Foss, <u>And Then The Rocks On The Mountain Begin To Shout</u> (m1-10), 1978 . . .	18
3. Lukas Foss, <u>Brass Quintet</u> (8 measures from the end), 1978 . . . . .	19
4. Lukas Foss, <u>And Then The Rocks On The Mountain Begin To Shout</u> (8 measures from the end), 1978	19
5. Lukas Foss, <u>Psalms</u> (m138, 157, 180 and 225), 1956 .	30
6. W. A. Mozart, Symphony #40 in G minor (m1-3, 138-140, 146-148, 152, and 153) 1788 . . .	30
7. Lukas Foss, <u>Psalms</u> (m253), 1956 . . . . .	32
8. Lukas Foss, <u>Brass Quintet</u> (m290), 1978 . . . . .	32
9. Lukas Foss, <u>With Music Strong</u> (m863), 1988 . . . . .	32
10. Arnold Schoenberg, <u>Sommermorgen an einem See</u> (m1-8), 1909 . . . . .	50
11. Lukas Foss, <u>With Music Strong</u> (m22-23), 1988 . . . . .	51
12. Benjamin Britten, <u>War Requiem</u> , Dies Irae (m43-48), 1961 . . . . .	53
13. Lukas Foss, <u>With Music Strong</u> (m253-259), 1988 . . . . .	54
14. Modest Mussorgsky (Ravel), <u>Boris Godunov</u> , Coronation Scene, 1874 . . . . .	56
15. Lukas Foss, <u>With Music Strong</u> (Coda), 1988 . . . . .	56
16. Lukas Foss, <u>With Music Strong</u> (vocal range), 1988 . . . . .	61
17. Lukas Foss, <u>With Music Strong</u> (m22), 1988 . . . . .	64

18.	Lukas Foss, <u>With Music Strong</u> (visual representation of rehearsal S), 1988 . . .	68
19.	Lukas Foss, <u>With Music Strong</u> (m805 and 809), 1988 . . . . .	69
20.	Lukas Foss, <u>With Music Strong</u> (m824), 1988 . . .	70
21.	Lukas Foss, <u>With Music Strong</u> (m275-277), 1988 . . .	72
22.	Lukas Foss, <u>With Music Strong</u> (cell-chord), 1988 . . .	74
23.	Lukas Foss, <u>With Music Strong</u> (9th chord in transition), 1988 . . . . .	75
24.	Lukas Foss, <u>With Music Strong</u> (m284-289), 1988 . . .	76
25.	Lukas Foss, <u>With Music Strong</u> (m343-346), 1988 . . .	77
26.	Lukas Foss, <u>With Music Strong</u> (m298-300), 1988 . . .	77
27.	Lukas Foss, <u>With Music Strong</u> (m207-213), 1988 . . .	79
28.	Lukas Foss, <u>With Music Strong</u> (m332-335), 1988 . . .	80
29.	Lukas Foss, <u>With Music Strong</u> (m566-570), 1988 . . .	80
30.	Lukas Foss, <u>With Music Strong</u> (m117-119, 281-285, 286-289, 298-305, 348-349, 371-373, 403-407, 521-524, 771-775, and 863), 1988 . . .	82
31.	Lukas Foss, <u>With Music Strong</u> (m336-340), 1988 . . .	85
32.	Lukas Foss, <u>With Music Strong</u> (m364-366), 1988 . . .	85
33.	Lukas Foss, <u>With Music Strong</u> (m380-387), 1988 . . .	86
34.	Lukas Foss, <u>With Music Strong</u> (rehearsal S), 1988 . . .	88
35.	Lukas Foss, <u>With Music Strong</u> (m463-467) 1988 . . .	89
36.	Lukas Foss, <u>With Music Strong</u> (m530-522), 1988 . . .	90
37.	Lukas Foss, <u>With Music Strong</u> (m683-689), 1988 . . .	90
38.	Lukas Foss, <u>With Music Strong</u> (m193-197), 1988 . . .	95
39.	Lukas Foss, <u>With Music Strong</u> (m281-297), 1988 . . .	97
40.	Lukas Foss, <u>With Music Strong</u> (m298-308), 1988 . . .	97

41.	Lukas Foss, <u>With Music Strong</u> (m308-317), 1988	. 97
42.	Lukas Foss, <u>With Music Strong</u> (m318-336), 1988	. 98
43.	Lukas Foss, <u>With Music Strong</u> (m336-428), 1988	. 98
44.	Lukas Foss, <u>With Music Strong</u> (m428-475), 1988	. 98
45.	Lukas Foss, <u>With Music Strong</u> (m456-475), 1988	. 99
46.	Lukas Foss, <u>With Music Strong</u> (m207, 334, 346, 348, 367, 706, and 863), 1988	. 103
47.	Lukas Foss, <u>With Music Strong</u> (m884), 1988	. 104

## INTRODUCTION

In 1988, Lukas Foss composed a choral/orchestral work for Margaret Hawkins on the occasion of the Thirtieth Anniversary of the Milwaukee Symphony Orchestra Chorus. This new work, With Music Strong, is based on texts by Walt Whitman which celebrate the spirit of music making. It is representative of the collaboration between Mr. Foss, Margaret Hawkins, and the management of the Milwaukee Symphony Orchestra, whose foresight made the creation, performance, and recording of this new work possible.

Lukas Foss (born Lukas Fuchs, Berlin 1922) is a prominent American composer whose life and works are chronicled in many sources. There are entries concerning him in the New Grove Dictionary Of Music and Musicians, Baker's Biographical Dictionary of Musicians, and the American Music Handbook. His music is also discussed in Eric Salzman's Twentieth-Century Music: An Introduction, Grout A History Of Western Music, and An Introduction To Twentieth Century Music by Peter S. Hansen. Articles about Lukas Foss appear in such diverse magazines as the Village Voice, Juilliard Review, American Choral Journal, and Bostonia. Two dissertations and one masters thesis which concentrate solely on the music of Foss have been written:



The Choral Works Of Lukas Foss, (University of Washington) by Bruce Sparrow Browne in 1976; An Overview of the Third Period Compositional Output Of Lukas Foss (Columbia University Teachers College) by Joseph Bassin in 1984; and An Analysis Of Song Of Songs by Lukas Foss (University of Arizona) by Clifford Nelson in 1983.

Other dissertations include Foss as part of a larger discourse. They include: A Study of Stylistic and Compositional Elements of Anthem (Stravinsky), Fragments of Archilochos (Foss), and Creation Prologue (Ussachevsky) (University of Northern Colorado) by Donald Lee Bailey in 1976; Compositional Procedures In Selected Woodwind Quintets As Commissioned By The Dorian Quintet (New York University) by Ronald Masureki in 1987; Texture in the Choral Works of Selected Contemporary Composers (Indiana University) by Louis Vincent Pissciotta in 1967. In 1991, the Greenwood Press published Lukas Foss A Bio-Bibliography by Karen Perone.

Discussions in these dissertations do not include works composed since 1987, nor do they concentrate on the choral works since 1976. While the Perone text cites all of Foss' works through 1991, it contains no analysis or in-depth discussion about his music.

In 1976 the American Choral Directors Association commissioned Lukas Foss to compose a major work to be programmed for its 1976 National Convention. In the time since, Mr. Foss has achieved recognition as an instrumental

composer and conductor. His choral works, however, remain relatively unknown and unperformed.

Though primarily known as a conductor and composer of instrumental works, Lukas Foss' early training was received from noted choral musician Julius Herford,<sup>1</sup> whose other students include Roger Wagner, Robert Shaw, Harold Decker, and Randall Thompson. Additionally, many of his nearly thirty choral/vocal works have been championed by well-known and highly regarded choral composers, conductors, and advocates of the choral art. These champions include Serge Koussivitsky, who was responsible for bringing the choral works of Randall Thompson to the fore, Leonard Bernstein, Gregg Smith, and Robert Shaw.

Current information about Maestro Foss and his recent choral works is unavailable in the critical literature. And, aside from initial reviews and promotional articles, there are no formal writings about With Music Strong.

This study provides a reintroduction of Lukas Foss to the choral community by examining his most recent choral work, With Music Strong. It also serves as a source of information for those who are interested in investigating the choral output of this composer as well as seeking updated information about his life and work. Comparisons of With Music Strong with earlier choral works of Foss as well as

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<sup>1</sup>James Johnson, "Lukas Foss: What Only Music Can Express," Bostonia, (Spring 1994): 30.

the music of other major composers are included. The circumstances surrounding the evolution of With Music Strong and its first performance are also discussed. An updated history of Lukas Foss accompanies this information.

It is the intent of this investigation to raise the awareness of Lukas Foss as a choral composer. It is hoped that this increased awareness will result in the programming of more Foss works on choral concerts.

There has been no attempt to make an aesthetic judgment about With Music Strong. This discussion focuses its attention on the compositional techniques employed by Foss. Scoring, special devices, melodic vocabulary, harmonic vocabulary, texture, and structure are discussed at length. Comments about the relationship between text and music are interspersed throughout the discussion.

CHAPTER I  
A BIOGRAPHICAL SKETCH OF LUKAS FOSS

Family And Training

Lukas Foss was born into the ideal intellectual environment to produce an esoteric musician. He did, after all, "discuss Nietzsche with his father 'over the breakfast table' at age eleven."<sup>1</sup> His father, Martin Fuchs, was a lawyer and a German judge. His mother, Hilda Schindler Fuchs, was an accomplished contemporary painter and pianist. Lukas' brother, Oliver Ulric Foss, is a painter who resides in France.

The Fuchses were a Jewish family living in Germany during the rise of Hitler. Like other Central European intelligentsia of Hebrew extraction, they moved to the United States. Initially, in 1937 after residing in Paris, they relocated in New York City. Eventually, Martin Fuchs became a professor of German and Philosophy at Haverford College in Pennsylvania.<sup>2</sup>

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<sup>1</sup>James Johnson, "Lukas Foss: What Only Music Can Express," Bostonia, (Spring 1994): 33

<sup>2</sup>Ibid.

After Martin's retirement, "he taught at Missoula State University, Lebanon Valley College, Hood College, the School of Psychiatry in Washington, Temple University, and Philadelphia Community College. He died Wednesday, June 11th [1969], at the London Airport."<sup>3</sup>

Though Lukas Foss began playing the accordion at the age of five, his first formal lessons in music were not begun until the age of seven. Four years of piano and music theory lessons were then given him by Julius Herford. These were followed by studies in Paris that included piano with Lazare Levey,<sup>4</sup> composition with Noel Gallon,<sup>5</sup> orchestration with Felix Wolfes,<sup>6</sup> and flute with Louise Moyse.<sup>7</sup>

In the United States, Foss, upon the recommendation of Gian Carlo Menotti and the approval of Fritz Reiner, entered the Curtis Institute of Music in Philadelphia. By 1943, Foss was living alone in New York City, supporting himself

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<sup>3</sup>Charles Perry, Haverford, Pennsylvania, to [all faculty] apparently written to announce memorial service for Martin Foss, 13 June 1969.

<sup>5</sup>Distinguished pianist and pedagogue who taught at the Paris Conservatory.

<sup>6</sup>Noted professor of harmony at the Paris Conservatory and chorus master of the Societe des Concerts du Conservatoire and the Paris Opera.

<sup>7</sup>Conductor of the Monte Carlo Opera, associate conductor of the Metropolitan Opera and professor at the Paris and New England Conservatories.

<sup>8</sup>Distinguished professor of flute at the Paris Conservatory, Marlboro Festival and the University of Toronto.

by playing the piano for dance classes and commuting by train to school in Philadelphia.<sup>8</sup>

While at the Curtis Institute, Foss studied with some of the most prominent figures in American music. He studied with Isabelle Vengerova (piano), Rosario Scalero and Randall Thompson (composition), and Fritz Reiner (conducting). During the summers, Foss supplemented his Institute instruction at the Berkshire Music Center, where he studied conducting with Serge Koussevitsky and composition with Paul Hindemith. Foss furthered his study with Hindemith as a special student at Yale University.<sup>9</sup>

#### Teaching Positions

Foss began his teaching career at the Berkshire Music Center in Tanglewood, Massachusetts, where he had previously been a student and had frequent associations as orchestral pianist for the Boston Symphony. Having first served on the faculty in 1946, his tutorial visits to the Berkshire Center would last for decades.<sup>10</sup>

During the 1950s and 1960s, Foss taught at the University Of California in Los Angeles. As a tenured professor, he succeeded Arnold Schoenberg teaching advanced

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<sup>8</sup>Johnson, "Lukas Foss," 30.

<sup>9</sup>Baker's Biographical Dictionary of Musicians, 7th ed., s.v. "Foss, Lukas."

<sup>10</sup>The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Foss, Lukas," by Gilbert Chase.

theory and conducting.<sup>11</sup> In 1962, Foss left UCLA and accepted a position as co-director of the Center for Creative and Performing Arts at the State University of New York at Buffalo. Funding for this project was provided by the Rockefeller Foundation.<sup>12</sup>

Foss continued his teaching career in several visiting professorships during the 1970s. He served first at Harvard University and then at the Manhattan School of Music. He eventually became Composer-In-Residence at the University Of Cincinnati Conservatory of Music. In 1991, Foss returned to academic pursuits after nearly two decades of conducting positions. His current tenure (1996) is as Professor of Composition at the School For The Arts, Boston University.<sup>13</sup>

#### Conducting Positions

As a free-lance conductor, Lukas Foss has led many major orchestras in both the United States and abroad. These limited associations have included such performance ensembles as the Leningrad Symphony Orchestra, the Berlin Philharmonic, the New York Philharmonic, the New York City Opera, the Jerusalem Symphony, and many others. Though Foss had done a great deal of guest conducting, he served as the

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<sup>11</sup>Ibid.

<sup>12</sup>Karen L. Perone, Lukas Foss: A Bio-Bibliography (Westport: Greenwood Press, 1991), 3.

<sup>13</sup>Ibid., 9.

chief Music Director and Conductor for three strong regional orchestras in the United States.

Foss' first major conducting position was with the Buffalo Philharmonic Orchestra, a position which he accepted after turning down an offer from Fritz Reiner to become the Associate Conductor of the Chicago Symphony.<sup>14</sup> After a failed attempt to unify the Buffalo Philharmonic with the Rochester Philharmonic, Foss left the western New York position for one in New York City.

In 1971, Foss became the music advisor and conductor of the Brooklyn Philharmonia, subsequently the Brooklyn Philharmonic. Foss used the orchestra to premiere a number of new works by such composers as Darius Milhaud, Ned Rorem, and William Bolcom. While serving in this position, Foss also managed to commute to Israel several times a year to conduct the Jerusalem Symphony.<sup>15</sup>

Continuing his relationship with the Brooklyn Philharmonic, Foss simultaneously was conductor and music director for the Milwaukee Symphony, a post he accepted in 1981. His career "resembled a runway at Chicago's O'Hare, with rehearsals, performances, recordings, and commissions all lined up in worrying proximity."<sup>16</sup> In 1986, Foss relinquished his position in Milwaukee and subsequently, in 1990,

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<sup>14</sup>Ibid., 6.

<sup>15</sup>The New Grove Dictionary of Music and Musicians, 6th ed., s.v. "Foss, Lukas," by Gilbert Chase.

<sup>16</sup>Johnson, "Lukas Foss," 35.



retired as conductor and artistic director of the Brooklyn Philharmonic. He holds positions as Conductor Laureate with both orchestras and "still maintains a full conducting schedule, preferring international guest appearances, . . . he now says, to regular associations with particular orchestras."<sup>17</sup>

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<sup>17</sup>Ibid.

CHAPTER II  
MARGARET HAWKINS  
And The  
MILWAUKEE SYMPHONY ORCHESTRA CHORUS

Margaret Hawkins, to whom With Music Strong is dedicated, founded the Milwaukee Symphony Orchestra Chorus. Previously, she had taught at the Pewaukee High School in Wisconsin. Maestro Kenneth Schermerhorn, founder of the Milwaukee Symphony, heard the high school choir under the direction of Ms. Hawkins. "He was so impressed he asked Hawkins to prepare a chorus . . . to sing Stravinsky's Symphony Of Psalms for an MSO [Milwaukee Symphony Orchestra] concert."<sup>1</sup> The chorus to be prepared was from the Wisconsin Conservatory of Music. Subsequently, Hawkins was asked to prepare choruses as needed for the Milwaukee Symphony on a free-lance basis. "In 1971, Hawkins left Pewaukee and began teaching at . . . the Wisconsin Conservatory of Music."<sup>2</sup>

Ms. Hawkins began to rise to national prominence when, in 1980, the Milwaukee Symphony Orchestra and the Conservatory Chorus performed in Carnegie Hall. "Hawkins'

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<sup>1</sup>Bruce Murphy, "A Kind Of Loving," Milwaukee Magazine, (February 1994): 69.

<sup>2</sup>Ibid.

chorus won rave reviews and comparisons to the Chicago chorus of her one time mentor [Margaret Hillis]."<sup>3</sup> "In 1985, the Milwaukee Symphony Orchestra took over the name and the principal sponsorship of the Conservatory Chorus."<sup>4</sup>

Hawkins distinguished herself with the Conservatory Choir by taking chances with interpretation. Unwilling to present each work in the same "velveteen style of the Robert Shaw Festival Singers, . . . Hawkins [produced] a different sound for each composer."<sup>5</sup> Though holding a certain "cynicism toward religion, the [choirmaster] when asking for more shape and rubato [would] tell her choir to sing 'more Catholic.'"<sup>6</sup> If the sound needed to be "tighter, she says 'more Lutheran.'"<sup>7</sup>

As Ms. Hawkins' "reputation spread, she guest conducted for [such significant ensembles as] the Cleveland Orchestra and the Handel and Haydn Society of Boston. [She was] the first woman to conduct the Mormon Tabernacle Choir, and was a versatile interpreter of . . . many different periods of music. She was equally strong with Renaissance, Baroque [and] Classical [while] championing modern music."<sup>8</sup>

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<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>Anne S. Clausen, "With Music Strong Premieres," Voice, (Summer 1989): 2.

<sup>6</sup>Ibid.

<sup>7</sup>Ibid.

<sup>8</sup>Ibid.

In 1986, Margaret Hawkins was diagnosed with breast cancer. After treatment and a five year period, she thought she had "licked it".<sup>9</sup> But in 1991, while visiting a friend in California "her leg broke from under her. [The cancer] had metastasized and spread to the bones."<sup>10</sup> A rehabilitative period in California followed and, eventually, Ms. Hawkins returned to Milwaukee. The Symphony had left her position open while she recovered. In July of 1991, she moved back into the apartment that the chorus had helped maintain in her absence. She rehearsed when she could, sharing the responsibilities with the assistant choir master, Lee Erickson, for the last two and a half years of her life. Margaret Hawkins died on the 13th of November, 1993.

Foss' relationship with Margaret Hawkins was a warm one. He "had a great admiration for her. [He] loved her sense of humor, her wit, and naughtiness."<sup>11</sup> He also agreed with her approach to the sound quality of the choral ensemble, adding that "conductors should be known for their interpretation of the music, not a particular sound."<sup>12</sup>

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<sup>9</sup>Murphy, "A Kind of Loving," 70.

<sup>10</sup>Ibid.

<sup>11</sup>Lukas Foss of New York City, interview by author, 29 January 1997, Mitchell, SD-New York, NY telephone interview.

<sup>12</sup>Ibid.

### The Commission Of "With Music Strong"

The commission of a new choral/orchestral work to be presented by the Milwaukee Symphony in its 30th season was first conceived by the Women's League of the orchestra. According to Laura Dresselhuys, the Milwaukee Symphony Orchestra League President, the work was "not intended to be a eulogy for Margaret [Hawkins]." <sup>13</sup> However, the "illness [had] reminded [the league] of her importance to the community and the orchestra." <sup>14</sup> In August of 1987, the final contract was sent from the league to Lukas Foss.

The delineations of the contract were that the work was to be "15-17 minutes in length . . . [and] . . . completed by September 1987 so that it may be presented by the Symphony during the 1988-1989 season." <sup>15</sup> For this commission, "the League . . . made . . . a down payment of seven thousand five hundred dollars . . . and upon completion [would] pay the remaining seven thousand five hundred." <sup>16</sup> This new entry into the repertoire was to be "dedicated to

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<sup>13</sup>Laura Dresselhuys of Milwaukee, interview by author, 20 December 1995, Tulsa, OK-Milwaukee, WI, telephone interview.

<sup>14</sup>Clausen, "With Music Strong Premiers," 2.

<sup>15</sup>Laura Dresselhuys, Milwaukee, to Lukas Foss, New York, NY, letter written to solidify terms of agreement between the MSO Women's' League and Foss, 20 August 1987.

<sup>16</sup>Ibid.

the honor of Margaret Hawkins," then director of the Milwaukee Symphony Orchestra Chorus.<sup>17</sup>

Initial response to the work was reserved but positive. Hawkins originally commented that the piece was "devilish," referring to the complexity of the music. With Music Strong, however, "was eventually received with great enthusiasm by both Ms. Hawkins and the Symphony Orchestra Chorus."<sup>18</sup>

The orchestra management programmed the work as part of the "5th bi-annual American Composer Festival at the Performing Arts Center [in Milwaukee] on Saturday, April 15th; Sunday, April 16th; and Monday April 17th [1989]."<sup>19</sup> This event, which eventually became known as the "FOSS-FEST," had previously featured other major American composers, including Leonard Bernstein. But it was the first time in nearly fifteen years that the orchestra had commissioned a new work. The previous work, from 1974, was an orchestral piece by Kenneth Schermerhorn.<sup>20</sup>

The FOSS-FEST concert featured Ode For Orchestra and Song Of Songs, also by Foss. Carolann Page was the guest

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<sup>17</sup>Ibid.

<sup>18</sup>Dresselhuys of Milwaukee, interviewed by author, 20 December 1995, Tulsa, OK-Milwaukee, WI, telephone interview.

<sup>19</sup>Roger Ruggeri, "Notes on the Program," Foss-Fest Milwaukee Symphony Orchestra Program. (April 14-17, 1989).

<sup>20</sup>Laura Dresselhuys, Milwaukee, to Milwaukee Symphony Orchestra Women's League, Milwaukee, 21 August 1987.

soloist for Song Of Songs.<sup>21</sup> Funding for the Foss Festival was provided by "AT&T, with additional underwriting from the Mobil Foundation Inc., and the Milwaukee Foundation."<sup>22</sup>

The four-day concert series was opened by the Canadian Brass, for whom Foss had composed the original version of Quintets, which serves as the introduction to With Music Strong. The brass version was created ten years prior to the new commission. The complete evolution of With Music Strong is discussed below.

Despite a few shaky moments in the first performance,<sup>23</sup> reviews and articles concerning the new commission indicate that With Music Strong met with great enthusiasm by musicians, critics, and the public. The problems of getting the actual printed score into the rehearsal process and subsequent performance was another matter.

#### The Evolution Of "With Music Strong"

The introduction to With Music Strong is derivative, having first existed as Brass Quintet (1978) for trumpets I and II, horn, trombone, and tuba or trombone II. It was

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<sup>21</sup>Roger Ruggeri, "Notes on the Program."

<sup>22</sup>Ferraira, Jerome C., "4-Day Foss Fest To Span Innovative Composer's Career: World Premiere of MSWL-Commissioned Work Featured," Milwaukee Symphony Orchestra NEWS, 22 March 1989.

<sup>23</sup>Review of With Music Strong, by Lukas Foss, as performed by the Milwaukee Symphony Orchestra and Chorus, Milwaukee. Milwaukee Sentinel, 17 April 1989, section II, p. 12.

premiered by the Canadian Brass. The Quintet was immediately transcribed into a choral piece, Then The Rocks On The Mountain Begin To Shout, which was to be sung on a combination of neutral vowels and solfeggio. The choral version (1978) was premiered by the Gregg Smith Singers. These two works subsequently evolved into Quintets for Orchestra (1979), premiered by the Cleveland Orchestra.<sup>24</sup>

For the first one hundred and thirty measures, the two original works are nearly identical. The only differences in the score are the editorial markings which apply to idiomatic brass and/or vocal considerations. Examples of these are limited to directions such as "*con sordino*," "stopped," "open," and "Basses tacet 15 bars."<sup>25</sup> All of the dynamic and articulation markings are exactly the same. The tonal center is different in the choral version to better accommodate range and tessitura for the voices.

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<sup>24</sup> Karen L. Perone, Lukas Foss: A Bio-Bibliography (Westport: Greenwood Press, 1991) 41, 93, 129.

<sup>25</sup>Foss, Lukas, Brass Quintet, New York: Pembroke Music Co., Inc.; Carl Fischer, Inc., 1978.



Example 1 Brass Quintet (measures 1-10).

Example 2 And Then The Rocks On The Mountain Begin To Shout  
(measures 1-10).

Example 3 Brass Quintet (8 measures from the end).

Handwritten musical score for "The Rose Tree" featuring four staves: TR I, TR II, HAW, and TRANS. The score is in 4/2 time and consists of three measures. The first measure is in 4/2 time, the second in 3/8, and the third in 15/8. The TR I and TR II staves contain dense sixteenth-note patterns. The HAW staff contains quarter notes. The TRANS staff contains a single note in the first measure and rests in the second and third measures.

Example 4 And Then The Rocks On The Mountain Begin To Shout  
(8 measures from the end).

[illegible]

Both of the earlier works were, in Foss' mind, problematic. In the Brass rendition, "the long pianissimo was . . . technically demanding on the players' endurance."<sup>26</sup> Likewise, in the Choral version, "the fast music was awfully difficult [for the singers to produce]."<sup>27</sup>

Quintets For Orchestra (1979) became the resting place for the concepts and ideals that Foss was trying to produce in the earlier two works. Those issues were to create a piece in which you can "hardly hear the entrances, but you are supposed to hear the pulses, . . . the color changes constantly. But not at the moment of the entrance."<sup>28</sup> The new orchestral setting allowed the special effects which were challenging, even to the best ensembles ( i.e., the Gregg Smith Singers who premiered the choral version and the Canadian Brass who premiered the Brass version)<sup>29</sup> to be realized with relative ease.

Quintets For Orchestra is the culmination of the preceding two works, and except for occasional omitted measures, it stands intact as the Introduction (Episode I) for With Music Strong. It differs from its ancestors in that the problems of the extensive pianissimos and the rapid

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<sup>26</sup>Bassin, Joseph Philip, "An Overview of the Third Period Compositional Output of Lukas Foss, 1976--1983," Ed.D. diss., Columbia University Teachers College, 1987, 120.

<sup>27</sup>Ibid.

<sup>28</sup>Ibid.

<sup>29</sup>Perone, Lukas Foss, 41, 128.

leaps encountered in the previous settings are solved by the technical capacities of the full orchestra. Additionally, the palate of colors available in the orchestra result in a more interesting spectrum of sound. The intent of the minimalism, for instance, is heightened by the variety of the orchestral choirs. That is, the interruption of the ongoing five note pulses, which are primarily string and woodwind configurations, by brass "explosion[s]"<sup>30</sup> is more effective than brass interrupted by itself.

The addition of the vocal forces to the brass, string, and woodwind choirs not only lends more diversity to the Introduction of With Music Strong, but subsequently welds together what was previously an instrumental work to the new, larger, choral/orchestral work. The overall architectural plan of With Music Strong is now:

PREVIOUS MATERIAL

EPISODE I (The Introduction, previously Quintets)

Transition (Elided using choral forces as above)

NEW MATERIAL

Episode II	Seven Part Rondo
Episode III	Aleatoric Section
Episode IV	Binary Form
Episode V	Extended Coda.

The formal structure as well as the special effects created by the full orchestra and chorus are discussed at length in Chapter Four.

The orchestra parts for the new work arrived in Milwaukee, Wisconsin in an unedited form. Since the work

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<sup>30</sup>Bassin, "An Overview," 120.

was a composite, the printed materials for "Quintets for Orchestra [had] to be incorporated into With Music Strong."<sup>31</sup> Additionally, Foss' intention that the brass quintets play antiphonally "meant that complete new brass parts had to be extracted from Quintets."<sup>32</sup> Further, "the extraction and organization of the aleatoric middle section was more involved than anticipated."<sup>33</sup> The copy costs, which were originally placed at \$3,000.00, had to be revised to a total of \$5,979.08. The parts were copied by Lori Babinec under the supervision of the orchestra's librarian Patrick McGinn.

According to Foss, the "rehearsal period went well. I attended several choral rehearsals, . . . there was sufficient preparation time with the orchestra."<sup>34</sup> Lee Erickson, current conductor of the chorus and singer during the premiere performance of With Music Strong, recalls the "aleatoric section taking all of the rehearsal time."<sup>35</sup> He further remembers that Ms. Hawkins, "who was prone to panic

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<sup>31</sup>Patrick McGinn, Milwaukee, to Laura Dresselhuys, Milwaukee, letter written to discuss unexpected increase in cost of copying orchestral parts for performance of With Music Strong, 21 April 1989.

<sup>32</sup>Ibid.

<sup>33</sup>Ibid.

<sup>34</sup>Lukas Foss of New York, interview by author, 29 January 1997, Mitchell, SD-New York, NY., telephone interview.

<sup>35</sup>Lee Erickson of Milwaukee, interviewed by author, 14 March 1997, Mitchell-Milwaukee, telephone interview.

anyhow, was nearly beside herself with worry."<sup>36</sup> Additionally, "Foss as composer, continued to make changes during the rehearsal period . . . not only in the aleatoric sections but also at the beginning in the neutral vowel section before the first text."<sup>37</sup> Despite all of this, "the chorus loved the work and was really quite excited and challenged by it."<sup>38</sup> Erickson further added that "in the end, it was really quite rewarding."<sup>39</sup>

Confirming both McGinn's and Erickson's assessments of the aleatoric section, Foss realized that this portion of the work "took an inordinate amount of the rehearsal time."<sup>40</sup> Subsequently, he meticulously delineated this material in the score rather than trusting it to the individual musician. His current view is that one has to be careful about the kind of freedom delegated to the performers. Given too much freedom, they may feel that it "doesn't amount to anything, it doesn't matter."<sup>41</sup> Thus, the autographed score later submitted to Carl Fischer varies from the original version and recording of the work in the aleatoric section.

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<sup>36</sup>Ibid.

<sup>37</sup>Ibid.

<sup>38</sup>Ibid.

<sup>39</sup>Ibid.

<sup>40</sup>Interview with Lukas Foss, 29 January 1997.

<sup>41</sup>Ibid.

Foss' approach to composing With Music Strong took no specific course. That is, after dealing with the introduction of the chorus which "had to be early on . . . the other sections came in no particular order. They eventually found their place."<sup>42</sup> This was possible because of the non-narrative nature of the text.<sup>43</sup>

Despite its origins in Quintets, With Music Strong is a new, fresh work. It represents a "restrained"<sup>44</sup> and mature use of materials not only from Foss' own vocabulary, but reflects many of the trends of the 20th Century in a controlled and thoughtful manner.

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<sup>42</sup>Ibid.

<sup>43</sup>The text for With Music Strong is a composite of individual lines taken from the poems of Walt Whitman. Text selection is discussed in Chapter Three.

<sup>44</sup>Interview with Lukas Foss, 29 January 1997.

### CHAPTER III

#### A PERSPECTIVE CONSIDERATION OF WITH MUSIC STRONG

##### As Related to the times and trends and other works of Foss

"While it may not be unusual for an orchestra's major fund-raising organization to commission a piece of music for that orchestra, when that same organization commissions a major work for orchestra and chorus, the musical world sits up and takes notice."<sup>1</sup>

Foss' With Music Strong is a significant contribution to the choral/orchestral repertoire of the 20th century. It is one of very few new large works commissioned in the late 1980s by a major American Symphony orchestra. It represents the vision of the Milwaukee Symphony Orchestra Women's League, the Milwaukee Symphony board and management, and of Lukas Foss, a prominent American composer. These efforts represent a prototype which other organizations may follow in bringing new works to fruition.

To gain an understanding of the importance represented by With Music Strong, it is necessary to put this work into perspective, both to the general oeuvre of the composer and the prevailing trends which dominate American musical compo-

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<sup>1</sup>Anne S. Clausen, "With Music Strong Premieres," Voice, (Summer 1989): 2.



sition. Foss' voice in With Music Strong is one of refinement, logic, and culmination. It reflects his own previous styles and those of 20th century American Art Music. This work portrays and summarizes a generation of musical thought.

Stylistically, the works of Lukas Foss fall into three categories. These categories mirror musical development in America from the 1940s through the 1980s. His styles consist of a "Neoclassical Period (1937-1959), [an] Experimental Period (1960-1975),"<sup>2</sup> and a Third Period (1976-Present) which this author will call a Culminating Period.

#### The Neo-Classical Period<sup>3</sup>

The first, Neo-Classical period (1937-1959), clearly represents a connection to past works by such composers as J. S. Bach, Mozart, and Beethoven. Of Bach, the composer uses the dramatic, narrative style. "In his program notes for the first performances [of the Parable Of Death (1952), Foss] wrote that he found in 'Bach's insight into the nature of story-telling in music' the perfect reconciliation of the legitimate but conflicting claims of music and narrative."<sup>4</sup> Ripieno and recitative are also regularly employed. Another

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<sup>2</sup>Bassin, Joseph Philip, "An Overview of the Third Period Compositional Output of Lukas Foss, 1976--1983," Ed.D. diss., Columbia University Teachers College, 1987.

<sup>3</sup>Ibid.

<sup>4</sup>Lawrence Morton, "Current Chronicle," Musical Quarterly, 39 (October 1953): 595-600.

Baroque tradition evident in the early works of Foss is the tendency to revise and reuse material from one's own previously composed music. This item, as it relates to With Music Strong, is discussed at length in Chapter Four.

Classical architecture, like that of sonata form, is also evident in the first style period of Foss. He tends, like Beethoven, however, to expand the form by means of thematic transformation. In fact, one of the pervasive characteristics of Foss' works is that often the music is derived out of itself by way of motivic development. This is one of the hallmarks of Foss' style. Part II<sup>5</sup> of Psalms (1956) clearly demonstrates this technique.

The overall scheme of Part II of the Psalms is an arch which begins and ends with a six-note cell related to the opening of Part I. The form is typical *sonata-allegro* spun out in an atypical way as follows:

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<sup>5</sup>The structure of Psalms is Part I: Introduction, quasi recitative; Part II: Sonata Form as above; Part III: Chorale. The parts or "movements" are, in each case, elided together by a similar sustained chord with a fermata over the bar line.

## INTRODUCTION

### THEME GROUP I

- IA Descending six note choral flourish
- IB Polytonal piano flurry

### THEME II

- Ascending instrumental quintuplets

### THEME GROUP I

- IA Descending six note choral flourish
- Transition based on IB

## EXPOSITION

### THEME GROUP III

- IIIA Piano strums
- IIIB Choral fugue subject
- IIIC Counter subject of downward leaps
- IIIC1 Counter subject of upward leaps  
(Inversion of IIIC)
- IIID Legato suspensions

### THEME GROUP IV

- IVA Legato melody of long note values
- IVB Bass line staccato notes
- IVC 3/2 half note group in continual  
diminution
- IVD *messe di voce* whole notes

(Accompaniment to all of IV consists of variations  
of IIIB and IVB)

## DEVELOPMENT

(All of the above in wandering tonalities)

Codetta

## RECAPITULATION

### THEME GROUP III

CODA elided to the postlude/transition

#### POSTLUDE/TRANSITION

The postlude of Section II elides to a transition which leads directly into section III using material from the polytonal IB and II

Consider also the specific development of Theme IVC.

Theme Group IV is a typical example of Foss' treatment of every part of the theme as fertile ground for development. To begin with, the theme is divided into smaller parts: A, B, and C. The C portion is, in turn, divided further into two parts resulting in IVCa and IVCb which represent an antecedent and consequent portion of the whole phrase IVC.

Variation is used as the developing device after the fragmentation of the phrase has taken place. The variation is, at its core, simply continual diminution of the phrase sections. Eventually, each section of the phrase is reduced to an ascending minor third (IVCa3) and a descending minor third (IVCb4).

Example 5 Psalms (measures 139, 157, 180, and 225).

Handwritten musical score for Example 5, Psalms, measures 139, 157, 180, and 225. The score consists of five staves, each with a 3/2 time signature. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are handwritten labels: 'mi39' above the first staff, 'mi57' above the second staff, 'mi180' above the third staff, and 'mi225' above the fourth staff. The fifth staff has a label 'mi225' above it. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat.

Example 6 W. A. Mozart Symphony #40 in G minor,  
(measure 1-3, 138-140, 146-148, 152 and 153).

Handwritten musical score for Example 6, W. A. Mozart Symphony #40 in G minor, measures 1-3, 138-140, 146-148, 152 and 153. The score consists of four staves, each with a 3/2 time signature. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat.

Varying tonalities are also used. This is highly reminiscent of the same devices used by Mozart in the retransition of the first movement of the 40th Symphony in G minor. Both composers fragment, over a period time, what has been an ongoing theme. Additionally, this technique is accomplished over a changing tonality. For Foss, the tonal center changes from B to Eb and eventually ends in a simple upward gesture of a minor third, F to Ab, and a descending minor third, Bb to G.

Mozart begins the full statement of his theme in G minor. As he reduces and fragments it, it passes through several tonalities: F# minor, C# minor, B, E minor, a minor etc., along the way. Mozart's treatment, like Foss', ends with the same simple upward and downward gesture of the smallest fragment of the theme. (Refer to examples 5 and 6.)

The apex of this section of Psalms is presented on the same descending third, Bb to G, with an adjusted rhythmic configuration (m 233). The text is "Sing." Foss uses the same gesture, not only to end this portion of Psalms, but as the closing for the three versions of Quintets as well as the closing theme in the Coda of With Music Strong.

Example 7 Psalms (measure 253).



Example 8 Brass Quintet (measure 290).



Example 9 With Music Strong (measure 863).



The tonal language, early in this period, is closely related to that of Copland's popular American style. Foss' music

was 'American.' It was contemporary without ever sounding unfamiliar, youthful and exuberant in its rhythms, anchored by a sure melodic gift. The influence of Copland's music on his works from the forties and early fifties is palpable; significantly, he chose the poet par excellence of Americana, Carl Sandburg, for the texts to The Prairie.<sup>6</sup>

Later works in this period show a closer alliance with Stravinsky and Hindemith, particularly in the use of *ostinato* and pandiatonicism.<sup>7</sup> Though often reliant on inherited forms, Foss' harmonic and melodic vocabulary, as well as orchestral imagination, is firmly footed in the 20th century.

While the majority of works in the first style period have traditional orchestral scoring, there is a slow migration from strictly traditional voicing toward the experimental which prevails in Foss' second style period. Foss' abandonment of his neo-classical style in favor of the avant-garde coincides with his appointment as Professor of

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<sup>6</sup>James Johnson, "Lukas Foss: What Only Music Can Express," Bostonia, (Spring 1994): 31.

<sup>7</sup>Brown, Bruce, "The Choral Music of Lukas Foss," D.M.A. diss., University of Washington, 1976.



Advanced Composition at UCLA where he replaced Arnold Schoenberg.<sup>8</sup>

#### Experimental Period<sup>9</sup>

Experimental scorings in the second style period involve not only the addition of unusual instruments as seen below, but also different distributions (i.e., groups of smaller ensembles in specific seating arrangements as opposed to a typical configuration). Consider, for example, For 24 Winds (1966). In this work, the wind ensemble is divided into seven groups as follows:

- |            |  |
|------------|--|
| Group I:   | 2 flutes and alto flute  |
| Group II:  | 2 oboes and English horn   |
| Group III: | E♭ clarinet, clarinet, and<br>bass clarinet  |
| Group IV:  | 2 bassoons and contrabassoon   |
| Group V:   | horn, alto saxophone, tenor saxophone,<br>and baritone saxophone (optionally<br>scored for four horns) |
| Group VI:  | 3 trumpets and horn  |
| Group VII: | 3 trombones and tuba   |

The composer notes that "any instrument can be replaced by any other wind instrument but always in the

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<sup>8</sup>Bassin, "An Overview," 15-16.

<sup>9</sup>Ibid.

indicated register."<sup>10</sup> Similarly, Studies In Improvisation (1959) is presented in the following combinations of instruments:

- |                  |  |
|------------------|--|
| Combination I:   | Piano, clarinet, percussion, and cello   |
| Combination II:  | Clarinet, percussion, and piano          |
| Combination III: | Clarinet, horn, cello, percussion, piano |
| Combination IV:  | Same as III                              |
| Combination V:   | Piano, clarinet, cello, and percussion   |
| Combination VI:  | Cello and percussion                     |
| Combination VII: | Clarinet, cello, percussion, horn, piano |

This division of forces is similar to With Music Strong, in that the orchestra and chorus are divided into the following quintets:

Woodwind Quintet  
Double Reed Quintet  
Brass Quintet I  
Brass Quintet II  
Percussion Group  
Electronic Organ  
Choir I (often five parts)  
Choir II (often five parts)  
String Orchestra (five parts)

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<sup>10</sup>Karen L. Perone, Lukas Foss: A Bio-Bibliography (Westport: Greenwood Press. 1991) 72.

Other avant-garde influences are immediately identifiable in the works of Foss' middle style period (1960-1976). There are lengthy discussions concerning the placement of the ensemble on stage, the use of unusual instrumentations including mandolin, accordion, jugs, and choruses singing into open pianos, as well as interlocking semi-choruses of optional sizes. The prefaces to these works include extensive discourses on the use of extra musical devices. Directions concerning the use of "A *Niente*" and chance elements, as well as a disregard for tonal center, are also prevalent.

A *Niente*, or in and out of audibility, is another hallmark which is employed in many of Foss' compositions from this point on. The technique is a controlled chance event in which the musicians are given meticulously written parts but are asked, upon the cue of the conductor, to continue the motions of producing music even when not actually generating sound. Foss usually indicates this with an *N* followed by either a *crescendo* or *decrescendo*. "One senses that the music goes on even though you cannot hear it, like a landscape plunged into darkness. You cannot see it, but it is there. Any moment it will be illuminated by searchlights, perhaps not the entire landscape, perhaps only a tree, or house or a river."<sup>11</sup>

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<sup>11</sup>Lukas Foss, "Inaudible Singing," The Choral Journal, 13, (September 1973): 5-6.

The *A Niente* technique appears in several works, including Three Airs For Frank O'Hara's Angel (1972), in American Cantata (1976, 1977), where a fugue is constructed using this procedure, and, as we shall see, in several places throughout With Music Strong.

Fragments Of Archilochos (1965) contains other items of an aleatoric nature which Foss uses in works produced in both his second style period and his later, Culminating Period. With the exception of the *A Niente* and a timed, written, improvisatory section, most of these aleatoric devices do not appear in With Music Strong. They are, however, present elsewhere in works of the late 1970s, 1980s, and 1990s.

In Fragments Of Archilochos, singers are asked to produce a variety of sounds that go beyond the realm of traditional melodic contour into aleatoric conjure. They whisper, speak in shaped murmurs, quote text in non-pitched rhythmic speech, drone in low pitched chord clusters, shout, and sing mostly angular melodies juxtaposed against one another in complex cross-rhythms. The text treatment developed in Fragments of Archilochos, however, does occur in With Music Strong and frequently in other late works.

The treatment of text undergoes a metamorphosis during the second, avant-garde period. Previously, during his first stylistic period, Foss chose to set texts mostly in their entirety. Now, partially out of necessity and partially out of novelty, he uses only fragments or portions

of selected lines.<sup>12</sup> The texts of the Ancient Greek Poet, Archilochos, have survived history only in parts or "fragments." "The composer has treated the poetry of Archilochos for what it is, a collection of fragments, and has mixed or juxtaposed these in such a manner as fits his purpose."<sup>13</sup>

Having once approached a text in this manner, Foss regularly approached subsequent texts in the same fashion. American Cantata (1976, 1977) for instance, not only uses portions of single text, but combines words and sounds from many sources. These sources include:

- A Civil War letter from a dying son to his father
- Historical statements
- The poems and writings of Walt Whitman, Henry David Thoreau, Dwight Moody, Thomas Jefferson, Benjamin Franklin, and Thomas Wolfe
- Writings about the Vanderbilts
- Tourist brochures
- Legal jargon
- Financial journals
- Stock market jargon
- Nursery tunes
- Negro spirituals
- Slogans
- Sorrow songs
- A psychology theses
- Folksong texts
- Haiku<sup>14</sup>

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<sup>12</sup>Only fragments of the texts by Archilochos are extant.

<sup>13</sup>Foss, Lukas, Fragments Of Archilochos, New York: Carl Fischer, (1965).

<sup>14</sup>Foss, Lukas, American Cantata, New York: Amberson Boosey and Hawkes, (1977).

Similarly, but more conservatively, Foss chose single line texts from Leaves Of Grass by Walt Whitman as his source for With Music Strong. The Walt Whitman texts chosen are:

"With music strong I come, with my cornet and my drums"  
Song Of Myself  
section 18, line 1.

"O songs of joy in the air"  
Sea-Drift<sup>15</sup>  
section 27, lines 1 and 2

"I hear the sound I love, the sound of the human voice"  
Song of Myself  
section 26, line 4.

"I hear all sounds running together, combined, fused"  
Song of Myself  
section 26, line 5.

"Sounds of the city and sounds out of the city, sounds of the day and night"  
Song of Myself  
section 26, line 6

"Singing all time, minding no time"  
Sea-Drift  
section 3, line 5.

"I sound my barbaric yawp over the roofs of the world"  
Song of Myself  
section 52, line 3.

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<sup>15</sup>This poem is also known in different editions of Leaves Of Grass as Out Of The Cradle Endlessly Rocking, Reminiscence, Once Paumanok, and A Word Out Of The Sea. The section number varies according to edition.

"Year[s] at whose wide flung doors I sing"

Passage To India  
section 6, line 1.

[Music, Music, Music, Singing, Singing, Singing]

Added and or expanded by Foss

"Give [me] to sing the songs of the great Idea"

By Blue Ontario's Shore  
section 14, line 4

"Songs of joy,<sup>a</sup>...singing my day,<sup>b</sup>...[singing my night]<sup>c</sup>"

a. Poem of Joy<sup>16</sup>

b. Passage To India  
Section 1, line 1

c. Added and/or expanded by Foss

Upon returning to the Leaves Of Grass as a source for texts, Foss explains that composers "will find in Walt Whitman's oeuvre . . . lines in praise of music, all simple and singable."<sup>17</sup> Concerning his editing of the text the composer states "I found . . . lines in eight different poems, extracted them, combined them, made them into a single poetic statement, of which - I hope - the poet would approve."<sup>18</sup>

Of the thousands of lines in Whitman concerning music, Foss explains that "I had always been fond of Sandburg and Whitman [and] these lines simply came to me. I was not aware of Margaret's illness [when composing this work]. It

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<sup>16</sup>In the 1892 edition of Leaves Of Grass this title is referred to as Song Of Joys.

<sup>17</sup>Roger Ruggeri, "Notes on the Program," Foss Fest: Milwaukee Symphony Orchestra Program, (April 14-17, 1989).

<sup>18</sup>Ibid.

was a carefully guarded secret."<sup>19</sup> The result is simply a text "celebrating one of my favorite orchestras and one of my favorite choirs."<sup>20</sup>

American Cantata is the bridge or pivot piece between the Experimental Style Period and the Culminating Style Period. Foss uses the text selection and unusual instrumental combinations employed during the avant-garde era but superimposes traditional architecture and tonality on what is otherwise non-conventional material.

Foss, himself, describes American Cantata as a pivotal work which combines "some of my earlier music . . . with some of my more complex and more quarrelsome music."<sup>21</sup> This work is a combination of the experimental and avant-garde tempered with tonally oriented organization. It represents the composer's abandoning of purely experimental music and his return to a more mainstream musical vocabulary. It also foreshadows his choral works in the 1980s and 1990s and is particularly akin to With Music Strong.

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<sup>19</sup>Foss interview, 29 January, 1997.

<sup>20</sup>Lukas Foss, "Liner Notes," Foss: Ode for Orchestra, Song of Songs, With Music Strong, Koss Classics KC-1004, 1990.

<sup>21</sup>Bassin, "An Overview," 31.



### Culminating Period

"With American Cantata . . . Foss discretely stepped off the bandwagon and let the avant-garde march on without him."<sup>22</sup> The newest and most recent of Foss' styles represents a culmination of previous works and trends. There is now (1976-present) a return to tonal center, less use of unusual instrumental combinations, and "a return to Americana."<sup>23</sup>

Foss had become "suspicious of delegating any task to the performer beyond performance . . . it's a freedom he doesn't really want. He, [the performer], feels much more powerful in a Beethoven Sonata . . . than in some of those kindergarten tasks that aleatory composers entrust to him."<sup>24</sup>

Works in the Culminating Period tend to employ techniques of the previous two periods in an easy, side-by-side, logical relationship. What once seemed novel and unusual is now employed in a restrained, calculated way. What once had become mundane, juvenile, and passé has been invigorated by careful juxtaposition. Works are neither avant-garde nor neo-classical, but a combination of both.

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<sup>22</sup>Johnson, "Lukas Foss," 34.

<sup>23</sup>Foss, "Liner Notes."

<sup>24</sup>Bassin, "An Overview," 24.

De Profundis (1983), which precedes With Music Strong by only five years, is representative of works from the Culminating Period. It first appears to be relatively aleatoric in that the work begins and ends with a succession of tone clusters in a dense scoring within each section: soprano, alto, tenor, and bass. The tone clusters are each spread out between the tritone of F and B. There is, however, a preponderance of the pitch F which begins and ends the work. This gives an overall impression of a tonal center. Additionally, in the middle of the work, there is a departure to a chant configuration which is in the Phrygian mode transposed to several pitch levels. The total effect is that of an arch or ABA form, with some development of the B portion.

The use of modes is often present in works of this era. The Phrygian mode appears in De Profundis. In the orchestral work Night Music For John Lennon (1981), Foss uses the Mixolydian mode. It appears in Part II on the pitch F# and creates, between the first and second parts, the tritone relationship C-F#. Similarly, With Music Strong begins on Db and ends on G.

Works in the Culminating Period frequently show an awareness of tritone relationships. Not only is it seen in both De Profundis, Night Music For John Lennon, and in the overall plan for With Music Strong, it additionally constitutes an ostinato which begins Episode IV in the later work. Its presence there is discussed fully on page 56.

The approach to tonality and structure, as seen above, is typical in the later works of Lukas Foss. The composer often centers on a tonal area or note rather than clearly delineating a firm, functional sense of key as in the common practice period. Ironically, Foss is capable of creating a home tone, by using a hybrid of 12-tone and minimalist techniques. Evident in the Fugue from Night Music For John Lennon and in With Music Strong, this juxtaposition of devices becomes one of several characteristics that mark Foss' new compositional style. The technique unfolds in With Music Strong as follows:

Over a period of 94 measures, Foss reveals each pitch of his tone row: Db, Cb, Eb, F, Ab, G, A, D, E, C, F#, and Bb, on steadily pulsating chord clusters which build slowly from one pitch to five.

				1	PIVOT	2	3
				Ab	Ab	D	Ab
				F	F	B	Eb
				Eb	Eb	G	C
Db	Db	Db	Db	Db	Db	A	F#
	Cb	Cb	Cb	Cb	B	F	Bb

The resulting five-note chords are arrived at through the slow addition or transposition of tones over a period of time and in the order of the tone-row delineated above. Additionally, the five-note chords are dominant ninths. Even though they unfold over a period of time, each chord cluster has a sense of tonality so that when a new pitch is

added it not only catches the ear, but is a major event in true minimalist style.

Chord 1	Chord 2	Chord 3
Eb	A	Bb
Cb	F	F#
Ab	D	Eb
F	B	C
Db	G	Ab

Though notes are repeated, the complete row is put forth in order. Further discussion of the five-note dominant ninth chords are presented in the Harmonic Vocabulary section on page 74.

Bassin's description of a passage in Night Music For John Lennon is similar to the previously presented material.

Because the initial row fragment is two notes, and one note is added at each statement of the row as it "progresses" towards its completion, it takes 11 statements, each time one note longer, before the row is fully revealed. . . . [The following example] . . . shows the 11 appearances of the row.

Night Music For John Lennon ("Fugue," row identification)

1. G flat, C
2. G, G flat, C
3. G, G flat, F, C
4. B flat, G, G flat, F, C
5. B flat, G, A, G flat, F, C
6. B flat, B, G, A, G flat, F, C
7. B flat, B, G, A, F sharp, D, F, C
8. B flat, B, G, A, F sharp, D, E, F, C
9. B flat, B, G, A, F sharp, D, E, E flat, F, C
10. B flat, A flat, B, G, A, F sharp, D, E, E flat, F, C
11. B flat, A flat, B, G, C sharp, A, F sharp, D, E, E flat, F,

c<sup>25</sup>

Another characteristic of this period, and as we shall see With Music Strong, is the use of familiar or reoccurring groupings as unifying devices. There are not usually themes, *per se*, but there are items which happen often enough that they tie materials together in a somewhat traditional sense.

Revised Works

One technique that Foss uses extensively throughout his entire catalogue and which pervades his Culminating Style Period is that of revising and recasting a previous work. This tendency is so present in Foss' Culminating

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<sup>25</sup>Bassin, "An Overview," 160-161.

Period that Joseph Bassin, in his dissertation An Overview Of The Third Period Compositional Output Of Lukas Foss, 1976--1983, dedicates an entire chapter to "Works With Two Or More Versions."

Foss provides for flexibility in many of his scores when he suggests substitutions of various instruments for others. He has, on numerous occasions, been willing to revise and re-orchestrate. A prime example is the three versions of Psalms from the Neo-Classical Period.

The first setting of Psalms is for divisi chorus with accompanying forces of two pianos (four hands). In the second version, the chorus is accompanied by a medium size orchestra which includes:

1 Flute  
2 Clarinets  
1 Bassoon

2 Horns  
1 Trumpet  
1 Trombone

Timpani

Harp  
2 Pianos

Strings (large or small contingent  
according to chorus size)

The final version is pared down from the second. It is conservatively scored for:

2 Horns  
1 Trumpet  
1 Trombone  
Timpani  
Organ  
2 Pianos  
Harp

Other works, in addition to the introduction of With Music Strong<sup>26</sup> and Psalms, which appear in more than one version, include "Time Cycle (1959-1960), A Parable Of Death (1952), Behold I Build An House (1950), Solomon Rossi Suite (1976), American Cantata (1976, 1977), Curriculum Vitae (1977), and Solo (1982)."<sup>27</sup>

#### As Related To Works Of Other Composers

In his current style, the composer continues to revise and rework his own compositions while employing and expanding techniques from other sources. His sources now include all of his own works from previous style periods as well as the inspiration of other major 20th-century composers. American Cantata, for instance, is highly reminiscent of Leonard Bernstein's Mass (1967).

In Mass, Bernstein incorporates a jazz ensemble, a rock ensemble, blues singers, and various folk elements. The text not only consists of various portions of the liturgy but also employs a freely written libretto by Stephen Schwartz centering on social concerns.

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<sup>26</sup>The evolution and three settings of the Introduction to With Music Strong are discussed in the previous chapter.

<sup>27</sup>Bassin, "An Overview," v-vi.

Foss' American Cantata similarly utilizes a combination of texts. Likewise, the musical ensemble consists of a variety of components including a rock ensemble and folk elements. In this case, Foss incorporates the unusual sound of an Arcadian group, which is comprised of an accordion, a five string banjo, and a guitar. Both works are assisted in performance by prerecorded tapes.

In a work directly related to Section One of Foss' With Music Strong, Arnold Schoenberg employs a shifting colors section. Schoenberg's *klangfarbenmelodie* appears in Summer Morning by a Lake (Colors), No. 3 of Five Pieces for Orchestra, Op. 16. (1909). In it the composer welds together varying colors of orchestral sound by means of new entrances which emerge from previous tied over configurations. There is also a grand pause gesture in the Schoenberg which is similar to With Music Strong.



Example 10 Arnold Schoenberg, Sommermorgen an einem See-  
Summer Morning By A Lake (measure 1-8)

Piccolo I, II

Flute I, II

Oboe I, II

English Horn

Clarinet in Bb

Clarinet I, II in Bb

Bass Clarinet in Bb

Bassoon I, II

Contr. Bassoon

Horn I, II in F  
 con sord.  
 III, IV

Trumpet I, II in Bb  
 con sord.  
 III

Trombone I, II

Trombone III

Tuba

Harp

Cello

Violin I

Violin II

Viola

Violoncello

Double Bass

*Moderato* ♩ = 64

Example 11 With Music Strong (measure 22 and 23).

Handwritten musical score for measures 22 and 23, Example 11. The score is in 7/4 time and features multiple staves for various instruments and voices. The notation includes notes, rests, and dynamic markings such as 'tutti' and 'sf.'.

The score is organized into two systems, each corresponding to a 7/4 time signature. The instruments and voices are listed on the left side of the staves:

- System 1 (Measures 22-23):**
  - Fls:** Flutes
  - Cl:** Clarinet
  - Bass:** Bassoon
  - TRP:** Trumpet
  - HN:** Horn
  - TRB:** Trombone
  - TRP:** Trumpet
  - HN:** Horn
  - TRB:** Trombone
  - VLS:** Voice (Soprano)
  - V6:** Voice (Alto)
  - V3:** Voice (Bass)
- System 2 (Measures 24-25):**
  - Fls:** Flutes
  - Cl:** Clarinet
  - Bass:** Bassoon
  - TRP:** Trumpet
  - HN:** Horn
  - TRB:** Trombone
  - VLS:** Voice (Soprano)
  - V6:** Voice (Alto)
  - V3:** Voice (Bass)

The notation includes notes, rests, and dynamic markings such as 'tutti' and 'sf.'.

Both composers' intentions are expressed in this footnote from the Schoenberg score:

The change of chords in this piece has to be executed with the greatest subtlety, avoiding accentuation of entering instruments, so that only the difference in color becomes noticeable. The conductor need not try to polish sounds which seem unbalanced, but watch that every instrumentalist plays accurately the prescribed dynamic, according to the nature of his instrument. There are no motives in this piece which have to be brought to the fore.<sup>28</sup>

The transition from the shifting colors section which opens With Music Strong to a more active second section is accommodated by brass fanfares reminiscent of Benjamin Britten's War Requiem. The Britten and Foss examples are related in that their scoring and functions are similar.

In the War Requiem, Britten off-sets the quarter note pulse of chorus and strings by interjecting a triplet brass fanfare. An *ad libitum* effect is gained by the placement of *fermatas* and/or long note values after the strettoed entrances of the brass. Similarly, Foss juxtaposes pulsing chorus and string figures with brass fanfares of a non metered *ad libitum* nature.

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<sup>28</sup>Arnold Schoenberg, "Summer Morning By A Lake," Five Pieces for Orchestra (New York: Henmar Press, Inc., 1952), quoted in Charles Burkhart, Anthology For Musical Analysis (New York and Chicago: Holt Reinhart and Winston, 1979), 484.

Example 12 Benjamin Britten War Requiem, Dies Irae  
(measure 43-48)

The musical score for Benjamin Britten's *War Requiem*, *Dies Irae*, measures 43-48, is presented in a multi-staff format. The staves are labeled as follows:

- Ob. 1, 2**: Oboe 1 and 2
- E. Mn.**: English Horn
- Cl. 1, 2**: Clarinet 1 and 2
- F. 1, 2**: Flute 1 and 2
- Bsn. 1, 2**: Bassoon 1 and 2
- Trp. 1, 2, 3, 4**: Trumpet 1, 2, 3, and 4
- Tbn. 1, 2, 3, 4**: Trombone 1, 2, 3, and 4
- Timpani**: Timpani
- Perc.**: Percussion
- Org.**: Organ
- Chorus**: Chorus (Soprano, Alto, Tenor, Bass)
- S.**: Soprano
- A.**: Alto
- T.**: Tenor
- B.**: Bass

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *p*, *f*, *pp*). The lyrics for the Chorus are:

es - cus - sur - rus, Cuncte stricte discus - sur - rus!  
 dis - cus - sur - rus, Cuncte stricte discus - sur - rus!  
 es - cus - sur - rus,

The score is divided into two systems, with a page number **20** at the bottom of the second system.

Example 13 With Music Strong (measure 253-259).

Handwritten musical score for measures 253-259. The score includes the following parts and markings:

- Measures 253-259:** Indicated by "m253" and a large handwritten "5" at the beginning of the first staff.
- Tempo:** "Presto" is written above the first staff.
- Dynamic:** "ff" (fortissimo) is written above the first staff.
- Vocal Parts:**
  - SA (Soprano Alto):** Features a melodic line with lyrics: "on on on on on on on on on on".
  - TB (Tenor Bass):** Features a melodic line with lyrics: "on on on on on on on on on on".
- Instrumental Parts:**
  - VLI (Violin I):** Features a melodic line with a dynamic marking of "ff".
  - VLI (Violin I):** Features a melodic line with a dynamic marking of "ff".
  - VA (Viola):** Features a melodic line with a dynamic marking of "ff".
  - VC (Violoncello):** Features a melodic line with a dynamic marking of "ff".
  - CB (Contrabasso):** Features a melodic line with a dynamic marking of "ff".
- Other Markings:**
  - A large handwritten "5" is written above the first staff.
  - A handwritten "P" is written above the SA part.
  - A handwritten "ff" is written above the TB part.
  - A handwritten "ff" is written above the VLI part.
  - A handwritten "ff" is written above the VA part.
  - A handwritten "ff" is written above the VC part.
  - A handwritten "ff" is written above the CB part.
  - A handwritten "P" is written above the SA part.
  - A handwritten "P" is written above the TB part.
  - A handwritten "P" is written above the VLI part.
  - A handwritten "P" is written above the VA part.
  - A handwritten "P" is written above the VC part.
  - A handwritten "P" is written above the CB part.

# AD LIBITUM

CIRCA 15"

4"

UNSYNCHRONIZED BUT SAME SPEED (SAME 1")  
SOME PHRASES MAY BE REPEATED SEVERAL TIMES

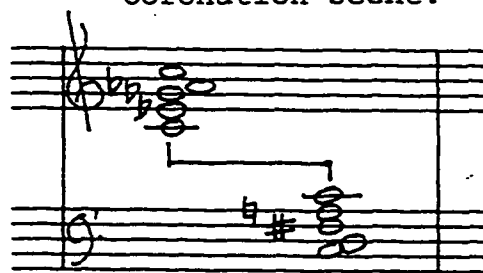
G.?  
FREEZE

m258

Handwritten musical score for five staves, labeled TBI, TBI, TALL, TBI, and TBI. The notation includes various musical symbols such as notes, rests, and accidentals. The TALL staff includes the annotation "MEX 1. d." and a measure with a flat symbol (b) and a bar line. The TBI staves show complex rhythmic patterns with many beamed notes and accidentals.

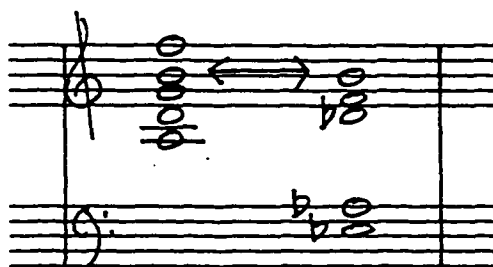
Perhaps the most striking connection between With Music Strong and devices of another composer is the use of a chordal gesture in the opening of the Coronation Scene in Modest Mussorgsky's opera, Boris Godunov. In both examples a tri-tone constitutes the common interval link between the two chords. Also, the steady alternation of the chords creates an *ostinato* which becomes the underpinning for further development. The chords in both examples are functionally ambiguous.

Example 14 Modest Mussorgsky (Ravel), Boris Godunov, Coronation Scene.



Ab root-D root  
tri-tone

Example 15 With Music Strong (Coda).



A root-Eb (D#) root  
tri-tone

The works in Foss' Culminating Style Period are eclectic. In them, one will observe tonality, minimalism, aleatory, revision, and serialism. Foss contributes his own innovation to the works with his techniques of *A Niente* and controlled chance music. Most of these are, as we shall see, evident in With Music Strong.



CHAPTER IV  
ANALYSIS OF WITH MUSIC STRONG

Scoring

Foss' original concept of quintets pervades the scoring of With Music Strong. The traditional distribution of instruments and voices is reworked on the page to accommodate this concept. The quintets are set forth in the score, from top to bottom, as follows:

WOODWIND QUINTET

Flute 1/Piccolo  
Flute 2  
Clarinet 1 (in A)  
Clarinet 2 (in Bb)  
Bass Clarinet

DOUBLE REED QUINTET

Oboe 1  
Oboe 2  
English Horn  
Bassoon 1  
Bassoon 2

BRASS QUINTET I

Trumpet 1  
Trumpet 2  
Horn 1  
Tenor Trombone 1  
Tenor Trombone 2

BRASS QUINTET II

Trumpet 3  
Horn 2  
Horn 3  
Tenor Trombone 3  
Tuba

PERCUSSION (2 players)

Timpani  
Xylophone  
Chimes  
Vibraphone  
Tom Toms  
Snare Drum

ORGAN (Electronic)\*

CHOIR I\*\*

Soprano  
Alto  
Tenor  
Bass

CHOIR II\*\*

Soprano  
Alto  
Tenor  
Bass

STRINGS

Violin 1  
Violin 2  
Viola  
Cello  
Contra Bass  
(sub quintets are made up of various combinations  
of soloists from the string section.)

\*Foss' intention with the electronic delineation is not to limit the performance, but to merely "inform that it is possible to use an electronic instrument should a pipe organ not be available."<sup>1</sup>

\*\*When the choral forces first enter, they are in five parts, in keeping with the quintets concept of the work. Upon entering, Choir I is voiced for one Soprano part, one Alto part, one Tenor part, and two Bass parts. Choir II duplicates the same configuration four bars later. During the majority of the work, the choirs are in four parts each, resulting in an eight part-texture. Each choir thus, occasionally divides into eight parts (SOP I, SOP II, ALTO I, ALTO II, etc.) producing a sixteen-part choral ensemble.

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<sup>1</sup>Lukas Foss of New York, interview by author, 29 January, 1997, Mitchell, SD-New York, NY telephone interview.

There are specific instructions in the score concerning the placement of the choirs and brass quintets on the stage.

Chorus is divided into Choir I and Choir II. Choir I should be placed to the right. II to the left. And the Brass is also divided into Brass I and Brass II. Brass I should be placed in front of Choir I and Brass II should be in front of Choir II.<sup>2</sup>

"Right refers to the stage as the conductor faces the ensemble."<sup>3</sup> Technically, this is House Right.

The composer does not delineate the rest of the seating in the score, observing that With Music Strong "would not be the only work on a given program. [Whatever allows] for the least amount of movement of the orchestra will determine the seating of the other quintets."<sup>4</sup>

The orchestra numbered eighty-six in the original performance. It consisted of the instrumental quintets, organ, and percussion as outlined above and string forces which included sixteen first violins, thirteen second violins, twelve violas, twelve cellos, and ten basses. The orchestral forces were matched by choral personnel which totaled one hundred and seventy one.<sup>5</sup>

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<sup>2</sup>Lukas Foss, "With Music Strong," (New York: Carl Fischer, 1988).

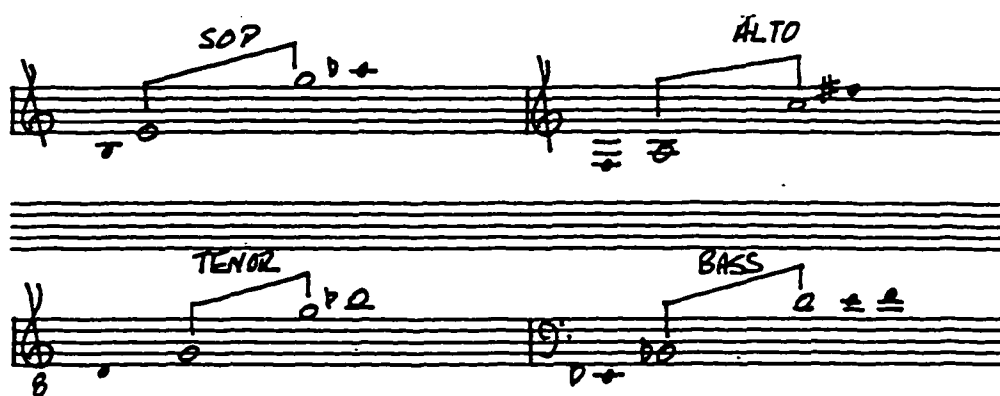
<sup>3</sup>Foss Interview, 29 January, 1997.

<sup>4</sup>Ibid.

<sup>5</sup>Roger Ruggeri, "Notes on the Program," Foss Fest: Milwaukee Symphony Orchestra Program, (April 14-17, 1989).

As indicated above, the choirs should be of equal strength. The equality of the vocal forces applies to range and tessitura as well as quantity and technical ability. The ranges of the voices are as follows:

Example 16 With Music Strong (vocal range).



Each choral part lies generally in the area between the whole notes indicated above. The extended range required is represented by quarter notes at either end of the scale. In the case of the tenor part, the Bb<sup>1</sup> in the upper register appears frequently enough during the Coda that it warrants special mention. It does not appear with regularity throughout the rest of the piece. The E<sup>1</sup> and F<sup>1</sup> at the top of the bass part do not appear often, but they each represent separate instances of extended range repeated during short passages. The low F in the alto part appears in several places. At first, it is presented in a sparsely scored section with a soft dynamic. Subsequent entrances of the F are doubled in the tenor part.

There is no distinct difference in range between the two choirs. The Soprano part in Choir II, for instance, is neither particularly lower nor technically more difficult than the Soprano in Choir I. This applies to all of the voice parts.

Often, the extended range passages are doubled by all the available voices in a specific section of both choirs. Similarly, the technically difficult passages are often doubled. Most of the music presented in one ensemble is repeated in the other at the same or nearly the same pitch level.

The passages where both choirs sing together in four parts are equally distributed with those instances in which each choir has its own four part material. As was previ-

ously mentioned, there are five-part choir sections and in some places both choirs split into as many as eight parts each. The tenor part divides the least. The organ provides a nearly constant underpinning for the chorus, often playing the same pitches. The organ additionally supports the instrumental parts, rarely offering material of its own.

Ranges for the orchestral instruments are conservative. Most lie in the recommended areas for each instrument.<sup>6</sup> Exceptions occur in those places where a specific special effect is indicated in the score.

#### Special Effects And Techniques

Early in the work, the composer creates a sound that is constantly shifting in color. This is accomplished by scoring the quintets on successive quarter-note pulses.

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<sup>6</sup>Kent Wheeler Kennan, The Technique of Orchestration (Englewood Cliffs: Prentice-Hall, Inc., 1970), 341-343.

Example 17 With Music Strong (measure 22).

Handwritten musical score for Example 17, "With Music Strong" (measure 22). The score is in 7/4 time and features multiple staves for various instruments. The notation includes notes, rests, and dynamic markings like accents and slurs.

**7/4** **7/4**

**Fls** **Cl** **Bs** **TRP** **Hrn** **TRB** **TRV** **VR** **VB**

**etc** **tuhi** **si**

Some of the woodwind parts are written in either low or non-characteristic registers at this point. This applies mostly to the flute and clarinet quintet which is currently scored so that each instrument contributes to a background that welds the unique sounds of the double reed, brass, and string ensembles together. The result is a shifting but seamless flow of orchestral colors. The junction of the quintets is made less obvious by the tie and accent as seen above. This allows each group to enter before it is actually heard. This shifting color effect dominates the first two hundred and fifty measures of the work.

The idea of shifting or emerging sound is employed, to a much greater extent, later, where groups of performers are asked to mime playing or singing until they are cued to crescendo in by the conductor. Maestro Foss discussed the concept of "Inaudible Singing" in the September 1973 Choral Journal, nearly sixteen years before With Music Strong came to fruition. (See *A Niente*, page 36.)

The inaudible effect, or *A Niente*, occurs in With Music Strong from m476 to m716. The composer's instructions are as follows:

From S to X sing inaudibly (mouth the words) except when cued by the conductor. From S to X play inaudibly (no sound) except when cued by the conductor. All entrances occur on downbeats. All bars are in 4/4 the conductor beats 2/2.



When cued: emerge to the indicated dynamic level within 3 beats.

N	cres		[reach] <sup>7</sup>	level
(1	2	3	4)	
N=Niente				

Whenever the conductor gives a [new cue], the previously cued in submerge into inaudibility. (decrs. Niente) But the submerging should take more time than the emerging.

Cres.	Decres.
Emerge=3 beats,	submerge=3 bars.

From 1 rehearsal letter to the next [should] be circa 45 seconds. This is at the conductor's discretion. The conductor indicates each rehearsal letter (S,T,U,V,W,X) with his left hand. (Suggestions: 1 finger for T, 2 for U etc. until 5 for X)

As the conductor indicates a new rehearsal letter, stop in midcourse and start the new material on his downbeat (inaudibly unless you are cue 1)

CONDUCTOR: The first 3 cues of each rehearsal letter are predetermined: Cue 1 is a group that has been silent for a while. Cue 2 is a 'left over' from the previous rehearsal letter. It is to be heard just once to help the transition from segment to segment. Cue 3 is always the same as cue 1. All remaining cues are up to the spontaneous whim of the conductor.

The length of the cued in segment should vary from as short as 3 bars to as long as 10 (occasionally 2 or 11, but rarely.) Dynamics are indicated and getting louder. ((S) is marked "mostly P" (X) is marked "mostly F"). The conductor is free to call for different dynamics or an occasional Crescs or Decres."<sup>8</sup>

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<sup>7</sup>Bracketed text was provided by Lukas Foss in a telephone interview, 12 March 1997. It is illegible in the score.

<sup>8</sup>Lukas Foss, "With Music Strong," (New York: Carl Fischer, 1988).

Below the staff at rehearsal S, the composer further writes:

*N=Niente*=inaudible singing but the Singers should sing like "marking". *N* crescendos in emerging from something (not like starting from silence). Hence it is written out above.<sup>9</sup>

The following chart is this author's graphic representation of how letter S might sound in any given performance. The double line represents actual written notes that do sound. The single line represents written notes that do not sound.

The *crescendos* and *decrescendos* to *N* (*Niente*) are the places where the written passages are either entering inaudibility or emerging out of it as per the "conductor's whim" in that performance.

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<sup>9</sup>Lukas Foss, With Music Strong, (New York: Carl Fischer, 1988.)

Example 18 With Music Strong (Rehearsal S, This author's representation).

The image shows a handwritten musical score for Example 18, titled "With Music Strong" (Rehearsal S). The score is divided into two systems, each with five staves. The first system includes staves for W.W., BRASS, CH I, CH II, and STRINGS. The second system includes staves for W.W., BRASS, CH I, CH II, and STRINGS. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings like "N" and "P".

A similar effect takes place from m776-m844. Here, the composer's directions are:

Voices and percussion to be heard throughout this section.

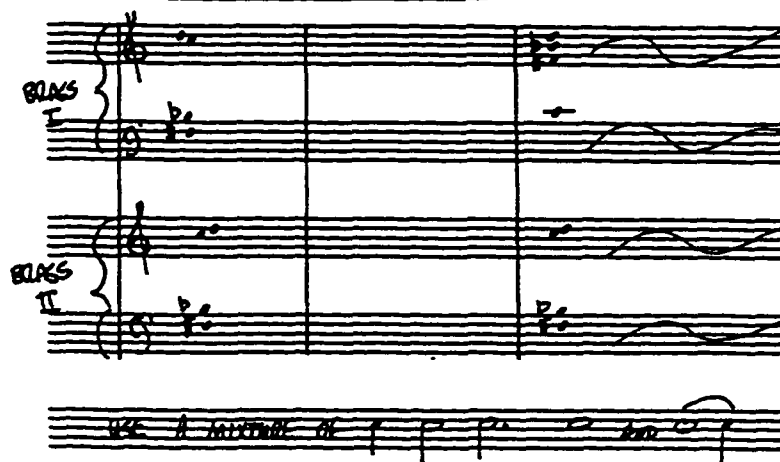
Other groups will be heard alternately, when cued in by the conductor. They are playing *N* [until] cued in, and return to *N* when another group is cued in.

In this section *N* equals inaudible for the Brass, ppp for woodwinds and strings. [One will perceive] clearly only one group at a time. The groups are: woodwinds, strings, Brass 1, Brass 2, (dynamics [therefore] only apply when cued in.)

The voices begin in between whisper [and] pitched speech on D.<sup>10</sup>

Within this section, two other devices are delineated for the brass. At m805 and again at m808 four players in each brass quintet are given a pitch and instructed to repeat it at random using a mixture of note values as follows:

Example 19 With Music Strong (measure 805 and 808).



<sup>10</sup>Ibid.

Eventually, at m812, the fifth member of each brass quintet is added in.

At m824 the horn and trombone from quintet I and the trumpet and trombone from quintet II are each given 6 notes on which to construct their own "fanfare" type figure. They return to normal scoring in m846.

Example 20 With Music Strong (measure 824).

Handwritten musical notation for four brass staves in measure 824. The staves are labeled from top to bottom: ~~TR 1~~ 1, ~~TBN 1~~ 1, ~~TR 3~~ 3, and ~~TBN 3~~ 3. Each staff begins with a treble clef and a common time signature (C). The notation shows a series of six notes on each staff, forming a fanfare-like figure. The notes are: 1. G4, A4, B4, C5, D5, E5; 2. G4, A4, B4, C5, D5, E5; 3. G4, A4, B4, C5, D5, E5; 4. G4, A4, B4, C5, D5, E5. The notes are written as quarter notes, with some notes having a sharp sign (#) above them.

Another place in which this particular kind of technique occurs is at the end of the shifting colors area in m258. Scattered between m258 and m277 are places where members of the brass quintets are given specific patterns to play but are instructed to do so in an "unsynchronized"<sup>11</sup> manner. These occurrences last for circa 15 seconds, circa 15 seconds, circa 8 seconds, circa 6-7 seconds, circa 5 seconds, circa 6 seconds, and circa 20 seconds respectively.

The brass quintet plays together for one metered measure before embarking on the unsynchronized event. Each one of these events is followed by a grand pause and is preceded by the first statements of Choir I and Choir II. The episodes alternate between Brass Quintet I and Brass Quintet II, with the last event, at m276 and m277, requiring full tutti brass.

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<sup>11</sup>Ibid.

Example 21 With Music Strong (measure 275-277).

**GIRLA 20'**  
 LA SINGHIA REED  
 PATRONS DE MONSIEUR D'ORANGE

2000

FREEZE

G.P.

The resulting effect is several fold. First, the work breaks free of the ongoing even quarter-note pulses that dominated mm1-250. This fulfills Foss' description of the "Quintets" part of this work where he states, "Towards the end there is an explosion which liberates us from the domination of the five-note chord."<sup>12</sup> Second, it introduces both choirs into the work while they pulsate on the five-note chord from earlier material. Finally, it ties together both works and allows the composer to set a new course for the material that follows.

A particularly unusual effect occurs in m177 where the second clarinetist is asked to hold the "bell over Timpani. Zig-zag over surface of Timp. in quarter note rhythm while holding note."<sup>13</sup> The timpanist should "move pedal up & down (irregularly) to affect Clarinet pitch."<sup>14</sup> In m189 the timpanist should give "Gradually, smaller & slower pedal movements"<sup>15</sup> until the end of m191.

A similar effect occurs in m819-m823. The timpanist is asked to shift the pedal up and down from D to B<sup>b</sup> while playing a roll. This occurs while the choirs are singing the text "combined, confused," and obviously contributes to

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<sup>12</sup>Lukas Foss, "Liner Notes," Foss: Ode for Orchestra, Song of Songs, With Music Strong, Koss Classics KC-1004, 1990.

<sup>13</sup>Foss, With Music Strong, 32.

<sup>14</sup>Ibid.

<sup>15</sup>Ibid.



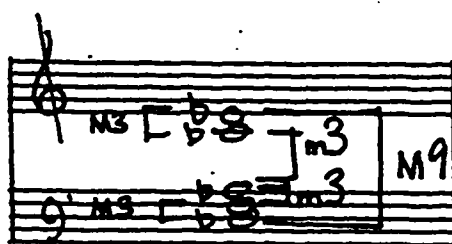
the text painting taking place in the choral parts.<sup>16</sup>

Most of these effects, while carefully written out, leave room for either the individual players or the conductor to choose how they will be utilized in any given performance. They have been termed "controlled chance music"<sup>17</sup> by some historians and Foss biographers.

### Harmonic Vocabulary

Lukas Foss has created a truly twentieth-century work in With Music Strong. This is most apparent in its harmonic vocabulary. The piece grows out of a contrived use of a chord which consists of a Major Third, a minor third, a minor third, and a Major Third. The composer terms it a "ninth chord," but its function is not dominant. It has no resolution.

Example 22 With Music Strong (cell chord-major 9th).



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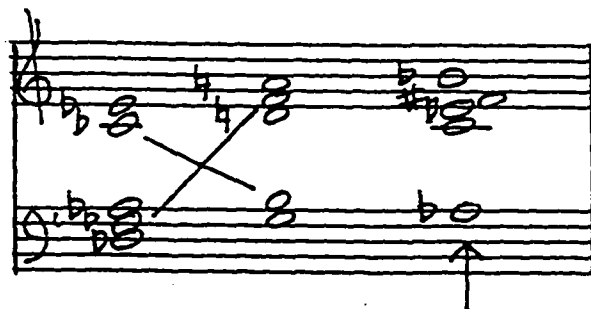
<sup>16</sup>The chorus sings intervals of 9ths.

<sup>17</sup>Baker's Biographical Dictionary of Musicians, 7th ed., s.v. "Foss, Lukas."

It does, however, function like a theme. It is inverted, augmented, diminished, re-orchestrated, transposed, and given new perspectives by changing pedal points. It is a conventional chord treated in an unconventional manner.

There is not a tonal center *per se* in this work, but rather the chord functions as a tonic sonority. Early transitions in the work usually lead to another chord of similar make up. Transitions between one manipulation of the synthetic chord and another mutation of it occur by use of whole tone scales, inversions, direct modulations, or by enharmonic pivot tones.

Example 23 With Music Strong (9th chord in transition).



Cb-B enharmonic pivot  
F-F common tone

chord transposed  
up 1/2 step

Once through the Introduction section of the piece, Foss allows the music to begin to "break free" from the original harmonic area.<sup>18</sup> This is evident in m287, where the composer alters the make up of the chord in anticipation of new material.

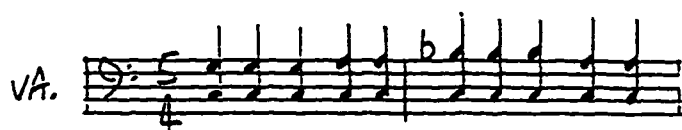
In m286 the first melodic line appears. It is directly derived out of the five-note chords which precede it and becomes the unit out of which much of the melodic interest for the rest of the work is derived.

Example 24 With Music Strong (measure 284-289).

<sup>18</sup>Foss, "Liner Notes," Foss: Ode.

Accompaniment figures change from the ongoing quintal groups to open fifths, sixths, and minor sevenths as seen in example 25. The pace of the harmonic rhythm is accelerated. There is also some use of mediant relationships as in the F and A major chords in example 26.

Example 25 With Music Strong (measure 343-346).



Example 26 With Music Strong (measure 298-300).

Handwritten musical notation for the Soprano (S.) and Alto (A.) parts, measures 298-300. The notation is on two staves. The key signature has one flat (B-flat). The Soprano part has a 5-measure rest in measure 298, followed by a 3-measure rest in measure 299. The lyrics are: "O SONGS OF JOY IN THE AIR". The Alto part has a 2-measure rest in measure 298, followed by a 3-measure rest in measure 299. The notes are: G2, A2, B1, C2, D2, E2, F2, G2, A2, B1, C2, D2, E2, F2, G2.

### Melodic Vocabulary

It is not practical to think of the melodic structures in this work in the same way as the extended line of Rachmaninoff, the lyric sense of Schubert, or even the earlier melodies of Foss which appear in The Prairie or Behold! I Build An House. In With Music Strong the composer allows the "melodies" to evolve out of the harmonic structure. This places a higher value on the intervallic content than on the contour of the line.

The lack of melody is evident in the first 116 measures of the piece. Different pitches enter ongoing quarter-note pulses over an extended period of time. As a result, they are not perceived linearly, but rather as isolated events. This is reminiscent of the minimalist philosophies employed by composers like Philip Glass and Steve Reich. These composers chose a "vocabulary . . . [that] . . . was intentionally limited . . . and repetitive."<sup>19</sup> Foss' use of these philosophies in With Music Strong results in an emphasis on the introduction of a new pitch or a shift of bass line.

The first pitches heard in a linear fashion are those that make up the major third which appears in m117. There is no great tune here, but because of the absence of anything linear to this point, this very simple movement

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<sup>19</sup>Donald Jay Grout and Claude V. Palisca, A History Of Western Music, Fifth ed., (New York: W. W. Norton & Company, 1996), 796.

emerges as a melody. This melody quickly becomes accompaniment material for a series of pedal tones. The staccato thirds, introduced at this point, are the basis for Choir II's first entrance on the text With Music Strong in m281. The pedal tones emerge as somewhat of a melody in the absence of other linear interest even though they are simply a series of descending half steps.

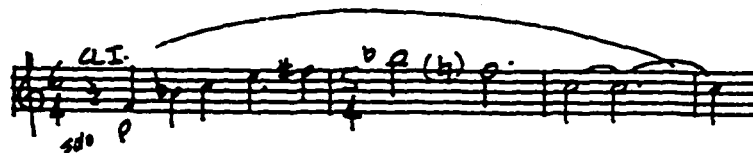
Example 27 With Music Strong (measure 207-213).

Handwritten musical score for measures 207-213, Example 27. The score is written on four staves. The top staff is labeled '5' and 'BASS'. The second staff is labeled '5' and '2'. The third staff is labeled 'CLARS' and 'TRBT'. The fourth staff is labeled 'CLARS' and 'TRBT'. The notation includes various musical symbols such as notes, rests, and accidentals.

Handwritten musical score for measures 207-213, Example 27. The score is written on four staves. The top staff is labeled 'VLNS' and '3'. The second staff is labeled 'VA b 7 7'. The third staff is labeled 'TRBT' and 'SERIAL'. The fourth staff is labeled 'SERIAL'. The notation includes various musical symbols such as notes, rests, and accidentals.

Exceptions occur in m332 in the clarinet and again in the bass part of the choir at m566. Instances of fully developed melodic lines, with shape and contour, are rare elsewhere in the work.

Example 28 With Music Strong (measure 332-335).



Example 29 With Music Strong (measure 566-570).



Foss takes advantage of the contrasts between disjunct and conjunct lines. These contrasts help to paint the text by placing words that discuss the human voice, singing, or love in smoothly connected melodies next to language about the harshness of the city, drums, or yawps in tunes which have leaps and frequent changes in direction.

Part of the melodic interest lies in the evolution that takes place over the course of the work. The composer begins with a third. Evolving out of that interval are melodic fragments which eventually are woven into the entire texture of the piece. There is, in essence, a melodic transfiguration akin to the techniques of Liszt.<sup>20</sup>

The original tuba fragment from m117, is found in m281, now harmonized. This harmonization becomes the first melodic line when presented horizontally in m286. It is inverted and transposed in m298.

Foss reduces the melodic contour to a series of thirds in m342, but it is derived out of the first two pitches of m286. He further reduces the intervallic palate by confining the tune to a perfect fourth. At this point there is an interplay between a major and minor third both built on D.

The next melodic presentation, m403, is a transposition of m286. It is now presented in diminutive rhythmic values.

Foreshadowing the end of the work, the composer returns to a simple presentation of a third in m521. This descending third heralds the Coda when, in m863, it is offered in forte trombones. It becomes an augmented ostinato from m863 to the end of the piece.

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<sup>20</sup>Liszt developed a method of unifying a composition by transforming a single motive.

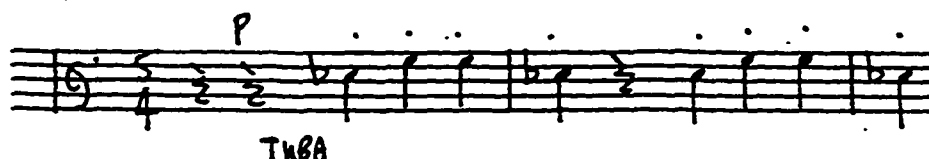


Before concluding the piece, the composer offers one more manipulation of previous material. A melodic transposition and rhythmic augmentation of m343 is presented in m771.

By treating the melody as he has, the composer superimposes a melodic arch, beginning with an ascending third, in m117, and ending, in m863, with a descending third.<sup>21</sup> The melodies in between are all related to and developed out of the initial interval of a third.

Example 30 With Music Strong (measures 117-119, 281-285, 286-289, 298-305, 343-345, 348-349, 371-373, 403-407, 521-524, 771-775, and 863).

measure 117



measure 281



measure 286



<sup>21</sup> Foss has achieved here, over the length of the entire work, the same motivic development seen previously in an individual section. (Refer to Example 5, page 31).

measure 298

O SINGS OF JOY IN THE AIR. O SINGS OF  
JOY IN THE AIR JOY IN THE AIR JOY IN THE AIR

measure 343/348

I HEAR ALL SOUNDS - RUNNING TOGETHER  
I HEAR ALL SOUNDS RUNNING TOGETHER

(FIXED)

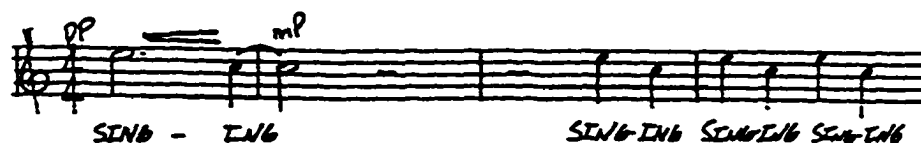
measure 371

SOUNDS OF THE CITY AND SOUNDS OUT OF THE CITY

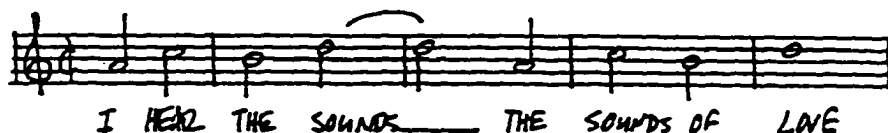
measure 403

TENSE ALTO  
I SEND MY BAR-BAR-IL YAMP O - VER THE ROOTS OF THE  
WILD

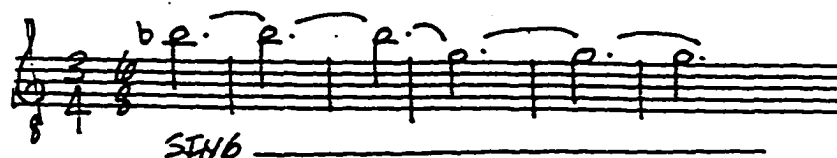
measure 521



measure 771



measure 863



### Texture

A group of melodic fragments (motives) occurs with regularity in With Music Strong; thus the polyphony in this work can be divided into two categories, those based on a combination of different fragments as in example 31 and those using the same or similar materials evident in example 32 and 33.

Example 31 With Music Strong (measure 336-340)

CHORI

I HEAR THE SOUNDS, THE SOUNDS OF LOVE

THE SOUNDS — I LOVE SOUNDS OF THE HU-MAN VOICE

THE SOUNDS I LOVE

Example 32 With Music Strong (measure 364-366).

SOUNDS OF THE HU-MAN VOICE

SOUNDS OF THE HU-MAN VOICE

SOUNDS OF THE HU-MAN VOICE

SOUNDS OF THE HU-MAN VOICE

SOUNDS OF THE HU-MAN VOICE

SOUNDS OF THE HU-MAN VOICE

Example 33 With Music Strong (measure 380-387).

Handwritten musical score for measures 380-387, system 1. The score consists of four staves. The lyrics are as follows:

- Staff 1: SOUNDS OF THE DAY AND NIGHT
- Staff 2: SOUNDING ALL TIME
- Staff 3: SOUNDS OF THE DAY, SOUNDS OF THE NIGHT
- Staff 4: SOUNDING ALL TIME MENDING NO TIME

Below the fourth staff, the text "SOUNDS OF THE DAY" is written.

Handwritten musical score for measures 380-387, system 2. The score consists of four staves. The lyrics are as follows:

- Staff 1: MENDING NO TIME
- Staff 2: SOUNDS OF THE DAY AND NIGHT
- Staff 3: OF THE DAY AND NIGHT
- Staff 4: SOUNDING ALL TIME

Below the fourth staff, the text "SING - ING" is written. Below the fifth staff, the text "SOUND - ING" is written. Below the sixth staff, the text "SOUNDING ALL TIME" is written. Below the seventh staff, the text "MENDING NO TIME" is written. Below the eighth staff, the text "SOUNDS OF THE DAY AND" is written.

Fully developed counterpoint does not exist. There is no fugue, and the canonic passages, as seen above, are only momentary in the overall plan. There is, however, an extended aleatoric section at rehearsal S that uses simultaneous segments of homophonic, monodic, and polyphonic materials. This is the "Inaudible Singing" passage as discussed above. It creates a new kind of polyphony based on the emergence and disappearance of blocks of musical sound over a period of time and set against each other.

Example 34 With Music Strong (rehearsal S).

Handwritten musical score for Example 34, rehearsal S. The score consists of five staves. The first staff is empty. The second staff is labeled 'W.W.' and contains a wavy line. The third staff is labeled 'BRASS' and contains a wavy line. The fourth staff is labeled 'CH I' and contains a wavy line with a horizontal line above it labeled 'H'. The fifth staff is labeled 'CH II' and contains a wavy line with a horizontal line above it labeled 'H'. The sixth staff is labeled 'STRINGS' and contains a wavy line. Above the first staff, there is a circled 'S'.

Handwritten musical score for Example 34, rehearsal S. The score consists of five staves. The first staff is labeled 'W.W.' and contains a wavy line with a horizontal line above it labeled 'V' and a horizontal line above it labeled 'P'. The second staff is labeled 'BRASS' and contains a wavy line. The third staff is labeled 'CH I' and contains a wavy line. The fourth staff is labeled 'CH II' and contains a wavy line. The fifth staff is labeled 'STRINGS' and contains a wavy line with a horizontal line above it labeled 'X'. Above the first staff, there is a circled 'S'.

There are very long passages of strict homophony with interruptions of occasional accompanied melodic line. Thus the elements that hold this structure together are not the highly recognizable polished theme, but rather the recurrence of melodic fragments and familiar musical groupings. These groupings are evident in examples 35, 36, and 37 as well as the previous example 31.

Example 35 With Music Strong (measures 463-467)

Handwritten musical score for Example 35, "With Music Strong" (measures 463-467). The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in 3/4 time and C major. The lyrics are: "YEARS AT WIDE WIDE KING DOOR I I COME WITH MY COR-NET AND MY DRUM". The score shows a mix of homophony and occasional melodic lines. Handwritten annotations include "C" for C major, "3/4" for the time signature, and "Sing" and "Solo" for vocal parts. A bracket labeled "54" spans the final two measures.



Example 36 With Music Strong (measures 519-522)

MU-SIC MU-SIC MU-SIC MU-SIC MU-SIC

SING — IN

Example 37 With Music Strong (measures 683-689)

CHORUS I CHORUS II

S OV-ER THE ROOFS OF THE WORLD I SANG MY BAR-BADIC

A OVER THE ROOFS OF THE WORLD MY BAR-BADIC

T I SANG

B

CHORUS I

TAMP O-VER THE ROOFS OF THE WORLD

TAMP OVER THE ROOFS OF THE WORLD

B MY BAR-BADIC TAMP THE ROOFS OF THE WORLD

This is not new for Foss, but rather represents a turning back to the techniques used in his earliest choral works during his neo-classical style period. In the Prairie (1943) "Foss usually connect[ed] sections through motivic design. Even in a movement that contains differences in tempi, meter, instrumentation and/or harmonic substance, each section retain[ed] something of the preceding section."<sup>22</sup>

### Structure

The over-all structure of With Music Strong begins with two smaller works that are welded together.<sup>23</sup> The piece can further be divided into five sections. These sections are not designed in the traditional sense of movements, but are more like episodes or events. (See chart below.) Though there are, in some cases, pauses between these sections, they are not of the length or significance of those observed in traditional works.

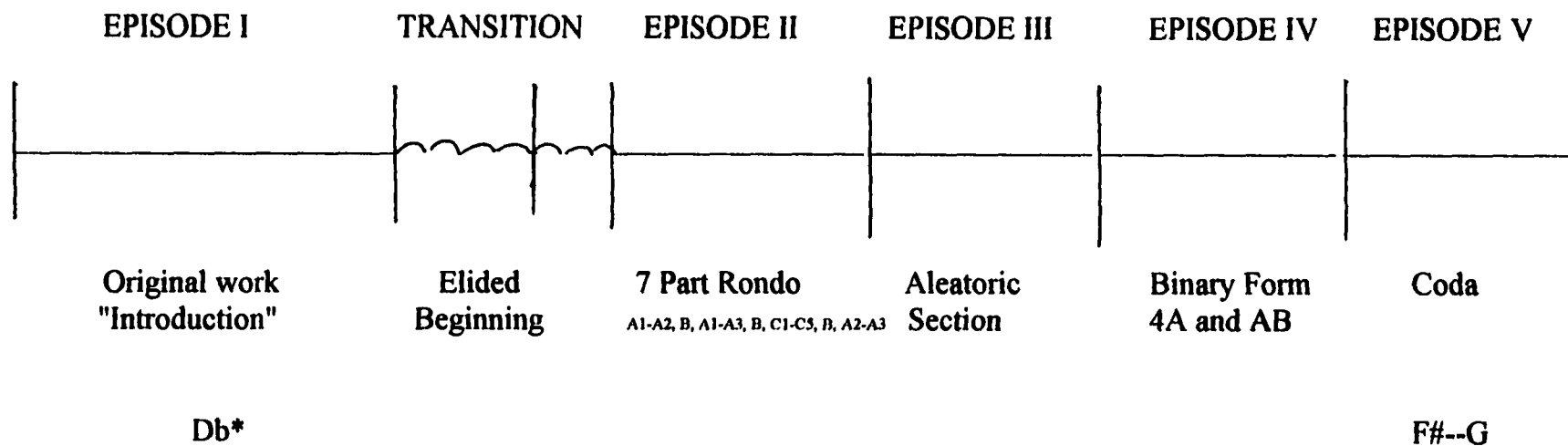
This is a work that is derived out of itself, an ongoing "spun-out" piece of music. Though there are a few places where the lines between sections can be clearly drawn because of grand pauses, the organic nature of the work makes any simplification of the structure misleading. An example of this occurs in the division between the first two sections of the music where the delineation is blurred.

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<sup>22</sup>Browne, "The Choral Music Of Lukas Foss," 28.

<sup>23</sup>Foss, "Liner Notes," Foss: Ode.

This is because of the elided transition between the previous Quintets introduction and the new choral portion of the work.



\*Denotes, because of repetition, an area. It does not indicate a key per se.

The pulsating quarter notes which are the motivic material from section one become the accompaniment for new material introduced in section two. This occurs in m278-m297. The quarter notes remain an accompanying feature throughout section two. The new material, quarter notes on which the choirs sing text for the first time, comes from m117 in the tuba part of section one. (See Example 23, page 76.) The result is a new section that has developed out of the old.

Again, as seen in Liszt's symphonic poems, there is a transformation of previous material which generates the whole architecture of the work. The structure of this work unfolds as follows:

#### Episode I (m1-m251)

This section consists mostly of steadily pulsating quarter notes which make up the basic harmonic vocabulary discussed above. These are constantly shifting in orchestral color. Later, a pedal point is introduced in the organ part. This pedal point becomes a feature of imitation. (See example 27, page 79.)

A brass event is introduced in m193 that is marked PRESTO and shifts to a 5/8 meter. This material is alternated with the previous quarter-note pulses until m202. The quarter-note pulses build to the end of this section followed by a grand pause in m251.

Example 38 With Music Strong (measure 193-197)

Handwritten musical score for Example 38, measures 193-197. The score is written on five staves. The top staff has tempo markings: ~~PRESTO~~, *Presto*, and *Ritardando*. Below these are the numbers 3, 5/8, and 5. The second staff is labeled *Full BRASS* and *(The exact tempo of 2 bars earlier)*. The third staff is labeled *CLAR & COR* and 7. The fourth staff is labeled *STRINGS*. The fifth staff is labeled *FREEZE*. The music consists of rhythmic patterns in the brass and strings, with a *FREEZE* instruction at the end.

Transition (m251-m281 or m282)

During the transition, the choirs are introduced on the pulsating quarters from section one. No text is employed at this point. The choirs alternate with 5/8 PRESTO *ad libitum* material in the brass quintets. The brass material is timed-15 seconds, 5 seconds, 8 seconds and so on. (See example 13, page 54.)

At the end of the transition, m281, Choir II sings the first text setting "With music strong I come." This occurs on the quarter-note pulse which dominates the first section and is then scored in a melodic contour of half notes and dotted quarter notes. The melodic material consists of a minor third, a major second, a major third, a major second, and another major third in an ascending line, outlining the basic five-note chord of the work with an added major third. (See example 23, page 76.)

The actual division between the end of the transition and section two is debatable, but by m285 the new materials are all sung with text, thus allowing them to be grouped into the second section. This is the point at which the original Quintets For Orchestra is given over to the new work. Foss refers to the previous material as an "Introduction."<sup>24</sup>

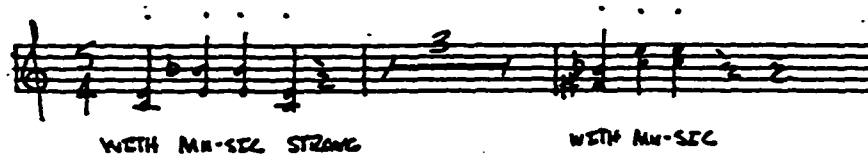
#### Episode II (m281-m463)

After an elided beginning, this section unfolds as a seven-part rondo. The five areas are determined by the lines of text in conjunction with tempo and melodic considerations.

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<sup>24</sup>Foss, "Liner Notes," Foss: Ode.

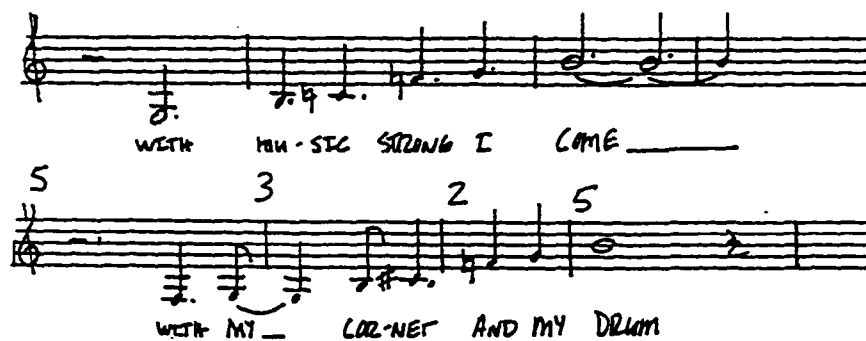
Example 39 A1 and A2 "With music strong"  
(measure 281-297).



Example 40 B "O songs of joy in the air"  
(measure 298-308).



Example 41 A1 and A3 "With music strong, With my cornet and  
my drum" (measure 308-317)





Example 42 B "O songs of joy in the air"  
(measure 318-336).

Handwritten musical score for Example 42, measures 318-336. The score is written on two staves, I and II, in 4/4 time. Staff I contains the lyrics "SONGS OF JOY" and "O SONGS OF JOY" with vocal parts S. and A. marked above. Staff II contains the lyrics "O SONGS OF JOY" with vocal parts T. and S. marked above.

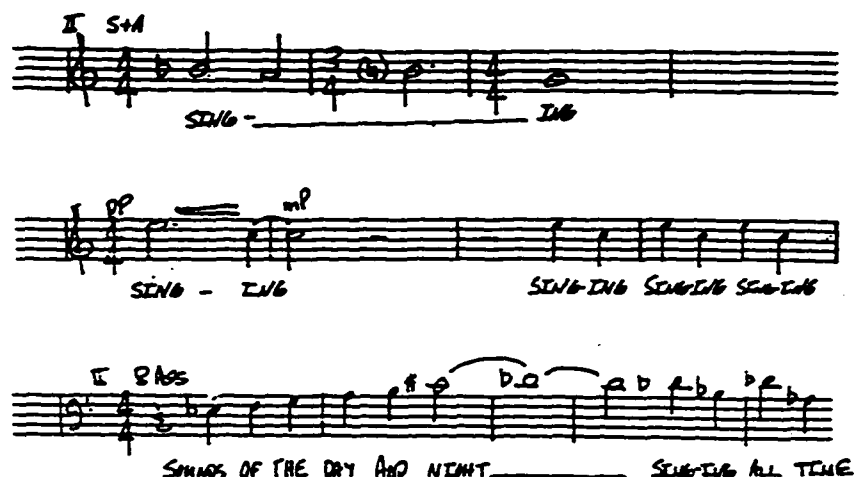
Example 43 C1, C2-5 With A3 "I hear all sounds running together, combined, confused, the sound of the human voice."  
(measure 336-428).

Handwritten musical score for Example 43, measures 336-428. The score is written on three staves. The top staff has the lyrics "I HEAR THE SOUNDS, THE SOUNDS OF LIFE" and is marked "CHORUS I". The middle staff has the lyrics "THE SOUNDS - I LIVE SOUNDS OF THE UN-MAN VILE". The bottom staff has the lyrics "THE SOUNDS I LOVE".

Example 44 B "O songs of joy in the air"  
(measure 428-455).

Handwritten musical score for Example 44, measures 428-455. The score is written on two staves. The top staff has the lyrics "O SONGS OF JOY" and "O SONGS OF" with vocal parts CHORUS 2 and SOP marked above. The bottom staff has the lyrics "JOY IN THE AIR".

Example 45 A2 and A3 "Singing, sounds of the day and night"  
(measure 456-475).



Episode III (m476-m717)

This segment is comprised of the aleatoric devices as described from the bottom of page sixty-two through page sixty-six of this text. It ends with a grand pause.

Episode IV (m718-m867)

Episode four consists of two smaller parts. They are separated by a considerable tempo change, from a quarter-note equaling 96mm to a half-note equaling 132mm. The sections 4A and 4B are elided together by a soprano entrance. The texts of both of these sub-sections deal specifically with types of songs. (See chart below.)

The melodic material in 4A ascends on the text "Give me to sing the songs of the great idea." There is a short downturn of the melodic contour in m729-m732. But, mostly this passage (m718-m767) is monothematic.

To accompany the theme, Foss has chosen a steady succession of half note chords that are, in harmonic content and orchestral coloring, reminiscent of the introduction in the Coronation Scene from Boris Godunov by Mussorgsky. This material serves as an introduction to the second part, and stands in sharp contrast to the driving, quarter-note accompaniment in part 4B.

Section 4B (m768-m867) is unified by texts which specifically name the songs and sounds to be sung:

- m768 "Songs of joy in the world"
- m777 "The sounds of love"
- m797 "The sounds of the human voice"
- m813 "The sounds running together, combined, fused"
- m829 "Sounds of the city"
- m836 "Sounds of the day"
- m837 "Sounds of the night"
- m846 "I sound my barbaric yawp over the roofs  
of the world"

Embedded in this portion are several aleatoric passages. The first, occurs at m777. The instructions read:

From EE to JJ Voices and percussion will be heard throughout this section. Other groups will be heard alternating, when cued in by the conductor. They are playing *N* when cued in, and return to *N* when another group is cued in. In this section *N* equals inaudible for the Brass, ppp for the

woodwinds and strings. [One will perceive] clearly only one group at a time. The groups are: Woodwinds, Strings, Brass 1, Brass 2. (dynamics [therefore] only apply when cued in.)"<sup>25</sup>

Also, an asterisk is placed in front of the singers' entrances denoting a production of sound that is "in between whisper and pitched speech on D."<sup>26</sup>

A second improvisational passage takes place between measures 805 and 820 when the brass players in each quintet are each asked to play a pitch randomly, alternating between quarter-notes, half-notes, dotted half-notes, whole-notes, and whole-notes tied to a single quarter-note. (See example 19, page 69.)

In m824-m844 the brass quintets are asked to improvise again. Their directions are to play "triplet fanfares of 4--9 notes made up of the following pitches:

Trumpet 3	C, D, F#, G, C, and D
Trombone	3B, C, D, F#, G, and C.

The players are to create only quarter note triplets."<sup>27</sup> This particular passage is an example of Foss' text painting, as these components converge to depict "all sounds running together, combined, fused."

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<sup>25</sup>Foss, With Music Strong, 75.

<sup>26</sup>Ibid.

<sup>27</sup>Ibid., 80.

In direct contrast with the preceding 68 measures, this episode concludes with tutti statements of "I sound my barbaric yawp over the roofs of the world." These alternate between the two choirs before finally uniting in m854. The segment concludes with one more tutti and unison statement of the text.

#### Coda (m868-m958)

A grand pause precedes the Coda which fuses together the four previous episodes into a cadential gesture. Though the work has not been particularly tonal, this final section ends on a G major chord. The harmonic motion, which began a tritone lower on Db, is reinforced by frequent use of an F# in section one and at the end of section four, comes to final rest in the G major triad at the finish of the work.

Another feature of the Coda, or Episode IV, is the use of a descending third on long or tied note values. This motive has its origins in section one at m117 in quarter-note values. Like the five-note chord out of which the entire piece evolves, the third is augmented, diminished, elongated, and manipulated throughout the work.

The figure appears in its characteristic rhythm in m207 but the interval is a half step. It reappears in section two as a third at the end of the bassoon solo in m334, again in the English Horn in m346, in the voices at m348, and in the strings in m367. Its presence is also heard in section three at m707 in the clarinet before

becoming a major feature of the Coda.

Example 46 With Music Strong (measures 207, 334, 346, 348, 367, 706, and 863).

m 207  
solo VC



m 334  
solo BSN



m 346  
EH



m 348  
Sop I



m 367  
Strings



m 706  
CLR



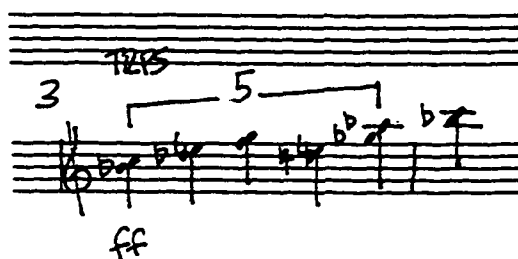
m 863  
Ten & HRNS



When it is introduced in the voices in m348, it is sung on the word "fused." The sub-conscious aspect of combined elements or "sounds combined, running together, fused," helps to contribute to the finality of this section and indeed the work.

Also featured in the Coda is the use of fanfare-like trumpet interpolations that allude to the 5/8 portion of section one, as well as the 5-note *ad lib* fanfares in section four at m829.

Example 47 With Music Strong (measure 884).



The concluding six measures of the work are in G major. The choirs, in open position G major chords and slightly askew rhythmically, exclaim "Give me to sing the songs of the great Idea."

### Discrepancies In The Score

The score of With Music Strong is available on rental only from Carl Fischer Music Publishers in New York. It is a photocopy of the original handwritten version. When contacted in the Spring of 1993, Arthur Cohn, head of the rental department, thought that a computer generated printed copy of the score was forthcoming. As of October 28, 1996, the new, printed score was not available. Though Carl Fischer is "making available other scores by Foss, there are no immediate plans to print With Music Strong."<sup>28</sup>

The photocopied, handwritten score is difficult to read. In some cases, portions of the score are cut off at the bottom and sides. In addition, some of the copying is so light that the parts and instructions are missing altogether. There is also use of musical shorthand on the part of the composer. Many of these problems are easily solved by checking doubling parts or by deduction; others have to be reconstructed by consulting the orchestral copies or the composer.

What follows is a reconstruction of the most questionable parts of the score. These are mostly Foss' handwritten items, many of which refer to instructions concerning aleatoric effects. The material contained within the brackets represents portions of the score that were not

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<sup>28</sup> Pat McCarty, Rental Department Carl Fischer publishing, of New York, interview by author, 28 October, 1996, Mitchell, SD-New York, NY telephone interview.



distinguishable in the photocopy and have been realized and confirmed by this author with the assistance of the composer.

List of Corrections:

1. Title Page
2. Preface
3. Instructions In Score

Title Page

LUKAS FOSS

1988

"WITH MUSIC STRONG"

(Whitman)

For Margaret Hawkins and in celebration of  
the 30th anniversary of the Milwaukee Symphony Orchestra

For chorus and orchestra

2 Fl. (Picc), 2 Oboes, 1 English Horn, 2 Clarinets, 1 Bass  
Clarinet, 2 Bassoons, 3 Horns, 3 Trumpets, 3 Trombones, 1  
Tuba, Timpani and Percussion (2 players)-Organ-Strings

Lukas Foss

The chorus is divided into Choir I and II. Choir I should  
be placed to the right. II to the left. And the Brass is  
also divided into Brass I and Brass II. Brass I should be  
placed in front of Choir I and Brass II in front of Choir  
II.

Preface  
Program Notes For  
With Music Strong

This composition is celebrating one of my favorite orchestras, and one of my favorite choirs. [A] Composer in search of words celebrating will find what he needs in Walt Whitman's [oeuvre.] Whitman has lines in [praise] of music, all simple and singable. I found such lines [in] [eight] different poems, extracted them, [combined] them, made them into a single poetic statement, of which - I hope - the poet would approve.

A word about the lengthy orchestral prelude: When we first worked out [the] program for the premiere of this new work, another piece by this composer called 'Quintets' was to precede it. As I began to work, it suddenly struck me that Quintets could make a strange, challenging introduction. Why keep two shorter works separate? Why not make it one larger piece by combining the two? And [so] I did. The introduction is based on a 5 note ninth chord in various inversions. The chord 'haunts' the [music] relentlessly for circa 12 minutes. The new composition acknowledges the chord now and then but brings relief. In fact, there is a gradual [change] of style shortly after the chorus starts singing. Now, every student knows that [a] work of art never changes style in mid course. True? Well, I think it all depends on how it is done. Composing means "to put

together." It is easy to put together [that] which belongs together. More challenging: to put together that which does [not] [belong] - different worlds, - find ways of uniting them. A [unifying] device here is the quarter-[note] pulse, which persists as the [music] changes in other respects. The style changes, one [might] say from dark to light, from introspection to celebration, from non-American [to] very American. Other [chancy] aspects of the new work: emerging and submerging [in] and out of inaudibility on the Conductor's cue. [This occurs in a] circa 5 minute section [in which the] juxtapositions will change with every performance depending on the conductor's impulse of the moment. It occurs to me: perhaps my work has an unintended message: 'change.'

L. F.

## Instructions In The Score

Page 32 m177 Clarinet	Zig-zag over surface of Timp in quarter note rhythm while holding note
Page 33 m182 Clarinet	(as before)
Page 34 m185 Timpani	Move pedal up and down (irregularly) to affect clarinet pitch
Page 35 m189 Timpani	Timp gradually smaller and slower pedal movements
Page 35 m189 Organ	Accents over tied quarter notes are to be accomplished by using crescendo pedal
Page 36 m194 Above score	A TEMPO (the exact tempo of 2 bars earlier)
Page 37 m192 Clarinet	Return to normal position
Page 47 m277 Brass	20" unsynchronized event (See Page 69 of this text.)
Page 48 m285 Choir II	Text: "With music"
Page 50 m298 Choir I	<i>P</i> marcato
Page 50 m312 Choirs	Text: "With my cornet and my drum"
Page 51 m333 Viola	Sul Do (Harmonic)
Page 54 Above score	Foss note to himself to tune between the Trumpet I with Trombone 3

Page 58	
Above score	Hold Tempo just arrived at (just a [notion] faster than tempo II)
Page 63 m456	
Horns	Horns 1, 2, and 3 Con Sordino
Page 63 m462	
Violin I & II	sempre [saltando]
Page 64	(See page 66 of this text.)
Directions for Aleatoric section Rehearsal S to X	
Page 65	
Rehearsal S	
Beneath first score	But the singers should sing like "marking" N cresc. emerging from something (not like emerging from silence) hence it is written out here.
Page 73 m601	
Vibraphone	Chord on beats 1-3: F, E, B Chord on beat 4: G, E, D
Page 77 m644	
Choir I	Text: "Sounds of the day and night"
Page 79 m664	
Timpani	[quasi F]
Page 71 <sup>29</sup> m722	
Choir II	The text, Idea, should be sung as a three syllable word: quarter note, eighth note, followed by a dotted quarter. (I-de-a.)
Page 72 m733	
Above score	M.H. is Foss' note to himself to ask Margaret Hawkins a question.
Page 74 m769	
Choir I	*= in between whisper and pitched speech on the pitch D.

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<sup>29</sup>The new, written out, aleatoric section was inserted into the previously existing score. The new section was longer than the previous section. Subsequently, upon returning to the rest of the score, the page numbers go back to 71 and remain sequential from this point on.

Page 78 m803

Brass II

Using only the one available pitch, keep repeating a random mixture of a quarter note, a half note, a dotted half note, a whole note, and a whole note tied to a quarter note. (from m803-821 at HH)

Page 80 m822

Brass I and II

Triplet fanfares of 4-9 notes [made] of these pitches.

Page 86 m880

Organ

Keyboard manual (Loco)

Page 94 m958

Choir II

Idea (de-a should be quarter, dotted half.)

## CHAPTER V

### SUMMARY AND CONCLUSION

With Music Strong is a significant contribution to the Choral/Orchestral repertoire of the late 20th Century. Part of its importance is related to Foss' ability to combine many of the musical dialects of the 20th Century with his own. In this work, one will find techniques reminiscent of Schoenberg, Hindemith, Mussorgsky, Bernstein, Stravinsky, Glass, and Riech. These techniques and those of Foss' *Niente* and *Controlled Chance Music* exist in an easy side-by-side relationship. This repository of 20th Century Technique creates a full palate of sound expressive of the text.

One conveyance of the text is evident in the juxtaposition of the techniques. Foss employs a minimalist presentation of the steadily pulsating, 5-note 9th chord. This gives way to an explosive, controlled chance, brass fanfare suggesting the power and strength of music, the title With Music Strong. Disjunct melodic lines are used to express those texts which concern themselves with confusion or describe percussive sounds. Conjunct melodies, usually ascending, are used to portray texts about the human voice or love. The urgency of a plea is achieved when Foss



portrays the text "give me to sing the songs of the great idea" in ascending lines over the accented tritone chords which begin Episode IV. This same plea is given resolution as is the work when, at the end, they become accented fortissimo block-chord statements on the only major sonority in the entire piece.

With Music Strong is also significant in its celebration of Margaret Hawkins, a prominent American choral musician, and as it represents the creative forces and efforts of the Milwaukee Symphony Orchestra. It is one of a very few new works commissioned for orchestra and chorus in the 1980s.

Initial reaction to With Music Strong was extremely positive. Despite this, it has received no subsequent performances. It, along with the other choral works of Lukas Foss, deserves consideration for programming.

Currently, Lukas Foss continues to teach at Boston University and guest conduct around the world. Plans to create a new choral work, a setting of the Sanctus, have been abandoned.<sup>1</sup> His most recent compositions include a work for flute and string orchestra or string quintet, dedicated to Toru Takemitsu. Foss is currently composing a new work for the Muir String Quartet.<sup>2</sup>

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<sup>1</sup>Lukas Foss of New York, interview by author, 12 March, 1997, Mitchell, SD-New York, NY., telephone interview.

<sup>2</sup>Ibid.

Lukas Foss continues to resides in his 5th. Avenue apartment in New York. At the age of seventy-five, he still maintains a demanding schedule.

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Foss, Lukas. American Cantata. New York: Amberson Boosey and Hawkes, 1977

\_\_\_\_\_. And Then the Rocks on the Mountain Begin to Shout. New York: Pembroke Music Co., Inc., Carl Fischer, Inc., 1978

\_\_\_\_\_. Brass Quintet. New York: Pembroke Music Co., Inc.; Carl Fischer, Inc., 1978

\_\_\_\_\_. Fragments of Archilochos. New York: Carl Fischer Inc., 1965.

\_\_\_\_\_. Psalms. New York: Carl Fischer Inc., 1955.

\_\_\_\_\_. Night Music for John Lennon. New York: Pembroke Music Co., Inc.; Carl Fischer, Inc., 1981

\_\_\_\_\_. With Music Strong New York: Carl Fischer, Inc., 1989

Mozart, Wolfgang Amadeus. Symphony no. 40 in G minor

Mussorgsky, Modest. Boris Godunov.

Schoenberg, Arnold. "Sommermorgen an einem See," Five Pieces for Orchestra: New York: Henmar Press, Inc., 1952.

APPENDIX A:

LIST OF CHORAL COMPOSITIONS

# CHORAL COMPOSITIONS

<u>Date</u>	<u>Title</u>	<u>Publisher</u>
1940	<u>Cantata Dramatica</u> For tenor, chorus, and orchestra	MS*
	Not available	
1941	<u>We Sing</u> Cantata For Children, piano and drums	MS
	Not available	
1943	<u>The Prairie</u> For soloists (SATB), chorus (SATB divisi) and orchestra	G. Schirmer
	Vocal score for purchase Orchestral materials rental only	
1943	<u>Cool Prayers</u> Excerpt from <u>The Prairie</u> For a cappella chorus (SATB divisi)	G. Schirmer
	No longer available separately	
1945	<u>Tell This Blood</u> For a cappella chorus	MS
	Not available	
1946	<u>Motet I &amp; II</u> For Chorus (I SATB II SSATB) A cappella	MS
	Not available	

\*Manuscript

<u>Date</u>	<u>Title</u>	<u>Publisher</u>
1947	<u>Adon Olom: A Prayer</u> For Cantor (Tenor), chorus (SATB), and organ	G. Schirmer
	Out of print, available in the Menorah Journal 36:26-32 (no. 1, 1948)	
1948	<u>#6 Finale</u> For chorus and orchestra (From "A musical offering from the Boston Chapter of the Tanglewood Alumni Association, composed for Dr. Koussevitzky with Daniel Pinkham, Irving Fine, Allen Sapp and Herbert Fromm)	MS
	Not available.	
1950	<u>Behold! I Build an House</u> For chorus (SATB divisi) and organ	Presser
	Available from publisher.	
	<u>Behold! I Build an House</u> For chorus (SATB) and orchestra (1986)	
	Orchestra parts available from publisher, rental only.	
1952	<u>A Parable of Death</u> (Ein Merchen vom Tod) For narrator (woman), Tenor soloist, chorus (SATB divisi), and orchestra	Carl Fischer
	Piano/Vocal score available, Orchestral parts rental only.	



<u>Date</u>	<u>Title</u>	<u>Publisher</u>
1956	<u>Psalms</u> For chorus (SATB Divisi) and two pianos.  Piano/Vocal score available from publisher.  <u>Psalms</u> For chorus (SATB Divisi) and orchestra  Orchestral materials rental only	Carl Fischer
1965	<u>Fragments of Archilochos</u> For countertenor, male and female speakers, 4 small choirs 8-12 singers each as follows: Choir I soprano and mezzo Choir II mezzo and alto Choir III tenor and baritone Choir IV baritone and bass, with optional large chorus divided similarly, and: mandolin, guitar, and 3 percussionists:  I: muffled small gongs or cowbells small drums (bongos and timbale wood blocks, temple blocks anvil or large pipe bass drum  II: chimes (chromatic) 2 timpani (high and low) vibraphone  III: antique cymbal 3 cymbals (high, medium and low) wood chimes, glass chimes or sea shells  Performance materials available on rental.	Carl Fischer, Schott

<u>Date</u>	<u>Title</u>	<u>Publisher</u>
1972	<u>Three Airs for Frank O'Hara's Angel</u> <u>(Trois Airs Pour</u> <u>l'Ange de Frank O Hara)</u> for: 1 male speaker 1 soprano solo  women's chorus divided into 2 choirs, minimum of 4 voices each all with pitch pipes or harmonicas  1 grand piano (lid off) pianist also uses a small Japanese pot and operates the tape recorder  1 mandolin or guitar (bow optional)  or  1 harp or harpsichord  1 percussionist: vibraphone, gong, cymbal, flexaton, a superball mallet and bass bow  1 tape recorder next to pianist Loudspeakers anywhere on stage or in auditorium  Vocal instrumental score available through Schirmer in the United States.	Salabert  Schirmer

<u>Date</u>	<u>Title</u>	<u>Publisher</u>
1973	<u>Lamdeni (Teach Me)</u> For male chorus, women's chorus and mixed chorus with 6 instruments of plucked or beaten sounds (any mixture, all amplified if possible, with loudspeakers on stage)  I & II: mandolin, glockenspiel, or xylophone (2 of either or combination)  III & IV: vibraphone or any plucked instrument (2 of either or combination)  V & VI: guitar or marimba (2 of each or combination)  Currently out of print.	G. Schirmer Salabert

<u>Date</u>	<u>Title</u>	<u>Publisher</u>
1976	<p>American Cantata</p> <p>*For soprano solo, tenor solo Double chorus (SSAATTBB)</p> <p>*A male and female voice speaking through battery powered megaphones</p> <p>*voice from a loudspeaker boys voice (live or taped)</p> <p>Flute/piccolo)</p> <p>Oboe (English Horn)</p> <p>Clarinet in Bb (Bass clarinet &amp; [optional] Soprano or Alto saxophone)</p> <p>Bassoon</p> <p>2 Trumpets in C</p> <p>2 Trombones</p> <p>2 Electric Guitars (Acoustical Guitar, Bass Guitar &amp; [optional] 2 guitar-tuned 5-string Banjos)</p> <p>Mandolin</p> <p>Electric Organ (or small one-manual Rock Organ)</p> <p>Accordion</p> <p>Harmonica</p> <p>Harp</p> <p>Piano (celesta)</p> <p>Percussion</p> <p>**Violin(s)</p> <p>Viola(s)</p> <p>Violoncello(s)</p> <p>Contrabass(es)</p> <p>Piano-Vocal score available for purchase, orchestral materials, rental only.</p> <p>*May be chosen from the chorus</p> <p>**May be performed using solo strings (minimal 20-member orchestra) or with full symphonic string section.</p>	<p>Amberson, Boosey &amp; Hawkes</p>

<u>Date</u>	<u>Title</u>	<u>Publisher</u>
1978	<u>Then the Rocks on the</u> <u>Mountain Begin to Shout</u> For a cappella chorus (SI, SII, MS, A, T, BI, BII  Photocopy of the manuscript available on rental.	Carl Fischer
1984	<u>De Profundis</u> For a cappella choir 4-12 Sopranos divisi 4-12 Altos divisi 4-12 Tenors divisi 4-12 Basses divisi  Photocopy of the manuscript available on rental.	Carl Fischer
1988	<u>With Music Strong</u> For chorus (SATB) and orchestra: 1 Woodwind Quintet (Flutes and Clarinets)  1 Double Reed Quintet (Oboe, English Horn, and Bassoon)  2 Brass Quintets  Organ (Electronic or Pipe)  Percussion  Strings  Photocopy of manuscript available from publisher, performance materials available on rental only.	Carl Fischer

APPENDIX B:  
CURRENT DISCOGRAPHY OF CHORAL WORKS

## Discography Of Choral Works

### The Prairie

1976

Turnabout TV-S 34649 (Stereo) 12 in.

Jeanne Distell, Soprano; Ani Yervanian, Mezzo Soprano,  
Jerold Norman, Tenor; Harlan Foss, Baritone;  
Gregg Smith Singers; Long Island Symphonic Choral  
Association; Brooklyn Philharmonia; Lukas Foss, Conductor.

### Behold! I Build an House

1950

Trinity Church TRM 101 (stereo) 12 in.

Trinity Church (N.Y.) Choir;  
Larry King, Conductor.

1958

Composers Recordings CRI SD (Stereo) 12 in.

Roger Wagner Chorale  
James Macinnes and Lukas Foss, pianos; Roger Wagner,  
Conductor.

1977

Vox SVBX 5353

America Sings, v 5: The 20th Century American Masters  
(1920-1950)

Gregg Smith Singers; Gregg Smith, Conductor.

1986

Oshkosh Symphony Orchestra, Inc. KM 14002 (Stereo)  
Music Of Lukas Foss

University of Wisconsin Oshkosh Choral Union; Oshkosh  
Symphony Orchestra; Henri B. Pensis, Conductor.

1992  
Oberlin College Conservatory of Music; 1992-93, no. 130;  
analog, 7 1/2 ips  
Ave Maria

Oberlin Musical Union; Edward Maclary, Conductor.

1992  
Chesky Records CD 83: (digital); 4 3/4 in.  
O Magnum Mysterium

Westminster Choir; Joseph Flummerfelt, Conductor; Nancianne  
Parrella, Organ.

A Parable Of Death

1952  
Columbia ML 4859, (mono) 12 in.  
A Parable Of Death

Vera Zorina, narrator; Farrold Stephens, tenor;  
Choir of the Southern Baptist Theological Seminary  
(Louisville); with the Louisville Orchestra; Robert Whitney,  
Conductor.

1954?  
EDUCO ECM 4002, (mono) 12 in.

Marvin Hayes, narrator; Richard Robinson, tenor;

Pamona College Glee Club; Lukas Foss, conductor.

1965  
Vogt Quality Recordings, CSRV 2032 (stereo), 12 in.

Judith Wilcox, narrator; Robert Holland, tenor,  
Crane Chorus and Symphony Orchestra (SUNY Potsdam);  
Lukas Foss, Conductor.

1968  
Audio House AH5T-6668 analog. 12 in.  
Jeanne Barbnett, narrator; Vernon Yenne, Tenor;  
Wichita State University Choral Union;  
Wichita State Orchestra, Robert Stephan Hines, Conductor.



1974  
Reissue of Columbia ML 4859

Psalms

1958  
Composers Recordings CRS SD 123 (Stereo)

Claire Gordon, Soprano; Keith Wyatt, Tenor;  
Roger Wagner Chorale; James MacInnes and Lukas Foss, Pianos;  
Roger Wagner, Conductor.

1984  
Pro Arte (digital, stereo) PAD (phonodisc); CDD 169 (Compact  
disc); PCD 169 (Cassette).

Wisconsin Conservatory Symphony Chorus, Margaret Hawkins,  
Conductor; Milwaukee Symphony Orchestra, Lukas Foss,  
Conductor.

Fragments Of Archilocos

1965  
Vogt Quality Recordings, CRSV 2032  
Festival of the Arts

Russell Oberlin, countertenor, Karen Shepherd, Joseph  
Farrell, speakers; Crane Chorus (SUNY Potsdam); Lukas Foss,  
Conductor.

1968  
State University Of New York at Buffalo, 114, 1968 analog  
Evenings for New Music

Robert Betts, countertenor; Miriam Ambramowitch, Melivin  
Strauss, speakers;  
Crane Collegiate Singers (SUNY Potsdam) Lukas Foss,  
conductor.

1969

Wergo WER 60 040 (stereo) 12 in.

Robert Betts, countertenor; Miriam Ambraowitsch, Melvin Strauss, speakers;

Crane Collegiate Singers (SUNY Potsdam) Lukas Foss, conductor.

1970

Heliodor 2549 001 (phonodisc); 3313 001 (cassette)

Re-release of Wergo WER 60 040

1985

Indiana University Contemporary Vocal Ensemble

Recorded Nov 10, 1985 (stereo) 7 1/2 ips, 2 track; 7 in.

Indiana University Contemporary Vocal Ensemble;  
Jan Harrington, Conductor.

Three Airs for Frank O'Hara's Angel  
(Trois Airs Pour l'Ange de Frank O'Hara)

1972

State University of New York at Buffalo,  
Evenings for New Music 237, 1972

Sylvia Dimiziani, Soprano; Fredonia Chamber Singers (SUNY Fredonia); Lukas Foss, piano.

1980

Turnabout TV 34759 (stereo) 12 in.

America Sings: American Choral Music After 1950: The Non-Traditionalists

Gregg Smith Singers; Gregg Smith, conductor.

1982

Boston University School of Music (tape reel, stereo)  
Music of the Twentieth Century

Marjorie McDermott, soprano; Collegium in Contemporary  
Music; Lukas Foss, piano.

1992

Indiana University Contemporary Vocal Ensemble  
1991-1992 (stereo) 2 track 7 1/2 ips 7 in.

Indiana University Contemporary Vocal Ensemble;  
Jan Harrington, Conductor.

1995

Koch International Classics 3-7209-2H1 4 3/4 in.  
The Complete Vocal Chamber Music of Lukas Foss

Judith Kellock, soprano; Cornell Contemporary Singers; Lukas  
Foss, conductor.

#### Lamdeni

1975

SUNY Buffalo, Evenings for New Music 292, 1975

SUNY Buffalo Choir; Harriet Simons, conductor.

#### With Music Strong

1990

Koss Classics KC-1004 (digital stereo) 4 3/4 in.

Milwaukee Symphony Orchestra Chorus; Margaret Hawkins,  
conductor; Milwaukee Symphony Orchestra; Lukas Foss,  
conductor.