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Featured Online Event

Fascia, Tongue Tie, and Their Significance in the Voice Studio with Dr. Katherine Ahn, Jessica Luffey, and Elizabeth Saunders

April 30, 2023 6:30-8:30 PM EDT (Zoom)

In this presentation, Dr. Katherine Ahn Wallace DDS of Aviara-Center for Sleep, TMJ & Orthodontics; Jessica Luffey OM of Opus Orofacial Myology; and NYSTA President Elizabeth Saunders will discuss fascia and tongue tie: what they are, the role of fascia in our overall health, how tongue tie can interfere with a singer's best attempts to establish solid singing technique, and current best practices for accommodating or remediating the condition.



Dr. Katherine Ahn



Jessica Luffey



Elizabeth Saunders

VOICEPrints

Volume 20, No. 4

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PRESIDENT'S MESSAGE

Dear Colleagues,

Please join me in welcoming Eli Villanueva to the NYSTA Board of Directors!

Eli is an accomplished baritone (roles with San Francisco Opera Center, Los Angeles Opera, Cultural Arts Festival in Cortona, Italy among others) director, and composer. In his 20th season as resident stage director and teaching artist for LA Opera Connects, part of the Education and Community Programs department, Eli teaches and directs as many as 2,000 students annually in original productions including the acclaimed In-School Operas, Opera Camp, and the Community Opera at the Cathedral conducted by Music Director James Conlon. He serves as guest director for California State Universities Long Beach and Northridge and is on the faculty of Ann Baltz's Los Angeles-based OperaWorks, directing and teaching acting for singers. He also recently enjoyed a summer residency with The Count Basie Theatre Performing Arts Academy in Red Bank, NJ on a summer opera camp program for vocalists aged 10-17.

His compositions are praised for their appeal to audiences and performers alike. His commissioned works of One-Act operas include *Then I Stood Up* which premiered in 2017, *The White Bird of Poston*, *Friedl*, and *The Festival Play of Daniel*, an adaptation of the 13th-century liturgical play. In addition, music ranging from solo to choral works to handbell songs can be found through publishing companies Fred Bock Music, Laurendale Associates, and Cherry Lane Music.

As the Los Angeles Opera states: *"Eli Villanueva, a talented and passionate musician, director and educator, brings his magic to every project on which he works. His uniquely energetic and joyful approach draws out consistently remarkable performances from community members and students new to performing, as well as from seasoned professionals."*

A long time friend of Eli's (we came up through the opera singer ranks together in LA back in the day), I am delighted to welcome him to the board. His multifaceted background brings a unique vantage point to this board that historically has not had many—if any—non-singing teachers serving.

Elizabeth Saunders

President, New York Singing Teachers Association (NYSTA)



Elizabeth Saunders



Eli Villanueva



EDITOR'S MESSAGE

Dear Colleagues,

I am teaching a voice literature course again this semester. Currently, we're in French song literature and on the cusp of the *fin-de-siècle*. I have experienced such joy, watching my students find themselves in the poetry of this repertoire. These courses offer the opportunity for many college students to fully embrace the value of the liberal arts as they study their music in a more holistic way. When we listen to art song, we are reminded that our unique perspective on literature and sound make us valuable actors in the musical world. It's validating and as a teacher, incredibly fulfilling, to be part of this process. Furthermore, I added selections from Hal Leonard's *Women Composers: A Heritage of Song*, as a means of diversifying my course. It has been met with great enthusiasm, and I encourage you to buy this book for your studio!



Jennifer D'Agostino

This issue of *VOICEPrints* contains a feature by Dr. Nico de Villiers, one of our associate editors and co-author of *Richard Hageman: From Holland to Hollywood*. This interesting article focuses on Hageman's setting of five Robert Nathan songs, with musical examples set by NYSTA board member Benjamin Berman. There are also two book reviews, one by associate editor Dr. Andrea Chenoweth Wells of Stacey Wolf's *Beyond Broadway: The Pleasure and Promise of Musical Theater Across America*, and another by NYSTA Board member Diane Aragona of Sandi Sieman's *The Business of Teaching Music: A Guide for the Independent Music Teacher*. Both texts are now items on my wish list and have piqued the interest of the students in my pedagogy practicum course!

As we round up the last two issues of *VOICEPrints*, I encourage you to look toward next season! We welcome submissions from you, our membership, so that we might all benefit from your individual areas of expertise. Please also feel free to reach out to your colleagues and, not only invite them to join NYSTA, but also to submit their research for publication.

Jennifer D'Agostino

Editor-in-Chief, *VOICEPrints*

Letter from the NYSTA Secretary

In what has felt like an appropriately symbolic "new dawn," NYSTA kicked off the New Year with its first live event (our February "Teacher Medley") since COVID turned our world upside down. In doing so, we hope to have begun a new chapter that focuses on community, endeavoring to help our global organization nurture the personalism and familiarity that defined it pre-pandemic. Below are just a few ways that we invite you to engage with us, sharing your questions and discoveries, and love of singing.



Eileen Cooper Sedek

- Attend Live Events
- Ask questions during Virtual Events
- Join our FB Member Group and initiate/participate in discussions. Share what your studio is up to! (<https://www.facebook.com/groups/nysta/>)
- Join a committee, such as Events or Publicity (contact: president@nysta.org)
- Host or attend "Neighborhood NYSTA Nights" for members in your area

We are so glad to have your musical knowledge and curiosity as part of the fabric of NYSTA, and we look forward to getting to know YOU.

Warmly,

Eileen Cooper Sedek



NYSTA Professional Development Program

NYSTA'S Oren Lathrop Brown Professional Development Program is a series of online classes designed for teachers of singing, led by leading experts in the field. The goal of the program is two-fold. First, we provide our students with contemporary, evidence-based content that is designed to further their understanding of the voice. Second, we provide real-world connections between the pedagogical information and what actually takes place in the voice studio.

Graduates of the PDP will not only have a deep understanding of voice science and pedagogy, but they will also greatly improve their effectiveness in the studio.

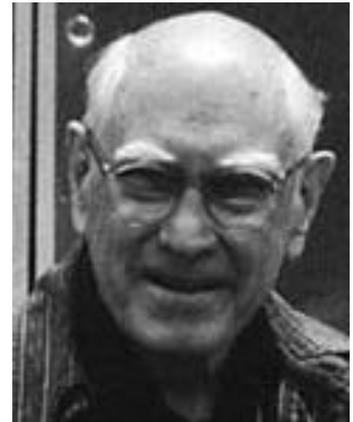
The CORE curriculum is designed to give our students a well-rounded foundation in vocal pedagogy. Students begin with **Anatomy and Physiology** where they learn how the voice works and the role the body plays in sound production. They then move to **Acoustics and Resonance** where they learn how acoustics impact singing and how to change the acoustic output of a singer through knowledge and practical application. **Vocal Health** is next, where students are guided through discussions on multiple topics led by leading vocal health experts. In **Developmental Repertoire**, students learn how to be effective in selecting repertoire for their singers at any stage of development. The final course is **Applied Pedagogy** where ways of increasing effectiveness in the studio are explored. The entire program has an equal emphasis on classical, musical theater, and CCM styles of singing.

The courses are asynchronous, and you can start them at any time. Once you begin the course, you will have 3 months to complete all of the modules and assignments. Each course consists of online quizzes and three assignments that will be turned in throughout the course.

In order to receive the Distinguished Voice Professional Certificate (DVP), you will need to pass all of the courses with a B- (80) or higher.

Each course will cost \$300 for NYSTA members and \$350 for non-members. There is a financial advantage to being a member, so we strongly encourage non-members to consider NYSTA membership before signing up for the courses.

If you have questions about the Professional Development Program, please contact PDP Director Amanda Flynn (*she/her*) at pdpdirector@nysta.org.



Oren Lathrop Brown



Amanda Flynn



BOOK REVIEW: *Beyond Broadway: The Pleasure and Promise of Musical Theater Across America*

by Stacy Wolf

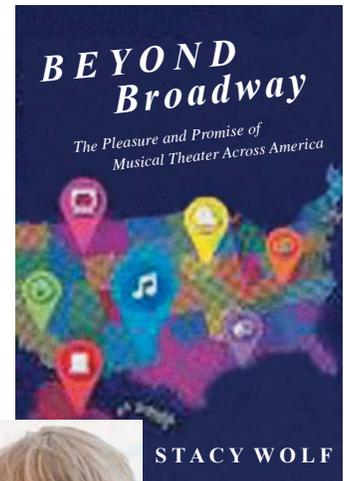
Review by Andrea Chenoweth Wells

Reading this book during a pandemic that prevented in-person gathering and music-making provided both a sense of nostalgia for the times that were and a sense of hope for times yet to come. Stacy Wolf's *Beyond Broadway: The Pleasure and Promise of Musical Theater Across America* is a love letter to musical theater—to its appreciators and to its makers, amateur and professional alike, who are involved at every step of the production process. Her central thesis is that the so-called “Broadway musical” exists only because of the labors of those who bring musicals to life at a variety of venues across the country in community, educational, and regional professional productions.

Wolf admonishes the reader to abandon the tendency to dismiss amateur theater as “less than,” and instead reminds us that most professionals found their passion for their craft through exposure to musical theater at the local level. She writes: “...when most people think about musicals, they imagine Broadway, New York City—bright lights and big city; but in fact the lifeblood of the musical is local, in productions at high schools and community theaters, after-school programs, and summer camps and dinner theaters.”

Local theater, too, is where audiences are developed and the licensing fees paid by producing organizations contributes to the continued growth of new repertoire at the professional level.¹ Wolf extols the virtues of community-surrounding musicals, not only the “civic pride” that comes from seeing friends, family, and neighbors in a production, but also the sense of community that a cast develops over the course of preparing for and performing a musical.² She reflects on the unique characteristics that each community brings to its productions that further bind the audience and performers to the social practice of musical theater-making: “...wherever this show takes place, it will take on the flavor and accent and racial, ethnic, and socioeconomic dynamics of the local setting’s demographics.”³

Wolf does a fine job of contextualizing musical theater in our current time through brief discussions of theatre history, social codes, technological advances, and the lucrative business practices of licensing, before laying out the parameters of what is to come, namely a collection of case studies gathered over several years. Her methodology included watching auditions, rehearsals, meetings, performances, and conducting over 300 interviews with creators at all levels. Her efforts resulted in what she calls “an ‘empathetic ethnographic’ study.”⁴ She writes, “relying on the words of the people who do the work, I explain how local theaters operate economically, logistically, philosophically, emotionally, and artistically. The performances they produce form a vibrant, unacknowledged subculture of American theater, culture and society.”



Stacy Wolf

¹ Stacy Wolf *Beyond Broadway: The Pleasure and Promise of Musical Theater Across America*, p. 5.

² *Ibid.*, p. 12.

³ *Ibid.*, p. 13.

⁴ *Ibid.*, p. 30.

The introduction alone provides a compelling case for her thesis, but the chapters that follow provide meticulous, descriptive detail about the people and places that Wolf visited. Her prose leaves the reader feeling as though they were along for the ride. And, any practitioner of theater will recognize the characters that she has encountered along her journey.

The first chapter outlines statistics surrounding licensing fees and demonstrates the importance of adapting shows for tours or use in local productions. Interestingly, Stephen Sondheim was the first to adapt a musical for younger performers, and it was his direct involvement with the adaptation that legitimized the practice for other Broadway composers.⁵ In general, adaptations such as Broadway KIDS and Broadway JR are shorter versions of their counterparts, and feature modified keys for younger voices, as well as sanitized storylines that make for more appropriate consumption for young performers and audiences. Ensemble parts are expanded to allow greater performer participation. Wolf describes the Junior Theatre Festival (JTF) in Georgia as the example where these shows and their participants are highlighted to their full effect.

⁵ *Ibid.*, p. 43.

Wolf next profiles the archetype of the “Backstage Diva:”

She is the female musical theater director who runs after school and summer pay-to-play programs, teaching kids dance and theater by directing them in three or more shows a year. Someone like her (and she’s usually a woman) can be found in most US towns. This familiar person is a disciplined leader and charismatic educator who, though invisible in the theater history, teaches musical theater-obsessed kids to sing and dance and act and shapes them into triple-threat performers. She also helps them to grow up.⁶

⁶ *Ibid.*, p. 24.

Wolf has encountered this individual in many different locations and credits her with almost single-handedly influencing generations of theatergoers and future professional performers. It seems appropriate then that Wolf would take such pains to highlight this figure’s impact on the industry, given her outlined history of women’s involvement in local theater. These women see a need and fill it as “a professional in a world of amateurs”⁷ through “a balance between strict training and gentle nurturing.”⁸ Wolf follows several “backstage divas” through their process, from auditions through rehearsals to final performances. She comments extensively on the growth she has witnessed from the young performers, as well as the aplomb with which the women in charge guide and supervise the creative process from every angle—as director, choreographer, costumer, set builder, and marketer.

⁷ *Ibid.*, p. 73.

⁸ *Ibid.*, p. 83.

Wolf next analyzes musicals produced at high schools. She comments on the positive impact that involvement in theatrical productions has on teenagers, and cites studies that demonstrate not only the social and psychological benefits of theatrical experience, but also academic improvement, community building, and individual empowerment and engagement.⁹ She notes the difficulty in selecting musicals that fit the strict limits of tight budgets and students’ abilities while avoiding shows with potentially controversial subjects or commentary. High schools are a powerful performance space. As Wolf writes, “more than 26,000 US high schools do a show each year for almost 50 million spectators—that’s more

⁹ *Ibid.*, p. 101.

than three times the fourteen million people who see a Broadway show on tour.”¹⁰ And the students who perform these shows find within these productions “not only a sense of belonging, but also opportunities for self-expression not found in other extra-curricular activities.”¹¹

¹⁰ *Ibid.*, p. 141.

¹¹ *Ibid.*, p. 101.

The often-maligned community theater is the next focus of Wolf’s study. She harkens back to the 1800s to identify the origin of organized community theater. However, “community theater” as a classification was first used in 1917 to describe “local amateur theatrical activities that involved citizens in their towns, promoted patriotism, and aimed to instill civic pride through performance.”¹² Musicals have always been at the core of community theater performance endeavors. And professional musical theater has capitalized on this model. Wolf writes:

¹² *Ibid.*, p. 149.

By the 1950s, soon after a musical opened on Broadway, producers formed a touring company, and then released amateur rights for community groups. The production of Broadway musicals, directed, choreographed, and performed by your neighbors, increased the national visibility of and interest in musical theater... community theater productions transformed the Broadway musical into a homegrown phenomenon.¹³

¹³ *Ibid.*, p. 149.

The popularity of musical theater in these community venues has not waned over time. Citing statistics from the American Association of Community Theaters (AACT), Wolf reminds us that “these theaters produce over 46,000 productions every year, entertain an audience of 86 million people, and rely on a combined annual budget of over \$980 million.”¹⁴ The audience for community theater-produced musicals, then, is six times greater than those that see a professionally produced tour performance. Wolf goes on to profile several community theaters that she has visited in various locations, commenting on the colorful characters she encountered and identifying the factors that made participation in community theater so satisfying for those involved, including “serious leisure” or the idea that working hard contributes to one’s enjoyment of an activity undertaken for relaxation.¹⁵

¹⁴ *Ibid.*, p. 150.

¹⁵ *Ibid.*, p. 164.

Outdoor summer musical theater is a “subset” of community theater that combines “accessible, affordable, family-friendly musicals” with the setting of the natural world as both backdrop and scene partner.¹⁶ Wolf writes:

¹⁶ *Ibid.*, p. 187.

Seeing a musical outdoors...feels more active than passive. It requires more concentration than seeing a musical indoors, more labor to stay engaged and pay attention to the action on stage... Audiences don’t see themselves as spectators and consumers; they understand their role as supporting, investing in, and participating in the community’s theater.¹⁷

¹⁷ *Ibid.*, p. 201.

As with other community theatrical endeavors, the outdoor shows are wildly popular in their local communities and reflect the communities in which they are produced.

Wolf's chapter about Jewish girls' summer camp describes an environment in which musical theater is completely integrated into the experience. Participation in musicals is compulsory and so forms its own "cottage industry of youth amateur musical theater production."¹⁸

¹⁸ *Ibid.*, p. 227.

Like after-school programs and high school musicals, this activity at summer camp holds value for both art-making and identity-making. The girls' participation in theater as both performers and audiences shapes them as engaged and knowledgeable spectators and fans (and possibly artists) who often go on to attend and support professional theater. They acquire cultural capital and are disciplined and socialized into being attentive and enthusiastic spectators from a young age.¹⁹

¹⁹ *Ibid.*, p. 228.

It is unsurprising that even though children from urban areas were experiencing the "pastoral utopia" of life outside the city, they would still have an inclination towards activities grounded in their urban life. So, summer camps, Wolf writes, "always included a structure for theater."²⁰ She describes in detail the creation of the "bunk show," a musical rehearsed and performed by each bunk every week during camp—the process is extraordinary as the show goes from page to stage in five days: "A normal schedule is: Monday, learn music and start choreography; Tuesday, start blocking; by Wednesday afternoon, do a run and the actors can call for lines; Thursday and Friday, finish and fix and run...and the show is Saturday night."²¹

²⁰ *Ibid.*, p. 230.

²¹ *Ibid.*, p. 237.

Notable not only for the incredible pace with which the shows are produced, the bunk shows provide opportunities for everyone to shine. And, even more remarkably, since most of the girls attend camp for several years, no shows are repeated over a seven-year cycle. So, at Camp Kineo in Maine, for example, "...they produce forty-two different musicals before one is repeated. One girl, then, participates in seven different shows and sees thirty-five more over her years at camp, effectively becoming an experienced theater spectator."²²

²² *Ibid.*, p. 235.

As in her chapter on high school musical theater experiences, Wolf's analysis of girls summer camps provides lengthy descriptions of the benefits that the campers gain from their work in a theatrical environment. She highlights the ways that girls especially are uplifted through the practice of theater. They are "instructed to speak clearly, look their scene partner in the eye, breathe, listen, and project their energy outward. Rehearsing and learning lines, music, and choreography require concentration, discipline, patience, focus, and teamwork."²³ She writes: "these performance practices, embedded in a single-sex environment...[speak] to the importance of female power at every turn, [and] promote a female-positive body image."²⁴

²³ *Ibid.*, p. 241.

²⁴ *Ibid.*, p. 241.

The next topic Wolf introduces is Disney Theatrical Group's pre-packaged show experience. They come with a director's guide and are "failproof, kid-friendly, and guaranteed for success. The stories are clear, the characters are winning and easy to play, the music is infectious, and the total effect is charming."²⁵ Marketed particularly to schools with little or no arts programs, sixty-minute Disney Junior or

²⁵ *Ibid.*, p. 273.

thirty-minute Disney Kids musicals are similar to those offered by Music Theatre International in that they feature shortened storylines, transposed keys, and offer flexible casting.²⁶ The statistics Wolf cites in this chapter provide an excellent resource for anyone looking to advocate for increased investment in the arts in schools. She also highlights some of the excellent philanthropic work that Disney is doing to provide support to the arts through their Disney Music in Schools initiative (DMIS), namely providing staff and support to 19 cities across the country, including free licensing fees. She posits:

²⁶ *Ibid.*, p. 254.

Disney's wide reach and visibility across every communication platform make it the ideal—and perhaps the only—artistic enterprise that could pull off such a bold and wide-ranging initiative...Disney's brand is global and ubiquitous. Most children are familiar with Disney characters and have seen the animated movies on which the Disney Kid shows are based...DMIS, then, builds on preexisting knowledge, at once benefiting kids in underserved communities and general a future base of consumers, potential theatergoers, and even possibly artists...²⁷

²⁷ *Ibid.*, p. 261.

These shows have broad appeal to the children in the schools, and again, Wolf is able to identify specific outcomes that demonstrate the efficacy of the arts in helping children to develop and grow. Wolf does offer some criticisms of DMIS, including the inherent commercialism in continuing to promote its own wares rather than offering more diverse and provocative theatrical experiences. She acknowledges that devised theater has been touted as a superior pedagogical movement by educators, but quickly reminds us that “pointing only to original, devised, autobiographical work as a source of empowerment is reductive and fails to acknowledge that for some kids, pretending to be someone else and playing a role in a Disney musical is equally (if differently) empowering.”²⁸

²⁸ *Ibid.*, p. 272.

Wolf next tackles the phenomenon of dinner theater, using four dinner theaters in Colorado as fodder for her analysis. While they share many characteristics of the other theatrical experiences that Wolf has described, dinner theater differs from the rest in that its primary purpose is as a money-making endeavor for their businessmen owners.²⁹ She outlines what she terms their “taste problem” as a side effect of their marketing strategy. In emphasizing the monetary aspect of the experience, they lose the *cachet* associated with the high-brow theatrical arts. She writes that “critics were disdainful that dinner theaters supplied dinner, a show, and dancing for much less than the activities would cost separately, making theater into a commonplace bargain rather than a rarified event.”³⁰ She details the various rituals in attending these types of theatrical environments, including interacting with the performers who also act as servers and hosts throughout the evening; this creates a unique relationship between audience and performers in which “the performers glow with stardom's aura even as they seem natural and like us.”³¹

²⁹ *Ibid.*, p. 283.

³⁰ *Ibid.*, p. 283.

³¹ *Ibid.*, p. 299.

With that, Wolf's book comes to a close. Her parting thoughts include the acknowledgement that the researching and writing of the book

³² *Ibid.*, p. 319.

helped her to “appreciate how local culture feeds and sustains, amplifies, and brings to life the materials that come from Broadway... and enables grassroots engagement, commitment, and pleasure.”³²

Beyond Broadway is a worthy read just for the pleasure of it, but also serves as a powerful tool for increased advocacy for the arts that operates at all levels. Practitioners, educators, and theater lovers will find inspiration within its pages; they will also find codified what they already knew—that the arts, at all levels of engagement, matter.



Soprano **Andrea Chenoweth Wells** is a two-time regional finalist in the Metropolitan Opera National Council auditions. She has appeared with orchestras and opera companies throughout the US, including the Cleveland Orchestra, Dayton Philharmonic, Cleveland Opera, and Dayton Opera. Career highlights include her Carnegie Hall debut singing Verdi's *Requiem* and touring Japan with Maestro Neal Gittleman and the Telemann Chamber Orchestra. She has sung numerous operatic roles, including *Fiordiligi* in Mozart's *Così fan tutte*, *Atalanta* in Handel's *Xerxes*, *First Lady* in Mozart's *Magic Flute*, *Kitty Hart* in Heggie's *Dead Man Walking* and the *Foreign Woman* in Menotti's *The Consul*.

Dr. Wells is a regular soloist at Boston's *The Shakespeare Concerts*, and is featured on several recordings of works with texts by Shakespeare on the Parma label. A proponent of new music, she has worked with many contemporary composers including Libby Larsen, Joseph Summer, Jack Perla, and Jonathan Sheffer. Wells is artist-in-residence at University of Dayton where she teaches voice, aural skills, opera, and a course of her own design: *Music and Faith on Stage*.

Wells earned her doctorate in music at the University of Cincinnati's College-Conservatory of Music, masters of music degree in voice from The Cleveland Institute of Music and a Bachelor of Arts degree from the University of Dayton. Her teachers include Kenneth Shaw, Ruth Golden, George Vassos, Ellen Shade, and Linda Snyder.



Sounding Out A Poet In Disguise: Richard Hageman's Five Robert Nathan Songs

by Dr. Nico de Villiers

If newspapers are anything to go by, it would be easy to think that the Metropolitan Opera conductor turned silver-screen composer Richard Hageman (1881-1966) and "Hollywood's most popular novelist" Robert Nathan (1894-1985) had little more in common than sometimes having their names printed on the same page, frequently columns apart.¹ Other than an item about Maggie Teyte's gala performance with the Los Angeles Philharmonic in 1945, which mentions both men in attendance, there is no documentation of the friendship between Hageman and Nathan. But at Hageman's 80th birthday party in 1962, the *Los Angeles Times* described the men as "longtime friends," Nathan singled out among the "100 other civic leaders and friends" in attendance.² Exactly where Hageman and Nathan met for the first time is unclear. Perhaps the men rubbed shoulders at the Teyte gala sipping cocktails at intermission. What would ultimately link their names was neither the hype of Hollywood nor its society gatherings, but rather a significant body of work: an eleven song collaboration between the musicality of Nathan's poetry and the intimacy of Hageman's music.

Hageman published 69 songs, representing the texts of 51 different writers. From this broad range of authors, two names feature most frequently in his songs: the Bengali Nobel Laureate in Literature Rabindranath Tagore (1861-1941) and Robert Nathan. Tagore's poetry features four times in Hageman's output with the setting of "Do Not Go, My Love" (1917) likely to be the best-known, as discussed previously in this journal.³ Nathan's work is associated with eleven Hageman songs between 1944 and 1960, straddling Hageman's Hollywood and Late Periods. In these songs, Nathan is represented either as the author of five original poems or as the translator of various German and French texts. Hageman's settings of the original Nathan poems were published as separate songs and should therefore be considered as five selections from Nathan's poetry rather than a pre-conceived group or cycle of songs.

In the late-1950s, Nathan provided Hageman with six lyric translations of texts by Theodor Storm, Conrad F. Meyer, Julius Rodenberg, Hélène Vacaresco, and Jean Moréas, which accompanied Hageman's settings of these poets' verse in their original languages.⁴ At the time, publishers often included lyric translations for songs in foreign languages in order to broaden their marketability. However, in these instances Nathan's translations are often either inaccurate or confusing and therefore it is suggested that these songs are most effective when performed in the original.

¹ "Music Hall Books 'Can Timberlane'," *Brooklyn Daily Eagle*, September 19, 1947, accessed January 1, 2023, Newspaper Archive Online.

² "Richard Hageman, 80, Honored at Big Party," *Los Angeles Times*, July 13, 1962, accessed August 4, 2019, Proquest. Hageman was actually 81, but at some point subsequent to the error on his naturalization application in 1919, citing his birth date as 1882 not 1881, Hageman began using the 1882 date himself. See Nico de Villiers, Kathryn Kalinak, Asing Walthaus, *Richard Hageman: From Holland to Hollywood* (New York: Peter Lang, 2020), 55.

³ "Do Not Go, My Love" (1917), "May Night" (1917) and "At the Well" (1919) are settings of poems from Tagore's collection *The Gardener* (1913) while "The Summons" (1949) is a setting of a text from Tagore's *Gitanjali* (1910). See Nico de Villiers, "Singing the Songs of Rabindranath Tagore: Richard Hageman's Settings from *The Gardener*" *VOICEPrints, Journal of the New York Singing Teachers Association* 19, no. 4 (March-April 2022): 48-58, NYSTA.

⁴ These songs include "Am Himmelstor" (Conrad F. Meyer, 1958), "Bettlerliebe" (Theodor Storm, 1958), "Die Stadt" (Theodor Storm, 1958), "O Welt, du bist so wunderschön!" (Julius Rodenberg, 1958), "Il Passa" (Hélène Vacaresco, 1960), and "Nocturne" (Jean Moréas, 1960).

In this article, I introduce Nathan as a poet and explore how and why Hageman was drawn to his poetry, through an analysis of Hageman's settings of five of Nathan's original poems. Ultimately, these songs can be celebrated as some of the best within Hageman's *oeuvre*.

A Poet In Disguise

Nathan was a prolific writer, publishing over 40 novels, several screenplays and radio plays, children's stories, and various collections of poems. He was celebrated for his writing that sensitively merged the realistic with the supernatural. Five of his novels were turned into films of which *The Bishop's Wife* (1947) and *Portrait of Jennie* (1948) are part of the canon of classical Hollywood cinema.⁵

Nathan's work has been discussed not only within different literary genres but also with other art forms such as painting and music. In 1930, before Nathan's success in Hollywood, the American poet and anthologist Louis Untermeyer described Nathan's "delicately tinted prose" to be "interpolated [with] rhymes," concluding that Nathan was "a poet in disguise."⁶ Literary critic Henry A. Lappin likened Nathan's writing to eighteenth-century French painting when he considered the "Watteau-like delicacy" through which Nathan balances "suppleness and fluid felicity" with "swift and shining vehemence."⁷

Beyond cross-referencing literature and the visual arts, Untermeyer was charmed by the musicality in Nathan's poetry. He referred to these poems as "lyrics" that are "manifestly the work of one who is a composer as well as an author."⁸ Nathan himself echoed Untermeyer's notion of the presence of musical elements in his own writing. Of his poetry, Nathan said: "I was often musical; and easy to read...What I wanted to do was to write some poems that people would love."⁹ Herein lies the essence that most likely caused Hageman to find an artistic kindred spirit in Nathan. Hageman himself wanted to create music that his audience would find attractive, rather than causing "the musical pundits...to throw their hats in the air and dance in the streets over it."¹⁰

As far as creative movements are concerned, Untermeyer conceded in 1930 that, despite the 36-year old Nathan's "comparative youth," Nathan was no "modernist." Instead of experimenting and departing from the norm, Untermeyer thought instead that Nathan's work was more traditional and that it contained "a little sadness, a little shrugging whimsicality, and not a little wisdom."¹¹

In the same decade, music critics were certainly less considerate when reviewing Hageman's only opera *Capon-sacchi* (1931). When Herbert F. Peyser of the *New York Times*



Richard Hageman (1881-1966)

⁵ *The Bishop's Wife* (1947) was remade as *The Preacher's Wife* in 1996, starring Denzel Washington, Whitney Houston and Courtney B. Vance.

⁶ Louis Untermeyer, *Modern American Poetry: An Anthology* (New York: Harcourt, Brace and Company, 1930), 684.

⁷ Henry A. Lappin, "Robert Nathan Is Described As A Minor American Master," *Buffalo Evening News*, June 18, 1938, accessed November 9, 2022, <https://www.newspapers.com/>.

⁸ Louis Untermeyer, *Modern American Poetry: An Anthology* (New York: Harcourt, Brace and Company, 1930), 685.

⁹ Robert Nathan, *The Green Leaf: The Collected Poems of Robert Nathan*. New York: AA Knopf, 1950, Preface, viii.

¹⁰ Douglas Gilbert, "Hageman Sure His Opera Won't Set the Town Afire," *New York World Telegram*, April 27, 1936, Richard Hageman clippings, Met Archives.

¹¹ Louis Untermeyer, *Modern American Poetry: An Anthology* (New York: Harcourt, Brace and Company, 1930), 685.

reviewed the opera's Viennese premiere, he was outspoken. He opined that although Hageman had "at his command a stock of devices and formulae for the modern lyric drama which he exploit[ed] adroitly," his opera was ultimately "derivative."¹² In anticipation of the opera's premiere in New York, Hageman responded by explaining that he was never a "champion of the ultra-modern school."¹³ Following the Metropolitan Opera premiere, the *New York Daily News*' Danton Walker considered *Caponsacchi* to be "in fact, old-fashioned; paradoxically, not old-fashioned enough."¹⁴ With such mixed feelings, critics' attitudes towards the opera's "derivative" and "old-fashioned" style subsequently led to Hageman's concert music, particularly his songs, being overlooked in the 1940s while his film scores were discussed more frequently. Where reviews of his songs were frequent whenever Hageman published a new song in the 1910s and 1920s, they dwindled in the 1930s and 1940s until journal discussions of his songs all but disappeared. This led to only a handful of Hageman songs remaining in the repertoire with "Do Not Go, My Love," "At The Well" (1919), and "Miranda" (1940) recurring on recital programs and recordings.

The Songs

It is not known what Nathan thought of Hageman's music in general or of these particular settings of his poetry. What becomes clear in these songs is that Hageman found in Nathan's words a subtlety of nuance that resonated with his own wistfulness. His five Nathan settings were published separately between 1944 and 1960. The first three of these—"Fear Not The Night" (Carl Fischer, 1944), "Hush" (Galaxy Music Corporation, 1951), "Is It You?" (Galaxy Music Corporation, 1951)—were published while Hageman was still active as a film composer and actor in Hollywood. The other two—"A Lover's Song" (Galaxy Music Corporation, 1955) and "So Love Returns" (Ricordi, 1960)—were published during his retirement in Beverly Hills.

Hageman was always sensitive to the texts he set, and his songs often seem to have been created spontaneously. What sets his five Nathan songs apart from the rest of his song *oeuvre* is the sophisticated way in which they reveal tenderness and self-reflection. Various compositional traits that recur throughout Hageman's output can be identified in these songs, too. Although none of these musical mannerisms were new when Hageman set Nathan's poems, the way in which he utilizes them makes these songs the crowning of his song output.

While Hageman's writing for voice and piano remains idiomatic in his Nathan songs, the interaction between the two parts becomes more sophisticated and the writing

¹² Herbert F. Peyser, "Vienna Applauds American's Opera," *New York Times*, March 20, 1935, Richard Hageman clippings, Metropolitan Opera Archives.

¹³ Douglas Guilbert, "Hageman Sure His Opera Won't Set the Town Afire," *New York World Telegram*, April 27, 1936, Richard Hageman clippings, Metropolitan Opera Archives.

¹⁴ Danton Walker, "Caponsacchi Has Premiere at Met Opera," *New York Daily News*, February 6, 1937, accessed January 19, 2019, Ancestry Historical Newspaper Archive Online.



Robert Nathan (1984-1985)

more intertwined. Even his approach to tone painting becomes more complex, though never to the point of seeming over-wrought in the piano or impossible for the voice. At the same time, in some of the songs Hageman relishes in stripping back his typically luscious sound world in exchange for a more intimate atmosphere created within a simpler frame. Rather than considering the songs in chronological order of their publication, the following discussion will explore these songs according to the echoes of other composers in them, examples of the intricate interaction between voice and piano, and Hageman's use of simplicity to portray intimacy.

Echoing Voices

In his Nathan songs, Hageman alludes to other composers at several points. Hageman echoes composers he respected throughout his *oeuvre*, but he rarely quotes them directly. Instead, these echoes are often quick ways to create an emotion or transmit an atmosphere most effectively. Such allusions to other composers occur in some of his earliest songs, in *Caponsacchi*, as well as in several of his film scores.¹⁵ Hageman might have used cross references as a hook for an audience that might have been unfamiliar with his music earlier in his career but by the time he wrote his Nathan settings, these echoes of others seem more deliberate and often symbolically motivated, as is often the case in his film scores.

Hageman's earliest critics drew parallels between his songs and songs by composers such as Piotr Tchaikovsky and Henri Duparc.¹⁶ I have previously illustrated similarities between Hageman's earliest Tagore settings and some Tchaikovsky songs.¹⁷ Hageman himself mentioned that Richard Strauss was an influence when composing *Caponsacchi*, especially how Strauss uses the music to illustrate sentiments conveyed in the text.¹⁸ In the Nathan settings, one can notice clear allusions to Strauss in Hageman's delicate interweaving of different melodic layers. Suggestions of Duparc bubble just under the surface in moments where the piano's broadening swells to near orchestral writing, while passing thoughts in tender moments reference Robert Schumann's subtle word painting.

Four of Hageman's Nathan settings are sonnets, an extended poetic form that usually follows a particular structure: fourteen lines in total where two groups of five lines are subsequently summed up by a four-lined *envoi*. The rhyme schemes of "Fear Not The Night," "Is It You?" and "So Love Returns" all roughly share this poetic structure, which results in the more epic nature of Hageman's settings. Although "A Lover's Song" shares this same poetic form, its setting is simpler and more reserved.

¹⁵ Nico de Villiers, "Singing the Songs of Rabindranath Tagore: Richard Hageman's Settings from *The Gardener*" *VOICEPrints, Journal of the New York Singing Teachers Association* 19, no. 4 (March-April 2022): 48-58, NYSTA.

¹⁶ Arthur Walter Kramer, "New Music, Vocal and Instrumental," *Musical America* 26, no. 15 (August 11, 1917): 20, accessed February 28, 2015, HathiTrust.

¹⁷ Nico de Villiers, "Singing the Songs of Rabindranath Tagore: Richard Hageman's Settings from *The Gardener*" *VOICEPrints, Journal of the New York Singing Teachers Association* 19, no. 4 (March-April 2022): 48-58, NYSTA.

¹⁸ Pitts Sanborn, "Caponsacchi," *Metropolitan Opera Program Notes* (1937), 8, Met Archives.

Nathan first published his poem “Fear Not The Night” in *Atlantic Monthly* in 1937, later including it in his collection *A Winter Tide* (1940).¹⁹ When Carl Fischer Music published Hageman’s song with the same title in 1944, Hageman dedicated it to that generation’s doyenne of art song, soprano Lotte Lehmann.²⁰ It is not clear whether Lehmann selected the text, whether Nathan suggested it to Hageman, or whether Hageman chose it spontaneously. Nevertheless, this song connects these three artists in a particular way. Nathan and Lehmann were friends and he gifted her volumes of poetry, often inscribed with an admiring tribute.²¹ In 1932, when Hageman had moved back to Europe to complete and promote his opera, Lehmann was still based in Vienna and at this point she started including Hageman songs on her recital programs. Although Hageman’s “Fear Not The Night” was published in 1944, concert programs evidence that Lehmann had already performed the song in November 1943, most likely from manuscript.²² Lehmann continued to add Hageman songs to her repertoire until the 1950s.²³ Although Hageman never conducted Lehmann in an opera or performed with her in recital, through their individual activities in opera and song, they had a lot in common artistically. In subtly referencing Schumann songs in “Fear Not The Night,” Hageman seems to honor his and Lehmann’s common artistic ground.

While musical parallels might be easy to hear, Hageman’s motivation behind drawing such parallels is not always obvious. Nathan’s poem opens with “Be not afraid because the sun goes down.” The sense of passing time and the reassuring message that sometimes darkness is needed for new life at dawn tangentially echoes “Mondnacht” (Moonlight) by Joseph von Eichendorff. This poem begins with a similar sense of calm: “Es war als hätte der Mond die Erde still geküsst” (It was as if the moon had kissed the earth quietly). Nathan’s text anticipates the evening, and the poem aims to offer comfort by explaining the purpose of the night. In Eichendorff’s poem it is already nighttime, and the poem describes a beautiful moonlit night and the homesickness the scene evokes. But at face value, these two poems would not necessarily be linked. Rather, it is due to Hageman’s musical allusion to one of Schumann’s most celebrated nocturnes, “Mondnacht” (op. 39 no. 5), that any echoes of Eichendorff become noticeable in Nathan’s poem. Schumann’s “Mondnacht” was in Lehmann’s repertoire and thus by drawing Eichendorff and Nathan closer in his musical setting, Hageman honored his dedication to Lehmann.

The piano introduction to “Fear Not The Night” creates the most noticeable allusion to Schumann’s song. Although shorter than that of “Mondnacht,” Hageman’s introduction broadly matches the contour of Schumann’s. “Fear Not The

¹⁹ “Fear Not The Night, A Sonnet by Robert Nathan,” *Atlantic Monthly* 160, no. 2 (1937): 162, accessed November 8, 2022, <https://www.theatlantic.com/>.

²⁰ See Lotte Lehmann League, URL: [http://lottelehmannleague.org/wp-content/uploads/2011/03/Chron-1916-1937-1.2014 edition.pdf](http://lottelehmannleague.org/wp-content/uploads/2011/03/Chron-1916-1937-1.2014%20edition.pdf) (First accessed 10 April 2017).

²¹ Robert Nathan gifted a copy of his poetry cycle *A Winter Tide* (1940) to Lehmann with a dedication to her inscribed in the front, “For Lotte Lehmann, whose voice so often filled my heart with beauty.” The book was accompanied by a letter inviting Lehmann to dinner. Neither the inscription nor the letter is dated, so it is difficult to know exactly when this exchange took place. Both the book and letter dedicated to Lehmann are kept in the Richard Hageman Society Archives in Manchester, England.

²² See Lotte Lehmann League, URL: <http://lottelehmannleague.org/wp-content/uploads/2011/03/Chronology-1937-1951-2014.pdf> (First accessed 10 April 2017).

²³ Based on the concert programs documented by the Lotte Lehmann League, the Hageman songs Lehmann performed between 1932 and 1945 were “Do Not Go, My Love” (1917), “At The Well” (1919), “The Cunnin’ Little Thing” (1918), “The Night Has A Thousand Eyes” (1935), “Music I Heard With You” (1938), “Fear Not The Night” (1944), and “Velvet Shoes” (1954). See Lotte Lehmann League, URL: <http://lottelehmannleague.org/about-lottelehmann/ll-roles-repertoire/> (First accessed 10 April 2017).

Night” opens with brief, gentle upward gestures within a larger descending curve, creating an atmosphere of hesitant anticipation. Conversely, Schumann’s introduction, sculpted over two phrases with the second phrase repeated an octave lower, creates suspended peacefulness. Schumann establishes the song’s mood and describes Eichendorff’s moonlight over an extended period of time by starting the introduction in a higher, more brittle register, whereas Hageman depicts Nathan’s setting sun via the warmer middle register in the piano introduction.

Zart, heimlich 2 3 4 5

Example 1a: Robert Schumann, “Mondnacht,” op. 39 no. 5, bars 1-5.

Andante tranquillo 2 3 4

Example 1b: Richard Hageman, “Fear Not The Night” (1944), bars 1-4

Beyond the introduction and towards the middle of the “Fear Not The Night,” Hageman again alludes to Schumann, this time also referencing “Widmung” (Dedication) from *Myrthen* (*Myrtle*, op. 25 no. 1), another song from Lehmann’s repertoire. The undulating triplets in “Fear Not The Night” create a lulling piano part which supports the lyrical vocal line. Hageman changes this triplet underlay briefly at “The little tree grows taller in the wood,” the line which encapsulates the importance of the night. The preceding arpeggiated triplets are now replaced with repeated triplet chords, vaguely echoing the suspended effect of the continuous repeated chords in “Mondnacht.” The change in the piano texture at this moment more closely alludes to the line “Du bist die Ruh, du bist der Frieden” (You are rest, you are peace) from Schumann’s “Widmung.” Through this allusion, Hageman modulates Schumann’s motif for peacefulness to a depiction of nurturing growth.



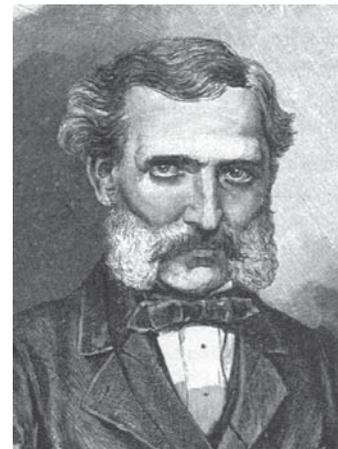
Joseph von Eichendorff (1788-1857)

Example 2a: Robert Schumann, “Widmung,” op. 25 no. 1, bars 14-17.

Example 2b: Richard Hageman, “Fear Not The Night” (1944), bars 43-48

“So Love Returns,” dedicated to soprano Nan Merriman, a *protégée* of Arturo Toscanini and Lehmann’s student, also reveals how Hageman channels his background in German art song. More overt parallels can be drawn between German poetry and Nathan’s poem “Now blue October, smoky in the sun” from the collection *Darkening Meadows* (1945). Considering Hageman’s background in performing and teaching art song, Nathan’s line “Give me your hand once more/Before the night” must have stood out to Hageman. It seems to be a clear echo of Hermann von Gilm’s line “Gib mir die Hand, dass ich sie heimlich drücke.../Wie einst im Mai” (Give me your hand that I can press it secretly.../As once in May) from von Gilm’s “Allerseelen” (All Soul’s Day) from *Die letzten Blätter* (*The Last Pages* or *The Last Leaves*, 1864).

Both Von Gilm’s and Nathan’s poems have the transience of human encounter at their core, and Nathan’s poetic borrowing obviously struck a chord with Hageman. In “So Love Returns,” Hageman often alludes to Strauss’s *Vier letzte Lieder* (*Four Last Songs*), op. posth. through swooping gestures in the piano treble. Compared to the peripheral suggestions to Schumann in “Fear Not The Night,” Hageman’s allusions here exploit clear parallels between “So Love Returns” and Strauss’s Von Gilm setting, “Allerseelen,” op. 10 no. 8. As before, Hageman establishes his reference to Strauss in the piano introduction in “So Love Returns.” The introduction, albeit truncated, is similar to that of Strauss’s “Allerseelen”: the ascending arpeggio figure in the left hand supports the descending line in the right hand, which rhythmically resembles Strauss’s melody.



Hermann von Gilm (1812-1864)



Example 3a: Richard Strauss, "Allerseelen," Op. 10 no. 8, bars 1-4 .



Example 3b: Richard Hageman, "So Love Returns" (1960), bars 1-3.

Beyond establishing an atmosphere, the piano introduction of "Allerseelen" also plays an important symbolic role later in the song. Hageman replicates this idea in "So Love Returns." In "Allerseelen," the introductory music is repeated at "Es blüht und duftet heut' auf jedem Grabe" (Today every grave is abundant in blooms and fragrance). The subsequent line, "Ein Tag im Jahr is ja den Toten frei" (One day per year is kept free to remember the dead), is the most important in the poem as it explains the title "All Soul's Day." Similarly, in Hageman's song the introductory music recurs at the line "Give me your hand once more before the night," the very line which most closely connects Hageman's song with Strauss and Von Gilm. This line elucidates Hageman's song title the most clearly: following the generally conversational tone of the text, the suggestion of physical contact at "give me your hand *once more*" (my italics), highlights the return of this particular loved one.

While allusions to other composers are not uncommon for Hageman, in this song he interestingly reaches across the desk to another part of Nathan's literary output. In 1958, Nathan published his twentieth novel, *So Love Returns*. Based on a medieval mystic that love "has the power to reincarnate itself in response to the need and desire of those bereaved," the fantasy novel narrates the story of a widower and his children who is looked after by a nymph who resembles his late wife and the children's mother.²⁴ In the 1945 poem "Now blue October, smoky in the sun," there is a poignant line: "Beauty is only altered, never lost." This sentiment suggests that the poem in ways preempts the central theme of Nathan's 1958 novel *So Love Returns*, and Hageman highlights this connection by calling his musical setting of

²⁴ Claude Florry, "So Love Returns" *The English Journal* 48, no. 1 (1959): 47-49, accessed January 1, 2023, JSTOR.

Nathan's poem by the same name. While a more prosaic interpretation of the evidence might be that Hageman (or his publisher Ricordi) wanted to potentially ride the coattails of Nathan's latest novel, it is unlikely that Hageman would have needed to rely on Nathan for his own success.

One-sided Conversations

Both "Hush" and "Is It You?," published in 1951, give the impression that they are one-sided conversations, where the singer voices all the emotions and the piano utters the responses. As a result, these two songs have a conversational quality both in the vocal writing and its interaction with the intertwining piano part. Although these two songs share thematic motifs in their poetry and some ideas in their musical setting, they are greatly contrasted in their architecture due to their different poetic forms.

Hageman sculpts "Hush," an eight-line couplet with a predictable rhyme at the end of each, into an intimate vignette. In contrast, "Is It You?" is a sonnet and as a result more extensive. It has a more flowing rhythm due to Nathan's use of enjambment—where consecutive poetic phrases flow beyond the end of a poetic line into the next—which often obscures the predictable rhythm of the poem's cross-rhyming scheme. Hageman matches this sense of continuity with his epic, through-composed musical narrative over long, lyrical phrases.

Compared to "Fear Not The Night" and "So Love Returns," the musical form in which Hageman fashioned "Is It You?" is unique. This is the fourth of seven songs that Hageman dedicated to his third wife, soprano Eleanor Rogers, and the musical setting is an exaltation of their relationship, unlike any of the other dedications to her. As with "Fear Not The Night" and "So Love Returns," "Is It You?" is also through-composed. Rather than preempting a pivotal point in the poetry in the piano's introduction or by alluding to other composers, Hageman mirrors the dramatic arch of Nathan's poem to his musical setting through original means. Indeed, compared to the other two songs, "Is It You?" is the one poem that most clearly portrays existentialism, and Hageman reacts by broadening the musical canvas.

As the text in "Is It You?" gives the impression of a one-sided conversation, the unspoken part is suggested through the conversational interjections and responses in the piano. Following an introduction drawn over a single line, the voice answers in a conversational tone ("Is it indeed your voice that whispers here/ Or my heart's own?"). The recitative-like vocal line in the beginning, while lyrical, is generally straightforward and supported mainly with chords in the piano. Nathan again uses enjambment to add to the conversational tone. As the conversation unfolds by flowing from one poetic line to the next ("or in the soundless, clear/

Meadows of night by beauty visited), Hageman gradually teases out a richer color spectrum in the piano as brief motifs subtly echo the vocal line and become more and more explorative. At the moment where all questions are asked and the singer offers everything gained from this love to the listener (“Take them for yours, since you have made them so”), the vocal and piano parts richly intertwine as the music underscores the climax of the text (“for what are worth/
Laughter and tears and all the life of man,/ But this?—that two who love shall be as one,/ Till life and death and time itself are done”). By using a sequential, staggered motif towards the climax, Hageman creates momentum to describe perpetual love.

Although it is not unusual for Hageman to change or omit parts of poems, he only changed Nathan’s text once. Hageman altered the final two lines of the original text of “Hush” for it to suit his musical setting better.²⁵ In Nathan’s original, the last two lines seem forced and do not sustain the atmosphere of the rest of the poem. Hageman solves this problem by repeating the poem’s first two lines at the end of the song, which creates a cyclical effect that encapsulates the spellbinding atmosphere sustained throughout.

This two-page song is one of Hageman’s most delicate creations. When he was composing it, Hageman was on the brink of his eighth decade, and Nathan’s text inspired a self-reflective musical setting. The vocal line is generally lyrical and straightforward, while the piano paces the transition from one emotional episode to the next. Regardless of the condensed scale of the song, an array of textures in the piano maintains a balance between intensity and mesmerizing charm. Although the short episodes generally change every three or four bars, the song never feels rushed or overwrought. These episodes range from an intimate single line that branches out into wide open-scored chords as the vocal line intertwines the narrative over the piano (“Hush, thou, beside my cheek/ And do not speak”). Warm, syncopated chords, often a motif for the fear of unrequited or lost love elsewhere in Hageman’s output, here underscore the dedication of love instead (“Love is not all, but let no other word/ Than love be heard”). A lulling ostinato that introduces this love as mature (“For as we older grow”) seamlessly shifts into an otherworldly harmonic landscape that balances life experience (“Wide wanders wisdom”) with the frailty of old age (“but the heart beats slow”). The juxtaposition of these short episodes in the piano might seem to render the song potentially incoherent. But Hageman gently negotiates the relationship between all these different textures and links the one episode to the next, creating a homogeneity which highlights his skill to illuminate the “Watteau-like delicacy,” to echo Lappin, of Nathan’s text in a striking miniature of 24 bars.

²⁵ Robert Nathan (1935) *Mountain Interval, Collected Poems of Robert Nathan*, London New York:

A. A. Knopf. In his song Hageman omits the final two lines of the original poem and repeats the opening couplet. Nathan’s original poem reads as follows:

Hush, thou, beside my cheek,
And do not speak.
Love is not all, but let no other word
Than love be heard,
For as we older grow,
Wide wanders wisdom,
But the heart beats slow,
Cheek beside cheek
Hush, now, nor speak.

A Simpler Portrait

Compared to Hageman's more epic settings of other Nathan sonnets, "A Lover's Song," also dedicated to his wife Eleanor, is more straightforward both textually and musically. The song's simplicity might even conjure up domestic scenes of Eleanor singing with Hageman accompanying her at the piano. The subtlety of the song's delicate piano writing supports a quasi-improvised vocal line, and the spontaneous interaction between the two parts gives the impression that the song is created in the moment.

Hageman balances sophistication with delicate simplicity in this exquisite setting of Nathan's playful and intimate text. This song is the simplest of all Hageman's Nathan settings. Rather than through-compose, Hageman uses a strophic approach which, due to its musical predictability, adds to the intimacy of the song. That being said, Hageman's musical treatment of this text is not to be underestimated. For instance, the motif of the twittering thrush is approached differently here than when Nathan's text mentions a similar bird-motif in "So Love Returns." In that song, Hageman uses an interlude to suggest the thrush's call before the voice refers to it ("Listen how lovely—there's the thrush we heard/ When June was full of roses"). Instead in "A Lover's Song," the birdsong is seamlessly interwoven into playful figurations in the piano treble at the same time as the voice exclaims that "The thrush at evening does not sing as sweet." This subtle difference is significant, as it indicates Hageman's sensitive alternative reading of a repeated literary motif based on the context in which it appears in the text. While the singer reflects on hearing the thrush's call and reminisces of a bygone summer in "So Love Returns," in "A Lover's Song" the "true love" is constantly put above any of the beautiful things described. Therefore, as the vocal line here gains priority over tone painting, it highlights the esteem in which this "true love" is held.

Example 4a: Thrush bird-motif, Richard Hageman, "So Love Returns," (1960), bars 14-17.

Example 4b: Thrush bird-motif, Richard Hageman, "A Lover's Song" (1955), bars 20-24.



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Nico has published articles in *Classical Singer Magazine*, *Pianist Magazine*, and *Opera Magazine*. He co-authored *Richard Hageman: From Holland to Hollywood* (Peter Lang, 2020), with Kathryn Kalinak and Asing Williams.

Conclusion

The inherent musicality in Nathan's poetry offered Hageman the opportunity to create some of his best songs. Hageman's approach to the vocal line, extensive piano writing, and integration of these two parts, either in his voice or through allusions to others, all exhibit a sophistication in his *oeuvre*, which these five Nathan settings facilitate. Hageman takes poetic license not only by editing Nathan's text to suit his composition, or by echoing another Nathan work in the title of one of his songs to illuminate a thematic refrain. Rather, Hageman harnesses the echoes of other poets in Nathan's poems by intertwining the voices of other composers with his own, conveying subtleties in Nathan's writing which otherwise could easily be overlooked. As a result, these Nathan songs do not only show Hageman at the peak of his song composition but they also reveal him as a poetic innovator, albeit through others' words.

In a letter to fellow French composer Henri Sauguet, Francis Poulenc wrote, "It is more courageous to grow just as one is than to force-feed one's flowers with the fertilizer of fashion."²⁶ Hageman similarly did not follow fashion in order to appeal to the "musical pundits."²⁷ Instead, he created works which would be appealing to his audience and is likely to have brought respite, even on the smaller scale of song, to an audience perhaps overwhelmed by the cacophony of the Modern age. In setting to music Nathan's reflective voice by tuning his own to composers he respected, Hageman celebrated the way in which he and Nathan remained true to what some might view as their nostalgia, rather than following the vanguard of the changing times in which they lived.

²⁶ Francis Poulenc to Henri Sauguet. See Sidney Buckland (trans. and ed.), *Francis Poulenc: "Echo and Source," Selected Correspondence 1915-1963*, (London: Victor Gollancz Ltd., 1991), 93.

²⁷ Douglas Gilbert, "Hageman Sure His Opera Won't Set the Town Afire," *New York World Telegram*, April 27, 1936, Richard Hageman clippings, Met Archives.



BOOK REVIEW: *The Business of Teaching Music: A Guide for the Independent Music Teacher*

by Sandi Siemens

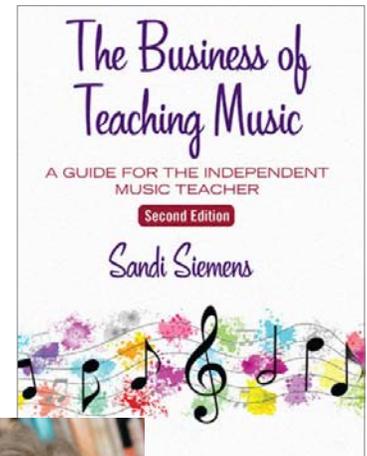
Review by Diane Aragona

Some of the most frequent complaints from recent conservatory or music school graduates revolve around the lack of attention paid during the degree coursework, even in degrees with a pedagogical focus, to the many facets of business and branding that go into running your own studio. Teaching, either as a main source of income or to supplement performance income, is a real-world eventuality for many undergraduate musicians upon leaving school. Most students feel ill equipped to tackle the non-music related challenges they face as they embark on their business journey. Author and voice teacher Sandi Siemens aims to fill this void in the second edition of her book, *The Business of Teaching Music: A Guide for the Independent Music Teacher*.

The book begins with an introductory chapter aimed directly at the “Novice Music Teacher.” Here, the author covers what might be considered the frequently asked questions, fears and concerns, and basic expectations of a private music instructor. She covers things as simple as the importance of first impressions, as well as more nuanced areas of teaching, such as having a code of ethics and the issue of copyright. She even goes on to provide examples of the types of students such as the nervous student, the student lacking confidence, the unmotivated student, etc., that one may face and how to approach them. While this may seem a bit reductive to an experienced instructor, such information is invaluable for a new teacher who may be at a loss for where to even begin. By breaking down the main areas of focus in this chapter with concrete examples, Siemens sets up the novice teacher for success.

The first chapter, “Teaching Music as a Business,” focuses on the area that beginning teachers are probably most apprehensive about. This chapter covers some very important aspects of maintaining a thriving business—most importantly, where to find students and how to sustain student retention. The second chapter moves on to Achieving Financial Stability, where Siemens stresses the importance of boundaries and sticking to studio policies and fees. It also covers some basics about record keeping and taxes. It is a complex topic and one chapter would prove difficult to cover it sufficiently; I felt that Siemens could have expanded on this discussion in more detail.

The author devotes a few chapters to the more human side of the independent music studio. Studio communication, student performances and assessments, preparing students



Sandi
Siemens

for auditions, and many other student-focused topics are covered. The last chapter focuses on the role of the internet for a singing teacher, covering topics such as the studio website and an expansive discussion on everything that goes into online lessons. This is invaluable advice and great food for thought as we have all been forced to change our teaching practice in the last three years due to the COVID-19 pandemic. The discussion is current and it is refreshing to have the author address it as such, rather than as a passing phase in the teaching industry.

The tone of the book remains ever encouraging, never veering into a writing style that would make the reader feel as if they are uneducated or silly for not knowing what is being addressed within its pages. Rather, the reader feels welcomed into Siemens' world where she is generously sharing her secrets and tips of the trade. There are frequent real-life teaching examples from her own experience peppered throughout each chapter, reinforcing whatever concept or suggestion is laid out for the reader. These examples come in the form of heartwarming stories, cautionary tales, and even a vehicle for comic relief in an otherwise straightforward, academic reading experience. Perhaps her greatest strength is that Siemens boosts the readers' confidence that the methods being posed do in fact work in an actual studio setting.

I was most impressed with Siemens' generous encouragement of readers to take and use template forms and spread sheets she created over her career to keep track of the various aspects of her business. This may be the most valuable aspect of the book for beginning teachers. Upon purchasing the book, readers are given an access code on the inside cover that allows them to download the resources mentioned within the book for personal use. The resources include forms such as a Music Studio Agreement, Student Assessment, Income Tax Summary sheets, and more. These downloadable resources alone are a reason to purchase Ms. Siemens' book.

I had minimal complaints while reading this informative and approachable book. I felt some areas could have been expanded upon, but for the most part I found the information to be quite useful for the target demographic. There were a few discussions of methods of communication with students and parents that some might find a bit outdated—for example, not accepting emailed or texted communications when a student must cancel a lesson for illness, or requiring a mailed letter from students who wish to discontinue lessons. Additionally, I do wish there had been a larger section dedicated to the use of social media for the teaching studio. Moreover, because the book aims to reach independent music teachers as a whole, it must remain quite broad in its approach. Therefore, there is not much information specific to teaching voice in particular. But these are minor gripes, and one can assume that the beginning music teacher reading this book would most likely take what they felt was helpful and leave



*VOICEPrints Registrar **Diane Aragona** has her master of music in classical voice from Rutgers University. Ms. Aragona is founder and co-owner of His & Hers Music, a private music school in NJ where she teaches voice. She has worked extensively with her school on community outreach to make extra-curricular music education available to children, adults, and seniors in northern NJ. Most recently, they partnered with the Bloomfield, NJ Department of Parks, Recreation, and Cultural Affairs to offer affordable music classes, clubs, and events to the community. Ms. Aragona served as private voice instructor for the National Children's Chorus in NYC from 2015-2018. Additionally, she has taught voice lessons and group vocal classes at Rutgers University. Throughout her career she has developed a passion for mentoring young and aspiring private voice teachers. In 2020 she partnered with longtime friend and colleague Eileen Cooper-Sedek to build a workshop aimed at helping graduating college seniors and beginning music teachers to start and develop their private studios. Ms. Aragona is an active recitalist. In 2016, Ms. Aragona performed in*

the rest. Overall, I was very impressed with *The Business of Teaching Music: A Guide for the Independent Music Teacher*. Young musicians just starting out in their teaching studios will benefit greatly from this book. The topics covered are vast and wide-ranging, and the instructions and suggestions are easy to follow for someone who is new to the field. This book would be an excellent addition to any new music teacher's library.

NYSTA's Tribute Concert to Tom Cipullo at the National Opera Center. She has worked with prominent composers such as Cipullo and Richard Hundley. She is a member of The NJ Federation of Music Clubs (NJFMC), National Association of Teachers of Singing (NATS), and NYSTA.