The Operas of Samuel Adler: an Analytical Study.

Joan Dawson Lucas

Louisiana State University and Agricultural & Mechanical College

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THE OPERAS OF SAMUEL ADLER: AN ANALYTICAL STUDY.
THE LOUISIANA STATE UNIVERSITY AND AGRICULTURAL AND MECHANICAL COL., PH.D., 1978

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THE OPERAS OF SAMUEL ADLER: AN ANALYTICAL STUDY

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by

Joan Dawson Lucas
B.M., Texas Tech University, 1970
M.M., Texas Tech University, 1972
May, 1978
ACKNOWLEDGMENTS

The author wishes to express her grateful appreciation to her advisor, Professor Paul Louis Abel, for his countless hours, unceasing efforts, and patient guidance during the preparation of this dissertation. The author also wishes to acknowledge the meaningful and thoughtful suggestions offered by a second committee member, Dr. Donald Wilson.

The author wishes to thank Samuel Adler for his assistance and cooperation in personally responding on cassette tapes to questions about his life and works, which made it possible to gain a perspective on the composer's life and attitudes.


Finally, the author wishes to express her sincere appreciation to her husband, Bill, for his abundant patience and encouragement.
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ABSTRACT

Samuel Adler has published over one hundred compositions. The chairman of the Composition Department at the Eastman School of Music and an active spokesman, clinician, and conductor, he is an increasingly significant force in the musical scene in America.

The purpose of this study is to examine the techniques of composition which Adler has utilized in his operas and works for voices and orchestra written in the time separating the two operas, and to determine the development of Adler's style from the earlier opera, The Outcasts of Poker Flat (1959), to the later opera, The Wrestler (1971). The operas have been analyzed for the theoretical and stylistic aspects of the music. The analysis of each opera includes a discussion of melody, harmony, rhythm, texture, language and tonal organization, thematic treatment, form, and application of less traditional notational techniques. The influence of other composers on Adler and his music is discussed. Attention has been given to the delineation of the dramas through the various parameters of the music. The final chapter presents a comparison of the two operas from the aspects
of style and techniques of composition and summarizes the
growth and changes in Adler's style as represented in
his operas and choral works during the specified time
period.

To discover the evolution of Adler's style during
the twelve years separating the composition of the operas,
five works for voices and orchestra written during the 1960s
have been analyzed from the same basic theoretical and
stylistic vantage points as the operas. The choral works
chosen for comparative purposes are: The Vision of Isaiah
(1962), Be-Shaaray Tefila (1963), The Binding (1967),
Wisdom Cometh With the Years (1968), and A Whole Bunch
of Fun (1969).

A biographical sketch is included to provide an
insight into the composer's life, works, and attitudes
about music.
CHAPTER I

INTRODUCTION

The music(s) of the twentieth century present a wide and bewildering array of developments. Perspectives become difficult to gain or maintain if sound judgments are to be made. Horizons of sound have opened with breathtaking rapidity; changes which would have been spread over generations in past years are telescoped into a single lifetime. Since the closing years of the 19th century, assaults have been made on our traditional concepts of all elements of music, and the roster of important composers who have developed distinctive styles and techniques, more or less independent of major trends, is impressive. Exploration of tonal, harmonic, melodic, rhythmic, and structural possibilities; new mixtures of sound; and developments of new types of sound generation have expanded aural comprehension and created music vastly different from the "masterpieces" of early years. Our sense of what "music" can be is altered and extended. Our technology affords new musical outlets and resources for experimentation.1

The above quotation by the noted Boston University music educator, Robert A. Choate, and his fellow Bostonian, author-lecturer-sociologist-musician, Max Kaplan, emphasizes that vast changes in the stylistic concepts of music of the twentieth century have become more-or-less "traditional" in a very short length of time. The excerpt further emphasizes that, for the informed musician in the twentieth

century, a basic knowledge of musical developments and stylistic changes of this century has become fundamental. Seminars and workshops have been initiated to acquaint musicians with new techniques in music. Organizations and philanthropic foundations have responded to the need for supporting and perpetuating the music of contemporary American composers by commissioning new works, publicizing composers, helping to get works performed, sponsoring recordings, and making scores available for study. Symphony orchestras and other civic performing groups have commissioned works and have devoted much time to performing new works by American composers. Many universities, colleges, and music schools have been consistent in their support of new American music.

In keeping with the encouragement of the composition and performance of new musical works by American composers, universities and other institutions of higher learning, as well as civic and national musical organizations, have commissioned and performed several works by the New York composer, Samuel Adler. Adler studied composition with several noted composers of the twentieth century: Paul Hindemith, Aaron Copland, Walter Piston, and Randall Thompson. Through his association with important

While a boy, Adler studied with Herbert Fromm, who has achieved a lesser degree of fame than the other composers with whom Adler studied. Fromm had great influence on Adler's early compositions and has been particularly influential on Adler's religious works.
composers and musicians of this century and his activities as chairman of the Composition Department at the Eastman School of Music, Adler has gained stature through the years as a composer of some importance in the American musical scene.

Samuel Adler has published over one hundred compositions written since 1947. He has had works performed by many of the major orchestras in America as well as in foreign countries. Adler has received many commissions for new works from organizations all over America, has lectured frequently in major universities, and has received several honors and awards for his compositions and his teaching.\(^3\) In spite of professional accomplishments and recognition, no specialized study of Adler's works and background has been made to date. Because of his importance in the American musical scene, Samuel Adler merits an examination of a representative portion of his musical compositions. It is the hope that this dissertation will begin to answer that need.

Opera is one of the largest and most comprehensive musical forms.\(^4\) It is to be expected that the stylistic techniques of a composer will be apparent in his operas as

\(^3\)A detailed discussion of Adler's achievements is included in Chapter II of this dissertation.

in other works and that the composer will utilize all tech-
niques of his style in the composition of an opera to
support and enhance the musical and dramatic communica-
tion he desires.

This study, therefore, examines the operas of Samuel
Adler. He has composed four stage works: The Outcasts of
Poker Flat (1959), The Wrestler (1971), The Lodge of Shadows
(1973), and The Disappointment (1974). The Lodge of Shadows
is classified as a music drama for baritone solo, dancers,
and orchestra, and The Disappointment is a reconstruction
of one of the first American ballad operas (1767). Written
in a style similar to Mozart's, The Disappointment does
not reflect Adler's characteristic style of composition;\textsuperscript{5}
neither of these works has been included in the discussion
of the operas by Adler. The Outcasts of Poker Flat (1959)
and The Wrestler (1971), each about an hour in length,
represent an earlier and a later date of composition.
These two works have been studied to determine the stylistic
development of Adler as a composer when writing for the
medium of voices and orchestra.

Since the two operas are separated by a period of
twelve years, comparisons have been drawn between these
operas and other works by Adler written for voices and
orchestra during the intervening time period to determine

\textsuperscript{5}Telephone conversation with Samuel Adler, Rochester,
New York, 4 September 1976.
the evolution of techniques of composition in Adler's works through the years. The works chosen for comparative purposes include The Vision of Isaiah (1962), Be-Shaaray Tefila (1963), The Binding (1967), Wisdom Cometh With the Years (1968), and A Whole Bunch of Fun (1969), all of which were written during the time span separating The Outcasts of Poker Flat and The Wrestler.

**Purposes**

The basic purposes underlying this dissertation are as follows: (1) To provide an analytical study of the operas of Samuel Adler, and in so doing, offering (a) a degree of understanding, based upon musical analysis, of those representative characteristics common to both of Adler's operas which contribute to his particular style; (b) a recognition of any appreciable changes in techniques from the composer's earlier to his later opera; (c) an insight into other composers' influences on Adler's work. Analysis for the sake of analysis might be considered unimportant, but the discovery and pointing out of various techniques utilized in a particular composition can be very valuable to the student who, in his own study of the music, might not have discovered the particular operations of a composer's technique; at the very least, analysis when adequately explained and defended by the arguments from a particular analytical stance will be very useful to the
reader who otherwise would be required to laboriously
discover for himself the characteristics and techniques pointed
out in the dissertation. (2) To help advance the cause of
contemporary American music for voices and orchestra through
a better understanding of contemporary techniques as exem-
plified in Adler's operas and other works for voices and
orchestra. (3) To present a background of Adler's life
and attitudes about music.

Fulfillment of these purposes, it is hoped, will
promote more insight into the style of composition in
works for voices and orchestra of Samuel Adler, a viable
American composer, from 1959 to 1971.

Procedures

In preparing this dissertation, "The Operas of
Samuel Adler: An Analytical Study," the following pro-
cedures have been employed: (1) Written materials pertaining
to Adler's life, attitudes, and music, such as periodicals,
books, and brochures have been studied. Reviews of Adler's
works (especially of the operas) have provided sources in
addition to this author's opinions to determine reactions
to the music. Adler has been contacted personally by the
writer in order to uncover additional information about the
composer's life, works, and recent activities. On two occa-
sions, Dr. Adler recorded his responses to questions on
cassette tapes for this author. Adler's responses by
tape recording about various aspects of his life have been valuable in discerning more personal reactions than would have been possible by letters and written material alone. Biographical information gleaned from the sources has been presented in Chapter II, the discussion of Adler's life and attitudes about music, and in other sections of the paper where the biographical data is significant in the discussion of the composer's works. (2) Each score of the Adler operas has undergone a direct analysis to determine the kinds of technical procedures used and how the procedures are applied to the various aspects of the music, including melody, harmony, rhythm, texture, language and tonal organization, and form. No attempt has been made to compute a statistical compilation of the techniques utilized. Notation and the use of avant-garde techniques in The Wrestler are discussed. Although some symbols of notation in The Wrestler have become fairly common in contemporary music, e.g., indications of chord clusters on keyboard instruments or Sprechstimme, these and other less traditional means to produce vocal and instrumental sounds are included in the discussion of notation in The Wrestler. Since no avant-garde techniques of notation are applied in The Outcasts of Poker Flat, the chapter concerning this opera (Chapter III) does not include a section on notation. Chapters III and IV comprise the discussion of the basic techniques of composition used in the two operas. The two
operas are compared stylistically and technically in Chapter VII. Since a purpose of this study is to determine and point out the evolution of Adler's style during this time period, it is necessary to observe which techniques of style are apparent in both *The Outcasts of Poker Flat* and *The Wrestler* and where differences in the styles of the two operas occur.

The analysis also attempts to explain how the various techniques of composition support the dramatic situations, including character changes, the emotional state of the characters, and the obvious conflict in the overall drama. Discussion of dramatic delineation is included in portions of Chapters III and IV, and further conclusions concerning musical support of the dramatic situation comprise Chapter V.

The scores of the five works for voices and orchestra, which were composed within the chronological period separating the operas, were perused from the same basic theoretical and stylistic vantage points as the operas to determine the use of similar and divergent techniques of composition through the 1960s. Various musical examples from each choral work have been incorporated in the discussion (Chapter VI) to illustrate principal characteristics of the style and similarities between the works.

Although he has not been known as one of the innovative and "trend-setting" contemporary American composers,
Samuel Adler is of sufficient stature in the contemporary musical scene to merit attention for his style of writing and techniques of composition. It is hoped that this study will meaningfully contribute to the comprehension by students, educators, and persons interested in contemporary music of the evolution of Adler's style of composition in works for voices and orchestra from 1959 to 1971.
CHAPTER II

SAMUEL ADLER

Early Life

Samuel Hans Adler was born in Mannheim, Germany, on March 4, 1928, into a family in which music was an important ingredient of life. His father was a cantor in the Jewish synagogue as well as being an accomplished composer (his music is used more than anyone else's in the American Reformed Jewish Synagogue today\(^1\)) and a pianist. Adler's father was an almost completely self-taught musician, but he had the good fortune to have studied for a period of time with Ernst Toch (1887-1964), who was a neighbor in Mannheim. Adler's mother was also an experienced musician. She was a singer (mezzo-soprano) and a pianist and had met her husband at opera school. She was able to accompany herself at the piano while she sang songs by such composers as Brahms, Reger, Pfitzner, and Mahler. Except for singing in choirs until she retired at the age of sixty-five, Mrs. Adler gave up all personal musical endeavors when she married. Adler's

\(^1\) Cassette recording from Samuel Adler, July 1977.
sister, Marianne, has become a singer and has performed professionally upon occasion.

Adler began his musical education as a child in Mannheim. He learned the Blockflöte (recorder), using the tonika-do (solfeggio) system, as was the custom with young children. On his seventh birthday, he received his first violin and began studying with Albert Levy, the former concert-master of the Pfalz Orkester (the local symphony orchestra). Since Adler had not learned the musical alphabet playing the Blockflöte, he was aided in this task by his grandfather, who himself as a young man had studied violin. Mr. Levy, the violin teacher, gave Adler a lesson every day, which was a "wonderful experience. He taught me a lot, even though I balked at practicing, as all little boys do."^2

In addition to learning the violin, Adler studied piano. His father taught him, but he just "played"^3 at it and did not like to practice. Adler's aversion to practicing the piano lasted quite some time, and he has expressed regret for his revolt against his father.\(^4\)

In January of 1939, when Adler was almost eleven years old, he and his family came to the United States and

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\(^2\)Ibid.
\(^3\)Ibid.
\(^4\)Ibid.
settled in Worcester, Massachusetts, where his father became cantor and musical director of the Temple Emanuel.\(^5\)

Adler began to compose music after he came to America. His first efforts in composition were some songs. He coerced his sister, Marianne, to "interpret"\(^6\) the songs, although she did not care for them. The two agreed not to tell their parents about the songs because their father was opposed to Adler's writing music until he had had some formal training in the theory of music. However, when he finally realized his son's serious attraction and dedication to composition, Mr. Adler sent the young man by bus to Boston every week to take a long lesson with Herbert Fromm (b. 1905) in theory, harmony, counterpoint, and form. Fromm was an important influence on Adler's early compositions as well as later compositions for the synagogue, and they have remained lifelong friends.

Adler studied violin with Maurice Diamond, a former member of the New York Philharmonic living in Worcester. Diamond played live programs daily with a piano trio (piano, cello, and violin) on a Worcester radio station, WORC. The trio played light, popular music in the form of familiar "Viennese standards." According to Adler, Diamond


\(^6\)Cassette recording from Samuel Adler, July 1977.
"was a good teacher, especially in retrospect. His taste was not particularly good as far as the pieces he assigned, but he was good technically." Adler's father, who was an excellent pianist, played violin sonatas and other pieces with his son every day. By the time Adler went to college, he had read through all the violin literature he could afford to buy or was able to borrow from libraries. In his spare time, Adler worked as a "soda jerk" in a local drugstore; earnings were spent on music and records, acquainting him with much music and proving to be a "tremendous help" for the future.

Education

Adler attended Classical High School in Worcester, Massachusetts, and received excellent musical training there. He participated in all the school ensembles, playing French horn in the band, violin in the orchestra, and singing in the chorus. Adler worked as the assistant to his high school music teacher, Albert W. Wassell, who strongly encouraged the young man to write, arrange, and orchestrate music for the various organizations (chorus, band, and orchestra). In addition to his experiences with

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7 Ibid.
8 Ibid.
9 Ibid.
the ensembles, Adler took three years of music theory and
two years of music history. (The theory courses were so
complete and so "beautifully" taught that Adler was
required to take only advanced theory at Boston University
where he pursued his undergraduate degree.) The orchestra
at Classical High was "great," according to Adler. He
served as the assistant conductor to Wassell, a responsi-
bility which gave him the experience of conducting every
day while Mr. Wassell observed and criticized heavily.

During his high school years and for two years of
his undergraduate work at Boston University, Adler and
eight friends gathered in the Adler home every Saturday
evening to play chamber music. The group, including seven
string players (four violinists, one violist, two cellists)
and one pianist, played whatever music they could get.
One of the group members, H. C. Robbins Landon, encouraged a routine of arranging orchestral works for this
particular instrumental combination; each member of the
group arranged a piece every week, and they read the arrange-
ments at their Saturday night gatherings. Adler's father

\[10^{th} \text{ Cassette recording from Samuel Adler, October 1977.}\]

\[11^{th} \text{ Cassette recording from Samuel Adler, July 1977.}\]

\[12^{th} \text{ H. C. Robbins Landon, now a noted American musicologist, has done a complete edition of all the Haydn symphonies as well as definitive studies on classical composers (Mozart, Haydn, Beethoven, Gluck) and the music of the classical period.}\]
occasionally played the piano with the group as they read
the arrangements. Mrs. Adler "dutifully"\(^{13}\) fed the musicians
every Saturday night. These occasions provided excellent
opportunities for playing and learning about music for
all involved.

Adler attended Boston University, where he majored
in composition. He studied musicology with Karl Geiringer
and Paul Pisk, and violin with Wolf Wolfinsohn, the first
violinist of the Stradivarius Quartet in Boston. His
composition teacher was Hugo Norden, who was, according
to Adler, "not the greatest influence."\(^{14}\) Norden, a contra­
puntist, was principally interested that his students
"learn the craft of composition, i.e., counterpoint in
the strict and old sense."\(^{15}\) Adler has realized that he
did not take full advantage of Norden, and he has admitted
that he sympathizes with Norden's philosophy of teaching
much more now than he did at that time.

In spite of this underlying struggle with his
major professor, Adler continued to compose. Robert King,
his theory teacher and the founder of the publication,
Musik for Brass, encouraged Adler to write pieces for brass
instruments and helped to get several of them published.

\(^{13}\)Cassette recording from Samuel Adler, July 1977.
\(^{14}\)Ibid.
\(^{15}\)Ibid.
(Adler has expressed some regret that these early brass pieces are still being performed today—perhaps because they don't represent his current style. In a 1972 interview, he admitted, "There is always the danger of having to look back at past 'mistakes' or 'sick children' that one was eager to publish in one's younger days."^)

Another phase of music in which Adler became extremely interested was conducting. A rather touchy situation developed as a result of Adler's conducting and organizing abilities. In 1946, because he and most of the music students at Boston University felt that the ensemble groups (orchestra, chorus, and chamber ensemble) were so poor, Adler, at the suggestion of his fellow students, organized other groups in which they could play and participate. The Inter-Collegiate Symphony Orchestra, conducted by Adler and including the best instrumentalists from the major music schools in the Boston area, was formed to perform concerts every six weeks. At every concert, the orchestra premiered a major work by an American composer living in the Boston area. Other ensembles (a chorus and a chamber group) were organized, and, according to Adler, the opportunities were "very exciting;"\(^\text{17}\) but Boston


\(^{17}\) Cassette recording from Samuel Adler, July 1977.
University was not excited about these outside performing groups—Adler was suspended from school three times. He was reinstated on the first two occasions because the best students, who were members of the ensembles organized by Adler, threatened to withdraw from school unless Adler was readmitted. The third time, however, the dean promised to bar him from ever returning to Boston University if the chorus that Adler had formed proved to be a rival to the Boston University Chorus.

Eventually, the issues between the music students and the administration of Boston University were resolved; Adler received his Bachelor of Music degree after two years and one extra summer of undergraduate study. He left behind "many good, youthful experiences," and had written much music while at Boston University.

Following his two years at Boston University, Adler attended Harvard University for graduate study. He received his Master of Arts degree in 1950. While at Harvard, Adler's professors of composition were Walter Piston, Randall Thompson, and Paul Hindemith. He studied musicology with Archibald T. Davison and Tillman Merritt. Hindemith (1895-1963), in residence at Harvard on a one year visiting professorship from Yale University to present his Norton lectures (now published as The Composer's World), was, ____________

18 Ibid.
according to Adler, "a tremendous teacher—very exacting. He made his students write in his own style."19 Adler has conceded that he understands this procedure of teaching composition better than he did at that time, and he got along with Hindemith very well once he "mastered Hindemith's style a little bit, [although] nobody can ever write like the master himself. . . . you can come close to it, not in quality, but in sound."20 Adler has admitted that after his close contact with Hindemith, it "took many years to shake the actual Hindemith sound"21 from his own compositions; but he has been grateful for Hindemith's persistence in teaching the craft of composition.

Adler studied composition with Walter Piston (1894-1976)22 during his entire two-year period at Harvard. In discussing his relationship with Piston, Adler has said that it was a "cool one, but a very good one. Piston was not the kind of man you could know very well."23 They became much closer friends after Adler left Harvard, and he considers Piston to have been a very good and trusted friend.

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19 Ibid.
20 Ibid.
21 Ibid.
22 Date of Piston's recent death was obtained from Schwann-1 Record and Tape Guide 29 (December 1977):145.
23 Cassette recording from Samuel Adler, July 1977.
Randall Thompson (b. 1899), with whom Adler studied for one year, was never a strong influence on Adler's style. Adler has admitted, "Thompson did not particularly like my music. There was never very much of a relationship, although I respected the man and still do."^24

Adler spent the summers of 1949 and 1950 at Tanglewood. While there, he had the good fortune to study composition with Aaron Copland (b. 1900). Concerning this experience, Adler has commented, "I learned more from Copland in those two summers than from other teachers with whom I spent more time. Copland had a marvelous way of putting his finger on just what the problem was in every passage. If I can teach a little bit like that, I feel I would be a success as a teacher. Copland was a great teacher and a beautiful person"^25 with whom Adler has maintained contact. Adler has spoken of Copland as a good friend and one of the significant composers of our time.^26 In addition to studying composition at Tanglewood, Adler took conducting with Serge Koussevitzky.

Musical Activities and Teaching Positions

In 1950, Adler joined the United States Army and was sent to Germany where he organized the Seventh Army

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^24 Ibid.
^25 Ibid.
^26 Ibid.
Orchestra of sixty enlisted men. With Adler as conductor and a repertoire of over one hundred major works, this group performed extensively in Germany and Austria. The United States Department of Psychological Warfare considered these activities so effective upon the cultural relationships between the United States and Germany and Austria that Adler was awarded a high meritorious decoration for his leadership of the group. Concurrently, Adler guest conducted European opera companies and symphony orchestras, including the orchestra for the Royal Dutch Ballet during its European tour in 1952. He was subsequently selected, in 1958, by the U.S. State Department to tour Europe and the Middle East as conductor and lecturer.

In 1953, Adler became Director of Music at Temple Emmanu-El in Dallas, Texas. He remained in this position until 1966. From 1958-1966, Adler was professor of composition at North Texas State University in Denton, Texas. Additional activities in the Dallas area included: the Hockaday School, where Adler was instructor of Fine Arts (1957-1966); Dallas Chorale, which Adler organized and conducted (1954-1956); and Dallas Lyric Theater, conducted by Adler (1955-57). In 1966, Adler was appointed professor of composition at the Eastman School of Music of the University of Rochester, Rochester, New York. He has served as Chairman of the Composition Department since 1973.
Works, Articles, and Teaching Concepts

Adler has been extremely active as composer, conductor, educator, and spokesman for various facets of the current musical scene. Over 125 works, including five symphonies and other works for full orchestra, four stage works, many chamber works, sacred and secular choral works, and songs, have been published.27

In a discussion concerning styles of composition and the use of serial techniques in particular, Adler remarked that, in his opinion, it has not been important for a contemporary composer to use serial techniques in his music. Rather, "It is the convincing quality of the music resulting from any technique that validates the use thereof. Too much emphasis is placed upon the technical aspect of contemporary music and not enough on its communicative and aesthetic impact. . . . I firmly believe that a composer should have all contemporary techniques in his immediate grasp, and must be able to use them as they suit his purposes."28

Concerning his music in particular, Adler has talked about his use of a modified serial technique; he has never adhered to strict serial technique for an entire work.

27 A complete catalogue of Adler's compositions is included in Appendix 2, pp. 274-288.

He has expressed the belief that strict twelve-tone music "seems to be overly static without providing that experience of forward or backward movement that is an essential part of our musical art." Adler has stressed his opinion that it is most important that a tonal feeling, "a progressive direction from one 'note' center to another," not be completely destroyed. To Adler, all avant-garde techniques have become valid for the contemporary composer "who needs them to clarify his creations. . . . [Aleatoric music and electronic music] are two more devices that enrich the palette of contemporary musical experience. . . . [but] they must not be the exclusive sound of our time. It is precisely the diversity of possibilities which makes ours an exciting musical era." Adler has referred to himself as the "happy eclectic." He has recognized the influence of his former teachers (especially Hindemith, Piston, Copland, and Fromm), and also has realized that he has often "picked up" ideas that are all around, amalgamated them and digested

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29 Ibid.
30 Ibid.
31 Ibid.
32 Cassette recording from Samuel Adler, July 1977.
33 Ibid.
them until they emerged in his music—hopefully sounding like "oneself" rather than the particular influence. He has not felt that eclecticism is a dirty word, but that it is a "definite plus today to have a language that can communicate." 

Adler's works have been performed by many orchestras in this country (New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Detroit Symphony, St. Louis Symphony, Dallas Symphony, Houston Symphony, New Orleans Philharmonic, Denver Symphony, Seattle Symphony, and Portland Symphony) as well as in foreign countries (Berlin, Paris, London, Oslo, Stockholm, Rome, Munich, Mannheim, Amsterdam, Venice, Luzerne, Bern, Zurich, Vienna, Salzburg, Warsaw, Krakow, Poznan, Bukarest, Ankara, Istanbul, Athens, Jerusalem, Tel Aviv, Rio de Janeiro, Montevideo, San Diego, Lima, Lisbon). His Toccata for Orchestra was performed by the Seventh Army Orchestra at the Brussels World's Fair in 1958. Several concerts at Town Hall in New York and the National Gallery in Washington, D.C. have included works of Adler.

In addition to professional organizations, many colleges and university groups have performed Adler's

\[34\text{Ibid.}\]
\[35\text{Ibid.}\]
works. A large number of avant-garde compositions have been performed at colleges and educational functions across the country, and a greater audience for contemporary music than ever before has been the result. Adler has expressed the belief that the "action" is in the colleges, universities, and even high schools—not in the "Thursday Night Symphony Corps." His works have been performed at national conventions (American Guild of Organists, 1972; National Federation of Broadcasters, 1971; Music Educators National Conference, 1971; National Bandmasters Association, 1967; and Music Teachers National Association, 1965) and at contemporary music festivals in many parts of the country. Many of Adler's works have been performed and featured at all-state high school music festivals, and have been included on state contest lists for bands and orchestras.

Adler has received many commissions for works. These include: American Wind Symphony; Dallas Symphony Orchestra; Rochester Philharmonic; San Antonio Symphony; Corpus Christi Symphony; Fine Arts Quartet; Pro Arte Quartet; North Texas State University; Eastman School of Music; Mormon Tabernacle Choir; Phi Mu Alpha Sinfonia; Temple Emmanu-el in New York City; Notre Dame University;

36 Thomas Everett, "A Discussion with the Theory-Composition Faculty, the Eastman School of Music," *Composer (U.S.)* 2 (No. 4, 1970); 96.

37 Ibid.
Library of Congress; American Guild of Organists; National Endowment for the Arts; the city of Jerusalem, Israel; National Gallery of Art in Washington, D.C.; Alma Trio; Southern Methodist University; New Mexico State University; Harvard Glee Club; Pi Kappa Lamda; and Congregation Shaaray Tefila of New York City. Symphony No. 5, "We Are The Echoes," for mezzo-soprano and orchestra, was commissioned by the Union of American Hebrew Congregations and was premiered by the Fort Worth Symphony in November 1975. 38 String Quartet No. 6, written for the Fine Arts String Quartet and Jan DeGaetani, mezzo-soprano, was premiered in Chicago in May 1977. More recent commissions have been received from the Rochester Philharmonic, for a flute concerto which was premiered in December 1977, by the Philharmonic with their first flutist, Bonnie Boyd, as soloist. Adler has also completed a cantata, A Falling of Saints, dedicated to the Metropolitan Opera tenor and recording artist, Jan Peerce, who asked him to write it. Based on a Yiddish poem which was translated and adapted by Samuel Rosenbaum, the work has been scheduled for performance on ABC television. Adler's next two projects include a saxophone quartet for the Rascher Saxophone Quartet and a work for the Aeolian Chamber Players to be written during the spring and summer of 1978 and premiered in the 1978-79 season.

38 Newsletter of Boosey and Hawkes, Inc. 9 (Fall-Winter 1975):1.
Adler has been quite active as a conductor as well as composer. In 1970, he conducted a performance for Decca Recording Company of the Vienna Symphony Orchestra, with Eugene List as soloist, playing works by Louis Moreau Gottschalk, which Adler had orchestrated and arranged for piano and orchestra. In 1972, Adler conducted the Berlin Symphony with List as soloist in a recording for Turnabout Records of works by Gottschalk, and Gershwin's Piano Concerto in F and Rhapsody in Blue. Adler has led symposia, and university and high school all-state ensembles quite often. He has conducted several professional ensembles in America, especially when performing his own works (Seventh Army Orchestra, 1958; and the Fort Worth Symphony, 1975).

The responsibility of educating future composers and professional musicians is one which Adler has taken very seriously. He has expressed his belief that too many of this country's music schools maintain curricula which, in the first two years, "are often like kindergarten rather than college courses." Adler has emphasized that universities must have higher theoretical and historical requirements for all music students in order to better prepare them for professional careers in music.

In order to accomplish these high ideals, entrance requirements should be higher; for instance, biographies of composers, the amount of music written by each, and facts about the times should never have to be taught to music students in colleges. Adler also has stressed that every student should enter a music school with a basic knowledge of harmony (at least through the dominant seventh chord and inversions) and some proficiency in keyboard harmony and sight singing. To achieve these ideals, Adler has observed that the high schools and private music instructors should be more thorough in the early education, especially the teaching of the basics of music history and theory, of our future musicians.

Adler has also expressed a concern that most music curricula are composed of outmoded, unscrutinized systems of teaching which are not relevant to the student needs. According to Adler, all courses should complement each other and relate to all aspects of music; theoretical teaching must be integrated in the procedures and practices of applied music, and music should be recognized for its content and quality. There should be a more creative, student-centered approach to education—more student participation (analysis, performance, coaching, evaluating, }

\[4^{10}\text{Ibid.}\]
teaching) and not the "spoon-feeding" type of education which is prevalent in today's educational systems. Adler has stated that educators must not surrender to popular art in order to gain student enthusiasm; students must be led to the higher ideals of an artistic, cultural society.  

Adler has emphasized a belief that the university is the "official guardian" of the composer, as the church and the aristocracy were in previous ages. He has observed that composition is the most difficult subject to teach, partially because it is a problem to know how much freedom should be allowed the student. He has said further, "A teacher who's worth his salt will always try to give as much freedom to a young composer as possible, within certain limitations as to his development." Adler has written that students in composition should have a very thorough knowledge of the techniques of the past: "Students should learn that all forms of music must be considered valid until they are able to reject them by knowledgeable consideration rather than because of an abysmal ignorance of the 'main stream' of music." Further, Adler has

42 Everett, "A Discussion with the Theory-Composition Faculty," p. 97.  
43 Ibid., p. 100.  
44 Adler, "Problems of Teaching Composition," p. 19.
maintained that knowledge of the music of the past is the only means by which a young composer can evolve his own style and not succumb to outworn musical clichés.\(^{45}\) He has not proposed that students be made to write music in any style that is current and fashionable, or in only avant-garde or experimental techniques. For composition students to be best prepared for the future, Adler has emphasized strongly that it is essential that they be schooled in the classics and open minded to the repertoire of the past thirty-five years, and have a basic knowledge of traditional harmonies and melodic skills.\(^{46}\)

Adler has always been interested in both choral music and instrumental music. He has expressed his desire that choral organizations become more active in the current musical scene. In an article for the *Choral Journal* in 1971, Adler wrote that he "should like to see the community chorus, the city chorus . . . the symphony chorus . . . to be as important, to command as much respect, and to play as active a musical role as our major orchestras. . . . Let us interest all . . . who 'used to sing' in college, high schools, churches, etc. and give them a 'life changing' experience through singing."\(^{47}\)


\(^{46}\) Adler, "Problems of Teaching Composition," p. 19.

Many of Adler's vocal and instrumental compositions have conveyed his religious interests and beliefs. Several of his sacred organ works have been included in the collection, "Organ Music for Worship," and a number of sacred vocal solos are listed among his compositions. Adler has written extended choral works which are intended for specific synagogue services (i.e., for a Sabbath Service or a Friday Eve Service) as well as an oratorio and shorter anthems for choir with organ or other instruments. He has also written choral works and songs for children.

Adler has been extremely dynamic in the advancement of contemporary music, especially at the educational level. In the summer of 1965, he served as director of the MENC-Ford Foundation Workshop on Contemporary American Music at North Texas State University. In 1967-69, he was the Eastern Regional Director of the Contemporary Music Project, also sponsored by MENC and the Ford Foundation. Adler has written several articles for such publications as The Music Educator's Journal, The American Choral Review, Choral Journal, and American Music Teacher. His book, Anthology for the Teaching of Choral Conducting, is published by Holt, Rinehart, and Winston, Inc. Adler has been involved recently in the writing of two books in conjunction with two of his colleagues at Eastman for W. W. Norton and Company: a sight singing book and a two-volume orchestration book.
Adler has conducted orchestras, bands, and choral groups both in this country and abroad. In addition to his involvement as composer, conductor, and writer, Adler's services have been constantly sought as teacher and lecturer. He has lectured extensively at many universities throughout America. He spent the summer of 1977 teaching at the University of Southern California in Los Angeles.

Memberships

Adler has been quite involved in organizations that have the American composer's interests at heart. His memberships in musical associations include: American Society of Composers, Authors, and Publishers (ASCAP); National Association of American Composers and Conductors; American Music Center; Music Educators National Conference (MENC); Music Teachers National Association (MTNA); American Choral Conductors Association; American Choral Foundation; Phi Mu Alpha Sinfonia (honorary membership).

Special Honors and Awards

The list of Adler's awards and honors for excellence in many areas is substantial, some of which are: Dallas Symphony Prize given by the University of Texas (1953); several first prizes, Texas Composers Guild (1955, 1957-1963); the first Lazare Saminsky Memorial Award (1959); Southwestern College Band Masters Award (1964); Charles Ives Memorial Award by the University of Houston (1963); a
Rockefeller grant as well as a Ford grant for teaching of composition (1965); ASCAP awards yearly since 1960; Lillian Fairchild Award for Excellence in Fine Arts by the University of Rochester (1969); grant from National Endowment of the Arts (1974); Outstanding Educator of 1976 Award. In 1969, Adler received an honorary Doctor of Music degree from Southern Methodist University.

Family

Adler is married to the former Carol Stalker of Rochester, New York. She is a writer, and her poem, "We Are the Echoes," from her book, Arioso, was used by Adler in his Fifth Symphony, a work for mezzo-soprano and orchestra. Adler has expressed intense admiration and regard for his wife, recognizing her as a "marvelous poet" and a great influence on his "intellectual thinking" because of the "strength of her ideas on all subjects."48

The Adlers have two children, Deborah and Naomi. Deborah, born in 1961, is a flutist and an excellent musician.49 Her younger sister, Naomi, born in 1966, plays the violin and piano. Naomi is most interested in literature and, according to her father, is a fine actress.50

48 Cassette recording from Samuel Adler, July 1977.
49 Ibid.
50 Ibid.
Samuel Adler is dedicated to his composing, his conducting, his teaching, and his support of the role of music in American society. He is recognized as one of the significant musicians and composers in America today. His work and his views will hopefully bring pleasure, stimulation, and thought for years to come.
CHAPTER III

THE OUTCASTS OF POKER FLAT

Description of the Opera

Synopsis

The Outcasts of Poker Flat is the story concerning the exile and ensuing outcome of the three most undesirable citizens (hence, the "outcasts") of Poker Flat, a gold-rush town, in an effort to "clean-up" the moral atmosphere of the town. The libretto, based on the short story with the same title by Bret Harte, is by Judah Stampfer. The opening scene is a clearing in a mountain pass near Poker Flat in November 1850. The main characters of the opera are: Dutchess¹ (mezzo-soprano), Uncle Billy (bass), Mr. Oakhurst (baritone), Innocent (tenor), and Piney (soprano). As the opera begins, the townsmen of Poker Flat are heard singing as they approach the clearing. It eventually becomes apparent that they, in an attempt to purify themselves for their avaricious killing of two gold miners whose saddlebags were "stuffed with gold,"²

¹Although the normal spelling is "Duchess," in the opera, Adler spells the name "Dutchess."

are banishing three of their most objectionable inhabitants, although the outcasts had no part in the killing. The banishment of the outcasts by the misguided townsmen is supposed to "wipe away their sins" and make Poker Flat clean again. Dutchess, the local prostitute, Uncle Billy, the town drunk, and Mr. Oakhurst, a notorious gambler and card player, are taken to the edge of town and forbidden to return: "We wash you out of Poker Flat. And on that day you return, you die!".

The nearest settlement, Roaring Camp, is fifty miles away, and the outcasts must cross the Sierras in order to reach it. They are abandoned by the townsmen with no provisions or horses, and Oakhurst tries in vain to convince Dutchess and Uncle Billy that they should waste no time in beginning their trek to Roaring Camp.

At this point in the story, the outcasts encounter Innocent and Piney, a young couple who are in the process of eloping. The two elopers join the exiles, and, in their discussion of what to do next, Oakhurst tries to impress upon the group the seriousness of their situation:

3"Synopsis" of program, North Texas State University Opera Workshop performance, 15 November 1965, at Southwest Regional Convention of National Association of Teachers of Singing.

4Adler, The Outcasts of Poker Flat, p. 20.
is running out; the geese have flown south for the winter; the clouds are low, and it's getting cold; the snow season is at hand. Luckily, however, Innocent and Piney have extra horses and a mule loaded with provisions; they have just passed an abandoned cabin back in the trees and apprise the others of this fact. The group decides to spend the night in the cabin to rest for their journey. After a meal of flapjacks and coffee, they sit around the campfire and are entertained as Innocent sings the ballad of Hector, the "fightin' marshall of Troy."\(^5\) After the ballad, they clear "things"\(^6\) away and prepare to get some sleep. Piney and Innocent sing a short love duet, and Dutchess tries again to win the attention and romantic interest of Mr. Oakhurst.

The calm of restful sleep is disrupted by Oakhurst as he awakens abruptly and discovers that the dreaded snowfall has begun and that Uncle Billy has run off with the horses. Realizing that the remaining exiles are stranded with no hope of survival, Oakhurst sends Innocent, who has a pair of snow shoes, to Poker Flat to get help.

Scene II takes place inside the broken-down cabin ten days later. Dutchess and Piney are making curtains

\(^5\)Ibid., p. 47.

\(^6\)Ibid., p. 54.
from sacks, and Oakhurst is playing solitaire. Dutchess, in a weakened state because she has secretly returned all her rations to the waning stockpile of food to help provide for Piney, tires and sleeps while Piney and Oakhurst hang the curtains. Knowing that they will all die if they are not rescued soon, Piney and Oakhurst discuss their feelings about death. When Dutchess awakens, Oakhurst goes outside. Almost as if hallucinating, Dutchess sings about the death of her mother; at the end of her story, a shot is heard, which Piney explains as a branch breaking from the weight of the snow. Piney tries unsuccessfully to feed Dutchess some food; then, weak from the cold and hunger, Piney herself faints. Shortly, the townsmen are heard in the background as they approach the cabin to help. However, they fail to save their victims, for Oakhurst has shot himself and Dutchess has died of starvation. Piney is weak but alive. All too late, the townsmen realize the horror of their deed.

Background of the Opera

The Outcasts of Poker Flat was written in 1959. Adler and Judah Stampfer were asked to compose an opera for National Broadcasting Company Opera and had originally planned to use a story they had seen in The New Yorker. However, this story, "The Eighth Mistress," was considered too risqué, and Adler and Stampfer were told that, although
an opera was still desired, another story would have to be found. The two men had been reading American literature, and both were interested in the possibilities of the short story, "The Outcasts of Poker Flat," by Bret Harte, for the opera. When they presented this story to N.B.C. Opera, it was very much liked, and the decision was made to write the opera based on the Bret Harte story. Nevertheless, N.B.C. called Adler a few days later and told him that all commissions had been cancelled. Despite the withdrawal of the commission by N.B.C., Adler and Stampfer decided to continue with the opera since they had already planned the work.

Stampfer, a professor of English at State University of New York at Stony Brook on Long Island, was very well acquainted with American literature and was "greatly enamored"7 with opera. He was able to write a libretto with which Adler had very few differences and in which a minimal amount of change was made.

The opera, in two scenes connected by an orchestral interlude and about fifty-five minutes in length, was completed by Adler at the MacDowell Colony in August 1959, and premiered on 8 June 1962, by the North Texas State University Opera Workshop at the national convention of

7 Cassette recording from Samuel Adler, July 1977.
Music Teachers National Association in Dallas, Texas. The work has been performed numerous times by university opera groups since its premiere.

**Notation**

The Outcasts of Poker Flat includes no avant-garde instrumental and vocal techniques or innovative procedures of notation. Therefore, a discussion of notation in The Outcasts is not necessary.

**Melody**

Expressive melody in The Outcasts of Poker Flat is a fundamental element of the style. In a melodic style similar to Berg's in Wozzeck (as in Wozzeck's aria, "Wir arme Leut!" or Marie's cradle song, "Mädel, was fangst Du jetzt an?") or Britten's in Peter Grimes (e.g., the chorus, "Old Joe has gone fishing"), Adler mixes a rich melodic palette which covers a spectrum from basically conjunct, lyric, tonally-oriented melodies to those in which rhythmically propulsive, widely disjunct, decidedly instrumental motives are predominate. Primarily, the melodies are designed to reflect mood, action, and characterization.

The Outcasts of Poker Flat is written as a continuous music drama instead of being divided into separate and identifiable arias, recitatives, and ensembles. Recitatives often lead into or immediately follow arias.
without a break in the action. Each principal character, however, does sing at least one aria-like number, although it may be quite short. (For example, Uncle Billy's most extended solo is eighteen measures in length, and the first nine and one-half measures of it contain many repeated notes, making it more like recitative than aria.)

The Outcasts of Poker Flat is an opera in which melody for the sake of a "tuneful" and pleasingly contoured melodic line alone does not exist. In every circumstance, the type of melody is motivated by the character who sings it and by the dramatic situation. The purpose is to relate a specific story, and in no case is the emotion of the moment allowed to overshadow the drama. For this reason, most melodic phrases are syllabic, with only an occasional use of more than one note for a syllable. The only exception to this characteristic is to be found in two phrases sung by Piney, the young girl. In both cases, she is singing about love, and the melismas on the word, "love," are five or six notes long. Other than this, the melodies simply serve as vehicles of the "conversation."

Adler's melodies are not in the operatic style of the romantic operas of the nineteenth century where melodies are a "showcase" for the singers. In The Outcasts, the rise and fall of the melodic lines reflect normal speech inflections or reinforce the psychological nature
of particular characters within a style which exploits the entire range of each soloist.

The vocal phrases are extremely irregular in length and are based on conversational patterns. Figure 3-1 (see page 42), a phrase sung by one of the townsmen in the beginning section of the opera, demonstrates the parlango quality of the vocal line and the irregular length of the phrases. The melodic phrases are long or short as the libretto allows, and the peaks and valleys of the line are underscored by the dramatic intensity of the moment and by the type of character making the statement.

In contrast to this style, the choruses are built in shorter, somewhat repetitive, more regular phrases with fairly traditional melodic lines. Many of the choruses include sections in unison or phrases in two- to four-part choral style, often resembling hymns. The choruses are usually built in two- or four-measure phrases with occasional "extra" measures included, as measures 4-5 and 9-11 in Figure 3-2 on page 43.

Recitative passages are generally short and fragmented. They are often in a parlango style, in which rapid repetitions of a single pitch reflect the syllabic style of the text, as in the secco recitative of Figure 3-3, page 43. Parlando style is a common characteristic of the vocal lines when the libretto is in a conversational context.
At other times, the recitatives approach a sustained mid-point between aria and recitative; the indication, "Recit." is notated in the score in very few places. Many of the recitative sections are arioso in style, as the accompanied recitative of Figure 3-4 (page 44) illustrates.

Since the measures are not numbered in the score of The Outcasts of Poker Flat and no rehearsal numbers are included, all musical examples from The Outcasts are identified by the page number and measure(s) on that page (beginning every page with measure no. 1).
Chorus $d=72$ units.

I have left my sin behind, with the naked and the
dire.

Then you clothed me with a prayer, and you gave me a cross for my sword.

Figure 3-2—Adler, The Outcasts of Poker Flat, p. 3 (mm. 12-16)–p. 4 (mm. 1-7), vocal score, chorus part

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Figure 3-3—Adler, The Outcasts of Poker Flat, p. 13, mm. 10-12, vocal score

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With the exception of the opening chorus and other sections in which the chorus of townsmen is an important musical component or when the dramatic intensity has temporarily come to a standstill, e.g., Innocent's rendition of the "Ballad of Hector" as the outcasts relax after their first meal together, the scale basis for the work is basically free chromaticism with constantly shifting tonalities. There are few clear key schemes in the entire work, but Adler's use of repeated notes and repeated melodic figures often lends a general feeling of tonal
orientation. The tonal centers shift abruptly and frequently at times, and no key signatures are included. Each accidental is notated and stays in effect throughout the measure unless further chromatic alterations of the pitch are necessary in the measure.

Generally, the choruses are tonally oriented; but, other than that, although the work is not atonal, rarely do more than a few measures at a time fall into recognizable tonalities, even though the melodic lines occasionally outline specific chords (triads, quartal chords), and much of the accompaniment is chordal. In Figure 3-5, page 46, the vocal lines contain several major and minor tertian patterns with an accompaniment that includes supportive chords.

Often, in solo passages when the melodic line seems to be in a specific tonality, the harmonic activity and lack of tonal support in the accompaniment inevitably obscure the presence of a tonality. For example, in Figure 3-6 (page 47), the vocal line, with the emphasis of d and the D-minor triad (d f a), supports a D-minor tonality, but the accompaniment, in B-flat lydian overall, consistently shifts its stress of specific harmonic centers with the descending bass line (b-flat, a, g, f, e, b-flat).

At other times, tonality of any sort is rather obscure, and the melodic line consists of a combination
of almost every kind of interval with limited chordal support in the accompaniment. This sort of vocal writing is illustrated in Figure 3-7 (see page 48), the agitato section in Oakhurst's aria, "The geese have fled," in which he apprehensively explains to Innocent and Piney the necessity of getting on the way to Roaring Camp with no delay in order to avoid the heavy snows which will inevitably trap them in the mountains.
Because the action takes place in a western gold-rush settlement around 1850, many of the melodies appropriately reflect the general aura of popular early-American tunes. "Sweep away my sins," the chorus sung by the townsmen at the beginning of the opera, is a paraphrase of one of the common church hymns of the time. This tune, given in Figure 3-8 (see page 49), serves as a refrain throughout the opera, and from it, the underlying melodic motives of the townsmen are derived.

According to Adler, this chorus is based on an early-American hymn which had to do with "take away my sin."
Figure 3-7--Adler, The Outcasts of Poker Flat, p. 29 (mm. 15-19)-p. 30 (mm. 1-10), vocal score

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Other melodies suggest the folkish setting of the action, as in the blues tune sung by Dutchess in which she attempts to entice Oakhurst to join her on the journey to Roaring Camp and leave the intoxicated Uncle Billy behind. Figure 3-9, on page 50, shows the syncopated, jazzy beginning phrase of this tune.

Many of the remaining melodies are in the style of folk tunes. To achieve the folkish quality, Adler intentionally surrounded himself with the sounds of folk music, and the tunes stem from this influence.¹⁰

¹⁰Cassette recording from Samuel Adler, July 1977.
The opening chorus, "I have left my sin behind" (Figure 3-2, page 43), contains a great deal of stepwise melodic motion along with a few small skips and leaps. This chorus embodies a total pitch range of a ninth in the first twelve measures, and the largest melodic leap is a fifth. Throughout the opera, the melodies which are sung by the more stable and self-confident characters are fairly conjunct and tonally oriented. The chorus of townsmen represents a solid, unwavering band of men who are committed to their plan of action, right or wrong.

In his first aria, Oakhurst, the poised gambler, sings "We’ll play the game" in a cocky and self-assured manner. The melodic line is quite smooth in contour at the beginning, as Figure 3-10 (page 51) indicates; but octave leaps toward the end of the section begin to

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11 A line-graph of the melodic contour of Figure 3-2 is given in Appendix 1, p. 263.
betray his forced and somewhat false self-confidence when he threateningly sings the lines, "Win if you can" and "But keep your hands off me." 12

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12 A line-graph of the melodic contour of Figure 3-10 is given in Appendix 1, p. 264.
Later in the opera, Innocent sings the "Ballad of Hector" for the group of outcasts. Innocent is a good-natured boy, and his light-hearted ballad is sung as entertainment for the others on their first evening together. The first section of his aria is shown in Figure 3-11. Here, too, the melody containing arpeggiated triadic figures is fairly smooth in contour and reflects the relaxed attitude of Innocent and the group at this point in the drama. ^

\[\text{Figure 3-11—Adler, The Outcasts of Poker Flat, p. 47, mm. 7-13, vocal score, vocal melody} \]

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\[^{13}\text{A line-graph of the melodic contour of Figure 3-11 is given in Appendix 1, p. 265.}\]
The earliest use in the opera of melody characterized by wide intervals (many larger than an octave) is in the entrance of Uncle Billy, before the seriousness of the situation is apparent to all involved. Uncle Billy is the town drunk, and his unstable character is reflected in the melodies he sings. In his opening request for a "bottle of chest warmer," for instance, his parlando recitative on a single pitch is disrupted by an upward leap of a minor seventh, followed by a short return to the same pitch and then a leap of an augmented octave. A descent of seconds and thirds to a low g-flat continues his argument in a rather unpersuasive yet characteristically "intoxicated" manner. The phrases which follow, utilizing the twelve-tone technique, are shown in Figure 3-12, page 54.\textsuperscript{14}\textsuperscript{1} Leaps of sevenths or larger are quite common, and the portrayal of Uncle Billy as an extremely insecure character is especially apparent in the melodies he sings.

As the drama heightens and the insecurity and uncertainty of the main characters become more apparent, the melodic lines are more disjunct, rhythmically unstable, and tonally ambiguous, reflecting the precarious and unpredictable future of the outcasts.

\textsuperscript{14}\textsuperscript{1}A line-graph of the melodic contour of Figure 3-12 is given in Appendix 1, p. 266.
In the beginning section of Scene II, Piney and Oakhurst sing a duet in which Oakhurst finally admits his realization of the hopelessness of the situation: it
has been ten days since Innocent left in search of help, and death is "knocking at the door." Piney, however, has remained optimistic that Innocent will return with help. The melodic lines exhibit a mixture of conjunct and disjunct contours, as can be seen in Figure 3-13, and spasmodic neurotic responses are amplified by the irregular melodic motion.\(^{15}\)

Figure 3-13—Adler, The Outcasts of Poker Flat, p. 69 (mm. 8-9)—p. 70 (mm. 1-4), vocal score, vocal melodies © 1959 by OXFORD UNIVERSITY PRESS Used by permission.

\(^{15}\) A line-graph of the melodic contour of Figure 3-13 is given in Appendix 1, p. 267.
This duet is followed by Piney's aria, "Day and night seem to be coming faster and faster as we wait."

Piney is "almost delirious," and the phrases of repeated pitches are broken by leaps of tritones, sevenths, and ninths, as indicated in Figure 3-14. The juxtaposition of these types of intervals gives extremely jagged contours to the phrases in contrast to the repeated pitches and conjunct writing (see Figure 3-14 on page 57).

Harmony

The harmonic structure of The Outcasts of Poker Flat includes a liberal use of triads, larger tertian, quartal, quintal, and added-note sonorities, with an occasional polychord, cluster, or other poignant, "biting" sound which is necessary for dramatic depiction. Triads in an undecorated state are rather scarce but are used in a few appropriate sections. More often, triads are found in association with non-chord tones so that added-note sonorities (triad plus a second, fourth, or sixth) compose much of the harmonic language of the opera. The harmonies used are tranquil or harsh with static or rapidly changing harmonic rhythm as is motivated by the drama.

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16 Adler, The Outcasts of Poker Flat, p. 70.

17 A line-graph of the melodic contour of Figure 3-14 is given in Appendix 1, p. 268.
Traditional harmonic progressions are very rare. In the infrequent areas of tonality, diatonic harmonies are often used, but most harmonic movement is not normal for the style of the common practice period.\textsuperscript{18} Although

the bass line often moves in fourths or fifths as is typical of conventional harmony, the chords formed above the bass line do not always follow expected harmonic progressions. Implied polychords and added-note harmonies over a bass-line including several fourths and fifths are common to the style, as can be seen in Figure 3-15.

Figure 3-15—Adler, The Outcasts of Poker Flat, p. 4, mm. 7-12, vocal score

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Cadence points also exhibit some unanticipated progressions, as in Figure 3-16, where a deceptive cadence (V-IV) is used instead of the traditional authentic cadence (which occurs very infrequently throughout the entire work).

Figure 3-16—Adler, The Outcasts of Poker Flat, p. 6, mm. 8-10, vocal score, vocal part.

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Adler's use of various facets of his harmonic language seems to indicate the influence of his former teacher, Paul Hindemith (1895-1963). Hindemith has determined that the "harmonic tension"\(^1\) of a phrase changes as chords of varying structure progress. Adler utilizes Hindemith's theories of harmonic fluctuation of tension and resolution in the harmonic language of The Outcasts of Poker Flat to aid in musical depiction of the dramatic motivation of the story.

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Many of Adler's types of vertical sonorities, especially those containing fourths and fifths, reflect Hindemith's theories about roots of chords and intervals and the values of chords with various intervallic formations—the kinds of chords which imply strength and solidity or uncertainty and more intensified expression and how they affect the listener psychologically. A brief summary of Hindemith's root theories and the effect of chord formations and progressions is vital to illustrate the concepts and how they are applied in The Outcasts of Poker Flat.

Hindemith's Theories of Interval and Chord Roots

In the calculation of interval roots, which is a necessary procedure for determining chord roots, Hindemith maintains that because a combination tone\(^{20}\) results when two tones are sounded simultaneously, the combination tone strengthens one of the two tones if it doubles that tone. For example, the combination tone produced when a fifth is sounded is an octave lower than the lower tone of the fifth. Therefore, the root of a fifth is unmistakably the lower tone because of its double strength; the interval of a fifth is very stable and the "best" and strongest interval to use in decisive intervallic or harmonic formations. A fourth, on the other hand, creates a combination

\(^{20}\)Hindemith's "combination tone" is to most theorists a "difference tone."
tone which doubles the upper tone; thus, the upper tone is the root of the interval, and the fourth is slightly less stable than a fifth. In further figuring and consideration of combination tones produced, Hindemith determined that the root of thirds and sevenths is the lower tone; of sixths and seconds, the root is the upper tone. The tritone, according to Hindemith, has no root; because of the variety of combination tones produced, it is difficult to determine which of the tones indicates the most strength, and the tritone is always characterized by its vagueness and tonal uncertainty.21

The same calculations apply to deciding chord roots:

... if there is a fifth in the chord, then the lower tone of the fifth is the root of the chord. Similarly, the lower tone of a third or a seventh (in the absence of any better interval) is the root of the chord. Conversely, if a fourth, or a sixth, or a second is the best interval of a chord, then its upper tone is the root of the chord.22

Hindemith bases his beliefs about the harmonic forces of chords and intervals upon the natural structure of the overtone series. The overtones which are closest to the fundamental pitch, i.e., fifth, fourth, thirds, sixths, are more stable than the intervals which are

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21 Hindemith, Craft of Musical Composition, pp. 68-82.

22 Ibid., p. 97.
farther away in the overtone series, i.e., seconds, sevenths, tritone.\textsuperscript{23} Therefore, chords which are primarily based on intervals of fifths or fourths in combination with thirds or sixths are best to depict strength and solidity.

Chords which utilize sevenths, seconds, and tritones are less stable harmonically and depict intensity and uncertainty.\textsuperscript{24}

A chord chart which systemically illustrates the vertical combinations of various intervallic formations was devised by Hindemith to aid in his explanation of the value of chords and the emotional effect of each type of chord. In Group A are three sub-groups (No. I, No. III, and No. V) of chords without tritones, and Group B contains three sub-groups (No. II, No. IV, and No. VI) of chords with tritones; the intensification and uncertainty present in each group of chords increases with each successive subdivision. The "noblest"\textsuperscript{25} and most stable chords, because of the strength of the fifth in each, are major and minor triads in root position ($I_1$); the inversions of these triads form a group of chords which is ranked next in stability ($I_2$).\textsuperscript{26}

\begin{flushright}
\textsuperscript{23} Hindemith, \textit{The Craft of Musical Composition}, p. 88.
\textsuperscript{24} Ibid., pp. 102-103.
\textsuperscript{25} Ibid., p. 102.
\textsuperscript{26} Ibid.
\end{flushright}
Sub-group II is the group of sounds which suggest a mild form of intensity and contains chords which utilize major seconds or minor sevenths (the less pungent representatives of their species) in addition to tritones. These chords include the complete major-minor seventh chord and the same chord without the fifth (IIa); the next sub-sections, IIb1 (root position) and IIb2 (inversions), contain the dominant chords which are the next simplest after the major-minor seventh chords in root position, e.g., dominant ninth chord, major-minor seventh chord in inversions, diminished-minor seventh chord. Sub-section IIb3 includes chords which contain two or three tritones but which are not extremely intense in sound.27

The following groups, III1 (root position) and III2 (inversions), contain chords of an unlimited number of tones which are characterized by the presence of seconds or sevenths. Because of the structural similarity to major and minor triads (sub-group I), many of the chords in sub-group III approach the sound and stability which are present in sub-group I, but the addition of seconds and sevenths undermines their stability. All secondary seventh chords, e.g., major-major, minor-minor, and

minor-major seventh chords, and larger tertian chords without tritones are included in this group as well as added-note chords of various textures.\textsuperscript{28}

Sub-group IV contains "a strange set of piquant, coarse, and highly colored chords. All the chords that serve the most intensified expression, that make a noise, that irritate, stir the emotions, excite strong aversion—all are at home here."\textsuperscript{29} These chords are characterized by any number of tritones, minor seconds, and major sevenths.

The final sub-groups are indeterminate; they contain the vague, uncertain chords which consist of several superimposed intervals of the same size (except for the chord of superimposed fifths, which belongs to sub-group III). Sub-group V contains the augmented triad and the chord built in perfect fourths. Sub-group VI consists of chords which contain two or more superimposed minor thirds (diminished triad, diminished seventh chord).\textsuperscript{30}

With the tension effect of chords carefully determined, Hindemith stresses the importance of harmonic fluctuation so that intensity increases and decreases

\textsuperscript{28}Hindemith, \textit{The Craft of Musical Composition}, p. 103.

\textsuperscript{29}Ibid.

\textsuperscript{30}Ibid., p. 104.
with the different values of chords used. He maintains that gradual (e.g., chord in sub-group III progressing to chord in II or I) or sudden (e.g., chord in sub-group I progressing directly to chord in sub-group IV) fluctuation is produced by the relative values of chords which make up the progressions, and that harmonic fluctuation of tension and relaxation based on knowledge of this concept can be used advantageously by the composer.\(^{31}\)

**Application of Hindemith's Chord Theories in The Outcasts of Poker Flat**

In The Outcasts of Poker Flat, the harmonic structure of the first measures (Figure 3-17) forecasts the severe dramatic implications which are gradually exposed as the story progresses. Chords with varying levels of intensity, from Hindemith sub-groups II, III, and IV and including quartal and quintal sonorities, implied large tertian chords, and added-note chords, compose the first nine measures of the opera and set the stage for the serious situation which is revealed shortly (see Figure 3-17 on page 66).

The harmonies at various stages of dramatic intensity in the opera represent peace and tranquillity or conflict and unrest in a manner which is very close to

Hindemith's beliefs of harmonic stability and fluctuation. At the beginning of the opera, when the seriousness of the situation has not yet been related by the characters, the chords used to accompany the vocal lines fluctuate fairly smoothly, as can be seen in Figure 3-18. In this
phrase, the fluctuation ranges from sub-group III to I with some chords from sub-group II intermingling, and the effect is one of gradually changing intensity so that hardly any tension is noticed by the listener.

In other sections, the restlessness and uncertainty of the characters are depicted by the accompanying harmonies as well as instability of other musical parameters, such as rhythm. In Figure 3-19, from Oakhurst's aria, "The geese have fled," the chord formations used are mostly from sub-group III with short references to chords from sub-groups II and IV. The consistent use of chords which reflect instability of the characters and suggest the underlying dramatic intensity is a practice to which Adler adheres fairly uniformly. Except in brief sections of tranquillity where a few simple triads are used for the
harmonic structure, the chords are colorful with mildly intense dissonances or with sharp, irritating clashes to amplify the dramatic implications of the story.

\[ \text{Allegro agitato (}\lambda = 96) \]

Figure 3-19—Adler, The Outcasts of Poker Flat, p. 30, mm. 2-10, vocal score

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Chords built of superimposed fourths and fifths, supporting Hindemith's assertion of the strength of both intervals because of their positions in the overtone structure, are frequently found in the harmonic structure

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of the opera. Often, triadic sonorities and larger tertian chords are arranged in fourths and fifths, as can be seen in Figure 3-17, page 66. The chord of superimposed fifths is found in sub-group III and, because of the strength of the fifth, implies an incomplete ninth chord or an added-note triad without the third. Fourths, being slightly less stable than fifths, are used in association with thirds and sixths (triads in inversions), in added-note chords, or in the tonally ambiguous position of superimposed perfect fourths of sub-group V to infer uncertainty and indecisiveness.

Large tertian chords--ninth, eleventh, thirteenth chords--can be found in much of the work, especially when the plot is at a mid-point between tranquility and severity. However, few complete larger tertian chords, which tend to create density and reduce suppleness in harmonic progression, are in the texture. More often, larger tertian chords lack several members of the sonority, but enough of the chord members are present to suggest the chord. Implied ninth chords are the first sounds heard in the orchestral introduction (Figure 3-17, page 66); eleventh and thirteenth chords are a part of the harmonic fabric in Figure 3-17 also. Ninth chords are often arranged so that the ninth of the chord is the lowest pitch, as the complete ninth chord \( c\ e\text{-flat}\ g\ b\text{-flat}\ d\text{-flat} \) on beat three of measure eight in Figure 3-17, page 66.

Added-note chords are characteristic of the harmony in The Outcasts of Poker Flat. Usually, a second,
fourth, or sixth is the tone which is added, and often an added tone is found in the bass with the chord one or two octaves higher, as in measures eight and nine of Figure 3-17, page 66. Hindemith includes the diatonic added second, fourth, and sixth in sub-group III of the chord chart; chromatically inflected added tones, e.g., sharp fourth, are contained in sub-groups II or IV.

Adler's Use of Techniques Not Discussed by Hindemith

Some harmonic structures are used by Adler which expand Hindemith's concepts. Hindemith does not recognize the existence of polychords, and although Adler does not make extensive simultaneous use of two or more chords, an occasional polychord is a part of the harmonic texture. Most polychordal structures are a result of two triads which are separated significantly in range, as in Figure 3-20.

![Figure 3-20](image)

Figure 3-20—Adler, The Outcasts of Poker Flat, p. 49, mm. 5-6, vocal score, accompaniment

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Another technique which is not discussed specifically by Hindemith is double inflections in chords—intervals of the same numerical distance from the root with differing qualities, e.g., a major third and a minor third sounding simultaneously above a single root. These chords are more intense harmonically and are used to heighten the dramatic innuendos as they occur in the story (see Figure 3-21).

![Musical notation](image)

Figure 3-21--Adler, The Outcasts of Poker Flat, p. 17, m. 10, vocal score

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A harmonic technique which is somewhat related in sound to double inflection is Adler's use of four-note sonorities and percussive harmony\(^{32}\) for extremely pointed,

\(^{32}\)According to Vincent Persichetti, percussive harmony is the use of particular harmonic formations so that the sonorities command the listener's attention in a way similar to a bass drum stroke or other percussive accent, Twentieth-Century Harmony (New York: W. W. Norton and Company, Inc., 1961), pp. 169, 220-221.
tension-related situations. These chords are especially useful for delineating particularly intense dramatic expressions, as in Figure 3-22.

![Figure 3-22](image)

Figure 3-22—Adler, *The Outcasts of Poker Flat*, p. 16, mm. 9-11, vocal score, accompaniment

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Harmony in *The Outcasts of Poker Flat* is a result of many different techniques of twentieth-century composition. The preponderance of fifths and fourths in the chordal structure and the types of chords and harmonic progressions used strongly reflect the influence of Hindemith on Adler's musical style. In addition, Adler expanded the theories of Hindemith and included several of the more innovative characteristics (e.g., polychords, clusters, and double inflections) of contemporary music.

**Meter and Rhythm**

*The Outcasts of Poker Flat* is metric throughout; sections of the opera are often multimetric, in which the meter changes frequently, e.g., two measures of $\frac{3}{4}$.
followed by one measure of $\frac{2}{4}$ followed by three measures of $\frac{3}{8}$. It is not unusually complex rhythmically, and individual rhythmic patterns are relatively simple; however, the meters often change before a full sense of regularity and predictability can be established, causing a sense of imbalance in both listeners and performers at times. The frequent use of more complex meters, such as $\frac{7}{8}$, in association with meters of $\frac{5}{8}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{3}{8}$, and $\frac{4}{4}$ adds to the asymmetry of multimetric passages. In some phrases, a sense of an obscured pulse is achieved through the use of frequently shifting meters in association with unexpected rhythmic ties in the melody and an underlying "agitated" accompaniment in sixteenth-note triplets, as illustrated in Figure 3-23 (see page 74).

Overall, the music sounds freer metrically than it is, and metric shifts are quite subtle; often the listener is not consciously aware of the fluctuating meters. The smooth effect of changing meters is possible essentially because Adler has attempted to reflect normal speech pattern as closely as possible in his use of multimeter, and the rhythms produced seem "natural." Figures 3-1 (page 42) and 3-23 are representative multimetric passages.

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Figure 3-23--Adler, The Outcasts of Poker Flat, p. 70, mm. 6-12, vocal score

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from the opera. In Figure 3-1, to be sung "like a procla-
mation," the changing meters are designed to allow
near-natural accentuation and duration of the words.
Figure 3-23, with its constantly shifting meters, portrays
the agitated, restless quality which reflects Piney's
uncertainty when she realizes that death is imminent
unless Innocent returns soon with help.

A smooth transition of the basic pulse is achieved
in Figure 3-24, a passage from the waltz-duet of Uncle
Billy and Dutchess. The music, in \( \frac{3}{4} \), shifts to \( \frac{2}{4}, \frac{6}{4}, \frac{2}{4} \),
and back to \( \frac{3}{4} \); the hemiola modification from \( \frac{3}{4} \) to \( \frac{6}{8} \) to \( \frac{3}{4} \)
is obtained very calmly so that the change in accentuation
seems natural; however, the presence of the metric shift
in the waltz implies insecurity in the characters. Not
all of the opera contains sections in which the meter
changes as often as in these examples, but hardly a page
of the score continues in only one meter and tempo (see
Figure 3-24 on page 76).

In several phrases, the rhythm is effective in
delineating the hesitant aspects of natural speech. In
Figure 3-25, page 76, Piney's confidence of her relation-
ship with Innocent (nickname for "Tom") is conveyed in
positive and quick rhythms; her uncertainty about Oakhurst's

\[^{34}\text{Adler, The Outcasts of Poker Flat, p. 7.}\]
reaction, however, is reflected in the indecisive rhythms and less forceful melodic line.
Hesitancy is also characterized in Uncle Billy's aria (Figure 3-12, page 54) in which the rests and "stumbling" rhythms depict the fragmented, hiccup-ridden quality of speech typical of a drunkard.

Essentially, Adler leaves no rhythmic details to chance. All passages, even recitative sections, are notated precisely. Tempos, often related to the mood, are expressed verbally and include exact metronomic indications along with additional descriptive instructions so that there is little doubt as to the composer's wishes. Figure 3-26 shows the beginning of the dialogue between Piney and Dutchess after the group has decided to spend the night in the deserted cabin. The rhythmic simplicity depicts the unrestrained, affable mood of this section (see Figure 3-26 on page 78).

Syncopation is a common rhythmic technique. Usually, only short passages are syncopated by use of off-beat accents, as in Figure 3-11 on page 52. The general style of the entire opera displays this type of relaxed, colloquial rhythmic expression of the text; the orchestra accompanies with supporting rhythms. The use of syncopation adds to the convincing quality of the setting in a gold-rush mining town.

Several phrases are characterized by displaced accents, or the use of rhythmic patterns which do not
coincide with the natural metric accentuation, suggesting that a sense of indecision characterizes the situation.

Figure 3-27 (page 79) illustrates a phrase in which the bass accompaniment figure in a $\frac{2}{4}$ grouping separated by eighth rests accompanies a melody in quadruple meter; this instrumental introduction begins the section in which Piney and Innocent reveal to the outcasts the extra horses, a mule loaded with provisions, and their knowledge of a deserted cabin close by.
In other passages, Adler uses beaming to reinforce desired accents and phrasing, as in Figure 3-28. He occasionally utilizes dotted lines to indicate specific grouping within the measure (see Figure 3-29, page 80).

Rhythm in The Outcasts of Poker Flat is primarily dictated by the libretto and normal speech inflections. Many types of meters and tempos are utilized by Adler to best convey the desired effects of the drama.
Texture

The textures and sound fabrics used in The Outcasts of Poker Flat represent a varied mixture of homophonic and polyphonic writing, with occasional short monophonic sections in some of the recitative passages. The accompaniment ranges from tutti, full-orchestral scoring to sparse chords, unison phrases, or short tacet sections. The all-male chorus is often in one or two parts (tenor and bass), with moderate use of four-voice chordal textures. Small vocal ensembles include duets and a trio section. Solo voices with the orchestra provide the predominate sound combinations. The sound is characterized by continuous changes in the textural detail. Sections which are clearly chordal, as one or two independent voices are added, gradually become two- or three-part
counterpoint. The vocal line is often actively reinforced in the orchestra.

Extended writing in the orchestra in a wide variety of harmonic styles is the primary mode of accompaniment. The homophonic sections are rarely mere sustained chords, although a few phrases, especially in lyric, less dramatic moments, consist of the vocal melody with simple chordal accompaniment, as in Figure 3-30; many of the instrumental introductions and interludes are also of this "melody plus accompaniment" type.

Several of the chorus sections in particular are accompanied with chords in the treble which double the

vocal melodies an octave higher and a single-note bass line, illustrated in Figure 3-31.

Figure 3-31—Adler, The Outcasts of Poker Flat, p. 4, mm. 7-11, vocal score
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Other passages utilize linear bass lines and block chords, intervals, or single notes with a special rhythmic quality which add to the stylistic effectiveness of the section (see Figure 3-32). The chordal accompaniments occasionally include repeated chords or counter-melodic fragments.

Figure 3-32—Adler, The Outcasts of Poker Flat, p. 24, mm. 10-12, vocal score
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In the homophonic passages, tertian sonorities most often provide the chordal support. However, as has been discussed in the previous section on harmony, quartal and quintal chords are also commonly used and maintain the predominately lucid quality of the orchestral texture. Other factors which keep the sound fabric thin are the sections of one- or two-part accompaniment, in which the vocal line is accompanied by an orchestral counter-melody rather than solid chords, as in Figure 3-4 on page 44.

In most cases, the texture is a mixture of vocal and instrumental forces. In contrast to these sections are occasional passages of voices alone, e.g., unaccompanied recitative or unaccompanied chorus writing, used at points where the clearness of the vocal timbre alone adds to the dramatic effect. In Figure 3-33, for example, the chorus is unaccompanied for the final "Amen," which adds to the strength and authenticity of its expression (see Figure 3-33 on page 84).

Many of the contrapuntal sections reflect increased activity on stage; the "busy" character of the music and increased textural density parallel increased movement of the characters. Figure 3-34 on page 85, from the section which depicts the outcasts' preparation for their meal around the campfire, indicates the diverse thoughts
of the characters as they "settle down" to flapjacks and coffee.

The most intense orchestral passage is found in the interlude which connects Scene 1 and Scene 2. The dramatic forces have been built to a peak, and the orchestra, at a fortissimo dynamic level, in syncopated, colorful harmonies, and with the high strings soaring passionately, continues the emotional energy which has been portrayed. Figure 3-35 (page 86) shows a portion of this interlude, which is scored mostly for strings.

Other passages of contrapuntal scoring use several "levels" of instrumental activity. In Figure 3-36 (page 86), the vocal line is reinforced in the orchestral
Figure 3-34—Adler, The Outcasts of Poker Flat, p. 44, mm. 1-4, vocal score

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accompaniment, an independent melodic line is intertwined with the vocal line, and a bass accompanimental figure supports and unifies the overall texture.
Figure 3-35—Adler, The Outcasts of Poker Flat, p. 61, mm. 3-7, vocal score

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Figure 3-36—Adler, The Outcasts of Poker Flat, p. 3, mm. 13-16, vocal score

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At times, the texture shifts quite abruptly from homophony to polyphony. Frequently, the choral sections are accompanied with supporting chords, and the aria or dialogue passages reflect an increased instrumental activity in independent melodic fragments in the orchestra, as in Figure 3-37.

Figure 3-37—Adler, The Outcasts of Poker Flat, p. 15, mm. 8-11, vocal score

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Another illustration of characteristic polyphonic writing is given in Figure 3-38 (page 88). In this phrase from the duet of Piney and Dutchess, Piney's vocal line is accompanied by a polyphonic four-part texture containing imitation of the vocal motive in the first measure with freely moving chordal voices. In the third measure, the
orchestral texture is reduced to a single instrumental line as the first violins enter in imitation of Pinney’s triadic motive at the interval of a third. This is joined in stretto by the second violins with the triadic motive in inversion; the violas enter one and one-half measures later with the inverted triadic motive of the second violins. A smooth, colorful sound fabric is "woven" in the strings to accompany the most lyrical vocal phrase of the opera.

Figure 3-38—Adler, The Outcasts of Poker Flat, p. 37, mm. 2-9, vocal score
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Various modes of vertical scoring which affect the overall texture are utilized. A common technique in the orchestra is the "mirroring" of intervals and chords, as illustrated in Figure 3-39.

Figure 3-39—Adler, The Outcasts of Poker Flat, p. 8, mm. 10-14, vocal score, accompaniment

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A variation of this technique, in which sevenths, fifths, and thirds contract and expand, is shown in Figure 3-40, a passage from the section in which the outcasts are preparing their evening meal. The openness of the texture helps to depict the rather lighthearted and carefree emotions at this point in the drama (see Figure 3-40 on page 90).

A different sort of texture is achieved with the use of free "mirroring" of melodic intervals in three phrases sung by Dutchess and Uncle Billy in response to Oakhurst's insistence that the outcasts begin their trek to Roaring Camp. Figure 3-41 shows one of these passages.
The type of two-voiced texture illustrated in Figure 3-41 is also found in many of the accompanimental passages.

Adler occasionally uses the technique of fluctuating parallel intervals. This type of writing tends to cause ambiguous tonality and is especially effective in sections.
which are meant to be tonally obscure, as in Figure 3-42; the parallel perfect fourths in the accompaniment lessen the tonal pull of any particular pitch. Much use is also made of parallel thirds in the treble instruments with simple bass lines.

Figure 3-42—Adler, The Outcasts of Poker Flat, p. 28 (mm. 9-10)—p. 29 (mm. 1-3), vocal score

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In the first measure of the opera, a different type of "planing" of the harmonies is used, as can be seen in Figure 3-43. Although it is not strict use of parallel movement, this fluctuation of the harmonic "pull" establishes the presence of tonal ambiguity from the beginning measures (see page 92 for Figure 3-43).

Several passages utilize sudden harmonic and instrumental changes in the texture to emphasize dramatic intensity. In Figure 3-44 (page 93), sustained chords in the strings become intense, percussive, insistently repeated
harmonies in the winds supported rhythmically in the cymbal and bass drum. In other sections, as in Figure 3-45 (see page 94), these clashing sonorities are attacked pointedly and sustained for entire vocal phrases.

At strategic points in the drama, a recitative is accompanied by a trill depicting the intensity in the story. In Figure 3-46 (page 94), the final phrase of Dutchess's aria is abruptly interrupted by a gunshot (when Oakhurst takes his life), which is followed by an ominous trill in the violas.

Dramatic intensity in *The Outcasts of Poker Flat* largely determines the vocal and instrumental textures which are used to convey the story. Many passages possess traits of both homophonic and contrapuntal textures, with subtle changes often altering the basic sound. The variety of orchestral doublings and thick or thin scoring also modify the character of the sound.
Language and Tonal Organization

The musical language in *The Outcasts of Poker Flat* is a combination of modal, tonal, and freely chromatic sound relationships. Also, a short segment utilizes various aspects of the twelve-tone serial technique. Key
centers often shift very quickly, but an entire section of a chorus or an aria may support one tonality; the music is not atonal. Melodically, the most common intervals are seconds, thirds, and perfect fourths and fifths; tritones, sevenths; and compound intervals are reserved linearly for more dramatically intense and emotional phrases. Harmonically, triads and larger tertian constructions form most of the vertical sounds; quartal and quintal chords, although not dissonant usually, create a tonal ambiguity in several segments, and the most pungent sonorities containing minor seconds, major sevenths, and tritones in association with other intervals are used harmonically to depict conflict. Melody and harmony both contribute to the language and tonal organization of each section of the music.

Triadically-based structures are prominent in both melodic and harmonic writing. In most cases, however, the vertical and linear presence of tertian sonorities does not necessarily support a specific tonality or key center. Many of the pitch centers can be determined by the intervallic movement of a fifth in conjunction with thirds and fourths or by stepwise diatonic melodies implying a specific intervallic system of pitches, e.g., a melody containing the pitch material of the dorian mode on d. (The pitches are diatonic to the segment which is
characterized by specific pitches and accidentals. Since no key signatures are utilized, all accidentals are notated in the score as they are needed. The enharmonic spelling of pitches [both flats and sharps included in a passage] is determined by the ease of readability.)

The opera as a whole is characterized by transient tonal centers. Rarely does an extended section operate in a single pitch center, and as the dramatic intensity heightens and stage activity increases, the tonal centers change accordingly. Often, a phrase exists with specific pitch material and a tonal center can be defined; then, the next phrase will be in a new tonality, frequently a step or half-step away. Figure 3-47 illustrates a section of ten and one-half measures which functions in three distinct tonal centers: G, A-flat, B-flat (see Figure 3-47 on page 97).

In other places, the centers shift much more abruptly, as in Figure 3-48 (page 98), in which the pitch centers in the accompaniment (especially in the melody) ascend by half steps at irregular rhythmic intervals in such a way that the respective centers are stressed (E-flat, E, F, F-sharp, G).

Some sections of extended pitch centers (twelve to fourteen measures) do exist; these areas usually occur when the characters are expressing a single, basic thought in an unemotional manner.
Only a few isolated areas are clearly in major or minor keys. A trio of townspeople sings the second verse of the opening chorus section in unaccompanied choral
The Outcasts contains sections in which the modality of the melodies very strongly suggests a resemblance to early-American tunes. Certain phrases are distinctly modal in quality and by the pitch material and intervallic relationships. In Figure 3-47 (page 97), tonal orientation supports the dorian mode on G (first five measures) and the aeolian mode on A-flat and B-flat respectively. The
Phrygian mode on E-flat is applied in an unaccompanied phrase sung by Townsman III, as shown in Figure 3-50, page 100. All seven pitches of the scale are included in the melody of the townsman.

Some sections involve the simultaneous use of two different modes, or polymodality. In Figure 3-51, page 101, the complete vocal line is clearly the dorian mode on F-sharp. The accompaniment uses phrygian implications for the first measure, the dorian for the second measure, and shifts back to the phrygian mode for two
measures. In the fifth and sixth measures, the mixolydian mode in the accompaniment supports the dynamic crescendo of the vocal line. The change from the phrygian mode to the mixolydian mode through the dorian mode results in an effective transition from a "darker" to a "brighter" color of sound.36

The use of various modal combinations in The Outcasts of Poker Flat is not unusual; representative sounds of much of the work operate in specific modes or with modal nuances.

Although modal writing is frequent, some sections of the opera utilize a free chromaticism in which no real center of tonality can be distinguished. In these sections,

According to Vincent Persichetti, the modes may be arranged effectively according to their tension relationships. The "darkest" mode is the locrian, and the modes get "brighter" progressively as flats are subtracted (and the sharps added) in diatonic signature order. The modes progress from "dark" to "bright" as follows: locrian, phrygian, aeolian, dorian, mixolydian, ionian, lydian. Twentieth-Century Harmony, p. 36.

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36 According to Vincent Persichetti, the modes may be arranged effectively according to their tension relationships. The "darkest" mode is the locrian, and the modes get "brighter" progressively as flats are subtracted (and the sharps added) in diatonic signature order. The modes progress from "dark" to "bright" as follows: locrian, phrygian, aeolian, dorian, mixolydian, ionian, lydian. Twentieth-Century Harmony, p. 36.
an uncertainty in the character's personality and temperament can be discerned. Figure 3-52, from Oakhurst's aria, "The geese have fled," illustrates a melodic line that is arranged primarily to express the text, and the use of seemingly random pitches and intervals is determined by the needs of the text. The accompaniment includes a chromatic use of undulating parallel fourths (see Figure 3-42, page 91) and amplifies the obscurity of a tonality.
In Oakhurst's other aria, "We'll play the game," the first phrase uses ten different pitches (see Figure 3-10, page 51). A specific tonal center is not implied, and the accompaniment, which consists of repeated, expanding, and contracting intervals in association with parallel octaves, contributes to the rather driftless pitch movement.

An organized presentation of all twelve pitches is employed for the section in which the attention focuses on Uncle Billy and his instability due to his dependence on liquor. The twelve-tone technique is applied in various forms with an occasional free use of the tones. A passage nine measures in length (Figure 3-53) in which all twelve pitches are freely employed by Uncle Billy precedes the first complete statement of the twelve-tone row. The
The general tone of the twelve-tone section and Uncle Billy's unsteadiness are symbolized by large melodic leaps and unpredictable, irregular rhythmic emphasis.

![Musical notation](image)

Figure 3-53—Adler, The Outcasts of Poker Flat, p. 9 (mm. 10-17) p. 10 (mm. 1-2), vocal score, vocal part

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The twelve-tone segment which follows the phrase shown in Figure 3-53 maintains this basic style; the vocal line of the first statement of the twelve-tone row (shown in Figure 3-12, page 54) is extremely disjunct and characterizes Uncle Billy's unsteadiness. The accompaniment is skimpy and provides only a few sustained pitches in addition to the vocal doubling of the row (Figure 3-54) in various octaves. (Adler disguises the atonal serialism of this
section by allowing the first three pitches of the row
to outline a triad.)

<table>
<thead>
<tr>
<th>12-tone row</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6 7 8 9 10 11 12</td>
</tr>
</tbody>
</table>

Figure 3-54—Adler, The Outcasts of Poker Flat,
twelve-tone row from pp. 10-11, vocal score
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The final phrase of Uncle Billy's "observation"
uses various tones freely and is followed by four three-
ote note chords in the accompaniment which include the twelve
pitches of the row transposed up two half steps and arranged
in vertical segments as shown in Figure 3-55.

| Figure 3-55—Adler, The Outcasts of Poker Flat,
p. 10, mm. 11-12, vocal score, accompaniment
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Two townsmen then mimic Uncle Billy, singing in
the same basic style and employing the row freely. The
first townsman sings four pitches from the row and then,
beginning with number twelve, uses the row in a retrograde fashion until he reaches pitch number six. The orchestra interpolates two chords—one on tones 1-7 and one on all twelve tones (see Figure 3-56).

![Figure 3-56--Adler, The Outcasts of Poker Flat, p. 11, mm. 1-3, vocal score](https://example.com/figure356.png)

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The other townsman presents the row in its original pitch order, then continues with a version of the row which is transposed up three half steps. The sixth tone is absent from this presentation, and the series is only carried to number ten of the row.

At this point, the orchestra concludes the section with the row in its original form against the inversion—a "mirroring" of the series and a summation of the section tonally. (Beginning with the seventh pitch, the inversion is chromatically altered so that the mirroring effect of
the passage is not destroyed, but a smoother tonal transition to the next section is achieved. See Figure 3-57.

As shown in Figure 3-58, Oakhurst utilizes the row once again in another phrase a few measures later. This statement represents the final application of the tone-row technique in the opera.

The musical language and tonal organization utilized by Adler in *The Outcasts of Poker Flat* entails an
assortment of styles and sound colors. The styles represent, at one time or another, the various "sets" of pitches in the equal temperament twelve-note collection—modality, tonality, free chromaticism, and twelve-tone serial—which are standard to conventional musical expression at this time.

Form

Overall Formal Design

The overall formal shape of The Outcasts of Poker Flat is a large ternary (ABA) construction, not so much in the use of musical material alone but in the dramatic structure of the opera as a whole. The dramatic construction carries ternary implications regardless of the division into only two scenes.

The opera opens with the chorus of townsmen, who sing themes that characterize the townsmen all through the opera. In this section, the townsmen reveal the dramatic predicament and set the scene for the remainder of the action. The townsmen then leave the scene; their exit marks the end of part A of the opera. The middle part, B, is the longest and most complicated dramatically and musically. It is represented by the attempts of the outcasts, along with Piney and Innocent, to overcome their plight and the problems they ultimately encounter. Section B continues through Scene I, and includes the orchestral interlude and Scene II until the townsmen return to the
scene. The use of the orchestral interlude to connect the scenes indicates a lapse of time of ten days and allows for relocation of the action into the cabin. The interlude maintains, heightens, and slackens the dramatic intensity which has gradually developed in Scene I. In the final measures of the interlude, the intensity is modified, and the music prepares for the more relaxed mood which characterizes the opening of Scene II.

The return of the townsmen toward the end of the opera signifies the return of A, and the opera ends with the townsmen on stage. Both of the themes associated with the townsmen, "I have left my sin behind" (Figure 3-2, page 43) and "Sweep away my sin" (Figure 3-8, page 49) are heard in the final A section. The motive of "Sweep away my sin" is the theme of the short orchestral postlude that completes the opera.

Interior Formal Design

Several of the interior sections of the opera are in ABA form according to the familiar process used for presentation of thematic material. The two arias of Oakhurst fall into this category. They both consist of a section, A, which is followed by a segment that contrasts in vocal and accompaniment style, B; then a return to the orchestral texture and vocal material of the first section
signifies the returning A section (this final A usually is somewhat abridged). ABA form is also used for Piney's aria in Scene II.

The opening chorus is in a rondo form--Introduction ABACA--and is fifty-eight measures in length. It opens with a vocal introductory section, "I have left my sin behind" (Figure 3-2, page 43), and is followed immediately by the refrain (A), "Sweep away my sin" (Figure 3-8, page 49). A solo townsman then sings the part labeled "1. verse" (B), shown in Figure 3-47 on page 97. The refrain (A) returns, and "2. verse" (C), in three parts, is sung by three townsman (see Figure 3-49, page 99 for excerpt). The final statement of the refrain (A) then moves abruptly into a free recitative section in which the townsman explain the situation and the drama develops.

The longest set piece (ninety-three measures) is Innocent's "Ballad of Hector" (see Figure 3-11, page 52, for excerpt), which is sung as entertainment for the others after their meal around the campfire. It consists of a rondo-like form in which recurring sections alternate with sections which are in the nature of recitative. The form of this aria is ABCA'B'C'DA'B'. A and B act together as the recurring section (in the nature of a chorus) and are characterized by contrasting accompaniment and vocal styles as well as different tonal centers. The middle
statements of A and B contain varied accompanimental patterns from the first and final statements of A and B.
The C and D sections are narrative in nature and consist of many repeated pitches in the vocal part accompanied by a mixture of block chords, ostinatos, and quasi-contrapuntal style.

In all of the set pieces which have recognizable forms according to thematic content, the contrasting sections are distinguished by a change in the orchestral and textural accompaniment as well as varying thematic material. The recurring sections, for the most part, retain the same orchestral timbre with every repetition of the section. Unity and contrast are achieved by the textural and orchestral accompaniment as well as with the thematic content.

Other arias and ensembles are in a through-composed form. Many are characterized by recurring melodic or rhythmic motives or repetition of the timbre, but definite forms as have been discussed are not the basis for the motivic and textural plan, and no specific pattern is discernible.

The duet between Piney and Dutchess in Scene I, for instance, is not in a recognizable formal pattern. It is characterized by the triadic melodic lines, both vocally and instrumentally. Various combinations of strings and
woodwinds accompany the first part of the duet as Piney and Dutchess engage in idle "conversation" characteristic of getting acquainted. Piney's first extended phrase, "I just wonder if you loved him the first time you met, as if the sun had risen for the first time and you knew it was day," is a lyric, almost passionate phrase accompanied by strings which enter by section (violin I, violin II, viola) with some form of the principal triadic motive (see Figure 3-38, page 88). Strings are the mode of accompaniment for the remainder of Piney's "comments." Dutchess's reply to the above statement symbolizes her lack of enthusiasm about life in general: "The same sun rises ev'ry morning of the year, sometimes I see it, sometimes I don't." The vocal line is characterized by a monotonous pitch and rhythmic repetition and is accompanied by clarinet, horns, and bassoon in "dry," solid chords; Dutchess's remaining solo lines receive the same sort of treatment. In the last phrase of the duet, Piney and Dutchess sing together; the accompaniment is a mixture of strings and woodwinds.

Motivic and Thematic Treatment

A significant aspect of Adler's style in The Outcasts of Poker Flat is his treatment of themes and motives so that unity is achieved. Throughout the opera, themes and motives which can be associated with certain characters
appear in the music; several times a primary motive from a particular section recurs later when the same characters are involved. (The relation of some motives with the characters suggests the Wagnerian technique of the Leitmotif. However, this use of themes and motives is not consistently applied in *The Outcasts of Poker Flat.* ) In many sections, some phase of melodic imitation (literal repetition, sequence, fragmentation, or containing rhythmic alterations) of a short motive is a part of the texture.

The most prominent melodic themes of the opera are the first two chorus themes from the opening section, "I have left my sin behind" (Figure 3-2, page 43) and "Sweep away my sin" (Figure 3-8, page 49). These two themes provide the primary melodies for the chorus throughout the opera. In the opening phrases of Scene I, the townsmen of Poker Flat are heard (offstage) singing "I have left my sin behind" as they approach the mountain clearing. As they come onstage, the townsmen exuberantly proclaim, "Sweep away my sin," and then begin to explain the situation. The three outcasts are interjected into the action as each one responds to statements and implications made by the townsmen. When it is clear that they are using the morally undesirable outcasts as scapegoats for the killing of two gold miners, the townsmen leave the scene. Throughout the
section, the two themes of the townspeople recur periodically, sometimes sung by solo townspeople instead of the entire chorus, as in Figure 3-59.

![Figure 3-59](image)

**Figure 3-59**—Adler, *The Outcasts of Poker Flat*, p. 19 (mm. 13-15); p. 20 (m. 1), vocal score

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At other times, one of the themes is fragmented into characteristic motives and included in the overall texture, as in Figure 3-60, page 114. As the men desert the outcasts, they repeat "Sweep away my sin;" the orchestra continues the theme in the transition, and the outcasts respond in various ways to their predicament.

Later in the opera, short motives from these two themes are in the texture, but usually not in an obvious way. However, in the last few minutes of the opera when the townspeople return with Innocent to help the outcasts, they approach the cabin singing "I have left my sin behind;" this motive occurs again in the orchestra a few measures later.
later. The principal theme of "Sweep away my sin" is played slowly by the orchestra as the opera ends.

Recurrence of other important themes in the opera serves to provide aural association and reminiscence of actions which have taken place at earlier points in the opera. In Scene II, three sections include motivic and textural likenesses to similar incidences in Scene I.

The segment that includes Oakhurst in Scene II utilizes the "unsettled" accompaniment like that used in the agitato middle section (shown in Figure 3-7, page 48) of the aria, "The geese have fled." A few measures later, Piney and Dutchess respond to each other's comments with the same musical gestures that were used in Scene I; the orchestral introduction two measures in length.
utilizes identical melodic and rhythmic patterns, and the vocal phrases are similar in their broken-triad shapes to the earlier encounter of Piney and Dutchess (see Figure 3-5, page 46).

Another significant theme recurs when Innocent has finally made it back to the cabin with the townsmen. His anxiety about Piney and her safety is relieved when he discovers she is still alive. In a short duet, Innocent repeats the theme from the "love" duet (Figure 3-6l below) which they sang earlier; at the same time, Piney passionately defends Dutchess and Oakhurst for their parts in saving her life.

Other themes in the opera are less significant as a continuing portrayal of the drama in a "Leitmotif"-fashion. Characteristic melodic and rhythmic motives of arias and ensembles are used in various ways throughout the opera. Many motives have recognizable rhythmic and melodic traits, and use of these motives helps to unify the music and drama.

Melodic repetition in several forms is an important method of attaining musical coherence. Often, this involves repetition in the orchestral texture of the first vocal motive of the section; however, the motive may appear several measures after its first usage in the vocal phrase and usually is not an obvious element of the texture.
Thematic imitation occasionally involves a canon-like presentation of the phrase. This type of imitation is utilized in the "love" duet between Piney and Innocent, signifying their oneness in spirit (see Figure 3-61). In another passage, the orchestra, beginning one measure after the vocal phrase, imitates the vocal line literally for four measures.

![Musical notation](image)

Figure 3-61—Adler, The Outcasts of Poker Flat, p. 54, mm. 10-13, vocal score, vocal parts

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Other methods of repetition utilize rhythmic motives and transformation, literal imitation, sequence, and fragmentation. Some motives in individual sections employ short rhythmic or intervallic patterns which are characteristic of the section as a whole, e.g., the triadic motives of sections in which Piney and Dutchess "talk" to each other (Figure 3-5, page 46), or the \[\text{rhythm of the accompaniment to Dutchess' blues tune (Figure 3-32, page 82).} \]
The rhythmic figure (\( \text{\textcopyright} \)) which begins the opera returns at the beginning of the orchestral interlude between Scene I and Scene II; in the interlude, the impending tragedy is implied in the sharpness of this rhythmic figure and the powerful bass octaves which are discordant to the treble octaves (see Figure 3-62).

![Image of musical notation]

**Figure 3-62--Adler, The Outcasts of Poker Flat, p. 60, mm. 8-10, vocal score**

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In another phrase near the end of the opera, the three chords from the first measure of the opera return in augmentation, as illustrated in Figure 3-63, page 118. (The first measure of the opera is given in Figure 3-43, page 92.) Other rhythmic recurrences and alterations of motives are used sparingly.

There are several instances of melodic motivic imitation. Mostly, the orchestra imitates a vocal motive (often at the interval of a fifth) shortly after it is
sung; in a few phrases, the vocal part imitates a line in the orchestral texture. At times also, motives and themes are imitated in a sequential fashion, at the interval of a second or a third.

Some motives are characterized by both intervallic and rhythmic patterns. In two places in the opera, these motives are used in such a way as to suggest robot-like reactions from the character(s). When Pinney is introduced to the outcasts by Innocent, her response to each one is characterized by the same rhythm, text, and basic pitch contour. Her response to Oakhurst is shown in Figure 3-64, page 119; she reacts similarly when introduced to Dutchess and Uncle Billy.

The same sort of robot-like replies are expressed by Dutchess and Uncle Billy when Oakhurst insists that the trip to Roaring Camp begin immediately. In three
separate phrases, Dutchess and Uncle Billy reply negatively to Oakhurst's demands in motives which are similar in rhythm and pitch contour. Figure 3-41 on page 90 illustrates one of these phrases.

Adler’s use of themes and motives in *The Outcasts of Poker Flat* creates unity for the work as a whole. Imitation and recurrences of melodic and rhythmic motives are important for musical coherence and dramatic association of characters, emotions, and action.
CHAPTER IV

THE WRESTLER

Description of the Opera

The Wrestler is the operatic version of Genesis 32 and 33, the biblical account of Jacob's wrestle with the angel and his subsequent reconciliation with his brother, Esau. The libretto is by Judah Stampfer, as is the libretto of The Outcasts of Poker Flat. Jacob's past is shown in a series of flashbacks which help to explain the significance of the meeting of Jacob and Esau. The main characters of the opera are: Jacob (baritone); his servant, Obadiah (bass-baritone); Jacob's wives, Rachel (soprano) and Leah (mezzo-soprano); and Esau (bass-baritone). A brief synopsis of the story, taken from Genesis, follows.

Biblical background of The Wrestler

Jacob and Esau are the twin sons of Rebekah and Isaac. Esau, the first-born, will automatically receive birth rights and blessings from his father to which Jacob is not entitled. One day, Esau arrives home from a hunting trip extremely tired and hungry. Jacob has prepared some stew and bribes Esau into selling
his birthright for some food. Later in the two brothers' lives, Jacob tricks his father, who is half-blind, into thinking he is Esau and obtains the blessings which rightfully belong to his brother. When Esau discovers what Jacob has done, he plots to kill Jacob and regain his rights. Jacob is warned of Esau's plans by his mother, Rebekah, and, to escape his brother's vengeance, flees to live with his Uncle Laban in another country.

Jacob works for Laban for twenty-one years, helping to tend the flocks of sheep and goats. During this time, Jacob marries Laban's daughters, Rachel and Leah, and has many children. His wealth and possessions grow enormously. When Jacob learns that Laban's sons are grumbling because they feel he has become wealthy at their father's expense, Jacob decides to take his wives and children, along with the servants and flocks he has accumulated, back to his homeland. After Jacob and his retinue start on their journey, they learn that Esau is in the area through which they are traveling. Jacob sends messengers bearing gifts to inform Esau of his impending arrival; upon the messengers return, Jacob learns that Esau is on the way to meet him with an army of four hundred men. With this information, Jacob is frantic with fear.

Praying to God for protection from Esau, Jacob sends more gifts to pacify his brother before encountering
him in person. Jacob and his household have planned to stay where they are for the night, but Jacob gets up during the night and takes his family to another camp site further along the route of the journey. Then Jacob returns to the camp to be alone, is confronted by an angel, and wrestles with the angel until dawn.\(^1\) When the angel realizes that he can not overcome Jacob, he strikes Jacob's hip and knocks it out of joint. Then, after blessing Jacob, the angel disappears, and Jacob rejoins his family.

Jacob observes Esau and the army in the distance, arranges his family into a column to meet Esau, and then goes ahead to greet his brother. Very quickly, Jacob can see that Esau does not plan an attack, for Esau greets him affectionately as a long-lost brother. Jacob introduces the members of his family to Esau and explains to Esau the reason for all the gifts, saying, "I was as frightened of you as though approaching God! Please take my gifts. For God has been very generous to me and I have enough."\(^2\) Esau offers his army as an escort to Jacob's household in the journey to the homeland, but Jacob declines because he feels that his children and animals should not be pushed as steadily

\(^1\)There is no clear explanation in the Biblical story of the purpose of Jacob's encounter and wrestle with the angel.

\(^2\)Genesis 33:10-11 (The Living Bible). The libretto of the opera does not utilize these exact words, but Jacob suggests these sentiments in the opera.
as Esau's men would want to travel. Jacob and Esau then agree to go their own ways and to meet again sometime in the future.

Synopsis of the Opera

Based on the foregoing story, the opera opens with a prologue-like section in which Jacob, standing in front of the set, serves as a narrator to set the stage for the portrayal of earlier events in his life. An older man now, he has already experienced his fight with the angel and the meeting with Esau, but takes the audience back to the time just preceding these occurrences. At the close of this prologue, Jacob joins the story and walks into the set.

Jacob is surrounded by his children and several women who sense his fear and frenzy because he has learned from the messengers that Esau is approaching with an army. Jacob is barraged with questions and comments which build a feverish intensity depicting the fear and uncertainty of his retinue. At the same time, Jacob and his servant, Obadiah, discuss the situation. The messengers have just returned from their journey to Esau with the jarring news that he "was dressed for war!"³ Jacob sends more gifts of appeasement and then prays to God for

deliverance from the hands of Esau. Feeling that he needs more time to decide what to do, Jacob determines that the night should be spent in the camp and the journey to the homeland continued the next day. After the camp has settled down for the night, Rachel and Leah stay with Jacob and try to calm him with talk about the children and the offer of some wine and roast lamb. However, Jacob, completely distracted, recounts his stealing of Esau's birthright and blessings, voices regret that he has no real home, and laments his life of wandering.

When Obadiah excitedly informs Jacob that two messengers have deserted the camp with a hundred sheep, Jacob decides that he will proceed with his family immediately. He sends his wives and children on their way, telling them that he will catch up with them in the morning, and remains in the camp to contemplate the circumstances in solitude.

In a flashback, Jacob remembers his wandering and escape from Esau twenty-one years earlier and his first encounter with his Uncle Laban, which led to over twenty years of hard labor, and during the same time the accumulation of much wealth. The mood becomes dream-like and Jacob is accosted by an Angel. They wrestle until dawn, when the Angel strikes Jacob's hip out of socket; Jacob refuses to let the Angel go until he receives a
blessing. The Angel "blesses Jacob and disappears. Momentarily
stunned, Jacob slowly and painfully limps into the camp,
where he explains his injury as a result of a stumble
and fall.

After learning of the imminent approach of Esau,
Jacob forms his family into a column to meet his brother.
Jacob's children express their fear, and Esau's men are
heard singing as they march toward Jacob's alignment.
The suspense builds as the two forces take their places
on stage in opposing formations. Finally, Jacob and
Esau confront each other face to face. At first, their
greetings are hesitant, but when they realize that
neither one intends to cause any harm, they embrace and
agree to go their separate ways.

Background of the Opera

The Wrestler was commissioned by the national
chapter of the American Guild of Organists for the 1972
national convention through the Dallas chapter of the
A.G.O. (the host chapter for the convention). It was
co-commissioned by Saint Michael and All Angel's Epis-
copal Church, which had a drama guild and was interested
in new operas for the church.

The subject for the opera was chosen by Adler
himself, who has acknowledged having several favorite
biblical stories. To Adler, the story of Jacob
represents the idea of man's "becoming" and his wrestle with himself or with his angel to become someone or something of worth. As Adler has expressed it, Jacob is a "nasty little boy who cheats and lies and deceives. . . . [He is a figure] that in early age is an undesirable character who, through his experience and real struggle with himself, becomes Israel, the 'champion' of God. [This idea] has always fascinated me and is in keeping with the kind of optimistic strain of 'becoming' that runs through the Old Testament. . . . Even though man is one thing, he can, by striving, struggling, working at it, become someone or something else. . . . man has the capacity to grow. . . . It is so appropriate and so optimistic--a hope for all people who want to change and want to become something worthwhile and worthy."

Judah Stampfer, the librettist, was, according to Adler, the "ideal person to write the libretto for The Wrestler." Having been an Orthodox rabbi prior to his becoming a university professor of English, Stampfer had obtained a great knowledge of the Bible and post-Biblical literature, and he and Adler had worked together very well in their artistic endeavors.

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\(^4\) Cassette recording from Samuel Adler, October 1977.

\(^5\) Cassette recording from Samuel Adler, July 1977.
Adler included organ in the instrumentation of the opera since it would be primarily performed in churches and also would permit a smaller number of instruments (twenty-one) in the orchestra. Adler has expressed the belief that "large orchestras are a thing of the past in the opera pit" and that a small orchestra is more appropriate for church or chamber operas.

The commission included a request to utilize chorus and possibly even a children's chorus in the opera since the church which would be premiering it for the convention, St. Michael and All Angel's Episcopal Church, had an extensive choir program with many choirs of all age levels. Therefore, Adler wrote substantial choruses for children, men, and women.

The opera, approximately fifty-five minutes in length, was composed during August-October 1971. It was premiered at the National American Guild of Organists Convention in Dallas, Texas, on 22 and 23 June 1972. It has been performed several times since the premiere, most frequently by various university opera workshops.

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^6 Cassette recording from Samuel Adler, October 1977.
Notation

The Wrestler, written in 1971, includes many vocal styles and techniques, e.g. Sprechstimme and pitchless recitation, similar to Schoenberg's in Moses and Aaron. Instrumentally and vocally, several techniques of notation introduced by composers in the 1960s are prominent. The use of these new symbols along with less common instrumental and vocal sounds add to the dramatic effectiveness of the work as a whole. Most important in this opera is the conveyance of the story of Jacob in a manner which is convincing to the listener; musical techniques seem to have been chosen primarily for their meaningful dramatic depiction.

Many of the symbols of notation included in The Wrestler represent new sounds which have been explored and used extensively by Krzysztof Penderecki in several of his works of the 1960s; these symbols have since become fairly standard notations of contemporary techniques. The notations reflect an increased interest in new instrumental and vocal sounds. The sounds and effects used by Adler seem to have been chosen to enhance the portrayal of the drama in musical terms.

Instrumentally, many new notational directions function as a sort of "shorthand" device for both the composer

and the performers. Often, when a single pitch is to be sustained for the duration of a section, the pitch is indicated and then followed by a straight arrow to a point where the sound should be terminated (see Figure 4-1).

![Figure 4-1](image)

**Figure 4-1**—Adler, *The Wrestler*, m. 655, orchestral score, woodwinds

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In sections where the same pattern is to be used repeatedly for a given portion, a number of different scoring techniques are utilized:⁸

⁸Since the measure numbers are included in the score, musical examples from *The Wrestler* are identified by measure number(s). When an example is from the vocal score, page number(s) in the vocal score are also given.

⁹All symbols are explained as found in the "Guide to the Notation" at the beginning of the score to *The Wrestler*. 

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= Figures performed over and over again until the end of the "dot-dash" line is reached. The spacing of the figure is important and must be observed when the figures are repeated (see Figures 4-2a and 4-2b).

Figure 4-2a—Adler, The Wrestler, mm. 656-686, orchestral score, violin IA

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Figure 4-2b—Adler, The Wrestler, mm. 656-686, orchestral score, bass drum

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All notes inside a crossed box must be played in order as fast as possible and repeated up to the point of the arrow (Figure 4-3).

Figure 4-3—Adler, The Wrestler, mm. 797-804, orchestral score, vibraphone

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In the vocal score, repeated instrumental patterns are indicated to the singers by the symbol (Figure 4-4). Concerning this sign, Adler advises that it is "another 'shorthand' for a repeated figure." The notation (Figure 4-5) in the vocal score indicates "a 'sound curtain' created by the instruments repeating patterns as fast as possible."
In four passages of the score where a dense sound curtain is built, time notations of several seconds are designated for the durations of the activity, as in Figure 4-1, page 129; in this segment, the woodwinds are joined by organ, brass, strings, and percussion in an intense sound mass.
Vertical sonorities are repeated forcefully for extreme dramatic emphasis. The desired harmony is indicated, and the rhythm of repetition is given in vertical lines without pitches, as in Figure 4-6.

An accelerando as well as a crescendo are indicated by a notation resembling as in Figure 4-7.
Notation which specifically affects the string instruments and the manner of producing the desired sound for special effects includes several varied symbols and indications:

(1) **sul ponticello** = bowing near the bridge (Figure 4-8). In one passage, lower strings are instructed to alternate normal to ponticello playing, as in Figure 4-9.

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Figure 4-8—Adler, The Wrestler, mm. 545-551, orchestral score, strings

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Figure 4-9—Adler, The Wrestler, m. 586, orchestral score, lower strings
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(2) col legno = striking the strings with the bow-stick instead of playing with the hair (see Figure 4-10).

Figure 4-10—Adler, The Wrestler, mm. 616-617, orchestral score, strings
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(3) $\uparrow \uparrow$ = notes to be performed on the strings between the tailpiece and the bridge (see Figure 4-11). (The number of vertical lines in the symbol corresponds to the number of strings to be used at any one time.)

Figure 4-11—Adler, The Wrestler, mm. 638-647, orchestral score, strings

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(4) $\Rightarrow$ = glissando (Figure 4-12)

Other string passages include more traditional string techniques for particular effects, such as tremolo and
harmonics. In playing long sustained notes, Adler advises the string players to "change bows at will, however as imperceptible as possible." ¹²

The interior of the piano is utilized to provide various percussive sounds. The sign, , indicates passages to be executed inside the piano. A grand piano

¹²Ibid.
is essential, and the pianist needs a mandolin plectrum and a percussion brush to perform his part. Other specific notations designate the manner of producing the sound inside the piano:

(1) \[\text{\(\text{\textbullet}\)}\] = This sign over a note means pizzicato.

(2) \[\text{\textbullet} \quad \text{\(\text{\textbullet}\)}\] = striking the strings inside the piano with a flat hand to create tone clusters (Figure 4-13). A percussive rumble is created by a tremolo of tone clusters on the bass strings, as indicated in Figure 4-14. (The duration of clusters is notated traditionally, i.e., white or black note heads with or without stems and flags to indicate specific rhythmic patterns.)

Figure 4-13—Adler, The Wrestler, mm. 638-641, orchestral score, piano

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Figure 4-14—Adler, The Wrestler, mm. 686-688, orchestral score, piano

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(3)

= glissando on strings with plectrum or brush as specified (Figure 4-15).

Figure 4-15—Adler, The Wrestler, m. 586, orchestral score, piano

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Tone clusters are utilized on both piano and organ. Often, a cluster on either instrument is notated
as in Figure 4-16; solid bands indicate all notes (black and white keys) from approximately the bottom to the top of the figure. All clusters are panchromatic in the indicated range.

\[ \begin{align*}
&\begin{array}{c}
\text{Piano} \\
\text{Oрган}
\end{array} \\
&\begin{array}{c}
\text{(} J=69 \text{)} \\
\text{sf} \\
\text{sf}
\end{array}
\end{align*} \]

Figure 4-16—Adler, The Wrestler, mm. 205-206, orchestral score, piano and organ

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Notations for wind and brass instruments include standard techniques (flutter-tongue \([\text{flutter-tongue}]\)) as well as the symbol \(\text{click the keys in notated rhythms}
while blowing through the instrument without producing a pitch, as illustrated in Figure 4-17. The horn and trumpet I players blow through the instruments and "click the keys" in the designated rhythmic patterns. The second trumpet player is instructed to flutter-tongue while blowing through the instrument.
Vocal notation involves much use of approximate pitches. Concerning this aspect of the opera, Adler writes:

All "non-singing" or "non-exact pitch" passages are used in this work to free the singer a bit so that he or she may get even more involved in the emotional content of a passage and "let go" his imagination as well as his histrionic prowess unhindered by strict adherence to a set group of pitches. However, the shape of the musical line and the approximate placing of pitches, and especially the exact rhythms are crucial to the intensity of the desired effect.\textsuperscript{13}

\textsuperscript{13}Ibid.
The various vocal symbols include:

(1) \( \text{\textbullet} \) = sung on approximate pitches. Where the actual pitch "feels" in the individual's range. The shape of the musical phrase and the rhythm must be adhered to. (Figure 4-18 illustrates a passage utilizing this type of notation.)

\[ \text{Figure 4-18—Adler, The Wrestler, p. 36, mm. 346-347, vocal score, vocal part} \]

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\[ \text{Used by permission.} \]

(2) \( \text{\textbullet} \) = When these notes are marked \( f \) or \( ff \) they must be shouted;
when marked \( p \) or \( pp \) they should be whispered. (The shouts or whispers sometimes change "pitch.") (Figure 4-19)
(3) \[\text{= Sprechstimme. Contour of line is of the utmost importance (Figure 4-20). (Adler is specific about the slight differentiation between Sprechstimme and pitches to be shouted or whispered, as in Figure 4-19.)}\]

(4) \[\text{= falsetto (Figure 4-21)}\]
Figure 4-21—Adler, The Wrestler, p. 37, mm. 360-361, vocal score, vocal part

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(5) = coarse whisper (see Figure 4-22)
(Observe particularly elongated note-heads.)

Figure 4-22—Adler, The Wrestler, p. 17, m. 144, vocal score, vocal parts

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(6) = highest note in the range
(see Figure 4-23, page 145)

(7) = lowest note in the range
(see Figure 4-24, page 145)

(8) = glissando after the note
(see Figure 4-24, page 145)
Figure 4-23—Adler, The Wrestler, p. 14, mm. 118-119, vocal score, vocal parts
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Figure 4-24—Adler, The Wrestler, p. 35, mm. 336-337, vocal score, vocal part
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(9) \( f \) = one quarter tone lower
(Figure 4-25)

Figure 4-25—Adler, The Wrestler, p. 49, mm. 521-523, vocal score, vocal part
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All the techniques described above have been used to create an expressive musical depiction of the "wrestler," Jacob, and the tensions and pressures he undergoes during this emotionally intense period. The newer techniques exhibit Adler's awareness of and interest in current happenings in the musical world as well as his desire to write a musical dramatic work in which the music itself contributes greatly to the effectiveness and convincing quality of the drama.

**Melody**

Vocal melodies in *The Wrestler* run the gamut from highly disjunct atonality to conjunct tonality. They are very often characterized by several repeated pitches or small skips which are suddenly followed by a rash of intervals larger than an octave. Important words of the text are emphasized in the vocal lines by leaps and extreme vocal ranges. The melodies are devised so that effective presentation of the story and portrayal of characters and emotions result; they are not, however, the kind of melodies that are easily remembered after one hearing by the average opera "buff."

The melodies sung by the main characters are vocally demanding. Especially in the case of Jacob, who is at all times the central figure of the drama and
who sings much of the time, are the melodies almost "tortuous." Jacob's melodies range freely in notated pitch from F to a, an extension significantly higher than the normal expected range for a baritone (G to e¹); also included in Jacob's lines are indications for the highest and lowest pitches in the singer's range. Although the vocal range for the part of Jacob is very demanding, the sudden shifts in the tessitura of the lines also add to the vocal difficulty and make an accurate performance of the role a very arduous task. Figure 4-26 illustrates a phrase which is characterized by a sudden shift in the vocal tessitura: a leap of over two octaves.

![Figure 4-26—Adler, The Wrestler, p. 30, mm. 274-277, vocal score, vocal part © 1971 by OXFORD UNIVERSITY PRESS Used by permission.](image)

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Generally, extremes in tessitura are accompanied by dramatic motivation, as in Figure 4-27, which utilizes the highest and lowest pitches actually notated for the role of Jacob. Sudden large leaps are characteristic of many of Jacob's emotionally expressive vocal lines.16

![Figure 4-27—Adler, The Wrestler, p. 56, mm. 623-629, vocal score, vocal part](https://example.com/)

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Singers of the other roles experience somewhat more normal vocal ranges and a more even tessitura for the most part, but the vocal lines throughout the opera exhibit some sudden leaps consisting of the intervals which are more difficult to sing, e.g., diminished or augmented octaves, and compound intervals.

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16 A line-graph of the melodic contour of Figure 4-27 is given in Appendix 1, p. 269.
The melody which underscores Jacob's excessive fear when his psyche finally allows him to accept the fact that his brother Esau is quickly approaching his camp with a large army is given in Figure 4-28 (page 150). In this passage, the skips and changes of tessitura occur with greater frequency and are even more abrupt than in the phrase in Figure 4-27. The contour of the line is quite effective in the expression of Jacob's paranoid reaction and frenzy.  

Another aspect of this passage which adds to the unpredictability of the musical line is the free chromatic progression from pitch to pitch. In the first six measures, ten different pitches are employed; only one of these pitches (c) is repeated later in the phrase after it is first heard.

Several phrases two or three measures in length utilize all twelve pitches of the chromatic scale, e.g., the first two measures of Figure 4-29 (page 150), in which Rachel displays her uncertainty about the future.

Melodic lines with wide leaps are used to express tenderness as well as fear and uncertainty. In Rachel's aria, "Your eyes are like doves" (Figure 4-30, page 151), her love for Jacob is depicted in a melody which, in

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A line-graph of the melodic contour of Figure 4-28 is given in Appendix 1, p. 270.
He is coming near me, my brother Esau,
only yesterday, he stole his blessing—from my father

I—sacrifice; and much blessing it has brought me, years

Figure 4-28—Adler, The Wrestler,
pp. 31-32, mm. 290-302,
vocal score, vocal part
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The camp is restless tonight; it is a bad night—

for sleeping. No one knows—what the morrow brings

Figure 4-29—Adler, The Wrestler,
p. 41, mm. 412-416, vocal score,
vocal part for Rachel
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spite of large leaps and sudden changes of contour, gives the impression of flexible lyricism.\footnote{18 A line-graph of the melodic contour of Figure 4-30 is given in Appendix 1, p. 271.}

```
mf Your eyes—are like doves besi-de the wa-te-r-brooks, Washed with milk, and finely set. Your hands are rods of gold. Set with beryl;
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Figure 4-30—Adler, The Wrestler, p. 47, mm. 499-504, vocal score, vocal part

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Many of the melodies consist of a freely chromatic pitch content with no pitch center emphasized. Melodies, especially in narrative sections, often utilize repeated pitches and syllabic presentation of the text. Recitation at the same pitch of an unemotional proclamation of accepted facts is in many passages disrupted by skips and leaps when the character feels an insecurity or threat to his safety. Figure 4-31, the "narration" of the situation before the confrontation of Jacob and Esau, indicates at first Jacob’s cool acceptance of his own wealth; this is gradually transformed into an expression of panic, portrayed by sudden wide leaps,
when he realizes the inevitability of his meeting with Esau.

Jacob, f=152.

Figure 4-31--Adler, The Wrestler,
pp. 5-6, mm. 39-61,
vocal score, vocal part

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Jacob's most intense expression of fear of his brother Esau is found in the passages after he has suddenly decided to move his household in an attempt to escape Esau's attack. The mixture of parlando repeated
pitches and sudden leaps (several larger than an octave) imply his delirium and lack of control of the situation. Figure 4-32 illustrates the extreme disjunct movement which abruptly becomes a *parlando* repeated-note presentation of the text.19

Figure 4-32—Adler, *The Wrestler*, pp. 43-44, mm. 443-451, vocal score, vocal part

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Several phrases contain free chromaticism varied by octave displacement instead of movement in minor seconds. As in Figure 4-33, much of the pitch content is chromatic (*g*-sharp, *a*, *b*-flat, *b*, *c*), but the leaps between pitches create a contour which is quite disjunct and effectively depicts Jacob's anxiety.20

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19 A line-graph of the melodic contour of Figure 4-32 is given in Appendix 1, p. 272.

20 A line-graph of the melodic contour of Figure 4-33 is given in Appendix 1, p. 273.
In other phrases, the vocal pitches ascend chromatically (sometimes by octave displacement) with various phrases and entrances of different characters. By using this technique, the atonal color of the musical language is retained with some degree of pitch security for the singers (see Figure 4-34: c-sharp, d, e-flat; f, f-sharp, g).

Figure 4-33—Adler, The Wrestler, p. 22, mm. 202-204, vocal score, vocal part

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Figure 4-34—Adler, The Wrestler, p. 14, mm. 108-111, vocal score, vocal parts

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Pitch movement in half-steps is carried to an extreme in a women's chorus which is "soothing" and "meditative" in nature. In the first phrase of this chorus (Figure 4-35), the vocal line of one group of women descends chromatically, and the half-steps indicate a "quasi-sighing" motive which persists through the entire section.

![Figure 4-35—Adler, The Wrestler, p. 23, mm. 209-211, vocal score, vocal parts](https://example.com)

Figure 4-35—Adler, The Wrestler, p. 23, mm. 209-211, vocal score, vocal parts

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Occasionally, a melodic line will outline a simple scale, a triad, or progress in two consecutive fourths. The first children's chorus (divided into three separate groups) consists of pitch movement centered around thirds, as illustrated in Figures 4-36a and 4-36b. (In Figure 4-36b, although gaps of thirds are bridged by pitches in stepwise movement \([e, d\text{-}sharp, c\text{-}sharp; c, b\text{-}flat, a]\), the pitch movement is centered around the respective thirds \([c\text{-}sharp-e, a-c]\).
In several phrases of the children's chorus, the vocal lines proceed in complete modal scales, as in Figures 4-37a and 4-37b, page 157.

The only melody in the opera which is tonally oriented is the song of the angels in a flashback scene of Jacob's past. This melody, given in Figure 4-38, page 158, is modal (E aeolian with phrygian inflections) and the most "comforting" melody of the entire opera with a predictable pitch organization and definite tonal center.
It is also almost entirely conjunct or in small skips; in keeping with the style of the rest of the opera, however, there are three large leaps (ninths and a seventh in measures four, five, and six).

At the end of the opera, after Jacob has wrestled with his Angel and has seen Esau, and the tensions he had been experiencing all through the opera are finally
resolved, his vocal lines are stepwise with occasional skips. The smoother contour of the melodies implies a relaxation in the conflicts of the story.

The melodies in the opera which utilize some indeterminate notations, i.e., melodies sung on approximate pitches, consist of contours very similar to the melodies in which pitches are notated precisely. The principal purpose for the non-exact pitch passages is to allow the singers’ presentation of some of the more dramatic lines without being extremely anxious about exact pitches. This practice seems to be very useful for areas in which

Figure 4-38—Adler, The Wrestler, pp. 50-51, mm. 538-548, vocal score, children’s chorus

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the delineation of the drama and explicit expression of the
text are necessary for the most meaningful communication.
Although these passages, which occur most often in narra-
tive sections, could have been written as straight dialogue
much of the time, the dramatic implications are amplified
by the effects of the continuous music.

There are no independent melodies in the orches-
tral accompaniment; however, several of the melodic lines
of the soloists and choruses are doubled at some level in
the accompaniment. Much of the accompaniment is arranged
in static blocks of sound or in sound curtains consisting
of many independent moving voices, giving the sound masses
a restless kinetic energy with an essentially nonfluctuating
density and the impression of fixed sonorities; in these
passages, melody as a parametric force is nonexistent in
the orchestra.

The melodic writing in *The Wrestler* primarily
reflects a freely chromatic use of all available pitch
material. The melodies are not generally tonally oriented
or pitch centered; they are characterized by extremely
disjunct contours in many phrases and often reflect
the emotional state of the character expressing them.
Harmony

The harmonic structure of The Wrestler, for the most part, reflects free chromaticism. A large portion of the harmonic sonorities are clusters in combinations of seconds or chords built in seconds and sevenths in association with other intervals. Several chords are dodecaphonic and are usually formed gradually as tones enter independently or in groups of two or three until all twelve tones are sounding. Sonorities are sometimes used as percussive harmony \(^{21}\) and very effectively amplify dramatic implications.

Vertical sonorities utilizing superimposed fourths and fifths are infrequent, and very often these formations, when used, are combined with other intervals which change the effect of the sound entirely. Simple tertian harmonies are used very sparingly; some larger tertian chords (seventh, ninth, or eleventh chords) are created briefly by moving voices or are combined with added notes which tend to eliminate any implication of a tertian sound.

Traditional harmonic progressions and cadences are extremely rare. Often, the constant shifting of dramatic conflict results in phrases or entire sections

\(^{21}\) For earlier discussion of "percussive harmony," see footnote on page 71.
(arias, choruses, smaller ensembles) evolving from previous passages without any suggestion of a cadence or "rest" in the music.

For the most intense expressions, clusters in huge massed arrangements provide force in the accompaniment. In these sonorities, usually reinforced by masses of sound in the piano and organ, all the tones included in the very densely-voiced conglomerate are sounded at once.

Clusters built in major and minor seconds are extremely prominent in the harmonic fabric. Frequently, clusters are combined with other intervals to provide a more pungent harmonic effect, as in Figure 4-39, page 162. The seven-note cluster in the accompaniment is accented by the major seventh and minor second of the messengers' cry, "He was dressed for war!"

In Figure 4-40, three-note clusters (c, c-sharp, d; d, d-sharp, e) in a repeated accompanimental figure are accented by periodic ascending sevenths and other intervals, which finally culminate in a seven-tone cluster in the strings (sul ponticello, tremolo). Movement of this sort supports the growing tension in the drama and often reflects the intensity of Jacob in particular (see Figure 4-40, page 163).

In other formations of clusters, often the chords are formed gradually and are sustained as a complex
sonority for several beats. In Figure 4-41, from Jacob's prayer to God for protection from Esau, eight-tone clusters are formed as single instruments enter and sustain the pitch. With this chordal growth, the dramatic intensity of short passages fluctuates with the development of each cluster. (The orchestral reduction of Figure 4-41 is provided below it to illustrate clearly the clusters formed in the passage—see page 164.)
Multi-voiced complex chords are often formed as solo instruments enter the sonority and sustain pitches for several measures. In the beginning measures of the opera (Figure 4-42, page 165), a twelve-tone chord in the strings gradually develops and provides the sonority which supports the opening phrases of Jacob.

Figure 4-4O—Adler, The Wrestler, p. 5, mm. 40-44, vocal score

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The chord intensifies as it is sustained and as more tones are added, and furnishes a solid foundation to support Jacob's emphatic first statement of the opera.
In a similar manner, the final twelve measures of vocal singing in the opera (which include Jacob, the children's chorus, the women's chorus, and the soldiers' chorus—all singing in the final five bars) are accompanied in the orchestra by a dense, ten-note harmony which begins with octaves to which the other tones are added.
individually. The sonority gradually provides a complex mass of sound which amplifies the vocal forces and dramatic implications in the end of the opera.

In many sections, ten- to twelve-note chords are suddenly present in the texture. They are often spread over a rather extensive pitch range and include every imaginable interval, with no harmonic pull to any specific "root" of the sonority.

Many compound sonorities and percussive harmonies are utilized to amplify the intensity of the drama. The first harmony of the opera is given in Figure 4-43. This eight-tone chord is sustained in the organ and strings (harmonics) and is also attacked sharply and released by woodwind, brass, and percussion instruments. The effect is one of quiet strength which increases with each restatement of the sonority. After the third repetition and as the chord is sustained, four tones, which with the other eight tones form a twelve-tone sonority, are sharply introduced into the texture (see Figure 4-43, page 167).

Other percussive harmonies combine the acrid effects of sharply attacked combinations of seconds. In Figure 4-44, the two-note sonorities (g, a-flat; c-sharp, d) provide the harmonic support for the trumpet fanfare calling Jacob's household to prepare for the journey to escape Esau.
Many harmonies contain only seconds and sevenths.

With these sonorities, the sharp clashes are present,
but, instead of having the "massed" effects typical of
clusters with many superimposed seconds, the attack of
each chord is more distinctly heard, and the chords very
effectively intensify and articulate the dramatic tension
as it develops (see Figure 4-45).

Some harmonies, although they contain a degree of
pitch clash, emit a mood of peacefulness and comfort. The
accompaniment of a quiet women's chorus consists of a
broken chord containing two chromatic inflections of the
third above the root (Figure 4-46, page 169). In spite of
the pitch conflict in the context of the harmony, the effect
of the accompaniment is soothing by contrast to other
passages of the opera.

Superimposition of fourths and fifths alone is
utilized sporadically in vertical formations to provide
a static background for the vocal forces. Figure 4-47

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illustrates the use of quartal chords in the strings supported by the timpani in an \textit{ostinato} sound curtain. Quartal chords are not always superimposed perfect fourths, which give a feeling of consonance, but instead are often formed in a perfect-augmented arrangement and are substantially more intense in the effect, as in the top staff of Figure 4-47, page 170.

There are some clear harmonies in fifths in the opera. The most prominent use of fifths is the organum-like accompaniment in perfect fifths and octaves of the angel chorus (see Figure 4-38 on page 158). The accompaniment, as shown in Figure 4-48, consists for a few measures of rising parallel perfect fourths, fifths, and octaves. However, after the seventh measure of the "pure" and "angelic" quality of the perfect fifths, the strings enter with a chord cluster (see Figure 4-8, page 134),
a sonority which distorts the pureness of the preceding accompaniment and implies that a degree of tension and uncertainty is present in the drama. In the few remaining instances where fifths can be found in the vertical spacing of chords, other tones are present to modify the purity of the fifths (see Figure 4-48, page 171).

The only instances of quasi-traditional cadence progressions in the entire opera are contained in the angel chorus. In the final phrases of this chorus (Figure 4-49, page 171), a half-cadence (IV-VII\(^\flat\)) is implied. The final phrase (in the aeolian mode) progresses in triadic sonorities to a VII-I cadence in which the VII is the sub-tonic instead of a leading-tone chord.
Occasionally in The Wrestler, a sound mass of numerous pitches is formed and sustained at a point of high intensity in the drama. Often, this dense bulk of sound creates a static harmonic pull; however, the tension which is radiated by the dramatic implications is expressed in the unidentifiable curtain of sound which accompanies it.
Texture

The sound fabric in *The Wrestler* is motivated by the dramatic implications of the story. The orchestral accompaniment ranges from phrases of single sustained pitches to complex twenty-voiced sonorities, and encompasses dense sound curtains, chord clusters, percussive harmonies, and unconventional instrumental timbres. The vocal fabrics include solo, duet, and trio sections of the principal characters, in addition to extensive and varied chorus combinations.

The orchestra, consisting of twenty-one solo instruments (strings, woodwinds, brass) in addition to piano, celesta, organ, and various percussion instruments, often has the texture of intimate chamber music. In contrasting passages, technically intricate sound masses or dense, static sonorities are sustained by the instruments. Contrasts in the various timbres of the instrumental families provide varying moods and effective delineation of the drama.

The opera opens with a single, sustained *pianissimo* tone in the organ (colored by a *glissando* on the piano strings) which evolves abruptly into an eight-tone sustained sonority (Figure 4-43, page 167) in the strings (playing harmonics) accented by woodwinds, brass, and percussion in *sforzando* attacks. Sustained harmonies such as this opening chord provide much of the textural
structure of the orchestral accompaniment. The density and intensity levels of the sonorities vary with the dramatic needs. In addition, chord clusters arranged in various combinations of clashing major and minor seconds intensify the harmonic structure, and are often introduced into the texture as brief, percussive harmonies to emphasize the drama.

Complex, dense blocks of sound (some in strings only, others with full orchestra) are utilized in the accompaniment in many passages. A very dense, technically intricate sound mass depicts the "anxiety and suspense"22 as Esau and his army converge upon Jacob and his retinue. A portion of the passage portraying everyone's expectancy and uncertainty of the brothers' reactions to each other is shown in Figure 4-50, page 175. As the strings play a "sweep" from lower to higher registers, the woodwinds and brass instruments sustain various intense, fortissimo sonorities based on seconds, the pianist strums an undulating glissando inside the piano from the bass to the treble registers, and the cymbal is struck sharply at regular periods culminating in an abrasive, metallic, fortissimo roll in the final moments.

At the peak of the dramatic intensity, as Jacob and Esau face each other, the sound mass is abruptly cut

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off, pianissimo pizzicato clusters in the low strings and short moments of tense silence follow to emphasize the hesitancy of the two brothers toward each other. Throughout the opera, instrumental textures of extreme density, depicting confusion and uncertainty, contrast with more transparent scoring at points of relative dramatic repose.

Many sections of the accompaniment consist of quasi-contrapuntal textures. In these passages, the instrumental accompaniment exhibits several rhythmically and melodically independent lines which, depending on the technical intricacy and complexity of the fabric, delineate the dramatic implications. In Figure 4-51, page 176, Rachel attempts to calm Jacob and reason with him regarding his anxiety concerning Esau’s possible hostility at their impending meeting; the three-voiced accompaniment is contrapuntal, soothing, and transparent in quality.

A variety of textures is utilized in the sections containing all twelve tones. In some phrases, the twelve tones are presented in horizontal strands of the texture, as in Figure 4-52, page 176, in which the two treble instruments play six tones in exact imitation while the two bass instruments play the remaining six tones, also in imitation. This passage represents one of Jacob’s quieter, more introspective moments.
Figure 4-50—Adler, The Wrestler, m. 782, orchestral score

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In other phrases, the instruments "share" the tones of a twelve-tone passage so that only one or two tones are introduced by each instrument into the overall...
texture. Figure 4-53 illustrates the pointillistic presentation of all twelve tones in *pizzicato* strings; this passage represents Jacob's growing excitement as he recalls the earlier misrepresentation which enabled him to receive Esau's birthright.

![Figure 4-53](image)

Figure 4-53—Adler, The Wrestler, p. 36, mm. 352-353, vocal score, accompaniment

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Figure 4-54, showing Jacob's increasing apprehension and feelings of guilt for the trickery against Esau, utilizes all twelve tones chromatically (with octave displacements) in a sweep from a high to a low instrumental register. This is achieved by selective instrumentation so that the characteristic range of each instrument is represented. This sort of texture, in which solidity is lacking, is utilized in several passages to depict the instability of Jacob (see Figure 4-54 on page 178).

Many passages are "colored" texturally by use of various instrumental effects (discussed in the section on
notation, pages 128-146). The musical sections which utilize different instrumental timbres rely on the sounds produced to more clearly delineate the drama. A degree of uncertainty in the drama is effectively emphasized when these less conventional timbral techniques are utilized.

A great deal of the orchestral accompaniment provides pitch doubling of the vocal lines. Although
it is not usually an obvious duplication in the instrumental texture, pitch cues are provided for the singers quite often. Figure 4-55 illustrates a typical phrase in which some of the vocal pitches are duplicated instrumentally. (The pitches which are circled in the vocal part indicate doubling by the French horn.) Often, however, instrumental doubling involves the use of several instruments of different timbres playing only two or three of the vocal pitches before another instrument doubles a few pitches. Also, the variety of intervals used in the instruments to double the vocal line (sometimes two octaves higher or lower than the vocal pitches) makes it difficult to distinguish cues and doubling.

Figure 4-55--Adler, The Wrestler, p. 4, mm. 35-36, vocal score

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The vocal fabrics utilized in the opera include much solo singing for Jacob and Rachel, with brief solo passages for the remaining characters. In addition, vocal duets and trios provide significant textural changes.

Several varying chorus textures are exploited to effectively combine the characters of the opera into dramatically meaningful units. The first children's chorus, a viable part of the action on the night before Jacob encounters Esau, quickly depicts the confusion and insecurity of all of Jacob's household. The children, divided into three separate groups, pressure Jacob with numerous questions and comments about the situation. The texture, which begins rather transparently with imitation in the voices of the first chorus, quickly thickens and becomes more complex as all three choruses (seven separate vocal lines) reiterate their questions and remarks incessantly. (The basic pitches are included in the orchestral accompaniment.) Figure 4-56, a portion of the chorus, illustrates the disparity of the choral units and the textural density which is attained when all are singing. At the same time, four different women of the household cry out their concerns about food and safety, and Jacob "discusses" the situation with his servant, Obadiah (see Figure 4-56, pages 181-183).
Figure 4-56—Adler, The Wrestler, pp. 10-12, mm. 92-101, vocal score vocal parts

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Figure 4-56—Adler, The Wrestler, Continued from page 181.
Figure 4-56—Adler, The Wrestler, continued from page 182.
A four-part male chorus of Esau's warriors presents a texturally solid band of sound. Mostly in unison, occasional sonorities do, however, include three- and four-note harsh clusters, as shown in measures three and four of Figure 4-57.

Figure 4-57—Adler, The Wrestler, p. 66, mm. 770-773, vocal score, vocal parts

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The women's chorus, which ranges from two to sixteen parts, utilizes a variety of textural color and density. Although the general tone of the chorus is one of quiet expressiveness, much of the chorus contains half-step sonorities between the voices. A timbral density is created when all the women are singing in
unison but with the text in different rhythms, so that none of the words is pronounced at the same time. This density is continued in the subsequent measures in which each member of the chorus sings a pitch and sustains it until eight different tones (each doubled at the octave) are sounding simultaneously, creating a dense cluster of sound, as can be seen in Figure 4-58 on page 186. Each vocal entrance is duplicated by an instrument of the orchestra.

Imitation in the orchestral and vocal fabrics is utilized in several sections. At times, only a beginning phrase will be repeated in another voice or instrument for a short distance, sometimes in a literal reiteration, and other times at the tritone or a seventh. In some vocal phrases, especially when the characters involved project basically the same type of personality, more extensive imitation is included in the texture of the passage. In Figure 4-59, page 187, a phrase sung by three shepherds in a flashback scene of Jacob's first arrival at his Uncle Laban's after he had fled Esau's fury, the vocal phrases utilize imitation at three half steps higher with each subsequent vocal entry. Although the phrase does not continue in exact intervallic recurrence, the rhythmic presentation of the text contains almost literal imitation. The orchestra doubles the voices at various pitch levels, as can also be seen in Figure 4-59. Textural
Figure 4-58—Adler, *The Wrestler*, pp. 26-27, mm. 239-241, vocal score, vocal parts

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density is achieved by the overlapping of the individual parts.

Figure 4-59—Adler, The Wrestler, pp. 52-53, mm. 573-577, vocal score

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Several passages utilize spoken instead of sung presentation of the libretto. However, exact rhythms and approximate contours of the highs and lows of the vocal parts are always provided, indicating the desired speech inflections for each statement. The use of spoken phrases (usually with instrumental accompaniment) provides a texture which differs in timbre from the passages which are sung and allows for clear and effective portrayal of the drama, unhampered by self-conscious concern of the singers for exact vocal pitches.

**Meter and Rhythm**

Except for the segments utilizing time notation when the designated instrumental activity is to last several seconds, the opera is notated metrically throughout. Many of the sections do not sound metric, which is due in part to extended sustained harmonies and lack of metric accent in instrumental and vocal parts. Complex meters and frequently changing meters as well as irregular vocal phrase lengths are common aspects of the basic style. Also a characteristic of the instrumental style in many sections, which often gives a non-metric sense to the music, is the non-synchronous relation of the various levels of the orchestra. Because of the variety utilized in rhythmic treatment, the general effect of the opera is that it sounds freer rhythmically than it actually is.
The unbalanced effect which is a characteristic of rhythm and meter in several passages helps to provide necessary dramatic representation of physical and emotional instability. In Figure 4-60, the rapidly changing meters depict physical struggle and strain as Jacob wrestles with his Angel. Often, meters such as \( \frac{5}{6} \) and \( \frac{7}{6} \) are utilized in multimetric sections in which the eighth-note remains constant (see Figure 4-40, page 163).

Figure 4-60—Adler, The Wrestler, p. 59, mm. 669-677, vocal score, brass and percussion

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Vocal passages in which Jacob expresses his fear of Esau often utilize rhythmic structures which imply instability, and in which the metric stress shifts unexpectedly.
Changing meters are used frequently in other sections of the opera also, but more traditional meters, e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, and $\frac{6}{8}$ are used generally.

A regularly changing metric pattern is utilized in a duet section of Rachel and Jacob; the duet consists of a metric structure of alternating $\frac{3}{4}$ and $\frac{2}{4}$ meters (see Figure 4-61). Although the general mood is quiet and calm, the presence of even so slight an irregularity in the rhythmic stress as the smoothly shifting $\frac{3}{4}$ and $\frac{2}{4}$ meters signifies the underlying tension.

![Figure 4-61—Adler, The Wrestler, p. 39, mm. 386-391, vocal score](image)

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The metric structure of The Wrestler is often designed with symmetrical patterns of the rhythmic pulse,

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but very often, the sub-divisions of individual beats reflect
unsymmetrical divisions or simultaneous irregular divisions
of the beat. It is not at all unusual for vocal and
instrumental phrases to contain pulse groupings of five
or seven notes, or other less traditional divisions.
Many vocal phrases utilize divisions of the beat which
allow for characteristic metric stresses on strong words
and syllables (see Figure 4-62).

In sections depicting the emotional stress and
struggle of Jacob, the rhythmic sub-division of beats
in the instrumental accompaniment often amplifies the
dramatic implications. Figure 4-63 illustrates non-
synchronous relations between the various levels of the
rhythm of the accompaniment, signifying the underlying
unsteadiness of Jacob. Many phrases utilize sub-division of the beats in ratios of 4:5:6, 3:5:6, or 8:6 in the levels of instrumental activity (see Figure 4-63).

Differing rhythmic patterns for simultaneous expression of a single phrase give an effect of a disorganized crowd in several of the chorus scenes. In the
opening children's chorus, for instance, the question, "Does my uncle Esau hate us?" is the final line of the children to Jacob. This question is expressed by the groups of children at the same time, but each group has a different rhythmic pattern, so that the effect of extreme confusion is portrayed (see Figure 4-64, page 194).

Rhythmic canons, in which identical rhythmic patterns and text are used in imitation, signify a oneness of spirit in the characters, as the passage sung by the two messengers of Jacob in Figure 4-22 on page 144. The same sort of rhythmic canon is utilized by the children before the encounter with Esau and his army (see Figure 4-65, page 195). The fear and frenzy of all of Jacob's people have been built to a climax, and the children begin to prod Jacob with questions and expressions of fear as they did earlier, except that now the mood is much more intense. Their questions and statements are presented in nearly strict canon, an implication of the similar uncertainty and anxiety of all the children.

A rhythmic aspect of several sections is the use of rhythmic patterns which, when examined without the influence of the designated meter, seem to better characterize a different meter. The timpani ostinato shown in Figure 4-66, page 195, is notated in $\frac{4}{4}$ meter, but the repetition of the rhythmic pattern implies a $\frac{5}{8}$ meter
instead. In another phrase, the accompaniment is designed with $\frac{2}{4}$ accentuation in a $\frac{3}{4}$ meter (Figure 4-67, page 196).

The use of displaced accents in these and other sections of the opera depicts the underlying insecurity and unsteadiness of Jacob and his people throughout the opera.
Figure 4-65—Adler, The Wrestler, p. 65, mm. 759-762, vocal score, vocal parts
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Figure 4-66—Adler, The Wrestler, p. 16, mm. 129-130, vocal score, vocal part and timpani
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A few sections of the opera are metrically stable and uniform in the rhythmic pulse. The first children's chorus, in a 6/8 meter throughout, depicts an optimistic curiosity and childlike observation. The regularity of the meter and rhythmic pulse implies that the possible seriousness of future events has not been fully comprehended by the children at this point. ( Portions of the chorus are given in Figures 4-36 [page 156], 4-37 [page 157], and 4-56 [pages 181-183].)

A propulsive rhythmic structure is used in some passages in which Jacob expresses his excessive fear of the inevitable meeting with Esau. In the phrase given in Figure 4-68, Jacob's frenzy is anticipated by the repeated percussive brass harmonies of the first three measures. His distraction is amplified by the syncopated rhythms of the vocal line and by the continuous driving
rhythm (in sixteenth-note pulses) of the accompaniment (see Figure 4-68).

Tempos in The Wrestler are motivated by the innu-
endos of the drama. When the mood is somewhat relaxed,
or when Jacob is in complete control of himself and the
situation, the tempos are slower and more deliberate,
and the rhythmic accentuation is less forceful. When the
excitement and frenzy of the characters are obvious, how-
ever, the tempos are fast and agitated with driving rhythms.
In all tempo indications, Adler provides verbal information
and metronomic values so there is no doubt as to the
intended tempo and basic mood of the passage.
Language and Tonal Organization

The Wrestler, except for fleeting moments of tonality, is atonal and harmonically complex. For the most part, melody and harmony progress in a free chromaticism in which any implications of pitch centers or tonalities are absent. Tonally-oriented passages are brief (the longest is twenty-five measures) and generally designed around modal schemes.

Many segments of the vocal and instrumental score consist of phrases which include ten, eleven, or all twelve tones of the chromatic scale. The pitch material is often presented linearly so that a single pitch which is used in the phrase does not recur later in the phrase until the remaining pitches of the specified "set" are heard. In this respect alone, the style resembles the twelve-tone techniques of Schoenberg and Webern and others. However, the similarity with the twelve-tone technique of composition goes no further. The orchestral accompaniment and subsequent phrases usually show no tonal relation or continuation of the "set" which has been established by the phrase constituting the specific pitch material.

In instrumental phrases, all twelve tones are presented in several varying fashions. Many passages utilize the pitch material in a linear note-by-note presentation of the twelve tones, as in Figure 4-69. (The alto flute line consists of twelve pitches accompanied by the sustained five-note cluster.)

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In other instrumental phrases, the pitches are presented in a combination of linear and vertical formations (Figure 4-70), divided into segments of six tones each and played simultaneously in linear fashion (Figure 4-52, page 176), utilized chromatically with octave displacements (Figure 4-54, page 178), or combined with the vocal line in the presentation of the "series," as in Figure 4-71 (see Figures 4-70 and 4-71, page 200).

Many vocal phrases include all twelve tones which are presented note-by-note with some repetition to accommodate the libretto as necessary (see Figure 4-72, page 201). Other vocal passages, as in Figure 4-73 (page 201), consist of twelve tones which are "shared" by the singers. Nevertheless, in all sections utilizing twelve tones, the organization does not follow "serial" presentation of the scale or the normally expected use of the
Figure 4-70—Adler, The Wrestler, p. 6, mm. 52-53, vocal score
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Figure 4-71—Adler, The Wrestler, p. 22, mm. 202-203, vocal score
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series in inversion, retrograde, or other forms in any segment which follows the first use of the twelve tones.

Many sections of the opera consist of chord clusters and complex compound harmonies utilizing any
or all of the twelve tones. In these phrases, the drama motivates the degree and duration of harmonic intensity, and the various pitches and chromatic alterations are utilized freely to effectively portray dramatic expression of the text.

Two segments of The Wrestler utilize modal orientation. The angel chorus (Figure 4-38, page 158) is designed with phrygian and aeolian inflections in a clearly defined "E" center. The presence of a definite pitch center in this chorus indicates the unquestionable stability of the angels in the drama.

In the first children's chorus (divided into three different units), the confusion and uncertainty of Jacob's people are depicted by the simultaneous use of three different pitch centers (D, C-sharp, C). In these passages, the tonal material of each chorus is basically centered on one pitch, as illustrated in Figure 4-74 on page 203.

Regardless of the brief tonally-oriented passages, the dramatic intensity of The Wrestler and the pace at which the drama moves seem appropriately expressed in a musical language in which harmonies and melodies are tonally free. The lack of definite tonal centers and the harmonic complexity used in the opera amplify the excessive insecurity displayed by Jacob and his people and very effectively support the dramatic implications of the story.
The Wrestler is written as continuous music and consists of one act. The various musical divisions of the opera (arias, duets, choruses, and shorter ensembles) are not identified in the score as separate formal components,
and the action is unbroken. The dramatic episodes divide
the action into six short sections which include the pro-
logue and three scenes of action in the present time inter-
rupted by flashbacks of Jacob's past. The music itself
includes very little recognizable recurrences of melodies
or harmonies, and, for the most part, depends upon the
drama for delineation of the form.

The prologue is Jacob's monologue in which he,
an older man now, recalls the situations which are
depicted in the remaining scenes of the opera. He explains
the circumstances and sets the stage for the extreme
anxiety and confusion which persisted in his camp before
the dreaded meeting with Esau. At the close of the pro-
logue, Jacob walks into the set and joins the story as
the younger man he was just before he encountered Esau.

The remainder of the opera alternates between
action of the day before Jacob and Esau converge, and
two flashbacks of events which had occurred earlier:
(1) Jacob's "stealing" of Esau's blessings twenty-one
years earlier; (2) Jacob's flight to escape Esau's anger
and arrival at his Uncle Laban's. At the close of the
second flashback scene, which occurs during the night
after Jacob has escorted his retinue further on the jour-
ney and then has returned to the camp to contemplate the
circumstances, Jacob, in a dreamy state of mind, is
confronted by the Angel, and the two wrestle until dawn. The dramatic unity of one episode smoothly dissolving into another phase of Jacob's life is effectively portrayed in the music.

The musical form of the opera is almost entirely a through-composed sequence of sound events. Some recurrence of musical segments imply a congruence between the scene in which they were first heard and the later scene. For instance, the melody of the angel chorus, introduced in the second flashback scene and indicating divine protection and reward for Jacob, recurs in the children's chorus in the final scene of the opera. In both instances, Jacob, who has just previously feared for his life at the hands of his brother Esau, has, through the grace of God, been sheltered from Esau's wrath and escapes Esau's vengeance to live peacefully.

The first sonority of the opera (Figure 4-43, page 167) recurs in the final four measures as the closing sonority. The use of the identical harmony in association with the drama implies a modified "arch" form for the musical depiction of the story. The situation for Jacob and his household is principally the same at the beginning of the opera as it is at the end; since the opening scene (Prologue) represents a time later than the remainder of the opera, and Jacob is experiencing peace and tranquillity,
the implication that the circumstances at the end of the opera, when Jacob's difficulties with Esau and himself have been resolved, are similar, is suggested very strongly by the recurrence of the opening sonority.

Recurrences in individual sections of the opera are also motivated by the drama. Except for the first children's chorus, all of the arias, ensembles, and choruses are in a through-composed, on-going form, reflecting the fast pace of the "action-crammed" drama. In the first children's chorus, the music and text are both repeated exactly in a double binary form (ABAB). A final closing phrase (Figure 4-64, page 194), consisting of all three children's choruses with identical pitch material and text, is appended to the second repetition of the principal musical material. The repetition of the choral segments allows for additional revelation of the drama, since Jacob and the other characters "converse" about the circumstances while the children sing. At the same time, the active inclusion of the children in the scene indicates their direct involvement in the concerns of Jacob.

The Wrestler exhibits a form and unity which are determined by the dramatic forces of the story. The action and emotions reverse momentum very quickly at times, and the character of the music exemplifies the abrupt changes inherent in the drama.

\(^{23}\)Glasgow, "Rochester, N.Y.," p. 34.
CHAPTER V

MUSICAL DELINEATION OF THE DRAMAS

The music of The Outcasts of Poker Flat and that of The Wrestler very effectively characterize the dramatic implications of both plots. Adler utilizes all parameters of the musical fabric to depict and delineate the various characters, moods, and situation which arise during the portrayal of the stories. As discussed in Chapters III and IV, many characteristics and new techniques of the twentieth-century musical idiom are applied in the musical structures of the operas; however, the applications of these procedures is not a superfluous and whimsical use of contemporary techniques. The music displays Adler's close scrutiny of the sound possibilities and a concern for explicit articulation of the drama, matters of prime importance in the effective composition of an opera.

The Outcasts of Poker Flat

In The Outcasts of Poker Flat, the general portrayal of the plot is represented by the qualities of the music. The basic style of the melodies and accompaniment provides effective sound delineation of the
various aspects of characters and the drama as it develops.

An important characteristic of much of the music is the use of early-American, western-style melodies, harmonies, and rhythms in keeping with a setting in a nineteenth-century gold-rush settlement. The use of modal orientation and a four-part male chorus in hymn-style is a convincing musical setting for depicting music of early America. The inclusion of open fifths in much of the accompaniment suggests sounds typical of a country fiddler or early-American hymns. Bass accompanimental figures, as found in Figure 3-31 (page 82) and Figure 3-36 (page 86), are characteristic of the "walking" string bass sounds typical of western and country music. Unaccompanied choral passages, as in the second verse of the opening choral section (Figure 3-49, page 99) and the "Amen" phrases (Figure 3-33, page 84), symbolize the pious belief of the townsmen in the validity of and justification for their actions. The blues tune sung by Dutchess in her attempt to entice the attention of Oakhurst (Figure 3-32, page 82) utilizes syncopation and functional harmonies typical of the style of simple jazz and country-western music.

An essential purpose of the music is the establishment of the characters as dramatically believable
individuals. Throughout the opera, melodies sung by the most stable and confident characters are fairly smooth in contour and often tonally oriented. The chorus sections include tonally and rhythmically predictable melodies which are characterized by an essentially level linear shape.

In contrast to the certainty exemplified by the townsmen, the intoxicated Uncle Billy portrays an individual who is unstable physically and emotionally. The melodies which are associated with him are extremely disjunct, hesitant rhythmically, and tonally ambiguous, and signify his lack of conviction or realization of the seriousness of the situation. He is joined by Dutchess in efforts to ignore the circumstances and in unwillingness to admit to themselves the danger which possibly awaits them in crossing the desert with no horses or food. Uncle Billy and Dutchess detain the departure for Roaring Camp by dancing and disregarding Oakhurst's pleas to "stop clowning" and to join him in the journey.

At times, the qualities of the melodies sung by the principal characters portray self-confidence and assurance in their actions; at other times, they depict insecurity or uncertainty. In most of his solo lines (early in the opera), Oakhurst

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maintains the impression of a self-confident, dignified gambler who has not experienced much bad luck during his life. In these sections, the vocal lines of Oakhurst are fairly smooth in contour and rhythmically balanced. However, when his luck seems to be disappearing, or when he feels a personal threat and the possibility of defeat in the "game of life," Oakhurst becomes less calculated in his manner of communication, and his melodies are characterized by large and sudden leaps as well as unpredictable and asymmetrical rhythmic pulses. As the predicament of the outcasts becomes more crucial and the question of survival plagues them, the music reflects their uncertainty and near-panic in disjunct melodic contours, unbalanced rhythms, and loosening of the tonal scheme.

In many passages, the melodies reflect the attitudes of the character who sings them. The duet section of Piney and Dutchess portrays Piney as a girl who is excited about life and the prospects which await her; her melodies are lyrical, passionate at times, and always display a curiosity and expectancy characteristic of an optimist. Dutchess, on the other hand, sings about life in a repeated-note, monotonous pattern which exemplifies her jadedness, cynicism, apathy, and total lack of enthusiasm for the type of life she has been living.
Complex percussive harmonies are sharply interjected into the accompaniment to intensify the shocking effects of various statements or actions of the characters. The passage in which the townsmen of Poker Flat divulge the killing of two gold-miners, for instance, is characterized throughout by sharp, poignant sonorities in the orchestra which lead percussively and suspensefully to the confession of guilt (Figure 3-45, page 94).

The dramatic implications in *The Outcasts of Poker Flat* are delineated musically from the opening fanfare-like passage in the orchestral introduction of the opera to the final sounds of the subdued epilogue at the close. The music contains motives which are closely associated with the actions and which produce a three-part form with the appearance of characters in the story. As discussed in the section, "Form," in Chapter III (pages 107-119), the two themes which are associated with the chorus are introduced in the first scene when the townsmen abandon the outcasts and forbid them ever to return to Poker Flat. The middle section of the opera represents the outcasts' attempts to overcome their problems and is characterized by musical contrasts and diversity of moods and actions. Each of the main characters and his basic personality are carefully depicted musically as well as dramatically. In
Scene II, the reappearance of the two chorus themes signifies the return of the townsmen to aid the outcasts. The main difference in the two sections containing the chorus is that in the opening scene, the townsmen are exuberant in their dismissal of the undesirable citizens of Poker Flat; upon their return, the townsmen realize the horror, tragedy, and loss of human lives which their foolish actions have caused. Although the same musical motives are used, the character of the music in both sections represents the different implications of the townsmen's motives. The final phrase of the opera contains a very slow rendition of a phrase from the melody, "Sweep away my sin" (Figure 3-8, page 49), the main motive of the townsmen. This phrase and the closing pianissimo chords symbolize the grief and tragedy which have resulted from the attempt to purify Poker Flat by banishing the three outcasts.

The Wrestler

Musical delineation of the drama in The Wrestler is primarily the use of meaningful and appropriate sounds to accompany the physical actions of the characters, their emotions, and the conveyance of the libretto. Avant-garde instrumental effects are exploited for effective accompaniment of emotions and activities of the characters. Dense sound masses are utilized to
depict confusion of the characters and to amplify the tension and suspense which are experienced by Jacob and his retinue as they approach the dreaded meeting with Esau. In contrast to these sometimes almost impenetrable sections are the quiet, delicate passages depicting the sweetness and admiration which are apparent between the members of Jacob's household. The dramatic motivation, reflecting Jacob's increasing fear and paranoia as the inevitable meeting with Esau draws near, often shifts abruptly from a quiet calm to excited frenzy; these changes in mood are effectively reflected in the style of the orchestral accompaniment and vocal forces.

For explicit expression of the text, the contours and variety of styles of the vocal lines very efficaciously delineate statements of the characters. Jacob can be calm and collected at one moment and almost hysterical in the next phrase; the shapes of vocal lines are devised in a convincing presentation of the text, regardless of whether the mood is tranquil or frenzied. The more emotional expressions are characterized by disjunct melodic contours and unbalanced rhythms, reflecting the highs and lows of excited, dramatic speech inflection. Often in extremely emotional passages, the singers are given some freedom in expression of the text with notation in less explicit pitch presentation;
symbols indicating approximate pitches but providing the
desired contour of vocal expressions, so that the dramatic
effect is obtained, permit the singers to become more
involved dramatically without extreme concern for
always singing the "correct" pitches.

The style of accompaniment and the instrumentation
project moods and emotions of the characters of the opera.
Often, rhythmically percussive harmonies in clusters
and tonal clashes provide a meaningful "sound picture"
of the drama as the story progresses. In some passages,
as in the orchestral depiction of Jacob and his Angel
wrestling to overcome each other (Figure 4-60, page 189),
sharp punctuated brass chords in the orchestra suggest
the physical struggle. Sound effects produced by the
instruments of the orchestra accentuate the dramatic
implications in several passages, and specific moods
are projected in the instrumentation and texture of
the orchestral accompaniment, e.g., in the delicate
celesta accompaniment of the women's chorus to emit
the effect of peacefulness and quiet (Figure 4-46,
page 169).

Crowd scenes (Jacob's children and other groups
in his retinue) effectively portray the increasing
excitement and frenzy characteristic of people who
begin to fear for their personal safety. In these
scenes, disorganized chatter and never-ending questions plague Jacob and amplify the confusion and frenzy of all. These vocal sections are often accompanied by extremely dense and unsystematic masses of sound which magnify the hysteria of Jacob's people.

Tonal orientation in the music reflects the dramatic implications of the story. Most of the opera consists of freely chromatic or non-tonal harmonies, depicting the tension, insecurity, and uncertainty of Jacob and his people. The only section which is obviously organized in a recognizable tonal scheme is the appearance of the chorus of angels in the second flashback scene of Jacob's life; this presentation of the angel's melody depicts aurally the steadiness and stability which are provided by these messengers of God to Jacob's life.

Dramatically, the opera is cast in a modified arch form; the suggestion of an arch of dramatic intensity is supported musically by the recurrence of one sonority. In the opening prologue as well as the final few measures of the opera, Jacob is depicted as a man who has resolved the major conflict of his life (the confrontation with Esau). Jacob's peace of mind is symbolized by an identical sonority as the opening and final harmony of the opera. The principal points of dramatic conflict or repose of Jacob and his people are represented in the main musical
body of the opera by the complex diversity of vocal and orchestral sounds occurring between the opening and closing chords.
CHAPTER VI

A COMPARISON OF THE OPERAS WITH OTHER WORKS FOR VOICES AND ORCHESTRA

The two operas under consideration, The Outcasts of Poker Flat (1959) and The Wrestler (1971), were written with a period of twelve years intervening. In order to determine the evolution of Adler's style and technique of composition for the medium of voices and orchestra during this time, four choral works with orchestral accompaniment and written during the 1960s have been studied. Similarities and differences of style between the operas and the choral works have been noted as have the development and expansion of Adler's style apparent in these works.

The Vision of Isaiah

The Vision of Isaiah (1962) is a religious work for baritone solo, mixed chorus, and orchestra. When compared with The Outcasts of Poker Flat, several similar techniques of composition and style have been observed. Fourths and fifths, which have been seen to be prominent in The Outcasts, are used in many of the
melodies and sonorities in The Vision of Isiah. Often, vocal melodies include perfect fourths and fifths in the pitch movement, as in Figure 6-1. Occasionally, a melodic progression consists of two successive perfect fourths (see Figure 6-1).

![Score Image]

Figure 6-1—Adler, The Vision of Isaiah, p. 2, mm. 24-29, vocal score

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Harmonically, perfect fourths are superimposed to form fourth chords in several passages. Frequently, fourths and fifths in combination with other sonorities
are predominant in the texture for several beats. Many passages for full chorus consist of parallel thirds, fourths, fifths, sixths, or first inversion triads in contrary motion, as in Figure 6-2 on page 220.

As in The Outcasts of Poker Flat, added-note chords are basic to the harmony of The Vision of Isaiah. Tertian sonorities with an added second, fourth, and/or sixth can be readily observed (see Figure 6-3, page 221). In The Vision of Isaiah, however, simple triadic harmonies and seventh chords seem to be more prominent than in the opera, especially in the choral passages.

Tonally, a single measure or an entire passage (four or five measures) may support a specific mode, as in The Outcasts. However, the chromatic tonal orientation and seemingly random intervallic contour of the melodies in sections of The Outcasts are not encountered as often in The Vision of Isaiah. Short passages may give an impression of being disoriented tonally and intervallically, but the overall style of The Vision of Isaiah is quite conservative in comparison to The Outcasts of Poker Flat.

Motivic and thematic imitation and a more structured polyphony are frequently encountered in The Vision of Isaiah. In several choral passages, fairly strict imitation of vocal themes (often at the interval of a fifth) creates a contrapuntal texture which extends
Figure 6-2—Adler, The Vision of Isaiah, p. 14, mm. 131-136, vocal score

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Figure 6-3—Adler, The Vision of Isaiah, pp. 23-24, mm. 214-221, vocal score

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through the entire section (see Figure 6-4). Themes and motives introduced early in the work recur in later passages, serving to unite the various sections of the work into a musical whole.

Figure 6-4—Adler, The Vision of Isaiah, pp. 7-10, mm. 73-103 (excerpts), vocal score

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Figure 6-4—Adler, The Vision of Isaiah,
Continued from page 222.
Other aspects of the musical style are similar in both works, e.g., frequently changing meters and chords with double inflection. Because The Vision of Isaiah is not as intense dramatically as The Outcasts of Poker Flat, the facets of musical style which are applied in the opera for dramatic depiction, e.g., extended sections with tonal and rhythmic unsteadiness or use of very disjunct vocal melodies to portray dramatic uncertainty and intense emotional reactions, are not encountered to the same degree in the choral work.

Be-Shaaray Tefila

Be-Shaaray Tefila (1963) is a religious work for a Friday Eve or Sabbath Morning service. The work, commissioned by Congregation Shaaray Tefila in New York City, is for cantor (bass soloist) and chorus with organ or orchestra. Several aspects of the piece are similar to the style of writing which has been observed in The Outcasts of Poker Flat and The Vision of Isaiah: a prominence of fourths and fifths, both harmonically and melodically; passages of tertian-based sonorities; imitation of short motives; freely changing meters; short passages of parallel intervals and first inversion triads; and added-note sonorities.

The instrumental introduction of Be-Shaaray Tefila includes triads, seventh chords, implied added-note
constructions, movement in parallel thirds and fourths, linear motion in fourths and fifths, and implied poly-chords, as can be seen in Figure 6-5, the first seven measures of the work. This sort of writing is characteristic of much of the work.

![Figure 6-5—Adler, Be-Shaaray Tefila, p. 5, mm. 1-7, vocal score](image)

Many sections of Be-Shaaray Tefila cadence with sonorities that include only the root and fifth of a triad, as shown in Figure 6-6. This cadence pattern, in association with much movement in fourths and fifths, gives a "modal" and "ancient" color to the work. Although sections do not progress at
length in specific modes or tonalities, the general pitch orientation suggests tonal rather than atonal implications.

Figure 6-6—Adler, Be-Shaaray Tefila,
p. 29, "S'u Sh'orim," mm. 14-18, vocal score

Imitation of short motives is included in the musical fabric of several passages of the work. Instrumental phrases occasionally utilize literal imitation, as can be seen in Figure 6-7. The two imitative voices
are accompanied by independently moving melodic lines. A free flowing effect is also obtained in several imitative choral passages, as illustrated in Figure 6-8, page 228.

Andante molto \( \text{(J=52)} \)

Figure 6-7—Adler, Be-Shaaray Tefila, p. 34, "Eyts Chayim and Hashiveynu," mm. 1-5, vocal score

Essentially, Be-Shaaray Tefila does not utilize techniques which are more progressive than those of The Outcasts of Poker Flat or The Vision of Isaiah. Harmonically, melodically, and tonally, Be-Shaaray Tefila, like The Vision of Isaiah in particular, is quite conservative in style.
The Binding

The Binding (1967), a Biblical oratorio in three parts for five soloists, mixed chorus, and orchestra, is much more intense dramatically than The Vision of Isaiah or Be-Shaaray Tefila. The text, based on Genesis, Chapter 22 concerns the call of God for Isaac, the beloved son of Abraham, to be sacrificed in a burnt offering as proof of Abraham's faith and obedience. The style
of the music for the expression of the text portrays the emotional intensity of Abraham as he prepares to give up his son as fulfillment of a divine order. From the beginning measure of the work, a free chromaticism in the harmonies and melodies basically determines the sound progressions. Added-note chords, non-tertian harmonies, clusters of sound, and more intense sonorities, e.g., chords with double inflections, are fundamental to the style, as illustrated in Figure 6-9 on page 230.

Much of the harmonic content of *The Binding* is without perfect fourths and perfect fifths. In contrast, a prominence of perfect fourths and fifths have been seen to be characteristic of the harmony in *The Outcasts of Poker Flat* and the previously discussed choral works. Adler often seems to avoid sonorities with perfect fifths in some sections so that harmonic roots are not implied, which adds to the effectiveness of the dramatic depiction of Abraham's dilemma and distress. Occasional quartal or quintal chords, isolated vertical fourths and fifths, and linear movement of fourths are encountered in the music, but these intervals and sonorities are used fleetingly. Triads and tertian harmonies are in some passages, but they are usually in association with other pitches and sonorities which tend to eliminate any definite feeling of tonality and harmonic progression, as in Figure 6-10, page 231.
Figure 6-9—Adler, The Binding, p. 13, mm. 117-123, vocal score

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A contrapuntal texture with much imitation of short phrases between voice parts characterizes many choral passages in *The Binding* (see Figure 6-11, page 232). The accompaniment consists of instrumental lines doubling the polyphonic vocal texture. In many sections of the work, the accompaniment contains independent
polyphonic instrumental lines or functions in imitation of instrumental or vocal phrases.

The Binding, in many respects, is similar to the style observed in The Wrestler. As in The Wrestler, complex sonorities (often clusters) are many times sustained for several measures as the vocal part progresses in intervals unrelated tonally to the harmony. Several vocal phrases utilize twelve tones with pitches introduced and repeated later in the phrase before all
twelve tones have been sounded, as in Figure 6-12 (e-flat returns in measure two, a-flat returns in measure three, and d returns in measure five—all with intervening pitch[es]).

Figure 6-12—Adler, The Binding, p. 18, mm. 169-174, vocal score

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The vocal lines in The Binding are very often quite disjunct, with dramatic melodic intervals larger than an octave. Figure 6-13 illustrates a twelve-tone passage containing several wide leaps in the pitch movement. The accompaniment in The Binding often
includes passages of linear presentation of twelve different tones, with no continuation of a "series" after all twelve tones are introduced.

![Music notation]

Figure 6-13—Adler, The Binding, p. 25, mm. 255-258, vocal score
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A single extended passage in The Binding is notated in approximate pitches, to be sung as if "in a trance." The notes without note-heads are indicated in exact rhythms (but without barlines), and symbols for the extreme pitches in the singer's range are used along with more specific approximation of pitches (see Figure 6-14). In another section, the chorus shouts

the text in strict rhythm. With the use of these non-exact pitch sections, the style of *The Binding* approaches that of *The Wrestler*, although the freedom in pitch and tonal presentation is applied much less freely in *The Binding* than in the opera.

**Wisdom Cometh With the Years**

*Wisdom Cometh With the Years* (1968), written for a student group, is a shorter secular cantata for SATB chorus and orchestra. The musical style consists of techniques similar to those in *The Outcasts of Poker Flat*, *The Vision of Isaiah*, and *Be-Shaaray Tefila*. In most respects, however, *Wisdom Cometh With the Years* is more conservative in the use of avant-garde techniques than any of the other works. As in *The Outcasts*, quartal and quintal chords of superimposed perfect intervals
are prominent in many passages. Melodies often progress in successive perfect fourths, and parallel fourths, thirds, and sixths are a part of the texture in many passages, especially in orchestral interludes (see Figure 6-15). Added-note chords are basic to the style of the cantata, many times in conjunction with complete triads.

Figure 6-15--Adler, Wisdom Cometh With the Years, p. 6, mm. 32-37, vocal score

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Much of the cantata is tonally oriented and functions in a specific mode and tonal center for several measures. Other sections exhibit a conservative
application of free chromaticism. Tertian sonorities are not unusual. Intense harmonic clashes are rather rare, although some harmonies containing double inflections are occasionally encountered.

The basic style of the accompaniment involves an imitative and contrapuntal texture. Usually in three or four instrumental levels, the sonorities include independently moving voices which complement the style of the choral writing. The vocal forces respond to each other in some form of imitation in several sections (see Figure 6-16, page 238). A few passages of the accompaniment include triads in the treble with a counter-melody supplying rhythmic impetus in the bass.

A Whole Bunch of Fun

*A Whole Bunch of Fun* (1969), written for young students, is a secular cantata for mezzo-soprano or baritone solo, three choirs (two-part, three-part, and four-part), and orchestra. The cantata consists of eight separate choruses and one piece for the solo voice. A variety of techniques of composition is employed, although the work, as *Wisdom Cometh With the Years*, is quite conservative for the most part in the use of progressive techniques of composition.

As in the other cantatas previously discussed (not so much in the oratorio, *The Binding*), fourths and
fifths (parallel, vertical, and melodic), tertian harmonic formations, and added-note harmonies are common aspects of the style of *A Whole Bunch of Fun* (see Figure 6-17, page 239). The harmony consists of more passages including larger tertian chords (eleventh and thirteenth chords) than have been encountered in the other choral
works, but generally not more than have been observed in the opera, The Outcasts of Poker Flat.

In A Whole Bunch of Fun, isolated polychords, which have not been characteristic of the other works, are utilized occasionally. Figure 6-18 illustrates a passage including several polychords. Other aspects of the musical style of A Whole Bunch of Fun, e.g., double inflection, disjunct melodies, and imitative texture, have been mentioned and illustrated in the foregoing discussions of the other choral works (see Figure 6-18 on page 240).

Some techniques of composition in A Whole Bunch of Fun seem to forecast, in an elementary manner, the style of writing in The Wrestler. The use of chord
Figure 6-18—Adler, A Whole Bunch of Fun, p. 24, mm. 20-21, "Limericks: Myrtle," vocal score

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clusters which are built gradually and sustained during a vocal phrase, as in Figure 6-19 on page 242, has been encountered occasionally in A Whole Bunch of Fun. (Sustained complex harmonies [but not always clusters] have been noted as a style characteristic of many passages in The Wrestler.)

Another aspect of the cantata which has been noted in The Wrestler is the indication to shout the text on approximate pitches, as in Figure 6-20, page 243. In addition to this notation in approximate pitches, one piece of the cantata consists of rhythmic speaking of the text entirely.

The works for voices and orchestra written in the 1960s, the period of time intervening between the composition of The Outcasts of Poker Flat and The Wrestler, generally exhibit the style of The Outcasts more than The Wrestler. Be-Shaaray Tefila (1963) and the three cantatas, The Vision of Isaiah (1962), Wisdom Cometh With the Years (1968), and A Whole Bunch of Fun (1969), especially seem to have been developed from the same stylistic mold as The Outcasts of Poker Flat, for in all the works there is a prominence of fourths and fifths, added-note chords, tertian-based harmonies, frequently changing meters, sections of contrapuntal texture, and harmonies with double inflection.
Figure 6-19—Adler, A Whole Bunch of Fun, p. 43, mm. 18-20, "More About Myrtle: Myrtle's Cousin," vocal score

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In contrast, _The Binding_ (1967) exhibits some techniques of composition which have been discussed as basic to the style of _The Wrestler_, e.g., sections of
harmonically and melodically free chromaticism, free use of all twelve tones in short phrases, non-tertian harmonies, chord clusters, and disjunct vocal lines. A Whole Bunch of Fun and The Binding include sections of non-exact pitch notation which is common in various guises in The Wrestler.

Although several style-techniques of The Wrestler possibly have roots in the compositions written for voices and orchestra in the 1960s, there is no smooth line of development which characterizes the style changes from The Outcasts of Poker Flat to The Wrestler. The Binding resembles The Wrestler more than any other choral work among those being considered, and Wisdom Cometh With the Years is quite similar (but more conservative) in style to The Outcasts of Poker Flat, written almost ten years earlier.
CHAPTER VII

THE TWO OPERAS IN COMPARISON: A SUMMARY

Comparison

Drama

Opera is "a drama \[writer's italics\] in which music is the essential factor."¹ In comparing The Outcasts of Poker Flat and The Wrestler, it is necessary to consider the dramatic implications and motivations of each opera. From a dramatic viewpoint, each of the operas progresses in the degree of intensity to a peak which relaxes when the major conflicts are resolved. In The Outcasts of Poker Flat, the "life-or-death" predicament of the stranded outcasts increases in intensity as the question of survival in the snow-engulfed abandoned cabin, with little food and no way to escape, plagues the outcasts. When Innocent and the townsmen return to the scene to help, the dramatic suspense of the opera and whether or not the townsmen will offer help in spite of some of their last words to the outcasts ("We wash you out of Poker Flat. And on that day you

return, you die!"\(^2\) is resolved. The deaths of Dutchess and Oakhurst prior to the arrival of the townspeople does not change the essential dramatic anxiety which had prevailed.

In The Wrestler, the intensity does not grow to a peak as gradually as in The Outcasts of Poker Flat. The introductory prologue of The Wrestler, in which Jacob is a forceful but self-composed "narrator" who prepares the scene for the portrayal of the day before his encounter with Esau, opens the opera at a relatively low level of dramatic intensity. Immediately following the prologue, the scene depicting the situation in Jacob’s camp prior to his confrontation with Esau begins at a high level of emotional intensity which builds to near-hysteria at several points and finally is resolved when Esau and Jacob meet in person. When it becomes apparent that Esau intends no harm to Jacob, the crisis passes and all is well again; the dramatic intensity at this point returns to the unemotional stability which characterized the prologue.

A major dramatic difference between the two operas is the difference of the time span in the action of the two works and the effectiveness of portrayal of mood.

and personality changes in the principal characters. In *The Outcasts of Poker Flat*, the chronological factor involves almost two weeks, with the interlude connecting Scene I and Scene II representing ten days. This time period allows for convincing character changes in Dutchess, Oakhurst, and Piney as the question of survival becomes more real to them.

In the opening scene, Oakhurst and Dutchess are rather blustery and pompous in their remarks and actions. Dutchess, however, slowly begins to expose her regret for her life as a prostitute when she becomes acquainted with the optimistic, youthful, and innocent Piney. The hesitation and lack of self-confidence of Dutchess are apparent in her first duet passage with Piney, and the characterization of Dutchess's despondency continues until the end of the opera. In spite of her remorse for her "wasted" existence, however, Dutchess redeems herself in the end when she reveals that all her food rations have been returned to the stockpile to save for Piney.

Oakhurst displays a change of character through the ten-day waiting period. His actions are sensible and calculated throughout the entire opera, but his disposition changes from one of boasting self-confidence in Scene I to a quieter appreciation and respect for
Dutchess and Piney, the women who have shared his plight. In Scene II, Oakhurst unselfishly expresses concern for Dutchess in her weakened physical condition and admiration for Piney's bravery and maturing while he has known her.

The changes in character in Piney are not as obvious as in the other two characters. In the beginning, she is portrayed as a naïve fifteen-year-old who has run away from home to marry Innocent. From her opening lines, however, Piney displays a natural aptitude for cooking and housekeeping, and she willingly offers her assistance whenever she is needed to help (e.g., in preparing the meal of the outcasts on their first evening together, and helping Dutchess make curtains for the cabin).

In Scene II, it is apparent by her actions and by her remarks that Piney has grown-up. She has become much more aware of the needs of the people around her, and she fervently defends Dutchess and Oakhurst for their unselfish efforts to save her.

The depiction of gradual changes of mood in the characters is convincingly supported by the passing of several days in *The Outcasts of Poker Flat*. A change of characterization in *The Wrestler*, however, is not attempted as a major dramatic element of the story. The chronological factor (disregarding the flashbacks
into Jacob's past) of The Wrestler is less than one day of action. The short time span utilized for the core of the story and depiction of characters and activities does not allow portrayal of convincing changes in the personality and mood development of the characters. The dramatic motivation of The Wrestler does not depend on gradual revelation and development of dispositions of the principal character(s) (Jacob in particular). Instead, Jacob is portrayed from the opening scenes (after the introductory prologue) as a man whose moods vacillate suddenly from a calm and business-like character to hysteria or panic when he is overcome by the fear of facing his brother, Esau. Generally, the other characters in The Wrestler do not exhibit changes in personality as the drama progresses; all of Jacob's people have a static quality about them which is fairly uniform throughout the drama.

Since The Wrestler portrays only a small segment of one man's life, the drama does not depend on a convincing dramatic development of that character. The personality of Jacob is established from the beginning scene and remains essentially unchanged until he encounters Esau. The dramatic effectiveness of The Wrestler depends more on the portrayal of Jacob and his personal crisis than on the development of the character of Jacob.
Music

Musically, the operas display several fundamental similarities in organization and style. In both operas, the orchestral preludes are concise (in *The Outcasts of Poker Flat*, the prelude is twelve measures; in *The Wrestler*, the orchestral introduction is fifteen measures) and serve to set the mood of the opening scenes. The epilogues, also brief, are set off from each preceding scene by orchestral silence as the closing vocal lines are sung unaccompanied. Both epilogues recall a principal motive or sonority of the opera; in *The Outcasts of Poker Flat*, the epilogue is comprised of the opening motive of "Sweep away my sin" (Figure 3-8, page 49), the main recurring theme of the opera; the epilogue of *The Wrestler* features the same harmonic sonority which opens the opera (Figure 4-43, page 167).

Both operas are musically continuous. The formal components--aria and recitative--have loosely defined boundaries allowing for easy passage from one to the other. More specifically, similarities and differences between the operas characterize various individual elements of musical style which contribute to Adler's stylistic vocabulary in the works being considered.

Notation

*The Outcasts of Poker Flat* utilizes traditional notation throughout. The *avant-garde* techniques employed
in *The Wrestler* meaningfully contribute to vocal and instrumental delineation of the drama (see discussion of "Notation" in Chapter IV, pages 128-146). In *The Wrestler*, the pitch freedom in the vocal lines seems to imply that it is more important for the singers to be concerned with convincing dramatic portrayal of the story (with the aid of the general contours of the vocal lines) than precise pitch representation and "beautiful, cantabile" singing.

**Melody**

There is some degree of similarity in the vocal melodies of *The Outcasts of Poker Flat* and *The Wrestler*. The greater portion of the texts are given syllabic settings. Melodic lines in both operas are often disjunct, despite numerous conjunct and cantabile passages. The contour of vocal melodies in *The Outcasts* is, however, significantly more predictable in relation to the drama than in *The Wrestler*. Passages characterized by pitch movement in steps and small skips, e.g., arpeggiated triads, in both solo and chorus sections in *The Outcasts* reflect moments of relative emotional stability on the part of the characters. The more widely disjunct passages, on the other hand, effectively depict emotional insecurity and uncertainty. Although many solo passages of the vocal writing in
The *Outcasts* involve disjunct writing, the lines are generally not beyond the capacities of range and flexibility of trained singers of today's universities and conservatories.

Melodies in *The Wrestler*, regardless of the dramatic motivation, are generally characterized by widely disjunct contours. Important words are accentuated by sudden leaps and changes of direction in the vocal lines, and the foremost melodic style is one of jagged contours. Several passages of basically conjunct linear writing (children's chorus, Figures 4-36, page 156, and 4-37, page 157; women's chorus, Figure 4-35, page 155) provide contrast in the vocal style and reflect, to a degree, a more controlled emotional intensity in the characters. *The Wrestler* utilizes extended vocal ranges (especially for the role of Jacob) coupled with widely disjunct lines which severely challenge the singers' flexibility within their respective ranges. The singers must be prepared to negotiate such difficult skips as augmented octaves, perfect elevenths, and others. The vocal lines frequently move from one range extreme to the other with little consideration of vocal difficulty.

Melodies in *The Wrestler* often function in indeterminate pitch progressions and allow effective dramatic portrayal of specific expressions or moods.
Many vocal passages consist of notation in approximate pitches, but the general contours and exact rhythms are notated. The Outcasts of Poker Flat does not utilize any form of avant-garde technique or non-exact pitch notation in the vocal writing.

Harmony

Harmony in The Outcasts of Poker Flat reflects the influence of Paul Hindemith on Adler in many respects, and is strongly rooted in triadic and tertian constructions, with a liberal application of quartal, quintal, and added-note sonorities for harmonic color. The harmony is closely associated with the melodic lines in pitch material and often functions in a tonally oriented capacity. In particularly expressive moments, chord clusters, chords with discordant double inflection, and ambiguous poly chords in the harmony aid in effectively depicting dramatic implications of the story.

In The Wrestler, sustained clusters, compound chords, and dense masses of sound provide a background "curtain of sound" to many vocal passages. Often, the harmony encompasses all twelve tones of the dodecaphonic system. Tertian sonorities and chords including obvious fourths and fifths, which have been noted as a basis for the harmony in The Outcasts of Poker Flat, are seldom encountered in The Wrestler. The harmony in
The Wrestler is generally intense with clashing seconds, sevenths, tritones, and larger discordant intervals which portray the conflict inherent in the drama. Passages consisting of less conflicting harmonies, e.g., the accompaniment of the angel chorus in parallel fourths, fifths, and octaves (Figure 4-48, page 171), occasionally offer the needed contrast and relief from continuous intense harmonies, and, therefore, make sections of more complex sounds depicting dramatically intense moments more convincing and effective.

Language and Tonal Organization

Tonal organization in The Outcasts of Poker Flat reflects, at various times, modality, tonality, the twelve-tone system, and free chromaticism. Often, a passage of the music functions in a specific pitch center and mode, but this sort of tonal association does not normally extend beyond a few measures. Vocal phrases occasionally consist of pitches which constitute a particular mode (Figure 3-50, page 100), and passages of polymodality (Figure 3-51, page 101) are utilized sparingly.

A short section in The Outcasts utilizes the basic principles of the twelve-tone technique. It is based on a single twelve-tone row and applies various forms of serial technique (transposition, retrograde,
and inversion). Other sections of the opera employ a conservative free chromaticism in the tonal relations. Although the sections are not atonal, absence of pitch centers and the random quality of pitch successions and combinations imply a "looseness" of the tonal structure.

The Wrestler contrasts significantly from The Outcasts of Poker Flat in tonal orientation. Essentially, The Wrestler is atonal. Short passages and entire sections of the opera employ any or all of the twelve tones of the chromatic scale with no suggestion of a tonal focus on any particular pitch. The harmony, often in clusters and dense sound masses in which specific pitches are indiscernible, many times serves to negate pitch centers momentarily implied in vocal lines. Tonal orientation which implies haphazard pitch successions and in which the overall harmony does not viably provide pitch support of the vocal lines requires that the soloists possess a substantial security of pitch perception.

The inclusion of vocal and instrumental non-exact pitch passages in The Wrestler increases the "atonal effect" of the opera and provides an inherent tension in the sound. The employment of indeterminacy of pitch does relax, however, some of the pressure on
the singers to produce exact pitches in the vocal lines. Since opera is primarily a dramatic form, Adler has permitted less strict pitch requirements and has utilized some avant-garde techniques in much of the vocal notation to assure a dramatically convincing presentation of the opera.

Conclusion

The operas of Samuel Adler represent many different styles and techniques of composition. The musical parameters of both operas contribute to the effective portrayal of the dramas and include characteristics of twentieth-century composition which support the dramatic motivation and which exhibit Adler's awareness of current techniques.

In considering the evolution of Adler's style in the vocal works from The Outcasts of Poker Flat to The Wrestler, it has been determined that the changes in technique from the earlier to the later opera have not generally followed a smooth line of transition (see Chapter VI for a complete discussion of several intervening vocal works). Techniques which were utilized freely in The Outcasts of Poker Flat are hardly apparent to any degree in The Wrestler, and the vocal works written between the two operas do not generally
exhibit characteristics which can be traced in earlier works and which lead smoothly to the style of The Wrestler.

Adler's eclecticism is apparent in his employment of particular techniques for certain musical and dramatic effects and in his adoption of "current" trends of composition, especially in The Wrestler. The variety of styles and techniques of composition included in Adler's works indicate that he has not yet embraced a definite style which characterizes his works generally. The number of influences on Adler's music is abundant. He has absorbed these influences and employed them for his own needs to be reused in a manner which has become a personal manifestation of his own technique of composition.

Samuel Adler is a viable force in the contemporary American musical scene. His place in history remains to be determined. Although his operas have revealed no innovations in musical style, they nevertheless support his reputation as a gifted, dedicated composer who has proven himself worthy of recognition for his achievements and for his progressive influence on music in American society.
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"Synopsis" of program of The Outcasts of Poker Flat, North Texas State University Opera Workshop performance at Southwest Regional Convention of National Association of Teachers of Singing, 15 November 1965.

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APPENDIX 1

The line-graphs in Appendix 1 illustrate clearly the linear contour of several of the melodies of The Outcasts of Poker Flat and The Wrestler. Each graph is identified by the figure number which it represents.

In all graphs, one horizontal space represents an eighth note (♩), a vertical space indicates a half-step, and the notes of the melodic lines are connected (by dotted lines where several rests occur in the melody).
Line-graph of Figure 3-2
(Chapter III, p. 43)
Line-graph of Figure 3-10
(Chapter III, p. 51)
Line-graph of Figure 3-11
(Chapter III, p. 52)
Line-graph of Figure 3-12
(Chapter III, p. 54)
Line-graph of Figure 3-13
(Chapter III, p. 55)
Line-graph of Figure 2-14
(Chapter III, p. 57)
Line-graph of Figure 4-28
(Chapter IV, p. 150)
Line-graph of Figure 4-30
(Chapter IV, p. 151)
Line-graph of Figure 4-32
(Chapter IV, p. 153)
Line-graph of Figure 4-33
(Chapter IV, p. 154)
APPENDIX 2

COMPOSITIONS BY SAMUEL ADLER
(through 1977)

STAGE WORKS:  Duration  Publisher

"The Outcasts of Poker Flat"- 55'  OUP
an opera in one act (1959);
S, MS, T, Bar., B + three
small male solo parts +
male chorus and orchestra

"The Wrestler"- a sacred opera 55'  OUP
in one act (1971) for three
baritones, three tenors,
soprano, mezzo-soprano,
women's chorus, men's
chorus, and children's
chorus

"The Lodge of Shadows"- a 35'  CF
music drama (1973) for
baritone solo, dancers,
and orchestra

"The Disappointment"- a 90'  A-R
reconstruction (1974) of one
of the first American ballad
operas (1767) with a text
by Andrew Barton, for soprano,
mezzo soprano, two tenors,
four baritones, string quartet,
two flutes, oboe, bass, and
harpsichord

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1A key to publishers' full titles is given on
page 288.

274
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MUSIC FOR LARGE CHAMBER COMBINATIONS:

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<tr>
<td>for six recorders</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Nuptial Scene</em> for mezzo-soprano and eight instruments (1975)</td>
<td>10'</td>
<td>CF</td>
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**CHAMBER MUSIC:**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Duration</th>
<th>Publisher</th>
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<tbody>
<tr>
<td><em>Five Movements for Brass Quintet</em> (1963)</td>
<td>10'</td>
<td>MB</td>
</tr>
<tr>
<td><em>String Quartet #2</em> (rev. 1964)</td>
<td>24'</td>
<td>Comp.</td>
</tr>
<tr>
<td><em>String Quartet #4</em> (1963)</td>
<td>23'</td>
<td>Mills</td>
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<tr>
<td>Recorded on Lyrichord Records by the ProArte Quartet</td>
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<tr>
<td><em>Intrada</em> for Woodwind Quintet</td>
<td>5'</td>
<td>OUP</td>
</tr>
<tr>
<td>(1967)</td>
<td></td>
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<table>
<thead>
<tr>
<th>Composition</th>
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<tbody>
<tr>
<td>String Quartet #5 (1969)</td>
<td>19'</td>
<td>BH</td>
</tr>
<tr>
<td>String Quartet #6 (1975) for medium voice and string quartet</td>
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<tr>
<td>Trio for Violin, Cello, and Piano (1964)</td>
<td>18'</td>
<td>OUP</td>
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<tr>
<td>Sonata #2 for Violin and Piano (1956)</td>
<td>13'</td>
<td>OUP</td>
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<tr>
<td>Sonata #3 for Violin and Piano (1965)</td>
<td>16'</td>
<td>BH</td>
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<tr>
<td>Sonata for Horn and Piano (1946)</td>
<td>9'</td>
<td>MB</td>
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<tr>
<td>Sonata for unaccompanied Cello (1966)</td>
<td>14'</td>
<td>BH</td>
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<tr>
<td>A Dozen for Two Duets for two violins (beginners)</td>
<td>11'</td>
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<tr>
<td>Sonata Breve for Piano (1963)</td>
<td>12'</td>
<td>OUP</td>
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<tr>
<td>Capriccio for Piano (1954) In the collection &quot;New Music for Piano&quot; Recorded on RCA Victor by Robert Helps</td>
<td>1'</td>
<td>LG</td>
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<tr>
<td>Gradus, Books I and II Forty studies for piano</td>
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<td>OUP</td>
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<tr>
<td>Introduction and Capriccio for Harp Solo</td>
<td>8'</td>
<td>Southern</td>
</tr>
<tr>
<td>Four Studies for Woodwinds (1965) (published separately)</td>
<td>3'</td>
<td>TP</td>
</tr>
<tr>
<td>Flaunting</td>
<td>3'</td>
<td></td>
</tr>
<tr>
<td>Oboration</td>
<td>3'</td>
<td></td>
</tr>
<tr>
<td>Clarinon</td>
<td>2'</td>
<td></td>
</tr>
<tr>
<td>Bassoonery</td>
<td>3'</td>
<td></td>
</tr>
<tr>
<td>Harobed, six studies for Flute Solo or Clarinet Solo</td>
<td>10'</td>
<td>SSA</td>
</tr>
<tr>
<td>Title</td>
<td>Duration</td>
<td>Publisher</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>----------</td>
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<tr>
<td>Two Meditations (1955; 1964) for organ</td>
<td>$\frac{1}{2}$; 3</td>
<td>TP</td>
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<tr>
<td>Canto I for Trumpet Solo (1970)</td>
<td>9'</td>
<td>OUP</td>
</tr>
<tr>
<td>Canto II for Bass Trombone Solo (1970)</td>
<td>8'</td>
<td>OUP</td>
</tr>
<tr>
<td>Canto III for Violin Solo (1976)</td>
<td>8'</td>
<td>CF</td>
</tr>
<tr>
<td>Canto IV for Saxophone Solo</td>
<td>7'</td>
<td>Dorn</td>
</tr>
<tr>
<td>Canto V for Soprano, Flute, Cello, and Three Percussion Players (1968)</td>
<td>10'</td>
<td>CF</td>
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<tr>
<td>Canto VI for Double Bass Solo (1971)</td>
<td>5'</td>
<td>Zimmerman</td>
</tr>
<tr>
<td>Canto VII for Tuba Solo (1972)</td>
<td>8'</td>
<td>BH</td>
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<tr>
<td>Canto VIII for Piano Solo (1973)</td>
<td>5'</td>
<td>CF</td>
</tr>
<tr>
<td>Canto IX for Timpani and Roto Toms (1976)</td>
<td>10'</td>
<td>CF</td>
</tr>
<tr>
<td>The Feast of Weeks (1962) for organ</td>
<td>4'</td>
<td>LG</td>
</tr>
<tr>
<td>The Feast of Weeks (1962) In the collection &quot;Organ Music for Worship&quot;</td>
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<tr>
<td>The Lord of All (1962) for organ</td>
<td>1$\frac{1}{2}$'</td>
<td>LG</td>
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<tr>
<td>Welcoming the Sabbath (1963)</td>
<td>3'</td>
<td>Trans.</td>
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<tr>
<td>Xenia for Organ and Percussion (1971)</td>
<td>8'</td>
<td>Augsberg</td>
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<tr>
<td>Work</td>
<td>Duration</td>
<td>Publisher</td>
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<tr>
<td>----------------------------------------------------</td>
<td>----------</td>
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</tr>
<tr>
<td>Four Dialogues for Euphonium and Marimba (1974)</td>
<td>10'</td>
<td>CF</td>
</tr>
<tr>
<td>L'olam Vaed for cello and piano (1975)</td>
<td>7'</td>
<td>CF</td>
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**MUSIC FOR VOICE WITH PIANO OR OTHER INSTRUMENTS:**

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<thead>
<tr>
<th>Work</th>
<th>Duration</th>
<th>Publisher</th>
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</thead>
<tbody>
<tr>
<td>Four Songs About Nature (1950)</td>
<td>9'</td>
<td>OUP</td>
</tr>
<tr>
<td>(Stephens)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>for soprano</td>
<td></td>
<td></td>
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<tr>
<td>In Thine Own Image (1955)</td>
<td>2'</td>
<td>OUP</td>
</tr>
<tr>
<td>(Kruger)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>for medium voice</td>
<td></td>
<td></td>
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<tr>
<td>Three Songs About Love (1953)</td>
<td>6'</td>
<td>DH</td>
</tr>
<tr>
<td>(Old English)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>for high voice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three Songs About the Times of Man (1954)</td>
<td>6'</td>
<td>DH</td>
</tr>
<tr>
<td>(various)</td>
<td></td>
<td></td>
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<tr>
<td>for medium voice</td>
<td></td>
<td></td>
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<tr>
<td>Two Songs From the Portuguese (1956)</td>
<td>4'</td>
<td>DH</td>
</tr>
<tr>
<td>(1956)</td>
<td></td>
<td></td>
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<tr>
<td>for mezzo-soprano</td>
<td></td>
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</tr>
<tr>
<td>Two Songs for Three Years (1964)</td>
<td>6'</td>
<td>BH</td>
</tr>
<tr>
<td>(1964)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>for baritone</td>
<td></td>
<td></td>
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<tr>
<td>Advice for a Young Wife (1966)</td>
<td>12'</td>
<td>DH</td>
</tr>
<tr>
<td>(Roethke)</td>
<td></td>
<td></td>
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<tr>
<td>A cycle for tenor</td>
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<td></td>
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<tr>
<td>Cupid Is (1968)</td>
<td>12'</td>
<td>DH</td>
</tr>
<tr>
<td>(Schwartz)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A cycle for bass-baritone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two Sacred Songs</td>
<td></td>
<td></td>
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<tr>
<td>A Woman of Valor (1962)</td>
<td>1½'</td>
<td>Trans.</td>
</tr>
<tr>
<td>for mezzo-soprano or soprano and organ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I Will Betroth Thee Unto Me (1965)</td>
<td>2½'</td>
<td>Trans.</td>
</tr>
<tr>
<td>for soprano and organ</td>
<td></td>
<td></td>
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<tr>
<td>Title</td>
<td>Duration</td>
<td>Publisher</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>----------</td>
<td>-----------</td>
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<tr>
<td><strong>Dabar Atta Eylai</strong> <em>(Speak Thou to Me)</em></td>
<td>1 1/2'</td>
<td><strong>Cantor's Assembly</strong></td>
</tr>
<tr>
<td><em>(1970)</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>soprano and organ or piano</td>
<td></td>
<td></td>
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<tr>
<td><strong>Thou</strong> <em>(1972)</em></td>
<td>4'</td>
<td><strong>Comp.</strong></td>
</tr>
<tr>
<td>for mezzo-soprano and flute</td>
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</tr>
<tr>
<td><strong>My God, I Believe In You So Much</strong> <em>(1974)</em></td>
<td>3 1/2'</td>
<td><strong>Comp.</strong></td>
</tr>
<tr>
<td>for medium voice and organ</td>
<td></td>
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<tr>
<td><strong>Bar Mitzvah</strong> <em>(1974)</em></td>
<td>3'</td>
<td><strong>Comp.</strong></td>
</tr>
<tr>
<td>for medium voice and organ</td>
<td></td>
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<tr>
<td><strong>The Passionate Sword</strong> <em>(1974)</em></td>
<td>10'</td>
<td><strong>CF</strong></td>
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<tr>
<td>for baritone, flute, clarinet,</td>
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<tr>
<td>violin, cello, percussion</td>
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<tr>
<td><strong>Of Saints and Sinners</strong> <em>(1976)</em></td>
<td>12'</td>
<td><strong>CF</strong></td>
</tr>
<tr>
<td>for medium voice and piano</td>
<td></td>
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</table>

**LARGER CHORAL WORKS WITH ACCOMPANIMENT:**

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<tr>
<th>Title</th>
<th>Duration</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The Binding</strong> <em>(1967)</em></td>
<td>55'</td>
<td><strong>OUP</strong></td>
</tr>
<tr>
<td>an oratorio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SSATB-SATB and orchestra</td>
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<td></td>
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<tr>
<td><strong>A Whole Bunch of Fun</strong> <em>(1969)</em></td>
<td>20'</td>
<td><strong>OUP</strong></td>
</tr>
<tr>
<td>a secular cantata for mezzo-soprano</td>
<td></td>
<td></td>
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<tr>
<td>or baritone solo, and three choirs</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>(two-part, three-part, four-part)</em> and</td>
<td></td>
<td></td>
</tr>
<tr>
<td>orchestra</td>
<td></td>
<td></td>
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<tr>
<td><strong>From Out of Bondage</strong> <em>(1968)</em></td>
<td>15'</td>
<td><strong>Comp.</strong></td>
</tr>
<tr>
<td>for S, A, T, B-SATB, brass</td>
<td></td>
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<tr>
<td>quintet, percussion, and organ</td>
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<tr>
<td><strong>The Vision of Isaiah</strong> <em>(1962)</em></td>
<td>17'</td>
<td><strong>SSA</strong></td>
</tr>
<tr>
<td>for B-SATB and orchestra</td>
<td></td>
<td></td>
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<tr>
<td><strong>Behold Your God</strong> <em>(1966)</em></td>
<td>18'</td>
<td><strong>FAMP</strong></td>
</tr>
<tr>
<td>a Christmas Cantata for soli-SATB</td>
<td></td>
<td></td>
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<tr>
<td>and eight winds and percussion</td>
<td></td>
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<tr>
<td><strong>Wisdom Cometh With the Years</strong> <em>(1968)</em></td>
<td>8'</td>
<td><strong>Southern</strong></td>
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<tr>
<td>for SATB and orchestra</td>
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<tr>
<td>Work</td>
<td>Duration</td>
<td>Publisher</td>
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<tr>
<td><strong>Be-Shaaray Tefila (1963)</strong></td>
<td>60'</td>
<td>Trans.</td>
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<tr>
<td>A Friday Eve or Sabbath Service</td>
<td></td>
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<tr>
<td>for B-SATB and organ or orchestra</td>
<td></td>
<td></td>
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<tr>
<td><strong>Shir Chadash (1960)</strong></td>
<td></td>
<td>Trans.</td>
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<tr>
<td>A Friday Eve Service for</td>
<td></td>
<td></td>
</tr>
<tr>
<td>solo-SATB and organ</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Shiru Ladonay (1965)</strong></td>
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<td>Trans.</td>
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<tr>
<td>A Friday Eve Service for</td>
<td></td>
<td></td>
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<tr>
<td>solo or unison chorus and organ</td>
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<tr>
<td><strong>Serenade on texts of</strong></td>
<td>15'</td>
<td>CF</td>
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<tr>
<td>William Blake (1971)</td>
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<tr>
<td><strong>Begin My Muse (1969)</strong></td>
<td>15'</td>
<td>OUP</td>
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<tr>
<td>A song cycle for male chorus</td>
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<tr>
<td>TTBB and percussion ensemble</td>
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<tr>
<td><strong>Hinay Yom Hadin (1969)</strong></td>
<td>10'</td>
<td>GS</td>
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<tr>
<td>(Behold the Day of Judgment)</td>
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<tr>
<td>for tenor solo and SATB a cappella</td>
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<tr>
<td><strong>We Believe (1974)</strong></td>
<td>15'</td>
<td>CF</td>
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<tr>
<td>An ecumenical mass for mixed</td>
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<td></td>
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<tr>
<td>voices and eight instruments</td>
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<tr>
<td><strong>It Is To God I Shall Sing (1977)</strong></td>
<td>7'</td>
<td>Comp.</td>
</tr>
<tr>
<td>for chorus and organ</td>
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<tr>
<td><strong>A Falling of Saints (1977)</strong></td>
<td>28'</td>
<td>Norman Warembud</td>
</tr>
<tr>
<td>for tenor, baritone, chorus, and orchestra</td>
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**SHORTER SECULAR PIECES** (a cappella unless indicated):

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<th>Publisher</th>
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<tbody>
<tr>
<td><strong>Five Choral Poems (1954)</strong></td>
<td>AMP</td>
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<tr>
<td>published separately, SATB</td>
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<tr>
<td>Autumn Rain</td>
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<tr>
<td>Strings in the Earth</td>
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<tr>
<td>Nothing is Enough</td>
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<tr>
<td>Someone</td>
<td></td>
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<tr>
<td>A Kiss</td>
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</tr>
<tr>
<td><strong>Three Encore Songs (1955)</strong></td>
<td>LG</td>
</tr>
<tr>
<td>SATB</td>
<td></td>
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</table>
Three Madrigals (1955)
SATB

Duration Publisher

Three Madrigals (1955) Duration Publisher

LG

Five American Folk Songs (1961)
published separately, SATB
Young Hunting
Chic-A-Boom
Hick's Farewell
Cripple Creek
Bypsy Laddie

Some Laughter, Some Tears (1971)
A suite for three-part chorus

Contrasts (1964)
SATB

Five Choral Pictures (1964)
SATB

In Nature's Ebb and Flow (1960)
SSAA
Five choruses for women's chorus with piano

Two Views of Love (1969)
TTBB

Blow the Wind Southerly (1975)
SSA

Three Poems From the Chinese (1976)
SATB

Leisure (A madrigal) (1976) 1½' CF

How Sweet the Sound SATB and organ or piano

SHORTER SACRED PIECES (with organ accompaniment unless otherwise indicated):

How Precious Is Thy Loving Kindness S-SATB

Psalm 40 SATB

"Awake, Do Not Cast Us Off" SATB

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<table>
<thead>
<tr>
<th>Title</th>
<th>Composers</th>
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<tbody>
<tr>
<td>Psalm 67</td>
<td>Gray</td>
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<tr>
<td>Set Me As a Seal Upon Thy Heart</td>
<td>TP</td>
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<tr>
<td>mezzo-soprano and SATB</td>
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<tr>
<td>The Steps to Wisdom</td>
<td>DH</td>
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<tr>
<td>for four equal voices</td>
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<tr>
<td>A Prophecy of Peace</td>
<td>TP</td>
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<tr>
<td>SATB</td>
<td></td>
</tr>
<tr>
<td>Two Songs of Hope</td>
<td>TP</td>
</tr>
<tr>
<td>TTBB</td>
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<tr>
<td>Four Responses for the Day of Atonement</td>
<td>TP</td>
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<tr>
<td>SATB</td>
<td></td>
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<tr>
<td>Two Psalm Motets</td>
<td>LG</td>
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<td>SATB</td>
<td></td>
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<tr>
<td>A Hymn of Praise</td>
<td>LG</td>
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<tr>
<td>T-SATB</td>
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<tr>
<td>Psalm 96</td>
<td>GS</td>
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<tr>
<td>SATB</td>
<td></td>
</tr>
<tr>
<td>A Song of Welcome</td>
<td>GS</td>
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<tr>
<td>SATB and piano</td>
<td></td>
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<tr>
<td>*A Song of Hanukkah</td>
<td>GS</td>
</tr>
<tr>
<td>SATB and piano</td>
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</tr>
<tr>
<td>*Judah's Song of Praise</td>
<td>GS</td>
</tr>
<tr>
<td>SATB and piano</td>
<td></td>
</tr>
<tr>
<td>*The Feast of Lights</td>
<td>GS</td>
</tr>
<tr>
<td>SATB and piano</td>
<td></td>
</tr>
<tr>
<td>Psalm 24</td>
<td>TP</td>
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<tr>
<td>SATB and brass</td>
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<tr>
<td>Psalm 100</td>
<td>Trans.</td>
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<tr>
<td>SATB</td>
<td></td>
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<tr>
<td>Yism'chu</td>
<td>Trans.</td>
</tr>
<tr>
<td>SATB</td>
<td></td>
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<tr>
<td>Division (1971)</td>
<td>Hope</td>
</tr>
<tr>
<td>Title</td>
<td>Publisher</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td>Verses from Isaiah for male chorus, brass, and percussion</td>
<td></td>
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<tr>
<td>Yom Hashabbot SATB, flute, and cello</td>
<td>Trans.</td>
</tr>
<tr>
<td>*The Chanukah Story SA and piano</td>
<td>OUP</td>
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<tr>
<td>*Spin Draydel Spin SA and piano</td>
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<tr>
<td>*Praise the Lord SA and piano</td>
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<td>*Who Can Retell? SA and piano</td>
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<td>&quot;Jubellied&quot; (1975), SATB a cappella</td>
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<td>I Will Give Thanks Unto the Lord SATB</td>
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<td>Three Responses (1973) Sh'ma; V'ahavta; Michamocha</td>
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<td>&quot;V'shamru&quot; (1973)</td>
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<tr>
<td>&quot;Listen to My Word, Lord&quot; (1974) two-part chorus and organ</td>
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<td>&quot;Seek Thy Servant&quot; (1974) mixed chorus a cappella</td>
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<td>Praised Be the Lord by Day SATB</td>
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<td>Song of Exaltation SATB</td>
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<tr>
<td>How Long, O Lord? SSAATTBB and brass quintet, percussion and organ</td>
<td>Hope</td>
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* Recorded on the record "Rejoice" by Golden Crest
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<th>Works for Children:</th>
<th>Duration</th>
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<tr>
<td>&quot;Bible Tales in Rhyme&quot; with Cantor E. Barkan and Ben Aronin</td>
<td>20'</td>
<td>SMP</td>
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<td>a short cantata for children</td>
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<tr>
<td>&quot;The Ring of Solomon&quot; an operetta about &quot;The Song of Songs&quot; text by Ben Aronin</td>
<td>10'</td>
<td>UAHC</td>
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<td>Within Thy Hands twelve songs for children</td>
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<td>Purim Merry-Go-Round a Purim operetta</td>
<td>15'</td>
<td>Mills</td>
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<td>God's Requirements children's choir and piano</td>
<td>2 1/2'</td>
<td>Chorister's</td>
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<tr>
<td>Psalm 150 children's choir and piano and percussion, woodwind parts available</td>
<td>2'</td>
<td>Chorister's</td>
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<tr>
<td>Seasons of Time children's chorus</td>
<td>2'</td>
<td>Chorister's</td>
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<tr>
<td>Shiray Y'ladim forty children's songs</td>
<td>15'</td>
<td>UAHC</td>
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<tr>
<td>Remember Your Creator children's chorus, piano, and percussion</td>
<td>2'</td>
<td>Chorister's</td>
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Arrangements:

- O Sing Unto the Lord (Psalm 96) by G. F. Handel S-T-SATB plus orchestra
- "As Longs the Heart" (Psalm 42) by G. F. Handel S-A-T-B-SATB plus orchestra
- "Capriccio" by J. S. Bach brass quintet
- "Not Unto Us O Lord" (Psalm 115) by F. Mendelssohn
"Rock of Ages"  
traditional Hanukkah song  
SSA or SATB  
recorded by Jan Peerce on Vanguard Records

"The Union"  
by L. M. Gottschalk  
for piano and orchestra  
for piano and hand

"Variations on the Brazilian National Anthem"  
by L. M. Gottschalk  
for piano and orchestra

Psalm 92  
by Salamoni Rossi  
for orchestral brass section  
for eight-part chorus

Two Hymns from the Hebrew Hope

"The Union" and "Variations..." recorded by Eugene List and the Berlin Symphony, Samuel Adler conducting on Turnabout Records

BOOK:

Anthology for the Teaching of Choral Conducting HRW (1971)
**PUBLISHERS KEY:**

<table>
<thead>
<tr>
<th>Abbreviation</th>
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<td>AB</td>
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<td>BH</td>
<td>Boosey and Hawkes</td>
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<td>CF</td>
<td>Carl Fischer, Inc.</td>
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<td>C. F. Peters</td>
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<td>Chorister's</td>
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<td>Comp.</td>
<td>Samuel H. Adler</td>
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<td>Dorn</td>
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<td>GS</td>
<td>G. Schirmer, Inc.</td>
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<td>HRW</td>
<td>Holt, Rinehart, and Winston, Inc.</td>
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<td>MB</td>
<td>Music for Brass</td>
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<td>A-R</td>
<td>A-R Publications</td>
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<td>UAHC</td>
<td>Union of American Hebrew Congregations</td>
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</tbody>
</table>
Peggy Joan Dawson Lucas was born May 2, 1949, at Olney, Texas, and grew up at Springlake, Texas. She studied piano and was active in orchestra, band, and stage band, playing oboe, and alto and tenor saxophone; she attended Interlochen Summer Music Camp in 1965 as an oboist. She graduated as valedictorian of her high school class at Springlake-Earth High School, Earth, Texas, in 1967.

In 1970, Mrs. Lucas received the Bachelor of Music degree in piano from Texas Tech University, Lubbock, Texas, and graduated as the highest ranking student in the College of Arts and Sciences. From 1970-1972, she served as graduate teaching assistant in theory and piano at Texas Tech and graduated with the Master of Music degree in music theory in 1972. She holds memberships in Phi Kappa Phi and Mu Phi Epsilon.

Mrs. Lucas has served on the faculty of East Tennessee State University, Johnson City, Tennessee as staff accompanist and teacher of theory and piano. She performs many concerts as a chamber and ensemble pianist.

At present, she resides in Alexandria, Louisiana, with her husband, Bill.
EXAMINATION AND THESIS REPORT

Candidate: Joan Dawson Lucas

Major Field: Music

Title of Thesis: The Operas of Samuel Adler: An Analytical Study

Approved:

[Signatures]

Dean of the Graduate School

EXAMINING COMMITTEE:

[Signatures]

Date of Examination: April 11, 1978

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