A Performance Guide to Michael Patterson's "People of the Land" for Baritone and Piano

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A PERFORMANCE GUIDE TO MICHAEL PATTERSON’S
PEOPLE OF THE LAND
FOR BARITONE AND PIANO

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 Musical Arts

in

The School of Music

by
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B.M., Simpson College, 2009
M.M., University of Tennessee, Knoxville, 2013
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ABSTRACT

The purpose of this document is to supply a comprehensive performer’s guide to Iowa composer, Dr. Michael Patterson’s, *People of the Land*, an eight song, song cycle for baritone and piano, set to poetry by Iowa poet James Hearst. This song cycle was personally commissioned to fulfill a need in the American song cycle literature on the topic of farming and more specifically Iowa farmers. The poetry of James Hearst, farmer and poet, has never been previously set in a song cycle.

*People of the Land* tells the story of an Iowa farmer from the beginning to end of his career while living through World War II. The text is collected and arranged numerically from editor Scott Cawelti’s book, *The Complete Poetry of James Hearst*. The eight poems were personally selected by me, and composer, Dr. Michael Patterson to tell the story of a rural Iowa farmer during WWII. The song cycle intends to offer the images and sounds of the Iowa farmer as he matures throughout his career. The baritone voice acts as the community, speaker, and the farmer himself, comments and reacts to events of hardship and prosperity on the farm. The accompaniment creates the emotion and atmosphere of rural Iowa through use of original hymnody and authentic American folk song style.
INTRODUCTION

The impetus of this project began with a need to tell a story, both personal and musical, of the Iowa farmer during World War II. To tell this story, it was ideal to rely on the personal, lived, experience of an Iowa poet and composer. The words of James Hearst paired with Michael Patterson’s music come together to create the sounds and story of an Iowa farmer as he matures in his profession and life. The format of a song cycle provides a perfect opportunity to tell the story. Each song displays the life of the farmer as he is viewed by himself, his community, and family through each stage of his life.

This writer commissioned this work to tell a story that is deeply personal to my family history. The life and struggles on the farm are my family’s story and I felt a calling to merge my history on the farm with my current musical career. This project began with a search for an Iowa poet with ties to agriculture to tell the story of an Iowa farmer during World War II.

The search for appropriate poetry to tell this story was difficult. Published works of Iowa farm poets are scarce due to the nature of their culture. Leo Landis, State Curator for the State Historical Society of Iowa, recommended the poetry of James Hearst. It became immediately apparent that Hearst’s poetry stood out as the obvious poetic voice of the Iowa farmer. After securing the appropriate poetry, it was vital to find a composer with ties to Iowa farmers. There was no doubt that Dr. Michael Patterson was the perfect match for Hearst’s poetry. His composition lifted the words from the page and put them into a soundscape throughout the song cycle that is uniquely Iowa.
James Hearst is a prolific native Iowa poet and writer who was raised on a farm in Central Iowa. His life was filled with obstacles, each of which inspired the poetry and his unique voice for the Iowa farmer. Michael Patterson, another Iowa native, grew up working in the summer corn fields as he studied music during the academic year. His life and career offer him a unique perspective of the culture and musical sounds of Iowa.

*People of the Land* is a song cycle for baritone, by Michael Patterson with poetry by James Hearst, comprised of eight songs that follow the life of a farmer in the beginning stages of his life and career, to his ultimate passing. The cycle is framed by two songs expressed from the rural farm community’s perspective with two interior sets of three from the viewpoint of the farmer.

The purpose of this document is to introduce, analyze, and provide guidance for the performance of the song cycle, *People of the Land*. Detailed biographies of James Hearst and Michael Patterson are provided in addition to analysis of each of the eight songs in the cycle.

Chapter one examines the life and compositional process of Dr. Michael Patterson. The life and works of James Hearst are examined in chapter two. Chapter three begins with an analysis and illustration of the Iowa farmer’s story through the poetry of James Hearst. Following an analysis of the poetry is a detailed analysis of the composition with performance suggestions for each of the eight songs in the cycle. The analysis includes musical examples which provide an opportunity to view sections of the unpublished score, as it relates to unique moments analyzed in the cycle.
CHAPTER ONE. MICHAEL PATTERSON’S LIFE, WORKS, AND STYLE

Born over fifty years after James Hearst in 1953, Michael Patterson grew up in Tama county, forty-five miles directly south of Cedar Falls, Iowa and the home of the poet. Like Hearst, he came from a supportive and stable family who was associated with agriculture. Unlike Hearst, Patterson did not suffer as a young man from a debilitating and subsequent chronic physical disability. Raised in Toledo, the county seat, Patterson worked for ten years on farms with Pioneer Seed Company.

Patterson began his piano studies at the age of five and studied privately for the next twelve years before attending Simpson College, where he began a piano performance degree with composer and pianist Dr. Sven Lekberg, who proved to be a life-long influence. After these initial years at Simpson, Patterson attended the University of Iowa for a master’s degree in piano performance, before returning to Simpson for a Music Education degree and his first teaching position at Dallas Center, Iowa in a subsequent forty-year teaching career.

Patterson began his studies in music education at the University of Oklahoma, in 1986, where he served as a graduate teaching assistant, studied music theory and form and analysis for eight semesters. The completion of his dissertation served as a springboard and provocation for his avocational interest in musical composition. Shortly after the completion of his PhD Dissertation on "Opera Educational Outreach Programs", Patterson wrote his first song based upon an Emily Dickinson poem and a commissioned choral work for elementary chorus which premiered at the Kansas Music Educators Convention in Wichita. After four years in Fort Hays, Kansas, Patterson returned to teach at his alma mater, Simpson College where he taught Music Survey,
Ear Training, Elementary Music Methods, Piano Literature, Piano Pedagogy, Symphonic Literature, Chamber Music Literature, Music Composition, and Applied Piano for twenty-five years. In addition to his teaching responsibilities, opportunities arose for the commission and composition of many songs, several operas for the Des Moines Opera and its educational touring ensemble, OPERA Iowa, works for saxophone, and numerous choral works. His compositions are linked to and grew out of his forty-eight-year association with the Des Moines Metro Opera, many years of vocal accompanying, and decades of employment as a music educator.

Patterson's piano studies with Sven Lekberg proved to be life changing. When his studies began in 1971 with Lekberg, he was one of the most published choral composers in America. As a young man, Lekberg studied with Vincent D'Indy, Paul Dukas, Alfred Cortot, and Marcel Dupre. He possessed a spectacular ability to improvise, which allowed him to communicate to students and audiences alike in a most remarkable fashion. He was known for taking a simple melody or theme and improvising a piano piece that would last for over ten minutes.

Patterson's music is a Neo-Romantic idiom and reveals the influences of Lekberg, Rachmaninoff, Debussy, and many years of accompanying a variety of twentieth century American composers. Like his teacher before him, Patterson fosters a love for poetry and reports that he often spends as much time seeking the right poem for the individual singer as he does for the composition of the music. His selection of poems generally includes texts with rhyming schemes that feature beautiful vowel sounds at appropriate moments ultimately leading to compositional opportunities for soaring vocal lines.
Dr. Patterson was previously unfamiliar with the poetry of James Hearst, who lived only one Iowa county north of his hometown. Patterson was astounded at the strength and beauty of the poet’s repertory and believes that a composer is fortunate to find even a single poem of a lyricist in a collection of poems. Whereas, James Hearst’s collected poetry provides a composer with a vast number of poems appropriate for musical setting. The bulk of the poems reveal a love, regret, and even fear of the land and occupation of farming.

Patterson believes that Hearst’s poetry demonstrates his knowledge of farming in the Midwest through a deeply personal poetic voice. What serves as a predictable provocation in Hearst’s poetry, is the nearly constant dredging up of personal challenges, resulting from his physical disabilities, which are coupled with daily victories against the challenges he faced in life, as a poet, farmer, and teacher. His writing lifts and challenges the reader and listener.

Dr. Michael Patterson’s compositional technique stems from his beliefs that the song must be performable, enjoyable, and appropriate for the individual performer. He follows a unique method when encountering new material to set to music.

1. Who is it for? And what are the characteristics of their voice?
2. What is the occasion? Or is there a special occasion?
3. What is the appropriate length for a selected poem or the music that accompanies it?
4. Are there preconceived expectations for a text?¹

After the selection of the material, and the above questions have been answered, he looks for musical opportunities found in the poem. “Without casting stones, we may find in music of various genre, a dangerous tendency of formulaic construction, which I

¹ Dr. Michael Patterson. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, September 16, 2022.
believe is unfortunate and dangerous. Every poem and singer deserve a distinctive consideration. Melody is everything, and harmony evolves out of melody, while rhythm grows out of the text.\textsuperscript{2} Patterson finds the finished product to be very gratifying, but he truly enjoys the process of composition as it unfolds. Composition for him is the balance of inspiration and fabrication with the goal of maintaining a high percentage of inspiration. His persistent routine of composing is what guarantees the successful completion of the music.

Patterson, while teaching, often presents composing in the form of a top ten list.

1. Would I like to sing or play this?
2. How difficult is this to perform? (And yes, I sing and play all my pieces.)
3. Is the range and \textit{tessitura} reasonable?
4. Is the melody memorable?
5. Is there potential in this melody for harmonic interest? (This usually means notes out of the key)
6. Is the melody inspired or fabricated? (Err on the side of inspiration)
7. Is there adequate rhythmic interest to help remember the melody?
8. Are the high notes on good vowels?
9. If someone else had written this, would I like it? (The hardest things to be honest about. Can I be objective about this piece I just wrote?)
10. When I walk away and then return, will I still like it?\textsuperscript{3}

By following these steps and processes Patterson has been able to compose vocal music, choral music, opera, instrumental music, and piano pieces. A complete list of Patterson’s compositions can be found in Appendix C.

\begin{flushright}
2 Dr. Michael Patterson. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, September 16, 2022.

3 Ibid.
\end{flushright}
CHAPTER TWO. JAMES HEARST’S LIFE AND WORKS

James Hearst lived a fascinating life full of hardships, work, and personal growth. Born on a farm, August 8, 1900, in Black Hawk County, Iowa, he was greatly impacted by his environment. He recounts in his autobiography, My Shadow Below Me, all the work that had to be done as he grew up, oldest of three brothers and one sister. His family farm dated back to 1859 and was settled by his grandfather.4

As a child, Hearst was very active in sports and school. He attended the country school, District 7, called the Hearst school. While in school he studied Latin for three years, was a talented baseball player, and even pitched semi-pro baseball. Hearst was very bright and finished high school in three and a half years and attended college early where he joined a fraternity and played basketball. On his 18th birthday he enlisted in the army and was called to war the very next month. Hearst recounted he was not especially patriotic, but he felt joining the army was the right thing to do.5 WWI ended just a few months after he enlisted, and he was home for Christmas that very year.

Hearst felt like he learned a lot about himself and really grew in confidence in the army.

I learned something in the army about being a man and it helped me grow up. I learned that I could, given the opportunity, drill a company of men with precision and authority. I learned I was one of the best sharpshooters in the company. I could outwalk most of the men on a ten-mile hike. On a hike, a private, Robert Corning, said that if the captain would give him permission, he would run all the way to the barracks. The captain turned to me and said, “Private Hearst, follow him and see that he does it.”6

5 Ibid., 4.
6 Ibid., 5.
Hearst was very athletic, extremely mobile, and enjoyed physical activity, whether that be work on the farm or athletics.

Then an accident changed everything.

This is how it began. I sprang off the dock in a high jackknife dive. At the top of the dive, when the body poises an instant before turning down, I pulled my legs and arms together, parallel to each other, head between my arms, my rump the high point. Then as I started down I straightened my legs until, like an arrow, I entered the water with scarcely a splash. Each motion was executed skillfully as I sprang from the dock three feet above the river’s surface. It pleased me to be able to perform with such ease and grace. I did not know that the water below me was only two and a half feet deep.\(^7\)

It was at this moment of impact that James Hearst lost the majority of his independence, and the recovery from this accident shaped the man that wrote poetry and stories about the life of farmers. Hearst’s recovery proved a lifelong process with many hurdles. He never fully regained a full range of motion in his lower body, but through many years of care and therapy he was able to gain some semblance of independence. Hearst had four uncles that practiced medicine in the area, and they demanded the very best care for him. He spent the next three years as a patient of the Sartori hospital in Cedar Falls, Iowa. It was in this hospital that he learned who he was as a person.\(^8\)

When first arriving at the hospital there were many tests that were done to determine the full extent of the damage to his spinal cord. He was unable to move anything below his neck, however, he did have sensation and that gave him and the doctors hope. They found that he had not completely severed his spinal cord. It was a long and arduous process to regain function of his arms and hands. He was surprised

\(^7\) Ibid., 3.

\(^8\) Ibid., 28.
and grateful to see how many people reached out to follow his recovery. His mother maintained a record of his visitors and organized his letters from well-wishers. “For the first time in my life I discovered the heady pleasure of being the center of attention. My ego filled out plump as a blow-up balloon. It was a new discovery I thoroughly enjoyed.”

It was fear of bed sores and hypostatic pneumonia that prompted the doctors to get Hearst into a wheelchair, but that proved very difficult. He could not sit up without fainting and becoming nauseous. This eventually passed and he began to spend more time out of bed. He was slowly gaining movement in his arms and hands and the exercises were starting to make a difference. Months after arriving at the hospital, Robert Hearst, a younger brother of James, came to pick him up and take him back to the farm for dinner. Back on the farm Hearst was rolled out to look at the shed and his brother Chuck came driving up on a new tractor with steel tracks. It was at this moment that he promised himself that he would drive that tractor someday. After dinner he was taken back to the hospital.

Over the next few years in the hospital, great advances were made with his mobility. He had the strength to stand and move his legs while holding onto someone or the wall. While in the hospital Hearst became an incessant reader. He studied the works of French authors, and his Aunt Jennie Curtis brought him a portable typewriter. The typewriter turned out to be great exercise for his hands. He spent a lot of time reading and typing thank you notes to all the people that had written him well wishes after the

9 Ibid., 19.

10 Ibid., 21.
accident. His high spirits did not last long, for shortly after this, his brother Robert was diagnosed with Lymphatic Sarcoma.\textsuperscript{11} He always admired his brother, who never complained. He deeply regretted complaining throughout his recovery and was embarrassed by his own behavior. This led to a deep depression and stress caused by the guilt from the money required for his family to keep him in the hospital over the past three years. "My family sacrificed for me because they loved me. I loved them dearly, even though I didn't often show it. However, there was much about love I had yet to learn. Like so many other things, I learned the hard way about love."\textsuperscript{12}

Hearst spent just over three years in the Sartori Hospital in physical therapy, and during that time, he had fallen in and out of love with a nurse, started writing his own poetry, short stories, and book reviews. When there was little more the Sartori Hospital could do for him, his brother Chuck came and picked him up to return him home to the farm. His family made many accommodations for him when he arrived home. Balance bars were set up for him to continue his exercises and rails were installed throughout the house to assist his mobility, but the biggest moment was when Chuck helped him up into the tractor and fitted it with a backrest and a strap for his foot to hold the clutch. With these modifications, Hearst began to actively help around the farm. He worked hard in the summer even though riding the tractor through the field was hard on his body. This achievement provided him with a sense of great accomplishment. This accomplishment served as an inspiration to his writing and he secretly began submitting his work to be published in local and regional magazines and papers. Many poems

\begin{footnotes}
\footnotetext{11} Ibid., 26.
\footnotetext{12} Ibid., 28.
\end{footnotes}
were rejected at first. The rejection threatened to push him back into a deep depression, but he needed to stay strong and present for his family. His younger brother Robert was still battling lymphatic cancer and Hearst took it upon himself to read to his brother and do everything he could to make him feel comfortable, just like his family did for him.

Hearst’s father was elected president of the Iowa Farm Bureau requiring him to move to Des Moines for most of the year.\textsuperscript{13} This appointment greatly increased the amount of work and stress on the Hearst farm because there was one less able-bodied worker to tend to the land. It was during this period that the farm fell out of its usual efficiency and into disrepair. This time on the farm inspired Hearst’s poem “The Happy Farmer.”

After the summer farm work was completed and the crops had been harvested, Hearst returned to his love of writing and reading. His study helped him to become familiar with authors and poets and he quickly learned style, form, and language from the greats. “I read over and over the poems by Robinson, Frost, Sandburg, Lindsay, and Masters. My English instructor at college had warned me away from such subjects as Beauty, Death, the Flag, Home, and Mother. He told me to write out my own experiences, to stick to what I knew. And here they were, prominent poets writing about ordinary things that happened to ordinary people.”\textsuperscript{14} He sent off some of his poetry to a friend of his Aunt Mamie (Mary F. Hearst), a teacher at the local college, and she in turn sent it off to a poet friend of hers that offered constructive criticism of his work. He did

\textsuperscript{13} Ibid., 52.

\textsuperscript{14} Ibid., 72-73.
not take the criticism well at first, but over time he came to appreciate the subtle changes that ultimately shaped his poetry.

At first, he found all the forms and styles to be infuriating. He did not want to learn the specifics of each of the different poetic styles, but after a while he became infatuated with them and stated that, “Once exposed to studies of verse forms and techniques, I could not let them alone. My discoveries infected me like a disease.”

Aunt Mamie sent off his poetry to a publisher without his knowledge, and she surprised him with a check for 35 dollars. *Good Housekeeping* accepted some of his poems to be published. These were the very first works to be published and his newfound success encouraged him to produce poetry, short works, and novels.

What made Hearst special to these local and regional publications was his ability to take his own experience to fashion poetry and stories in an honest way about the life of a farmer. “I wanted to write about the land and its people, about their experiences with love, death, birth, anguish, and joy. I wanted to express the relationship of farmers to the seasons. I wanted to express the appetites of earth, the roll of furrows, the push upward of green stalks. I would do this in the language of common usage.”

Hearst’s unique voice caught the attention of Robert Frost, and they became close friends. Frost came to visit Hearst on the farm after a lecture at the Iowa State Teachers College. Frost offered to send Hearst’s work to his publisher and get it published on a national scale, but Hearst refused. He wanted to make it on his own without help. This is how

15 Ibid., 73.

16 Ibid., 75.

17 Ibid., 77.
Hearst wanted to live his life. Cawelti reports, that Hearst attempted to maintain any form of self-sufficiency he could. “He [Hearst] believed in self-sufficiency and the ‘Old Yankee,’ you know the Emersonian ideal, the guy who really figures something out for himself. He did that his whole life and he thought other people should do that too.”

However, he constantly needed help for daily tasks, but with his writing was something he could control and do on his own terms. He wanted to keep it that way. “When I was older, I wondered if it would have made any difference to have had a New York publisher rather than a midwestern one. I have never regretted my decision.”

In addition to his seasonal writing in the winter, Hearst travelled annually to Iowa City for physical therapy with Dr. Steindler, a leading physician at the University of Iowa Hospital. He was admitted to the children’s hospital to work in their pool to gain strength and independence. It was there that Hearst finally made enough progress to gain limited use of his legs. He was finally able to lift himself up a few steps. It was there in Iowa City that Hearst met his first wife, Carmelita Calderwood. She was a nurse in the hospital, and they bonded over books and poetry. They often discussed different authors and styles and Hearst was smitten. Hearst took Carmelita home to meet his family and they were immediately impressed by her. He recounts that they must’ve


19 Hearst, My Shadow Below Me, 82.

20 Ibid., 109.
known that she was going to become part of the family, and they were married in 1944.  

Hearst tried to discipline himself by writing every morning. He used this as both an exercise for his hands and for his mind, but he admits “Everything I wrote went into the wastebasket.” When Hearst was trying to write poetry, he started by first writing everything long hand before he typed it on the typewriter. It was this discipline that led Hearst to write his first book of poetry, Country Men. He sent his book of poetry to several publishers and was denied, but Carroll Coleman from the Prairie Press accepted the novel and agreed to publish it in 1937. “It was named one of the most beautiful books of the year by the Institute of Graphic Arts. The eastern reviewers mentioned this. The midwestern reviewers mentioned the poems.” He worked hard to submit everything properly for this publication and it was a huge success. The first two editions sold out immediately and there were steady sales of his book from then on. Hearst was proud of his work, but he struggled with the dedication. Eventually it came to him and was very fitting for the book.

DEDICATION—The Greeks said that agriculture is the mother of the arts. The objective creation that man achieves, he achieves with seed and land and labor, one eye always on the weather. The fruit of this union is so beautiful, so concrete, and so satisfying that the personal arts expressed in picture, song, and book seem faint by comparison. A book is only a kind of record, life is rooted in the earth. And it is to the people who understand this that this book is dedicated.

21 Ibid., 111.
22 Ibid., 115.
23 Ibid., 129.
24 Ibid.
This was the first of many successes as a writer.

The Hearst family always had a close relationship with the Iowa State Teachers College, now known as University of Northern Iowa. Different members of Hearst’s family worked there continuously since its inception.25 The current head of the English department, Bill Reninger, Ph. D., became good friends with Hearst and often walked out to the farm from town to visit on Sundays. One day he stopped by and asked Hearst if he would be interested in talking to his students once a week about writing. At first Hearst was hesitant to accept, but after coaxing from his family he decided to do it. “I later told Mother. “There sat ten students, men and women, waiting for me, looking bright-eyed and bushy-tailed. Bill said it was a two-hour class and left.” In fifteen minutes, I had told them all I knew about writing and there we sat staring at each other.”26 Those talks opened the door to a teaching career that spanned 34 years. Hearst believed “The secret of teaching is this: I can tell you all I know in fifteen minutes, but I’ve learned to make it last for a whole semester.” There were days when I almost believed that.”27

Shortly after he began teaching, WWII started and the old emphasis of “food will win the war,” urging farmers to produce as much as humanly possible. Hearst was asked to speak on the radio as a farmer, to the farmers, in Norway as they put up a resistance to the Germans. The Norwegians detailed hiding or destroying all of their

25 Ibid., 131-132.
26 Ibid., 132.
27 Ibid., 133.
crops so their food did not feed or assist the enemy. Hearst commended them for their bravery and urged them to continue their efforts. Once again, the selective service draft was initiated and impacted farmers everywhere. From the Hearst farm, James, Chuck, and the farm hands went to the draft board for registration, and they were denied the draft. “The chairman told Chuck privately, “You four men, you, your brother, and your two men, produce and harvest double the amount of foodstuff of any other four men in the county. We want to keep you right on the farm.” This allowed the Hearst farm to carry on throughout the war, but Hearst was cognizant of the neighbors that were called away to war. These feelings of community awareness found its way into his poetry and, ultimately, *The People of Land*.

James Hearst’s first wife Carmelita grew ill and during surgery the doctors found a malignant tumor. They were able to remove it and Carmelita seemed to make a full recovery. This recovery lasted around three years until she was consistently tired and unable to make it through the day. The doctors found a metastasis to the spine, and she died. This ended a specific period of writing in Hearst’s life. “Poems that refused to come right would frustrate me too, and sometimes I would gladly have thrown my typewriter through the window just to hear the glass break.”

After the death of Carmelita, Hearst refocused his attention on teaching and the farm. However, his needs increased, and someone was required to take care of him and his home. He needed a housekeeper and caregiver to be there to help him with

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28 Ibid., 134-135.

29 Ibid., 136.

30 Ibid., 165.
daily tasks and to manage his house. He went through a series of live-in housekeepers. Many were nurses that no longer wanted to work in a hospital setting, but there was something missing in his life. He was not writing, and he didn’t feel like he had someone to care for, as much as they were caring for him. Hearst reviewed his relationships of the past and found a connection with Meryl Norton, who was living in Washington State, taking care of her mother. Meryl and James started a writing correspondence that led to the beginning of James’s courtship of Meryl. “No Victorian novelist ever used the letter technique with greater earnestness than Meryl and I [James] did.”

It wasn’t long after until Meryl agreed to marry him and move back to Cedar Falls, Iowa.

This new marriage reignited the inspiration for Hearst to begin writing. However, Hearst believed he had grown rusty because the poems he sent off to the publishers were all returned in rejection. He studied and practiced for two years before he sent in another submission. “Writing for me was never easy. More than once I told myself, “No one but a stupid fool would sit day after day trying to arrange words in original patterns.” But I did just that.”

During this time Hearst’s responsibilities at the college were growing. He was teaching more classes and the class sizes were growing larger. This removed him from work on the farm which in turn weakened his body.

In the spring of 1963 Hearst was asked to lecture in the summer at the Aspen School of Contemporary Art. He agreed to take this summer position and it soon became his summer home. He and Meryl bought a house in Aspen and continued to

31 Ibid., 193-194.

32 Ibid., 199.
teach there until his health declined and he was more confined to his home in Cedar Falls.

Throughout Hearst’s autobiography he offered many details of his life. As reported by Scott Cawelti, it is clear Hearst was humble in his accomplishments and talents. “Very seldom do you ever sense that this was a man suffering from what he might have been.” The list of publicized works by James Hearst is quite extensive and he was a very prolific writer. He published 11 volumes of poetry and 2 books of prose. One being his autobiography, *My Shadow Below Me* and the other a book of essays, *Time Like a Furrow: Essays.*

33 Scott Cawelti. “Interview with Scott Cawelti.” Interview by Thaddeus Ennen, April 19, 2022.
CHAPTER THREE. **PEOPLE OF THE LAND**

The story line of *People of the Land* follows the growth of a farmer during World War II as we see the development and maturation of his career and life through the unending transition of the seasons as mother nature asserts her dominance. The cycle can be divided into two equal parts with an introduction and conclusion acting as book ends. This division is also represented in the key signatures of each of the songs in the cycle. The beginning and ending songs are both in F Major while the internal sets of three establish their own internal key relationships.

We begin the cycle with an introduction and an invitation to join the farming community as kindred spirits. The cycle follows the turn of the seasons as well as the growing and maturation of the farmer until his ultimate death. It is in this song that the profession of farming, culture of what it means to be a good farmer, what a farmer is willing to sacrifice and endure to maintain the profession is established. During World War II many farmers were not allowed to be drafted because they needed to remain home to care for the farm. There were specific criteria farmers needed to meet in order to enlist, and those left behind often felt the guilt and impact of the war from afar. The war displaced neighbors, friends, and family members, but the interminable profession of farming persisted to “feed the armies.”

This responsibility was and is engrained into the culture of farming. Hearst recounts this in his autobiography, *My Shadow Below Me*. “Hoover [during WWI] had pulled the rug out from under farmers by refusing to guarantee farm prices after the war. First, he had urged them to plow up every acre,

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pasture, swamp, and meadow to raise food for our own army and that of our allies. We were told: “Food will win the war.” The slogan was everywhere.”

After the introduction to the cycle the second song, “March Mourning”, is the first song of the two internal parts of the song cycle. In “March Mourning”, the story of our farmer begins in early spring, by watching a late snow smother the earth. This delays planting and adds additional days of bitter cold chores. From the beginning of the song, we experience the power of mother nature and its seemingly cruel grip over the land. The farmer is beginning his career and is trying to navigate the end of winter and the beginning of spring so that he can enter the fields to begin planting his crops. The importance of planting the crop in a timely manner was not lost on Hearst. When he was young, he had to miss an important baseball game that he was scheduled to pitch to help his father plant corn. “Work always comes first at our house,” Hearst told his mother and she responded, “I’m sorry you had to come home. But your father can’t get good help these days. Since the war, farm help is hard to find.”

The overarching impact of war was apparent as many farmers went off to fight, but never returned. “March Mourning” carried an important personal meaning to Hearst. He wrote this poem on the 8th of March, in 1939, right after his father passed away. “Even the road shows black and living, only the road shows that men still come and go, but you passed down this road and do not come again.”

Farmer’s had not forgotten the impacts from the first

35 Hearst, My Shadow Below Me, 21.

36 Ibid., 6.

world war as they anxiously dreaded the potential beginnings of WWII, which arrived all too soon in September.

Following “March Mourning” is “The Happy Farmer.” Even though the weather is not always ideal, the farmer is happy and proud to live on the farm and care for the land regardless of the working conditions. The farmer has matured in his career and is no longer new to the profession. He still has not mastered the art of farming and maintenance of the land. The farmer admits his shortcomings. The barn is not in good condition, the fences need to be replaced, the weeds sprayed, and he needs to grow enough food so he does not starve his “poor pig.”

The farmer is learning that there are certain things that he can accomplish, but inevitably things still elude his attention. Hearst understands the farmer’s state of mind by recalling his own childhood. “I came from a family who worked; worked hard; worked until the work was finished. Always the farm demanded more work than we had time.”

There are two types of farmers. The farmers that stick it out despite the hardships and those that sell it all and move to town. The farmer in this cycle is proudly the former. The text of “The Happy Farmer” is derived from Hearst’s own experience on his family’s farm. Upon return from the hospital, he watched his brother Chuck struggle to take care of the farm. “The farm buildings and fences began to deteriorate. Barn doors swung on one hinge. Fence posts rotted off and left gaps for the cows to get through. Disease spread in the hoghouse and pigs


39 Hearst, My Shadow Below Me, 5.
shriveled and died and the brood sows aborted." The continuous work that it takes the farmer to maintain the land and the farm is what creates an unbreakable connection between the land and the farmer.

The contentment that the farmer finds on his farm is challenged as the war takes its toll on the community. In “The Old Admonitions” the farmer is reminded of the external forces at work that impact his life on the farm. Hearst experienced many personal challenges of farm life during wartime. This poem, written in 1958, can be seen as a reflection of occurrences in Hearst’s life where the events out of his control conversely controlled everything. Learning to deal with his disabilities, while relieving himself as a family burden, provided Hearst many life lessons, which at the time, he was reticent to hear.

When waves of depression overwhelmed me, I withdrew into a swampy retreat where I was hard to reach. I would have periods of not speaking. Other times, if I spoke my words were hurtful, aimed at whoever was close by. My father reminded me of the selfishness of my behavior…. Don’t give way, Jim. We count on you to rise above your troubles. Your mother has all the burden she can carry…your example raises our spirits, holds the family together. Don’t forget you have an obligation too.

Hearst accepted responsibility for what happened to him and the cause of his accident, but the repercussions for his actions were something that he had to live with for the rest of his life. He knew better than anyone the consequences of one’s actions.


As the farmer gets older the war exacerbates feelings of loneliness, fear, and anger. These dark thoughts lead to visions of “The Army”. In “The Army,” countless neighbors, friends, and family march away to the war and never return. The farmer once again, is left behind. Hearst recounts, “I remembered how a German neighbor, an immigrant, had been ridiculed during the war. Yet he had a son who was killed fighting as a soldier in the U.S. Army. How shamed the neighborhood had been.” These losses were all too common and greatly impacted farming in Iowa. Hired help was hard to find and the farmers left behind felt removed from the war effort. In this poem, written in 1943, we are immersed in the imagery of endlessly marching soldiers, marching past the farms, heading to war, and never to return. “They march in endless van blood-brothers of the night until the sun draws out his sword and blinds them with his light.” This poem begins the second internal set of three songs in the song cycle, foreshadowing the songs and story to come. The farmer is in the prime of his career and he is mature enough to understand the ways of the world and how the world impacts his farm. Through the completion of the song cycle we will see the maturation of the farmer in his career, mind, and body.

“The Captain Ashore”, written in 1964, is about the farmer’s close friend being called away to war as the farmer observes how his friend’s family disregards his hard work and sacrifice. The community respects and honors this farmer for all that he is and has done. In the small farming community, everyone volunteers to help a neighbor.

43 Hearst, My Shadow Below Me, 77.

Hearst’s father told him, “When a neighbor needs help, we help.” Close relationships with all neighbors garner care and compassion for the farmer who needs help and cannot find it amongst family. This is the reason it was so difficult for farm neighbors to see each other conscripted into the war. “And yet his eyes like sun on water sparkle, and he stands straight as a mast, his footsteps ring to a marital music, We stand at salute when he goes past.”

The last poem in the second internal set of three songs is “Fog”, written in 1951. A hard life of labor has aged the farmer while he reflects on his farm. He remembers his neighbors that have served in the war and feels pride for maintaining his farm and taking care of all the members of his community. “With my permission I feed the hungry, in my denial there are no poor.” The pride of the farmer for sowing the earth with his own hands and maintaining the land throughout his entire life emboldens him. He relishes his work and authority and looks to the next generation to carry on his legacy. This self-assuredness has come at a great cost, but his impact can be felt far beyond the bounds of his community.

The final song in the cycle describes the story of our farmer’s death. The farmer has lived a full life and the fruits of his labor can be seen and felt beyond his own fence lines and throughout the community. The cycle ends as it began with the community.

45 Hearst, My Shadow Below Me, 21.


coming together to speak for the love of farming and the love and respect for the farmer that came to pass. In “When a Neighbor Dies,” the community once again gathers to honor the life of their friend and neighbor, realizing that their work on the farm must continue and that they are blessed to have known him. Hearst sums up the culture of farming and death. “A farm does not wait on human suffering and despair. It has its own round of births and deaths to consider. Whether the work is done or not, the land and animals keep their place in the rhythms of the seasons.” Some may say that life moves slower on the farm, but even though it moves slowly, it never stops. The work, land, and love of farming carries on.

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50 Hearst, My Shadow Below Me, 55.
“Invocation”

Summarization of Characteristics

- **Date of Text:** 1940
- **Range:** C₃ to F₄
- **Tessitura:** Middle to Upper Middle Voice.
- **Vocal Line:** The vocal line features frequent arpeggiated use of the interval of a fourth or fifth which reoccur throughout the song, creating a unifying effect. The line is characterized by frequent diatonic use, punctuated with angular intervallic motion. Consistent breath support and evenness of line is necessary to deliver text with attention to vowel height.
- **Metric Organization:** Predominantly in 4/4 time with sporadic 3/4 and 3/2 time.
- **Key:** F Major.
- **Form:** Through composed.
- **Expression and Tempo Markings:** Quarter note equaling 66, with nobility. Rallentando and *Ritardando* to *A tempo* throughout, generally at the end of a verse.
- **Accompaniment:** The accompaniment includes a mixture of homophonic and polyphonic writing reminiscent of an American hymnody in 20th century art song. The atmospheric effect of the accompaniment supports the vocal line and sets the mood, scene, and harmony for the song and demands frequent dynamic variety. Additionally, the prelude and

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interludes are the pianist’s opportunity to set and maintain the atmosphere of the song.

- **Composer Remarks:**
  A beginning or invitation to “worship” and sing with fellow farmers or kindred spirits. The song seeks to portray a procession of nobility in this agrarian profession. The songs display pride, self-deprecation, or humility, heroes and victims, melodies, and a harmonic palette using intervals of fourths and fifths that would recall American folk music and hymnody found in early American colonial times. This song is through composed and is in a duple/marching meter and tempo.  

- **Level of Difficulty:** This song is one of the most difficult in the cycle. The range, textual demands, and breath support are challenging for the singer. The accompaniment requires consistent attention and care. A commanding performance of this song sets up the success for the entire cycle.

- **Length:** 60 measures and 2 minutes and 30 seconds.

**Analysis of Song**

It was clear from the beginning of this project that “Invocation” would open the song cycle. The text calls forth the gathering of a community which was vital to the life and culture of farming during WWII. The song opens with an introduction reminiscent of a hymn song that would be heard as the introit to a religious service in a small rural community church. The song acts as a prayer for the world that stems from the farm. From the war to the ruined crops and poverty, farmers stand resolute against the challenges from which they are confronted.

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52 Dr. Michael Patterson. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, March 16, 2022.
The beginning tempo marking “With Nobility” is indicative of the culture that Patterson portrays regarding farmers. The introduction opens with octaves outlining the interval of a fourth. The end of the introduction is highlighted with a ritardando into a strong V7-I cadence in F Major.

**Example 3.1.** The opening of “Invocation. Mm. 1-5**53**

![Musical notation]

The depth and symbolism of Hearst’s lyrics are striking. The text begins with a simple statement of passion for farming, but quickly deepens to include the sadness for war. “Let us sing a song of penance for the ageless passion for crosses staining the thick page of history”°54 and the pride of the farmers that do their part “where we the peace lovers fed and clothes the armies,”°55 to the poverty of farming and their complete subjugation to mother nature. “Let us sing low and sadly now for the bellies not yet fed, the bare bed, for the rotten cotton and mouldy wheat piled unfit to eat.”°56 However, the climax of the poetry doesn't arrive until the second to last page of the song. The lyric,

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53 Patterson. “Invocation.”

54 Ibid.

55 Ibid.

56 Ibid.
“trade a whole generation for a piece of ground”\(^{57}\) is emphasized with a dramatic pause to highlight the gravity of what farmers are giving up as they pursue their profession. This text was not meant to be unhappy, but rather a statement of the inevitability, the unpredictable nature of the land, and the profession of farming. Hearst restores the pride and nobility of the farmers in the final three lines of the poem. “We of the strong backs, we of the deep voices. Let us sing about our farms.”\(^{58}\)

The accompaniment throughout the song cycle is incredibly important by establishing the style, color, and atmosphere of the poetry. In “Invocation,” it is clear from the introduction that Patterson found inspiration in American hymnody with the use of fourths, open chords, and traditional cadential material.

The ending of the first song demonstrates the strength and resilience of the farmers and their unbridled passion for their profession. This passion and love for their profession carries the Iowa farmer through all the unpredictable rise and falls of the seasons and the world.

**Performance Suggestions**

“Invocation” is a deceivingly difficult song to perform. The subtle changing of meter mixed with triplet text setting creates unique challenges of clarity of diction and legato line. In addition to these challenges, the tessitura and range of the song (C\(_3\) to F\(_4\)) can lead to difficulties in performance. One such passage that highlights these difficulties is mm. 15 through mm. 17.

\(^{57}\) Patterson. “Invocation.”

\(^{58}\) Ibid.
Example 3.2. Triplet text setting in “Invocation” mm. 14-17

The movement of this triplet text setting and the placement in the upper middle voice through the passaggio can lead to an interruption of the *legato* line and unclear enunciation of text. While practicing this section it is important to follow the correct stress of the language and not over accent unimportant syllables. Additionally, one should prevent the breath from rising and becoming tense as the end of the line rises to the climax on “armies.” It is easy to fall victim to this line.

A thorough understanding of the culture of small-town farming communities informs the performer's understanding of the subtle imagery and symbolism in Hearst’s

59 Patterson. “Invocation.”
poetry. Patterson highlights these important moments whenever possible without interrupting the melody and progression of the song. One of the most obvious moments of highlight is in measure 47 after the text, “you crazy farmers who trade a whole generation…” The accompaniment abruptly stops leaving the vocal line to ring out the importance and seriousness of a farmer’s sacrifice.

Example 3.3. Abrupt pause of accompaniment in “Invocation” mm. 44-47

60 Patterson. “Invocation.”

61 Ibid.
“March Mourning”

Summarization of Characteristics

- **Date of Text:** 1939
- **Range:** C₃ to F₄
- **Tessitura:** Middle to Upper Middle Voice.
- **Vocal Line:** Initially, the vocal line is quite chromatic with agitation in a declamatory recitative style. This continues for the entirety of the first section of the song. The B section adjusts to a more diatonic and melodic statement with less chromaticism creating a definite contrast to the A section. These contrasts are dictated by the poetry and the changing mood between the stanzas.
- **Metric Organization:** 4/4 time with one instance of 5/4 and 3/4.
- **Key:** f# minor, C Major, Eb Major.
- **Form:** Binary
- **Expression and Tempo Markings:** Quarter note equaling 80, with agitation. On measure 13 an adjustment to *moderato* for the B section.
- **Accompaniment:** The accompaniment is initially more angular and agitated with punctuated articulations. It embodies the atmospheric effect of the snow fall and the imagery of the lingering fungus. The right hand requires the use of persistent *tremolos* while the left hand adds weight and drama to the vocal line by mirroring the melody. In the B section, the piano seeks to represent a more melodic and docile imagery. The *tremolos* give

way to an enriched harmonic support of the melody with frequent doubling of the vocal line in the right hand. This has been determined by the emotion of the individual stanzas of the poetry.

- **Composer Remarks:**
  
  This song is in two distinct parts, A/B or binary form, reflecting the poem itself. The initial dissonance seeks to portray the dust of snow as a fungus bringing sleep or death. The following section is much more melodious as it discusses the interaction of people and their relationship to each other after the departure of the snow and freezing environment around them, and the return of spring and new life.63

- **Level of Difficulty:** The challenging A section of the song demands knowledge of the declamatory recitative style mixed with vocal resilience, which gives way to a more *legato* and melodic B section. The contrast between these two sections represents an elevated level of difficulty.

- **Length:** 40 measures and 1 minute and 50 seconds.

**Analysis of Song**

The second song in the cycle is “March Mourning.” The text was written in March of 1939 in memory of Hearst’s father who passed away. The spelling of the title is an important indicator of the context of the poetry. Upon first hearing the title, this double entendre seems innocent and gentle, but upon closer examination it is clear how the farmer is completely at the mercy of mother nature and the snow that falls like a “fungus smothering the earth.”64

63 Dr. Michael Patterson. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, March 16, 2022.

64 Patterson. “March Mourning.”
The atmosphere of “March Mourning” is different than that of “Invocation.” From the beginning, the piano sets up the terror and unpredictability of mother nature acting as the last, unwelcome, snow of winter. The first half of this two-part song is in a declamatory accompanied recitative style. The right hand of the accompaniment is a tremolo pattern that continues for eight measures while the left-hand mirrors the vocal line adding strength and certainty to the text. On measure 12 there is a subito piano marking that ends the tremolo figure in the right hand allowing the full accompaniment to mirror and support the vocal line. The vocal line lingers over the cutoff of the accompaniment in measure 14, mimicking the lingering of the snow at the end of winter and beginning of spring. It is after this brief moment of silence that the second section of the song begins.
Example 3.4. A section of “March Mourning” mm. 1-13

The second section is more melodious as the focus changes from nature to human emotion. “Only the road shows black and living, only the road shows that men

65 Patterson. “March Mourning.”
still come and go, but you passed down this road and do not come again.” The vocal line is reinforced by the right hand of the accompaniment while the left hand arpeggiates the harmony that changes every two beats. The second part of the song can be further disseminated to include two parts with a dramatic piano interlude in mm. 25-29. This interlude echoes the opening vocal line through the octave leap that resolves down only a half-step. It leaves the listener with a mental image of the swirling snow while also setting a heavy meaningful emotion to the last verse.

Example 3.5. Interlude in B section of “March Mourning” mm. 24-31

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66 Patterson. “March Mourning.”

67 Ibid.
Compositionally, in this interlude, Patterson borrows a beat from two bars later making a 5/4 bar that is followed by a 4/4 bar and then finally the 3/4. This reorganization of the downbeat for emphasis on the half-step resolution has a unique effect without manipulating the feeling of 4/4 that runs through the entire song.

**Performance Suggestions**

“March Mourning” requires dramatic clarity between the two sections of the song. In the first section, it is important to deflect anything that sounds like resolution. The feeling of agitation that comes from the poetry will dramatically dominate the first section, but it is imperative to know your own stamina and pacing to not sacrifice vocal quality in this song and the rest of the cycle. In contrast to the first section, it is important to find a feeling of contentment in the character. The agitation from the beginning of the song should not spill over to the second part.

The symbolism of this text highlights seemingly minor observations of life in rural Iowa. The changing of the seasons dictates the way of life. As winter comes to an end, the anxiety and preparation for planting begins. A late snow adds to this stress for if the crop is not planted in time, a series of complications, ultimately ending in a potential disastrous harvest. Planting in Iowa begins as soon as the ground thaws and the snow melts. Conversely, harvest ends just before first snow fall. A delay in either one of these crucial events can hinder the farmer’s profitability from his crops, affecting his ability to maintain the farm, feed his family, and continue his career. At times no matter what the farmer does, mother nature dictates a different scenario than the preplanned ideal.

The hardest phrase to sing “March Mourning” comes in the final six measures. The rising vocal line paired with the declining dynamic markings create a unique
challenge for the singer. Additionally, the text with final ‘r’s, such as ‘our’ and ‘forever’, leaves the potential for tongue tension and a heightened larynx. It is best to drop or flip the ‘r’s to alleviate this challenge in addition to maintaining a steady and connected stream of air.

“The Happy Farmer”

**Summarization of Characteristics**

- **Date of Text:** 1958
- **Range:** A\textsubscript{2} to F\textsubscript{4}
- **Tessitura:** Middle Voice with an elevated vocal range for the conclusion.
- **Vocal Line:** The vocal line is elementary in nature, but deceptively difficult to maintain proper sentence structure through the beat pattern in each measure. The slightly lower range allows for a more declamatory and colloquial statement of the text. The final phrase of the song demands careful attention to support, allowing for an effortless performance at the top of the vocal range. The modified strophic form allows for more clarity of text while still accenting the unique imagery of the song.
- **Metric Organization:** 4/4 time throughout.
- **Key:** Eb minor.
- **Form:** Modified Strophic.
- **Expression and Tempo Markings:** Half note equaling 76, Spirited.
- **Accompaniment:** The introduction and interludes set the humor and joviality of each individual verse before giving way to a vamp displaying

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the simplicity of the farmer, while also offering the opportunity for clear vocal declamation. Attention to dynamics and articulation emboldens the inner feelings of the farmer as he rambles on about his farm. The accompanist needs to pay close attention to the humor of the text. This attention needs to be demonstrated through the articulation found in the preludes, interludes, and postlude of the song.

• **Composer Remarks:**

  The Happy Farmer, is a modified strophic song in duple meter, employing some modal references for good times and bad, happy and sad, and demonstrates more truth than fiction regarding life on the farm. The musical idiom seeks to demonstrate the exaggeration found in the poem that might represent the comedic versus the tough challenges experienced by farmers. But in spite of it all, most farmers would still rather live on the farm, rather than away from the farm, as seen in a deflected yet conclusionary cadence at the close of the piece.69

• **Level of Difficulty:** Arguments can be made that this is the easiest song in the cycle, but this is relative to the difficulty and demands of the cycle. Care must be taken to maximize effect and minimize effort in its performance.

• **Length:** 53 measures and 1 minute and 20 seconds.

**Analysis of Song**

“The Happy Farmer” is the first song in the cycle where we experience the farmer’s contentment for his lot in life. He encounters many challenges, but he wouldn’t have it any other way. This jovial spirit is initiated in the introductory accompaniment.

69 Dr. Michael Patterson. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, March 16, 2022.
With a tempo marking of “spirited” and a half note equaling 76 beats per minute this modified strophic song bubbles with energy. The farmer laments his small, poor farm, but Patterson ensures that his sentiment remains lighthearted as he adds a syncopated staccato note on the word “but” in measure 13.

Example 3.6. Comedic syncopation in “The Happy Farmer” mm. 6-17

This comedic effect can be found throughout the song finding its climax in the very last measure with a sudden half-step grace note into a major chord.

70 Patterson. “The Happy Farmer.”
The range (A₂-F₄) and tessitura of “The Happy Farmer” is slightly lower than that of the surrounding songs. This provides the singer an opportunity to find a more speech-like delivery of the text, while providing him a more simplistic character and personality. The simplicity of the melody highlights the elemental nature of the farmer at this point in his life, but it is deceptively difficult to sing through the downbeat, so that the nature of the song does not begin to plod along downbeat to downbeat. Each 4/4 measure throughout the song, with very few exceptions, begins with a half note followed by two quarter notes. This allows for a clear setting of the text, but it is important that the sentence structure does not get interrupted by the musical pattern.

Example 3.7. Rhythmic structure of text setting in “The Happy Farmer” mm. 42-47

![Example 3.7. Rhythmic structure of text setting in “The Happy Farmer” mm. 42-47](image)

The strophic setting of this song offers melodic predictability not consistently found in this song cycle. It adds a sense of comfort for the singer and the audience that mirrors the poetry. “The Happy Farmer” also offers the first opportunity for the farmer to speak for himself in this song cycle. The two songs preceding “The Happy Farmer” are told from the point of view of the community and the speaker about the farmer. This

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71 Patterson. “The Happy Farmer.”
song gives the farmer a voice for his farm and the contentment he finds in his chosen profession.

**Performance Suggestions**

A sense of humor is so important in the performance of this song. The cycle, as a whole, is dramatic and emotionally complex. This poetry was chosen as an opportunity to lighten the mood and show the farmer in a different vain. Patterson, in the composition of this song, has created the atmosphere for joviality and fun. Feel the melody as one beat per measure and enjoy the syncopation found in measure 13 on the word “but”. This should be performed with a grin on your face and pride in your farm no matter the condition.

The interlude between the first and second verse is a restatement of the introduction before returning to the vamp that is set underneath the melody. Be sure to have a dramatic plan to invite the audience into the visual world of the farm. Take the farm in and see all of the individual aspects that you sing about and reflect how each characteristic brings you pride and joy. Don’t allow the second verse to become too serious. The issues the farmer addresses are serious, but he is determined not to be oppressed. He has found his purpose in life, and he is proud to have that purpose.

Vocally this song is arguably the easiest in the cycle. However, complacency on the final two lines can leave the final notes thin and unsupported. Due to the conversational nature of the text setting it is common to not prepare the space and breath energy needed to achieve the high notes at the end. The very last note, on an Eb₄, on the word proof, is exceptionally difficult, but the vowel should not become too closed. It should hint back to the pronunciation of “roof” that comes just before. In the
Iowa dialect, the word “roof” is not pronounced with an [u] vowel. It is pronounced as a [ʌ]. This was another opportunity for Hearst to insert a little rhyming humor that is unique and special to the Iowa dialect.

“The Old Admonitions”

Summarization of Characteristics

- **Date of Text:** 1958
- **Range:** B♭₂ to G♭₄
- **Tessitura:** Middle to Upper Middle Voice
- **Vocal Line:** The vocal line maintains the structure from “The Happy Farmer” that comes before while adding additional challenges of a consequential fast triplet setting of the vocal line beginning in measure 17 and 37. The melodic evolution between the parallel keys demonstrates the frustration of the text in the second strophe. Care must be taken in measure 39 to achieve the dynamic and vocal range demanded by the anger of the text without sacrificing vocal integrity.
- **Metric Organization:** 6/8 time for the introduction, interlude, and conclusion. 4/4 time for the verses and final chord.
- **Key:** Eb minor and Eb Major
- **Form:** Strophic

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• **Expression and Tempo Markings:** 160 equaling a quarter note, with bitterness for the introduction, interlude, and conclusion. 140 equaling a quarter note for verse 1. 120 equaling a quarter note for verse 2.

• **Accompaniment:** The accompaniment depicts a *tarantella* giving way to a more homophonic doubling of the vocal line which is maintained until the change in meter in measure 17, and the later return of the *tarantella* in measure 21. Verse two reflects a melodic doubling and a complete change of personality that is reflected in the tempo markings and description. Support of the singer is imperative as they navigate the challenges found in measure 39 before the eventual return of the *tarantella* in measure 40.

• **Composer Remarks:**

The Old Admonitions, this strophic song is in mixed meter and harmonic setup as it spins its tale. The first part of each strophe, in duple, tells with some objectivity, the life story of earlier years. When the more personal bitterness is revealed, we find ourselves in a triple meter reacting or responding to the stressors of life. The *tarantella* introduction, interlude, and postlude were intended to excise or reject the “profound” conclusions, admonitions, or platitudes of others to the hardships suffered by the poet, farmer, or storyteller in his earlier years. His defiance and victory are demonstrated by the conclusionary major chord.73

• **Level of Difficulty:** This is a very difficult song that requires care not to exceed the emotion of the text. The range and anger of the text can lead to an overproduction of sound that can hinder the clarity and beauty of the rest of the cycle.

73 Dr. Michael Patterson. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, March 16, 2022.
• **Length:** 47 measures and 1 minute and 25 seconds.

**Analysis of Song**

The fourth song in *People of the Land* is “The Old Admonitions.” This song concludes the first half of the song cycle. It is at this point where the culmination of experience and age begins to wear on the satisfied nature of the farmer. Admonitions from his community haunt him and his thoughts.

This song features a *tarantella* style introduction in 6/8. This introduction can be heard throughout the song as it separates the verses and reminds us of the lingering admonishments given to the young farmer throughout his life. The end of the *tarantella* is accented with a major chord directly followed by the parallel minor chord one octave higher. This minor chord then sets the mood for the verse in 4/4 time.

**Example 3.8.** Opening of “The Old Admonitions” in a *tarantella* style, mm. 1-9

74 Patterson, “The Old Admonitions.”
The same metric setting of the text utilized in “The Happy Farmer” is employed in “The Old Admonitions.” Each measure of the vocal line is organized by a half note followed by two quarter notes. The same challenges of proper sentence structure apply here as they did in “The Happy Farmer.” Singing the melody as one beat per measure will smooth out the vocal line and bring continuity to the longer sentences. The deterioration of this organization becomes clear as the vocal lines build in frustration and break down to a quick moving 6/8. It is clear from this transition that the melody should be filled with anger and frustration with the text extremely enunciated with a biting quality.

**Example 3.9.** Quick moving 6/8 outburst at the end of verse one of “The Old Admonitions” mm. 17-20

![Example 3.9](image)

After the first verse we are reminded of the *tarantella* before the reverent second verse. The second verse is set as the slowest part of the song due to the ponderous quality of the minister’s words to the farmer, “The minister muttered “man reaps what he sowed.” However, like the first verse, the old admonitions build up to more than the

75 Patterson, “The Old Admonitions.”

76 Ibid.
farmer can bare as the fast-moving 6/8 takes over once again to rage the vocal line against the world. This rage does not have the opportunity to end the song, however. The ever-returning tarantella reminds the farmer, once more, of the old admonitions that swirl in his mind. This song is dominated by eight bar phrases except for when the emotion of the farmer bursts forward at the end of each verse. Nearly every eight bars there is a change in tempo, emotion, and dynamic.

**Performance Suggestions**

“The Old Admonitions” poses similar challenges to the songs that came before. Reminders of pacing, dramatic intent, and sentence structure remain true. The most difficult aspect of this song is in the intonation of all the intervals throughout the melody line. There is a fair amount of stepwise motion, but interspersed are varying intervals, sometimes out of the key as the melody rises to the climax. An example can be found in the first verse. The first interval of the melody is a sixth, from a Bb₂ to a G₃, that recovers down, pseudo stepwise, to a fifth lower, C₃, before rising again past the original G₃ to the octave Bb₃. This pattern repeats and ultimately carries the melody to an Eb₄.
The agitated 6/8 section that concludes each verse brings us back to the interlude of a *tarantella*. This 6/8 section poses difficulties of interval leaps of up to an

77 Patterson, “The Old Admonitions.”
octave. The end of the second verse spans from a Bb₂ all the way up to a Gb₄. It is important to not allow the consonants to become too aggressive causing the phrase to lose accuracy and beauty of line. In addition to being one of the highest notes in the cycle, the set up to the high Gb₄ is difficult. The vowels in all the words preceding must be open and relaxed, or the high note will come out as a shout with a high larynx and tightness in the throat and tongue.

**Example 3.11.** Final 6/8 section in the second verse of “The Old Admonitions”

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This dramatic moment is fun to sing once mastered and Patterson has allowed for expressive expansion throughout the end of the verse.

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78 Patterson, “The Old Admonitions.”
“The Army”

Summarization of Characteristics

- **Date of Text:** 1943
- **Range:** A₂ to F#₄
- **Tessitura:** Medium to High Voice with brief extensions into Low Voice.
- **Vocal Line:** The vocal line seemingly glides over the strong marching beat of the accompaniment. The text drives the emotion and direction of the melody. It is imperative to pace and maintain *legato* and connection to core. The text setting in 6/8 time allows for clear and purposeful sentence structure while telling the story.
- **Metric Organization:** Compound meter including 6/8, 9/8, 12/8.
- **Key:** f# minor
- **Form:** Modified Strophic
- **Expression and Tempo Markings:** Dotted quarter note equaling 56, images of an army on the move. Include a *ritardando* at the end of introduction and interludes.
- **Accompaniment:** The job of the accompanist is to depict the constant and relentless marching of the army. Maintenance of the tempo and dynamic variety enhances the performance while supporting the singer and the emotion of the text.
- **Composer Remarks:**

  This song follows a modified strophic or through composed structure. There was a desire to project the image of an external

procession to tell the story of a farmer and his endless worries that invade and demolish his dreams at night. There is an intended vacillation between troubled times and worse times before the final victory of “sun at the dawn” with hope for a better day to come. Seen in the A Major cadence, which is the relative major of the opening key and chromatic mediant of interlude at measure 59.\textsuperscript{80}

- **Level of Difficulty:** The level of consistency demanded in this song is challenging. The range also poses a challenge by including the lowest and highest notes of the song cycle. The placement of this song in the cycle poses challenges if proper pacing has not been achieved up until this point.

- **Length:** 51 measures and 2 minutes.

**Analysis of Song**

“The Army” begins the second internal set of 3 in the song cycle. From the introduction you can hear that “The Old Admonitions” from the song before still affecting the farmer and his outlook on life. However, visions of war and the army marching in endless van overcome the thoughts of his own farm. From the very first measure we hear the relentless marching of the army. This imagery is clear due to the tempo description at the beginning of the song, “Images of an army on the move.”\textsuperscript{81} The song begins in 6/8 time and maintains compound meter throughout with changes to 9/8 and 12/8 time at the end of the introduction and interludes before returning to 6/8 for the verses.

\textsuperscript{80} Dr. Michael Patterson. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, March 16, 2022.

\textsuperscript{81} Patterson. “The Army.”
Example 3.12. Opening of “The Army” mm. 1-4

The song is a modified strophic setting, but an argument for through-composed could be entertained. The use of interludes setting up the next verse solidifies the strophic feeling of the song, but each of the verses are set with a different melody following the same themes in 6/8 time. The accompaniment of the song provides a lot of support for the melody by doubling the vocal line throughout. However, the piano is not simply playing the melody along with the singer, the harmony envelops the melody line as it is passed between hands on the piano. As it discreetly supports the singer it maintains the feeling of the army on the move. There is a constant eighth note pulse throughout the entire song and only accelerates through the addition of sixteenth notes in the final five measures of the song. This increased speed deepens the intensity of what is to come at the very end of the piece with a sudden chord in A Major as “The sun draws out his sword and blinds them with his light.”

82 Patterson. “The Army.”

83 Patterson. “The Army.”
Example 3.13. Addition of 16th notes at the end of “The Army” mm. 46-51

Performance Suggestions

“The Army” is deceptively difficult with a constantly marching pulse paired with a hyper-smooth legato line. The use of half-steps in the melody gives it a feeling of sliding around, unsure of where to land. This feeling personifies the disbelief of the farmer as he looks on to the horrors of war. Intonation throughout this song is another challenge. Not only are the half-steps difficult but interspersed are intervals that accentuate

84 Ibid.
important words in the poetry. These intervals are generally simple, but often they include notes outside the key. The use of accidentals throughout gives a further impression of the farmer's uncertainty and disbelief of the war.

“The Army” is filled with longer phrases and the planning and preparation of where to breathe or not to breathe is challenging. An example of this challenge comes from the second verse. The phrase and sentence stretch a full 8 measures with no clear indication from the poetry of where to breathe.

**Example 3.14.** Second verse of “The Army” mm. 20-27

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85 Patterson. “The Army.”
Patterson acknowledges this challenge and encourages the singer through his writing of the melody to make it to “embroidered with…” in measure 25 before offering a ritardando and an opportunity to catch a breath before singing the climax of the phrase. Instances of where to breathe come up throughout the song and careful planning is necessary.

“The Captain Ashore”

**Summarization of Characteristics**

- **Date of Text:** 1964
- **Range:** Bb₂ to F₄
- **Tessitura:** Middle to High Voice with one occurrence of Low Voice.
- **Vocal Line:** The vocal line throughout this song sits higher than the other songs in the cycle. There is a clear distinction between the first and second half of the piece where the speaker distinguishes the opinion of the farmer between the family and the community. The range of the second section in duple offers slight respite after the high and demanding first section.
- **Metric Organization:** Compound meter, 6/8 and 9/8, for the first half of the song. The second half of the song is solidly in 4/4 time.
- **Key:** eb minor and Eb Major

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• **Form:** Through Composed for the vocal line, but the accompaniment follows a modified strophic form for the first two strophes. This is the only through composed song in the cycle after the opening number.

• **Expression and Tempo Markings:** Dotted quarter note equaling 60, moderately driven for the first half of song. Quarter note equaling 144 to 104 throughout the second half of the song. Use of *ritardando* at the end of the introduction, verses, interludes, and conclusion.

• **Accompaniment:** The use of introduction and interlude establish the ambiance of each distinctive verse before turning to a vamp-like style to allow for clarity of text. The calmness of the accompaniment in the second half allows for the breath and harmonic support for the vocal line, reminiscent of the beginning of the cycle.

• **Composer Remarks:**

  This song in Eb minor/Eb Major is largely through composed in 6/8. The story is told through an apparent sea chantey until the last section in 4, duple, which is set in the parallel major key of Eb Major. The last section reflects the captain’s victory in the eyes of his community over his clueless family with their greedy self-centeredness.\(^8\)\(^7\)

• **Level of Difficulty:** The difficult first half of this song demands *legato* and clarity of text, without allowing the higher *tessitura* to pull the singer out of alignment. Care must be taken to allow the breath to carry the singer through the phrase instead of musculature. The second half of the song is

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87 Dr. Michael Patterson. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, March 16, 2022.
difficult due to its deceptive simplicity. Attention must be paid to extended note values and phrase lengths.

- **Length**: 49 measures and 1 minute and 45 seconds.

**Analysis of Song**

The connection between “The Captain Ashore” and “The Army” is clear from the very first measure. The introduction acts as both a conclusion for “The Army” and the introduction for “The Captain Ashore.” The sixteenth notes in the left hand from the end of “The Army,” continue in “The Captain Ashore.” The sixteenth notes are paired with straight eighth notes in the right hand symbolizing the army becoming farther away from the farm as the focus changes back to the farmer and his family.

“The Captain Ashore” is the sixth song in the cycle and the only through composed song after “Invocation.” The poetry is about a farmer whose family is ungrateful for his work and sacrifice, but he is admired and cherished as a respected member of the community, who is appreciated and honored as he returns from war. The connecting element of “The Captain Ashore” and “The Army” that came before is the time signature. The first half of the song is all in compound meter, but as the focus in the text shifts from the family to the community the time signature moves in a 4/4 time along with a new tonal center and accompaniment texture. This abrupt change fits incredibly well with the changing emotion and viewpoint of the text.
“The Captain Ashore” features an introduction and interludes similar in structure to the other songs in the cycle, however, each song has a unique feel and texture in the accompaniment. In this through-composed song, the interludes give you the sense of a strophic song, but the verse settings are clearly different.

**Performance Suggestions**

The difficulty in “The Captain Ashore” comes in the form of a high *tessitura*, especially in the first half of the song. The lowest note in the first verse is an Eb₃ and the

88 Patterson. “The Captain Ashore.”
highest note is a F₄ and there are consistent leaps up and through the passaggio.

Patterson assists with this difficulty by setting each of the leaps into the upper register on an open vowel and as the second note on the first syllable of a word. Throughout the first half of the song the *tessitura* is difficult, but in the second half of the song the range and *tessitura* relaxes to a more comfortable baritone range.

**Example 3.16.** High *tessitura* in the first verse of “The Captain Ashore” mm. 4-14

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89 Patterson. “The Captain Ashore.”
When performing “The Captain Ashore,” it is important to distinguish the color and character of the contrasting parts of this song. Much like “March Mourning,” this two-part song was dictated by the poetry. There is a clear distinction between the family and community’s perception of the farmer. This is reflected in key, tempo, style, atmosphere, and melody.

“Fog”

Summarization of Characteristics

- **Date of Text:** 1951
- **Range:** Bb₂ to E₄
- **Tessitura:** Middle to High Voice with limited use of Low Voice.
- **Vocal Line:** This is the only song in the cycle without an introduction and the starting pitch must be acquired from the final chord of “The Captain Ashore.” The vocal line reminisces the intervals of a fourth and fifth from the very first song in the cycle. Stillness in the melody accentuates the feeling of fog and isolation of the farmer on his farm after the war. The range is similar to the other songs in the cycle, but the tessitura lends itself to the middle voice.
- **Metric Organization:** 4/4 time throughout except for two separate measures of 3/2 time.
- **Key:** F Major, eb melodic minor, gb minor
- **Form:** Modified Strophic

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• **Expression and Tempo Markings:** Quarter note equaling 108, slightly mysterious. A long *ritardando* is included at the end of the interlude and final verse.

• **Accompaniment:** The open half note chords at the beginning of the song are impressionistic in nature and provide atmospheric effect of the fog shrouding the farm. The vocal line is doubled consistently but intentionally embedded into the harmony of the accompaniment. Care should be taken not to drive the vocal line forward. This embedded effect of vocal doubling depicts the fog on the farm. The text and melodic line should lead the accompaniment. The aloof quality of the piece should be respected throughout. The interlude functions as an introduction to the second verse of the song as a modulation and a provocation to move into verse two utilizing the largest concentration of eighth notes in the song.

• **Composer Remarks:**

> Fog, the projection of vagueness through extremes of melodies containing intervals of 4ths and 5ths of quartel and quintel harmonies, while pedaling the piano only twice per measure. Whole tone passages and the use of seventh chords help create a visual of the farmer standing on his property surrounded by fog and grateful for his accomplishments and isolation. The piece is in eb melodic minor and is in modified strophic form.  

• **Level of Difficulty:** The challenge of this song is the stillness and the continuous leaps in the vocal line. The presence of unrushed vagueness requires consistent tone and breath throughout the song. The singer must

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91 Dr. Michael Patterson. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, March 16, 2022.
remain focused between the individual songs due to the responsibility of the simultaneous first pitch with the accompaniment.

- **Length**: 54 measures and 2 minutes.

**Analysis of Song**

“Fog” concludes the second internal set of three in the song cycle. The subtle stillness of this song is a part of the farmer’s personal reflection on the farm and career. This is the only song apart from “The Happy Farmer” where the farmer speaks for himself. There is an element of timelessness, representative of the farmer’s situation, always there, always working, always obsessing. Hearst’s text in “Fog” describes the loneliness and isolation of the geography of the farm in a personal way. Compared to other songs in the cycle where the text is more focused on the farmer, the people, and the evolution of the farmyard. This song is the only song in the cycle that is truly about his land in a very personal way at the advanced age of his life.

The accompaniment embodies the atmosphere of loneliness and emptiness from the very beginning. This is the first song in the cycle without a piano introduction which gives the song a feeling of isolation from the songs that came before. The first chord in the piece is an open chord in the key of F with no third. By the second measure the use of the third and seventh added to the open chords to offer color and support of the melody.
Example 3.17. Opening of “Fog” mm. 1-5

We are reminded of the use of fourths and fifths that were first introduced in the introduction of “Invocation.” Additionally, the key has returned to F Major which opened the song cycle. “Fog” is the beginning of the farmers life coming full circle in his accomplishments, failures, and hardships.

The modified strophic setting gives prominence to the text as the farmer takes ownership of his contribution to the land and society. “With my permission I feed the hungry in my denial there are no poor.” The imagery and symbolism of this text is palpable to someone who grew up in rural Iowa. One of the strongest images in this poetry that might get lost to someone who did not grow up on a farm is, “I lean against the morning and watch the cows cluster like daisy petals around the tank…” This unique image carries so much meaning. As cows come and gather by the water tank, they trample everything leaving only mud. However, their hooves are not able to get too

92 Patterson. “Fog.”
93 Ibid.
94 Ibid.
close to the tank where there is usually a thin strip of grass surrounding the tank where flowers grow. The flowers are only able to grow due to the dripping water from the cow’s mouth as they drink. Until someone sees and experiences, firsthand, the sights and smells of a full cattle yard, it is hard to truly appreciate the subtle beauty of a few flowers around the water tank. James Hearst knew and appreciated this as he spent a good part of his life raising cattle on his farm.

The melody of “Fog” is challenging due to arpeggiation and leaps. This was done to further alienate the farmer from the rest of the world and exacerbate his loneliness and isolation. However, there are moments in the melody where only a half-step is used showing that even though the farmer is isolated, he has found peace. The half-step at the end of the first verse on “I am no stranger to my own world” is the perfect example.

Throughout the song there is purposefully no excess of dynamics or tempo which allows specific moments to be emphasized. The first moment of emphasis occurs with a perceived acceleration during the modulation that takes place in the interlude between the two verses. The entire song up until this point has only had note values of a quarter note or longer. The buildup of energy through the modulation with the addition of eighth notes emboldens the farmer to speak of his triumphs.

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95 Patterson. “Fog.”
Example 3.18. Addition of eighth notes in “Fog” mm. 21-30

The only instance of *forte* in the piece comes on the last page as the farmer hears “the warning cry of a far train” and fears the news that it might bring. With this heightened dynamic, comes a perceived accelerando due to the addition of eighth notes for only the second time in this song. The anxiety from living through the war can be felt throughout this climax in the song.

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96 Patterson. “Fog.”

97 Ibid.
After the climax of the song the tempo and dynamics immediately retreat to the subdued timelessness and vagueness of the beginning.

**Performance Suggestions**

“Fog” is arguably the most challenging song in the cycle. From the exposed beginning with no introduction, requiring you to take your initial pitch from the final chord of the song before, to the consistently difficult intervals in the melody, this piece poses many challenges. The melody covers a wide range with consistent use of arpeggiation and leaps. Often, the accompaniment is there to assist the melody with the correct

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98 Patterson. “Fog.”
pitches, but they are often disguised in the harmony below and sometimes difficult to discern. A voice with consistency from the bottom register through the top is necessary to sing the melody with persistent and clear legato.

Another challenge in “Fog” is the subtle, and often, drawn out crescendos and decrescendos throughout the song. Due to the careful management of dynamics these moments of change should not be too abrupt or aggressive. They should never reach a full forte until the climax on the final page of the song, and even then, the forte should not persist through the final chord. The final diminuendo should be managed carefully not to decrescendo prematurely, and adversely, stay too present for too long. Careful management of the atmospheric quality of this song will offer success and an opportunity to save voice for the very challenging final song, “When a Neighbor Dies.”

“When a Neighbor Dies”

Summarization of Characteristics

- **Date of Text:** 1938
- **Range:** B₂ to F₄
- **Tessitura:** Middle to High Voice.
- **Vocal Line:** The vocal line is independent and leads the accompaniment. The vocal line is more horizontal than the other songs in the cycle. There is less angularity in the melody due to the return of the community hymnody found in the first song of the set.

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• **Metric Organization:** The song begins in 6/8 time and moves to a duple 4/4 time to reflect the changes between the community and the farmer. The community is represented in the 6/8 while the farmer is represented in the 4/4. The ending of the song is in 12/8 which represents the funeral cortège as the farmer is laid to rest.

• **Key:** F Major and f minor

• **Form:** Modified Strophic.

• **Expression and Tempo Markings:** Eighth note equaling 144, moderately, frames eighth note equaling 104, stately with movement. Until the dirge on last page where dotted quarter note equals 60.

• **Accompaniment:** The use of prelude, interludes, and an abbreviated postlude offer the singer a chance to assemble their thoughts and gather emotion to tell the story. During the individual verses the accompaniment oscillates between a low complimentary figure and melodic doubling in the duple. This accentuates the text and the emotion found in the poetry. The atmospheric power of the accompaniment comes full circle by setting the cortège and the atmosphere of graveside mourning to the inevitable conclusion of the farmers legacy.

• **Composer Remarks:**

  When a Neighbor Dies, is a ritornello, modified rondo, or modified strophic song. Again, the 4ths and 5ths are important intervals. The 6/8 rocking motion tells the story while the duple section in major tells of the neighbor as a person, or his property, or his personality and legacy. The dirge at the end, in partial strophe, is linked to the story, but defies a complete statement of melodic material. The ostinato-like section seeks to create a timeless description of life’s cycles vacillating between two chords, portraying nature in a way
known to farmers in their daily life, much more routinely than the rest of us.100

- **Level of Difficulty:** Due to the finality of the emotion, cycle, and story this song presents unique vocal challenges, and demands much responsibility of the singer to dutifully complete the farmers tale. Each phrase encompasses the entirety of the signer’s instrument culminating on the last page of the cycle with the ghost-like demands of a recurring pattern of fourths at the upper extent of the vocal range in a piano dynamic.

- **Length:** 78 measures and 3 minutes and 45 seconds.

**Analysis of Song**

The final song in the cycle, “When a Neighbor Dies,” is the chance for the community that once called forth all the farmers to join in singing to celebrate the life of their friend and neighbor that passed away. The entire song relates to the inevitable passage of time. 6/8 time gives the feeling of perpetual motion which also acts as a reminder of the passing time.

The accompaniment returns to its former duties after its departure during “Fog.” An introduction opens the song and sets the mood and atmosphere for the text. After the four-bar introduction the piano reduces itself to a simple vamp in a lower register to allow for the voice to speak clearly and without competition. The vamp evolves as the melody moves to the climax by offering more support in a higher register and a discreet doubling of the melody. Each verse of text is set to reflect either the view of the community or the reflection of the farmers life. In measure 23, with guidance of “with

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100 Dr. Michael Patterson. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, March 16, 2022.
reticence”¹⁰¹ from the composer, the mood of the piece shifts from the community to the farmer.

¹⁰¹ Patterson. “When a Neighbor Dies.”
Example 3.20. B section of “When a Neighbor Dies” mm. 25-36

Patterson. “When a Neighbor Dies.”
In this middle verse while speaking about the farmer, the accompaniment mirrors the vocal line and offers support and embellishment to the melody. It takes on the feeling of the rest of the cycle by utilizing the interval of a fourth to pay homage to the life of the farmer. By the third verse, we return to the melody and accompaniment of the community once again as they reflect on the farmer’s land and life. The final page of the song and the cycle takes on an atmosphere and theme not yet heard in the cycle. A musical cortège pays homage to the farmer as he is laid into the land that he cared for and worked for so long.

There are clear antecedent and consequent phrases in verse one. The antecedent can be found in mm. 7-14, while mm. 15-22 is the consequent, both in major mode. During the return of the main theme in measure 38 the antecedent and consequent are in the minor mode. The obvious repetition versus variety informs and enhances the emotion of the text and inspires the story telling of the community about the farmer. Between these two phrases is the verse concerning the home farm. This verse is set in 4/4 time in contrast to the opening 6/8 and provides a different accompaniment texture that supports and strengthens the melody. The contrasting melody in measure 25 is a reminder of the B section in “March Mourning.” Both disparate melodies provide an emotional reaction to the text and a sentimental contrast to the preceding material. Overall, the form of this song is ABA’A’C. The B sections begins in measure 25 before returning to A’ in measure 36 with a repeat of the initial statement, another A’ in measure 54. The C section, or cortège, arrives in measure 70 on the final page of the song cycle.103

103 Patterson. “When a Neighbor Dies.”
Performance Suggestions

The final song in the cycle is the most difficult due to many contributing factors. It is the longest poem, and therefore, song in the cycle, the subject matter is the most dramatically challenging, and the final page of the song is only possible with proper pacing and care throughout the entire cycle. “When a Neighbor Dies” offers the greatest dynamic contrasts within one piece in the cycle. Even though this song offers the most challenges, it also offers the most opportunity for success.

The final page of the song cycle is the most difficult to sing. The extremes of dynamics and registers are only possible through proper pacing and planning. Patterson alleviates some of the challenge in the last five measures by setting the oscillation between C₄ to F₄ on open vowels. It is important to not let the emotion of the poetry and music overcome the responsibility of completing the cycle. If a thorough understanding of a farmer in rural Iowa has been achieved and a healthy respect for pacing, poetry, and precision is followed, “When a Neighbor Dies” is one of the most rewarding songs in the repertoire.
CONCLUSION

The commission and performance of *People of the Land* as a new song cycle by Dr. Michael Patterson offers a voice to a story not yet told using text that has not yet been set in a song cycle. The work of James Hearst and Michael Patterson combine to create a distinctive and accurate telling of a story about an Iowa farmer during WWII. Each of the eight songs follow the life of a farmer through hardships, prosperity, and war.

The project developed out of a desire to tell a unique story about Iowa farmers utilizing an Iowa poet with ties to the farm as well as an Iowa composer with an understanding of the sounds and culture of Iowa. This culmination was to create a song cycle for baritone to share this culture, story, and profession in the American song tradition. Coincidentally, the poet, composer, and singer all grew up with in a hundred miles of each other, generally unaware of each other’s work until the unification through this project.

Hearst’s poetry had not been set in a song cycle, and very few song settings exist. Hearst’s life greatly impacted his voice as a poet and through his lived experience he is in a unique position to comment on the culture and life of rural Iowa. His life mirrored the challenges that we were going through as a nation through the world wars and depression.

The song cycle, in addition to this performer’s guide, will hopefully encourage many more singers of all voice types and backgrounds to explore the culture of Iowa and the occupation of the world’s oldest profession through the beauty of a song cycle.
These songs are personally important as they seek to tell the story of my family’s history.
APPENDIX A. TRANSCRIPT OF INTERVIEW WITH DR. MICHAEL PATTERSON

What is the overall harmonic setup of the song cycle?

This is the picture of the overall harmonic setup of the song cycle. The overall cycle is framed in F, F Major/minor, as the key center and then it is followed and preceded by two sets of three which happen to be F# Eb Eb. So, the overall umbrella look at the whole thing is, F then F# Eb Eb, then F# Eb, Eb.

My goal in doing this was dealing with as a composer has to think about the full notion of repetition versus contrast. Which has to do with your audience staying with you or wanting to leave and heading for the door. So, I think, I’m also a bit of a nerd. So, the overall harmonic scheme by each section I labeled as if I were doing a rondo. I did, what turned out to be an A, B, C, B, C, A. If I did a Shenkerian thing it would turn out to be some sort of a modified rondo or alternating sections of A, B, C, B, C, A. Which isn’t quite a rondo and not quite a palindrome. It is sort of in between, but there is seemingly some sort of reason for the madness. There is also, I tried to have an evenness break up of meter. Because you have to watch out for all those things because they can gang up and you have boring. It is almost an even distribution. I have 3.5 6/8 for triple meter and 4.5 duple meter 4/4. Almost an even spread. Not exactly every other one, but an almost even breakup. There is some variety of those things we are thinking about. And all this had to be done under the range, and in this particular case, the range of a baritone. If you were going to transpose that then it would ideally be a useful for whatever fach you were going to deal with. That is the overall reasoning.

How do you feel about transposition of these songs for other voice types?

I don’t care. As long as it is comfortable for the singer and also as long it is comfortable for the pianist. Which means sometimes the difference between F# Major and F or G. I mean there is no reason for a half a step to torture somebody, and the same way with the singer too. There was a day that you would say somebody would say, “well this is a nice cycle men will want to sing” no…right now there are many women going into farming and making a very good living at it. There is no reason a mezzo or soprano would want to sing this either. It would be applicable for anyone that wanted to do it. The pianist would have to remember what they were doing when they were going to be bashing or not bashing. I have also, here, Tad, on this other sheet, a listing of each song. I have the key signature, time signature, and I also have the form for each song. This is for you to agree or disagree with. I sometimes have options, because I had a wonderful theory teacher and he was always reticent to pigeonhole anything. We would often consider 3 or 4 different avenues for a piece. And you can build a case for almost anything you want.

I think music that is totally canned and conceived in advance is quite artificial and can suffer from being over thought. I think that a good share of the process is problem solving and a certain amount of evolution as you go along things happen. Then there is a reason they have happened, and by the time you are through, which is a perfect case,
when I was writing these pieces before we had talked about an order of them. There is a certain amount of intention, and there is also a certain amount of accident. It happens that the first piece and the last piece were the first two songs that I did. When I undertake a project, I often like to do the hard things first. And I looked at all these poems and I didn’t know what you were going to choose for order, but I knew which ones I thought were going to be most difficult for me and I thought, well before I become senile or whatever, I am going to do these two hardest pieces. So that is what I did, and it also meant, then by the time I got to the more obvious pieces, like “The Happy Farmer” and “The Old Admonitions” it was just, I’m not going to say it was easier, but I had done some dirty work on these two harder pieces and I was just like, a little bit has been lifted off the mantle and I was a little more relaxed and could deal with those without thinking I’ve got to get to “When a Neighbor Dies”, yet. I didn’t have the weight on me because I had already done two of those pieces. I think I might’ve done “The Army” next, I’m not sure, but those would be the three. The reason those were the hardest for me is because the poems were not as obvious. In each of those poems. I have a metric setup. I didn’t need to write anything in “The Happy Farmer” and “The Old Admonitions”, because they were obvious.

It helps when you are working with really good poetry. This is dynamite and I think that you have every right to talk about with some amazement that no one has set his poetry to art song. There is no reason, I mean, and yet, I grew up 60-70 miles from this man and nobody has said a thing about it. I took classes in poetry. I mean, Lekberg, did not talk about this man, which surprises me. First of all, he liked farmers, and second of all, he loved poetry. He didn’t ever mention. Nobody had ever mentioned this man before.

This book is gold and I’m fairly picky about poetry. I think it is amazing, but also, I think it says a lot to the character of who James Hearst was as a person that he did not advertise his work.

This is the thing. Familiarity always breeds contempt. Why wasn’t the University of Northern Iowa waving the banner? These eight songs tell a story from beginning to end.

Who do you think the speaker is in this poetry? Was this James Hearst speaking for himself? Or telling the stories of people in his community?

I think this is a man who has a much to say as Robert Frost and I think the analogy is very good and they are friends. This man is more humble than Robert Frost. Robert Frost was not humble, he had the ability to create the image of humility, but this man, anything that I have read about him is always sort of self deprecating. He is not in your face and he is not waving the banner about himself at all.

That is such a culture thing for farmers.

That is true, but necessarily for someone who has been a successful poet for 40 years. He could’ve by the end of his life. Been a different person, but he didn’t seem to be. It always seems to be the farmer writing poetry, without any additive.

I want to make a point about collaborators of that day. Which had of course to do with the equality of the pianist and the singer. If a pianist wants equal billing, then they can go memorize their recital and then they can lift the lid up. If they haven’t bothered to
memorize it, put the lid down and remember the singer is featured, you’re not. That is pretty elemental as far as I’m concerned. And so is the whole bowing bit, which I am always horrified by when these people come out and bow at the same time. You memorize the music or sit down. This is the singer’s gig, get over it.

**Would you want this performed with the lid closed?**

A pianist can play when the lid is down. If the lid is up, then you can’t play and the piano doesn’t get a chance to do what it does. This whole notion of clarity is sometimes self defeating. Sometimes music isn’t clear. Music coming out of a pit, for instance, with an opera is not clear. It is all washed together and then you hear it. It is not like each one of those instruments comes at you as an individual timbre. It comes at you as a wash. Well, if that lid is up, it takes that opportunity away. That is the way I feel about it. 9 ft of piano with the lid down ought to do it.

**What are your interpretations of the chosen poetry?**

The composer’s takes on the poems:

*People of the Land* which I think is a good title for this song cycle. James Hearst Poems.

“These 8 poems of James Hearst, and this is of the whole set, all relate to the lives of Professional Agronomists, otherwise known as American Farmers. Their stories spin out a narrative of joys, challenges, and tragedies encountered in a farmer’s life, in an all-consuming cyclorama of nature’s endless cycles.”

“Invocation’. As the title suggests this work serves as an invitation for farmers and kindred spirits to sing together for the passion of their livelihood. They know it will bring them great rewards, challenges, trials, and even defeat as they are faced with the adversities of the world and the forces of nature that surround them as they seek to work and maintain their land.”

“March Mourning’. As a harsh winter delivers a last gesture to those on the land, along with it comes the promise of the inevitable dawning of a new season of hope with the coming spring.”

“The Happy Farmer’. Like the experiences of so many farmers in the early 20th century, this poem describes in almost cartoon-like humor, that regardless of the terrain, the condition of the farmstead, the size of the herd, or the weeds in the field. Life on the farm is more desirable than anywhere else imaginable.”

“The Old Admonitions’. This poem tells a tale of frustration as the farmer, bound by the land and family responsibilities, remains behind on the farm as friends march off to war or others leave him for another love. In a story that might prove to be autobiographical, which I think with research it would. The poet is not convinced by the preacher and the admonitions of others, that he deserved these life-changing experiences that caused him such long-time distress.”
“The Army’. The endless worries encountered on the farm are depicted by the nightmare of the farmer, who faces the onslaught of his concerns as they march in a parade through his mind while asleep.”

“The Captain Ashore’. A friend, neighbor, or fellow farmer is featured in this poem that tells the story of a proud man and former leader, who is maligned by his ungrateful family but admired and remembered by his community for all that he was.”

“Fog’. The farmer is surrounded by fog as he stands on his property, self-aware of his isolation, his accomplishments, and even the world around him. We find him filled with gratitude and contentment for it all.”

“When a Neighbor Dies’. Though people of the land may live miles apart. We see this ‘family-like’ bond that exists between farm neighbors who lift each other up in life and in death, as they recall with adoration the accomplishments and attributes of one of their own, who has just passed away.”

“I think that, for instance, there are many poetic experts that would probably disagree with my take on ‘March Mourning.’ I think that it is arguable. In the end I decided I wanted to be simplistic about it. There was no reason, it was obvious to me, that the first section was different than the last. My take on the last section may have been more simplistic than some peoples, but I’m a bit of an optimist and I was thinking, this ‘blank’ winter was over with and after all said and done, this insult of a dusting of snow is going away and we are going to have spring after. Instead of, drowning in depression. It was an opportunity for some levity. Plus, how much heavy do we want in a set? We have to balance it.”

**Do you think this is a collection or a cycle?**

“I think this is a cycle and I thought for a long time that I would be feeling otherwise, but [pulls out Oscar Thompson, in the International Cyclopedia of Music and Musicians]

“Many composers have published groups of song by one poet or even several poets, but to be a ‘Song Cycle’ the texts properly should have a common theme or story.’ (International Cyclopedia of Music and Musicians). My take on this, and if you agree, then we have a song cycle. It tells a story. The order of these poems, I would say, tells just as much of a story as *Dichterliebe* does. We’ve got a farmer and an invitation for people to join the farmer as kindred spirits. Then we have the beginnings of a farming season, or perhaps the beginnings of a career. We have spring after the last insult of the snow and then we have the description of the happy farmer who likes his living. The farmstead is falling down, and he has weeds to take care of, but he is still thrilled to be on the farm. The next poem, ‘The Old Admonitions’, is about any young to young-middle aged person who has been troubled by things they have encountered, and likely on the farm. Some bad luck, some failures and always some joker that is saying ‘well you know this is happening because of blah, blah’. This is James Hearst’s response to those people that thought “well the reason you broke your neck is because you were diving off of something, or the reason your girlfriend left you….no!” It was because I was ganged up on by bad luck is why it happened. Because somebody else dove in just before me and they didn’t break their neck. We all have people say these sorts of things to us right after something has gone wrong and you just want to say ‘stop it!’ This is the perfect
place in this whole cycle of somebody who has gone into farming. Then we have someone right away who the more the operation grows the more worries you have. Leads to the endless collection of things that could go wrong keep you up 24/7. Then you have someone who nears the golden section of their career and maybe they have jerks in the family. There are operas and stories that talk about some nice person that is surrounded by jerks. This could be one of those. Then in ‘Fog’ we have the mature farmer with a career behind him of great success. Finally, you can imagine the farmer, or the neighbor, passing away. If that isn’t a story, I don’t know what is. I went from this is probably a collection of songs to thinking, you know, this is a cycle. I don’t think we have to apologize for saying that. Somebody could disagree, but you know, in the end, the person that wrote it has something to say about it.”

What was some of your musical reasoning when constructing this song cycle? Can you elaborate on any specific thoughts or ideas that you wanted to demonstrate musically alongside the text?

“If somebody builds a case to do something different than what I’ve thought about, I have broad shoulders, the world is a large world there is room for more than one person’s take on it. Musical reasoning by the composer. This is a broad statement about the entire collection. Technically, a song cycle, group of related songs telling a story in words and music. Inter-related by common motives, melodies, harmonic characteristics such as 4ths and 5ths, inspiration from American folk music (with no direct quotes) and American hymnody (also with no direct quotes) with a certain transparency which was deliberate. I sought to provide a variety of keys, meters, melodies, and accompanimental figures all within a practical range of a baritone voice. And if it were transposed, a practical range, for any voice.

Musically, I set out to demonstrate; and I have 10 outlined.

1. Range of emotions encountered by farmers in their day-to-day operations.
2. Interaction between the farmer and the world around him, and it could be “her”. I think he [James Hearst] is referring to him because there were fewer woman farmers then, but in this day and age it can refer to any farmer.
3. Humor in the midst of tragedy.
4. The joy of independence in farm life.
5. The depiction of life cycles in harmony or collision with the farmers interaction with nature.
6. Farmer’s abandonment or return to the land.
7. Farmer’s loyalty to family, neighbors, and the land.
8. Challenges or intrusions upon a farmer’s life by family, world events, and even faith.
9. Sounds and sights on the farm in action and in big rural spaces.
10. America’s most long-held profession. It is the longest running profession in the country. People don’t think about that when they go buy their head of broccoli, but people have been growing broccoli for a long time and it hasn’t been grown by people on wall street.

“Invocation,” a beginning or invitation to “worship” and sing with fellow farmers or kindred spirits. Seeks to portray a procession of nobility in this agrarian profession.
Complete with pride, self-deprecation, or humility, heroes and victims, through melodies and harmonic palette using intervals of fourths and fifths that would recall American folk music and hymnody found in early American colonial times. This song is through composed and is in a duple/marching meter and tempo."

“March Mourning.” This song is in two distinct parts, A/B or binary form, reflecting the poem itself. The initial dissonance reflects to portray the dust of snow as a fungus bringing sleep or death. The following section is much more melodious as it discusses the interaction of people and their relationship to each other after the departure of the snow and freezing environment around them, and the return of spring and new life."

“The Happy Farmer,” a modified strophic song in duple meter, employing some modal references for good times and bad, happy and sad, and demonstrates more truth than fiction regarding life on the farm. The musical idiom seeks to demonstrate the exaggeration found in the poem that might represent the comedic versus the tough challenges experienced by farmers. But in spite of it all, most farmers would still rather live on the farm, rather than away from the farm, as seen in a deflected yet conclusionary cadence at the close of the piece."

“The Old Admonitions,” this strophic song is in mixed meter and harmonic setup as it spins its tale. The first part of each strophe, in duple, tells with some objectivity, the life story of earlier years. When the more personal bitterness is revealed, we find ourselves in a triple meter reacting or responding to the stressors of life. The tarantella introduction, interlude, and postlude were intended to excise or reject the “profound” conclusions, admonitions, or platitudes of others to the hardships suffered by the poet, farmer, or storyteller in his earlier years. His defiance and victory are demonstrated by the conclusionary major chord."

“The Army,” this song follows a modified strophic or through composed structure. There was a desire to project the image of an external procession to tell the story of a farmer and his endless worries that invade and demolish his dreams at night. There is intended a vacillation between troubled times and worse times before the final victory of ‘sun at the dawn’ with hope for a better day to come. Seen in the A Major cadence, which is the relative major of the opening key and chromatic mediant of interlude at m. 59."

“The Captain Ashore,” this song in eb minor/Eb Major is largely through composed in 6/8. The story is told through an apparent sea chantey until the last section in 4, duple. Set in the parallel major key of Eb Major. The last section reflects the captain’s victory in the eyes of his community over his clueless family and greedy self-centeredness. “

“Fog,” the projection of vagueness through extremes of melodies containing intervals of 4ths and 5ths of quartel and quintel harmonies pedaling the piano only twice per measure. Whole tone passages and the use of 7th chords help create a visual of the farmer standing on his property surrounded by fog and grateful for his accomplishments and isolation. The piece is in eb melodic minor and is in modified strophic form."

“When a Neighbor Dies,” is in a ritornello, modified rondo, or modified strophic song. Again, the 4ths and 5ths are important intervals. The 6/8 rocking motion tells the story while the duple section in major tells of the neighbor as a person, or his property, or his
personality and legacy. The dirge at the end, in partial strophe, is linked to the story, but defies a complete statement of melodic material. The ostinato-like section seeks to create a timeless description of life’s cycles vacillating between 2 chords. Portraying nature in a way known to farmers in their daily life, much more routinely than the rest of us.”

APPENDIX B. TRANSCRIPT OF INTERVIEW WITH SCOTT CAWELTI
Interview Questions for Professor Scott Cawelti regarding James Hearst
04/19/2022.

The first question I have is what was your relationship with James Hearst?

“It started when I was in undergraduate, I was an undergraduate in music and then in English and I knew of him, everyone knew James Hearst. My first experience of him was singing in a cantata ‘Blind with Rainbows’, when they dedicated the school of music Russell Hall and I think it was in ’62 the hall was inaugurated as the music building. To inaugurate it James Hearst wrote the words of Bill Latham, the faculty composer wrote them the words, so the cantata ‘Blind with Rainbows’ was the first experience, and it was just wonderful. I just love that poem. It is a fairly long poem about creativity, how patient earth cracks and strains to bring a flower to bloom. ‘His road is hard who bears within himself seeds of the sun,’ etc... wonderful stuff and I just fell in love with Hearst poetry. Although I didn’t really know most of his poetry wasn’t like that, that was a special cantata just for this occasion. But it was still amazing, so I remembered that and then I gradually got out of music and became an English major. I got to know him as a graduate student. I got to take his course Frost, Cilia and Yates and learned about him as a poet and really as a great teacher. I learned about these, I learned about poetry, the poetry of Frost, Cilia and Yates from James Hearst, through James Hearst. And then gradually later I became his colleague as I taught in the English department for 40 years and he was my colleague until the end of his life. I got to know him fairly well. I got to see him here and there, go to his house, read a lot of his poetry. I gradually got to see his poetry as a huge collection of memorable works that needed to be collected through Bob Ward. James Hearst was Bob Ward’s own mentor. I kind of took over that project because Bob Ward was not able to finish it and asked me to help finish the collection. So gradually it all evolved into The Complete Poetry of James Hearst where we collected some 600 of his poems, into that large collection you probably have from the University of Iowa Press.”

What is something that you wish people knew about James Hearst? That’s not common knowledge? About his person or the way he walked through the world.

“Well, you know, he was a strange man in many ways because he was extremely athletic, he played minor league baseball for a short time before he went to the war. He was a man about town, very handsome, and I think he was well known and well liked, but then he had this horrible accident, the diving accident. He dove into the Cedar River when he just came back from WWI, got out of the service, didn’t actually see any action, but he came back and went back to the same diving hole where he was, the year before. It had silted in; you know the rivers will do that. It was 10 ft deep one year and
the next it was 2 ft deep; he dove into the shallow hole and fractured his spine and became a paraplegic. Never walked again and he lived until he was 82 in a wheelchair, but he did not write about that. Very seldom do you ever sense that this was a man suffering from what he might have been, you know the only poem that actually ever deals with that is the poem Seventy Times Seven about how you only forgive God once instead of the 70 times you are supposed to forgive. He was actually a bitter man in many ways that his life was so interrupted by this horrible accident, a calamity befell him when he was 19 years old, and he was never able to live out the life it met him with. He did well with what he had. I mean he still farmed, he was able to drive a tractor that was specially fitted for his problem, he couldn’t really move much. He could move his hands and part of his arm, so he was able to steer it. He really did the best he could and then what he did, he discovered a great love of language. He talked all of the time about how much he loved language, how language worked and gradually found his own voice when he found the farm. He discovered he knew about farming and farm life and that is where he shone, that was his main subject because that’s what he did, that’s what he had done. So, he became a regional poet only in the sense that he could talk about farm life with some knowledge, but he also wrote about the huge world of life. He was a man that enjoyed life, understood life. He had all kinds of friends that came to town. He was good friends with Robert Frost and Carl Sandburg; all the major poets of the country really knew of him and talked about him and talked with him off and on. He taught at all the major workshops around the country, he published in major publications including Poetry Magazine, Saturday Evening Post, you know the serious literary magazines. So, he was well known and appreciated just not on the level of Robert Frost and Carl Sandburg because he never reached that level of appreciation of the world, nationwide, worldwide. It’s amazing actually, he deserves better. One thing I wish that happened somewhere along the line is that some of his poems had been published in poetry anthologies. So, you pick up major anthologies, the Norton Anthology of Poetry. There ought to be 2 or 3 of James Hearst poems in a lot of those major anthologies and they just aren’t, and they are absolutely just as good as any poetry in there. But they never made it for reasons I don’t understand to tell you the truth. You know the farmers that made so much difference in the entire world because they created the food supply for God’s sakes. He was conscious of how hard farmers worked in the farm life.”

Did he have any set of values that he lived by, or did he have a mantra or something that he taught or spoke of or anything like that?

“Well, you know that his major value you will find in that wonderful poem ‘Truth’. ‘How the devil do I know if there are rocks in your field, plow it and find out’. Go out in the world and figure it out for yourself. Don’t come to me for answers, find your own answers. He believed in self-sufficiency and the ‘old Yankee’, you know the Emersonian ideal, the guy who really figures something out for himself. He did that his whole life and he thought other people should do that too. That’s a great poem by the way, ‘Truth’. ‘How the devil do I know if there are rocks in your field, plow it and find out’. I always loved that poem, and I did it on the CD as both a spoken word and as a piece of music.
Did you ever visit his family farm? Or go out to his farm at all? Or did you only know him in town?

“He stopped visiting there and farming by the time I knew him. In the ‘80s and ‘90s, he was a little too old, so I never did. It’s way west of town, but I think it’s on 18th street. By then I think it had been sold and had been farmed by other people. Look I would have liked to if I would have known more about him in the ‘60s, I might have, but you know he was born in the 1900s, so then I first knew him in his 60s for God’s sakes, he was not a young man when I first knew him even.”

I just wondered if they, his family, still owned the farm there or if it had sold off.

“I do not think so, I think they sold before. It’s straight out 23rd Street. You go down 23rd Street and turn right there or 27th. I think it’s the one that runs right there by the unidome. Just go straight out that road and it’s along the way. But I don’t think it’s marked. He lived in town; you know where the Hearst Center for the Arts? That was his house. That’s where he held classes and so forth. So that’s all I knew, him, I only knew him there. And I heard about his farm, but nobody that I knew ever went to visit it.”

How is your experience compiling all of this poetry for the book? Was it difficult to find and acquire it? Or was he organized?

“Well, you know, my preface to the book does explain that whole process. It started with Bob Ward who really wanted this book to happen. He got cancer and as he was dying of cancer he said, ‘I really want you to finish this project, here are all of my files’ and all of the files were a lot of the poem, but not all of the poems were in his office. So, he basically turned the entire file over to us. It was a lot of us, 5 of his students and me and some other university faculty all wanted to save his poetry. They needed someone to do it and Bob Moore said I think you are the one because you were the closest to Hearst in that time, that particular time frame. I also was a young faculty member, and I had the time and energy to do it. I had quite a bit of help from some of my colleagues. We all sat with and met many times and tried to decide which versions we wanted to use and what order we wanted to put them in and then we went to University of Iowa Press to submit the proposal. They accepted it, and then they had to publish it for us. We did not want to do a self-publication, we wanted to have the distribution of a major university press. When the University of Iowa agreed to publish it, it was kind of a group project, group effort, all those people’s names and that whole process. I think is pretty well described in the preface to The Complete Poetry of James Hearst.”

Was he a neat writer or did he do a lot of revisions?

“He actually went back to some of his poems, many of his poems. We used to find 2-3 versions of them in various places. He would republish them even. I think he felt dissatisfied with some of the poetry and how it worked. Several of the poems he just reworked, and we looked them over and we actually took the trouble of publishing both versions. That was part of the book too. Here’s a version he wrote in 1935 and here’s
another one that he rewrote in 1962 or something like that. That happened several
times. So, I think he was a tinkerer, he liked to tinker. He remembered why he wrote it,
but that was not satisfactory and went back and rewrote it and did that several times.”

Do you have a favorite poem of his?

“Well, gee, boy, what a good question, well I think the one that has just moved me the
most that I have sang and thought about and reworked and worried about was ‘Snake in
the Strawberries’. I think that is just one of the most remarkable poems and I did that as
kind of a song cycle, a 3-part song cycle on the CD. It’s about a young woman coming
into her own as a young woman, a snake and guilt, and what it’s like to be a growing
young woman and how all this blood. He was pretty frank about that. It’s just amazing
poem and it was a title of one of his collections of poetry Snake in the Strawberries. I
would have to say that is toward the top and then the very first poem I performed years
and years ago long before the CD was called ‘The Movers’. I would say that’s a close
second with ‘Snake in the Strawberries’. It’s about the farmers out on the first of March,
the renters having to leave their farms when they no longer have the owner of the farm
saying you’ve got to go. You can’t stay here any longer because we don’t have any way
to pay you and these people would just put all of their belongings on a big truck, tractor
or trailer, no what was it, it was just a little wagon! And they would go down the road to
find another place to tenant farm, really sad poem. I love performing that, I used to
perform that with Waller my old singing buddy, Robert James Waller, Bridges of
Madison County, we used to perform that now and then. That was long before I had
collected, I just love that poem I wrote the melody for it. “The east wind whips the skirts
of the snow with a passing shower,.”

Do you know other than your settings of his poetry to music, has anyone else set
it to music?

“Yes, this is nothing new, there have been several people around UNI and some music
students I have talked to them about it, and I have heard several poems performed. I
don’t think it’s real popular. It’s kind of difficult to set a poem to music as you are
probably finding out, but when it’s done well, it’s really electrifying. My whole reason for
doing all of this was trying to bring Hearst’s poems to a larger audience and I think I
have succeeded. I think lots and lots of people heard those as I sold my CD.”

Do you know if any of that was published?

“I don’t think so, no, I have not seen anything published. Well, “Blind with Rainbows”
was actually compiled by William Latham, and I think that was available. I think I
remember performing that with my high school choir back in 1966 in Holstein, Iowa. I
taught music for a year in Holstein, Iowa. We performed ‘Blind with Rainbows’ and we
did it again in Parkersburg, not too long ago in like 2016 or ‘17 and I just helped with
that. I was a consultant on that and so I do think ‘Blind with Rainbows’ is available out
there in cantata form. You might want to look into that. That’s wonderful and really worth performing.”

**Is there anything you would like me to know or anyone to know about your upbringing? I know earlier we talked about your love for music and literature and all of that. Can you give me a quick overview of your upbringing, did you grow up on a farm in Iowa? Or where did you grow up?**

“No, I grew up in Cedar Falls, Iowa just as a standard high school student and then got a degree in vocal music from UNI in 1965. I taught music for 1 year in 1965-1966 out of Holstein and then went back to school for 3 years and got my masters in English from UNI. Then went to the University of Iowa and got a Phd in 1978 in Modern Letters and then just came back to UNI and taught. I taught there for 40 years as a Professor of English writing language mostly film. Interestingly, my main interest was film, but I always performed music on the side. I began performing as an undergraduate with Robert James Waller. He and I performed for 20/25 years off and on as Bob and Scott. I did a lot of performing in bars, I was a bar musician and I performed in the school of music’s scholarship benefit concert. We really had quite the life as a performer. So, I was a performing folk musician and then a professor of English basically. It is kind of amazing when I think about it.”
APPENDIX C. LIST OF DR. MICAHEL PATTERTSON’S COMPOSITIONS

SOLO SONGS

- A Boy’s Will
  - Often I Think of The Beautiful Town
  - Jenny Kissed Me
  - Break, Break, Break
- Flower Gathering
- The Gift
- God’s World
- The Good Morrow
- Hope
- I Carry Your Heart
- I Know I Am But Summer To Your Heart
- If Still Your Orchards Bear
- Jesus To His Disciples
- The Little Hill
- Love Is…
- Love Is a Sickness
- Love Me No More
- Love’s Omnipresence
- Mapperly Plains
- Passage
- Pity Me Not
- Poem
- Ricordami
- The Shrine
- Song of High Cuisine
- Two Ancient Rhymes
  - My True Love Hath My Heart
  - Helen Was Just Slipped Into Bed
- Break of Day
- Sing No Sad Song For Me
- To a Friend
- The Token
- When I am Dead
- At the Club
- Love is a Sickness
- Peace
- The Silver Swan
- Sweet Disorder
- The Road Not Taken
- Try, Try, Again
• Seventy Times Seven
• Robin in The Straw

SONG CYCLES
• The Shattering
  o Based upon words from “Three Songs of Shattering” by Edna Vincent Millay. (Written in response to the pandemic of 2020)
• People of The Land
  o A collection of eight poems by James Hearst.

DUETS FOR MEZZO SOPRANO AND BARITONE
• We Are The Music Makers

CHORAL COMMISSIONS
• Brotherhood TTBB
• Dream Boogie SAB
• I Dream A World SAB
• If Pig’s Could Fly SA
• Laughing Song SA
• Look To This Day SATB, Published by Hinshaw Music
• Thank You God For Jesus, Unison Choir
• The Wind SA, Winner of the ICDA and IA Composer’s Forum Competition
• To Youth We Sing SAB
• Psalm 116 SATB
• Let the Peace of Christ Rule in Your Heart SATB

OPERA
• The Tale of Peter Rabbit, A One Act Opera
  o Commissioned by The Des Moines Metro Opera for Opera Iowa
• A Dream fulfilled: The Saga of George Washington Carver (An opera for DMMO and) OPERA IOWA

WORKS FOR SAXOPHONE
• Petite Theme and Variations for Alto Sax and Piano Published by Tap Music
• Quartet for Saxophone

WORKS FOR PIANO
• Sonata in C
• Postcards from Georgia

COLLECTIONS
• Christmas Songs by Sven Lekberg (edited by Michael Patterson)
• 22 Songs by Michael Patterson
• 40 Christmas Carols by Michael Patterson
  o (Published by Michael Patterson)
APPENDIX D. LIST OF JAMES HEARST’S PUBLISHED WORKS

Volumes of Poetry:

1937- “Country Men”
1938- “Country Men” 2nd Edition
1943- “The Sun at Noon”
    “Country Men” 3rd Edition
1951- “Man and his Field”
1962- “Limited View”
1967- “A Single focus”
1975- “Dry Leaves”
1976- “Shaken by Leaf-fall”
1979- “Proved by Trial”
    “Snake in the Strawberries”
    “Landmark and Other Poems”
1996- “Threshing Time”

Books of Prose:

1981- “My Shadow Below Me”
1981- “Time Like A Furrow”

Novel:

1979- “Bonesetter’s Brawl”
APPENDIX E. LETTERS OF PERMISSION

MUSIC RELEASE FORM

I, Michael Patterson, composer of the song cycle, People of the Land agree to allow Taddaus Ennen, to use my work in all matters concerning dissemination of composition and performance.

Composer Telephone Number: 515-961-9243
Composer Email: michaelcrelpatterson@gmail.com

Composer Print Name: Michael Patterson
Composer Signature: ____________________________
Date: Sept 21, 2022

Performer Print Name: Taddaus Ennen
Performer Signature: ____________________________
Date: 1/24/22

Permission to use James Hearst Poetry

Megan Stull <megan.stull@uni.edu> Mon, Oct 4, 2021 at 11:52 AM
To: Jim O’Loughlin <jim.oloughlin@uni.edu>
Cc: Tad Ennen <tad.ennen@gmail.com>

Good morning,
Thank you for the email and my apologies for the delayed response.
This sounds like a wonderfully unique - and Iowa strong - project. Thank you for reaching out to us.
As owner of the copyright to these works, the UNI Foundation is pleased to grant you permission to use writings of James Hearst for the purpose of your project and recital as outlined below.
Best wishes to you!
Again, my apologies for the delay.
Take care, Megan L. Stull

On Wed, Sep 22, 2021 at 3:44 PM Jim O'Loughlin <jim.oloughlin@uni.edu> wrote:
[Quoted text hidden]

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Megan L. Stull ’88 MAE
Administrative Assistant to the Vice President for University Advancement

University of Northern Iowa
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[University of Northern Iowa logo]


Patterson, Dr. Michael. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, March 16, 2022.

_____. “Interview with Dr. Michael Patterson.” Interview by Thaddeus Ennen, September 16, 2022.

Patterson, Dr. Michael. *People of the Land*, 2022.
Thaddeus Ennen, baritone, is a native of Buffalo Center, Iowa. Growing up on his family’s farm, he has experienced firsthand the tragedy and triumph of farming. From a young age Thaddeus has been involved in music throughout his rural community by singing in church and taking music lessons. His love for music led him to Simpson College where he received a Bachelor of Music degree in vocal and saxophone performance, studying music with composer and pedagogue, Dr. Michael Patterson. After completing his bachelor’s degree, Thaddeus attended University of Tennessee, Knoxville for his master’s degree. Upon completion of this degree, he began his opera career as a young artist for opera companies around the country performing concerts, recitals, and roles. These opportunities led to performance credits with Chicago Lyric Opera, Knoxville Opera, Pensacola Opera, Santa Fe Opera, Central City Opera, Opera Iowa, Des Moines Metro Opera, Cedar Rapids Opera, Janiec Opera company at the Brevard Music Center, and Opéra Louisiane. Thaddeus has been recognized as a soloist on Santa Fe Opera’s Grammy winning recording The (R)evolution of Steve Jobs by Mason Bates and Mark Campbell.

As a voice teacher, Thaddeus has maintained a private studio since 2012, teaching students of all ages and backgrounds in the style of classical music and CCM. Equally comfortable on stage and in the classroom, Thaddeus has taught Italian, French, German, and English Diction, voice class, Introduction to Music for non-majors, as well as masterclasses across the state of Iowa. Currently, Thaddeus resides in Cedar Rapids, Iowa, with his spouse, Stephanie, and two maltipoos, Tito and Tux.