I, Amy Duggins Pender, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Voice.

It is entitled:
John Harbison’s Simple Daylight: A Textual and Musical Analysis

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John Harbison’s *Simple Daylight*: A Textual and Musical Analysis

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ABSTRACT

John Haribson’s choice of literary material for his vocal repertoire has been diverse, ranging from classic poets such as Johann Wolfgang von Goethe, Emily Dickinson, and Thomas Hardy to modern and even ancient writers, such as Elizabeth Bishop, William Carlos Williams, Czesław Miłosz, and translations of the fifteenth-century Hindu poet Mirabai. At the same time, Harbison has been drawn to certain poets several times, including Eugenio Montale, Emily Dickinson, William Carlos Williams, and the art historian Michael Fried.

Despite the fact that Fried is a lesser-known poet, Harbison has been drawn to set his verse repeatedly. *Simple Daylight*, however, is the only vocal work of Harbison that relies solely on Fried’s texts. This thesis explores the reasons why Harbison was inspired to set Fried’s poems so many times.

In the program note for *Simple Daylight*, Harbison wrote that his ordering of Fried’s poems made “a sequence closer in tone to a Bach cantata text than to a nineteenth-century song cycle” and evoked “a sub-cutaneous narrative very favorable for musical purposes, but no doubt unintended by the poet.” This statement begs the question of how the ordering of the texts made the piece more akin to a Bach cantata than a nineteenth-century song cycle.

At first glance, *Simple Daylight* seems to fit the definition of a song cycle. Harbison himself asserted that the ordering of the poems suggested a “sub-cutaneous narrative”—a thread that drew the pieces into a whole. Might Harbison have employed other cyclic devices as well, such as common musical motives or a reprise of music within the work?

In order to answer these questions, I analyzed *Simple Daylight* to discover why Haribson believed that the piece was textually more akin to a Bach cantata than a song cycle. This
analysis involved researching the primary characteristics of Bach’s cantata texts and comparing these to the texts of *Simple Daylight*. Then I examined the musical treatment of the poetry, and, through the use of set theory, I identified musical and structural devices that unify the piece. These analyses ultimately revealed whether the piece is a true song cycle or merely a set of songs with texts by the same poet that are organized in a cantata-like fashion.
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SIMPLE DAYLIGHT

Words by Michael Fried

Music by John Harbison

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Chapter 1
Purpose and Methodology

John Harris Harbison (born in Orange, New Jersey on 20 December 1938) has become one of America’s most prominent and distinguished composers. He has composed for nearly every type of concert medium—from instrumental chamber music to opera—and has been the recipient of numerous honors and awards.\(^1\) His substantial *oeuvre* includes more than one hundred pieces for orchestra or instrumental chamber ensemble; in addition, he has been a prolific composer for the voice. He has composed more than thirty choral works, three operas, and nearly thirty song cycles and pieces for solo voice, and his cantata *The Flight into Egypt* won the 1987 Pulitzer Prize for Music.

Prior to 1971, Harbison’s solo vocal repertoire consisted of five works, entitled *Autumnal* (1964), *Shakespeare Series* (1965), *Cantata I* (1965), *Cantata II* (1967), and *Cantata III* (1968). In *Harvard Composers: Walter Piston and His Students, from Elliott Carter to Frederic Rzewski*, Howard Pollack lists these works as representative of his early stylistic period, which can be characterized by experiments with twelve-tone serialism, polytonality, the use of traditional harmonies “without recourse to common function,” and initial forays into the use of “third stream” elements.\(^2\) In the 1970s, Harbison composed a series of four texted works: *Five Songs of Experience* (1971) for chorus, strings, and percussion; *The Winter’s Tale* (1974), an opera; *The Flower-Fed Buffaloes* (1976) for chorus, baritone, and ensemble; and *Full Moon in March*.

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\(^1\) Harbison’s awards include a Guggenheim Fellowship (1978), the Kennedy Center Friedheim Award (1980), the Pulitzer Prize for Music (1987), a MacArthur Fellowship (1989), and the Heinz Award (1997). In 1992 he was elected to membership in the American Academy and Institute of Arts and Letters.

(1977), a second opera. These works represented his “first real successes,” and the Five Songs “contained many hallmarks of Harbison’s mature style.” These include drooping scalar figures that are either treated canonically or developed sequentially, the employment of “a simpler, more traditional, and more euphonious language,” the creation of musical symbolism related to the text, and the use of ostinatos at the end of pieces to “produce a kind of concluding immobility.”

In 1981 he completed his Mottetti di Montale, a multi-volume, twenty-song cycle based on the texts of the Italian Nobel Prize winner Eugenio Montale. The completion of this vast work signaled to many of his musical colleagues that Harbison had arrived at his full maturity.

His choice of literary material for his vocal repertoire has been diverse, ranging from classic poets such as Johann Wolfgang von Goethe, Emily Dickinson, and Thomas Hardy (in Harbison’s early period) to modern and even ancient writers, such as Elizabeth Bishop, William Carlos Williams, Czesław Miłosz, and translations of the fifteenth-century Hindu poet Mirabai (used in the composer’s later works). At the same time, Harbison has been drawn to certain poets several times, including Eugenio Montale, Emily Dickinson (whom he set five times between 1964 and 1974), William Carlos Williams, and the art historian Michael Fried.

Harbison began setting Fried’s poetry in 1972, when he composed Three Harp Songs (for tenor and harp) based on texts by Gary Snyder, Ian Hamilton, and Michael Fried. In 1976 Harbison composed The Flower-Fed Buffalos, which includes poetry by Gary Snyder, Michael Fried, Vachel Lindsay, and Hart Crane. His 1995 Chorale Cantata (for soprano and ensemble) includes texts by Martin Luther and Fried, and the 1996 composition Flashes and Illuminations

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3 Ibid., 407.
4 Ibid., 407–408.
(for baritone and piano) features Montale, Bishop, Fried, Williams, and Miłosz. In 1988, one year after having won the Pulitzer Prize, Harbison set about composing a set of songs based **solely** on texts of Fried. The resulting piece, entitled *Simple Daylight*, is a substantial, six-movement work characteristic of Harbison’s penchant for setting “tough-minded writers who produce strong, clean lines.”

The six poems that comprise Harbison’s song cycle (“Japan,” “Simple Daylight,” “Somewhere a Seed,” “Your Name,” “The Wild Irises,” and “Odor”) are from Fried’s collection *To the Center of the Earth*. Each text in the cycle presents a condensed reflection on an emotional state through crystalline, haiku-like verse. All of the poems except “Your Name” were new when Harbison set them; Fried subsequently revised the other five before they were published, so a few discrepancies exist between the texts of the songs and the published versions of the poems in Fried’s collection.

Harbison wrote in the program note for *Simple Daylight* that his ordering of Fried’s poems made “a sequence closer in tone to a Bach cantata text than to a nineteenth-century song cycle” and evoked “a sub-cutaneous narrative very favorable for musical purposes, but no doubt unintended by the poet.” The first part of this statement, while curious, seems unsurprising as well, given Harbison’s interest in early music. However, it begs the question of how the ordering of the texts makes the piece more akin to a Bach cantata than a nineteenth-century song cycle. Is it that the texts are contemplative in nature like Neumeister’s cantata texts? Are the first and last movements related topically? Are the poems ordered in pairs?

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7 Michael Fried, *To the Center of the Earth* (New York: Farrar, Straus and Giroux, 1994).

8 Seabrook, 8.

At first glance, *Simple Daylight* seems to fit the definition of a song cycle. In *The New Harvard Dictionary of Music*, Rufus Hallmark defines a song cycle as “a group of songs, usually for solo voice and piano, constituting a literary and musical unit.”\(^{10}\) He goes on to say that the “poems of a song cycle are usually by a single poet” and that they “may be related in general theme (e.g., love, nature, travel) and sometimes suggest a narrative outline.”\(^{11}\) The texts of *Simple Daylight* suggest just such a narrative. Together, they reflect the emotional states of someone who has fallen victim to a failed romance. The protagonist moves from bewilderment and remorse for the hurt he has caused (“Japan”), to grief over his loss (“Simple Daylight”), to resignation that the essence of his lover will never leave him—even unto death (“Odor”). Harbison himself asserted that the ordering of the poems suggested a “sub-cutaneous narrative”—a thread that drew the pieces into a whole. Might Harbison have employed other cyclic devices as well, such as common musical motives or a reprise of music within the work?

In order to answer these questions, I analyzed *Simple Daylight* to discover why Harbison believed that the piece is textually more akin to a Bach cantata than a song cycle. The analysis involved researching the primary characteristics of Bach’s cantata texts and comparing these to the texts of *Simple Daylight*. Then I examined the musical treatment of the poetry; through the use of set theory analysis, I identified musical and structural devices that unify the songs of *Simple Daylight*. These analyses ultimately revealed whether the piece is a true song cycle or merely a set of songs with texts by the same poet that are organized in a cantata-like fashion.

*Simple Daylight* is the third of five settings of Fried, but it is the only Harbison work that is completely based on his poetry. Fried is actually best known for his writings in art history and


\(^{11}\) Ibid.
criticism; he has published only three volumes of poetry. Harbison was drawn to set Fried’s verse repeatedly, despite the fact that he is known less for his poetry than his other writings. In an effort to discover why Harbison was inspired to set Fried’s poems so many times, I interviewed the composer. I also interviewed Michael Fried in order to learn more about his life as an art historian, critic, and poet.

Harbison’s renowned status as a highly successful and well-decorated American composer provides adequate explanation for a substantial body of research regarding his life and compositional style. Currently, there are at least twenty studies or monographs that focus on his works.

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Michael Alexander’s “Harmonizing Free Fantasy with Simple Theory: A Conductor’s Journey with ‘The Most Often Used Chords’” provides a harmonic analysis of this work.\textsuperscript{14} Barbara Bonous-Smit’s “John Harbison: His Life and Works with Piano” presents a detailed biography of Harbison and a discussion of his compositional influences and instructors.\textsuperscript{15} It also includes an overview of his works with piano that were composed between 1961 and 1979, as well as an analysis of the works with piano of the 1980s and the transition into his mature style.

Kristy Ann Bryden’s “Musical Conclusions: Exploring Closural Processes in Five Late Twentieth-century Chamber Works” examines the phenomenon of musical closure in five recent American chamber works.\textsuperscript{16} These include Joan Tower’s \textit{Petroushskates}, the “Overtura” from Harbison’s \textit{Piano Quintet}, the “Invention” from George Perle’s \textit{Wind Quintet No. 4}, Ralph Shapey’s \textit{Concertante No. 1 for Trumpet and 10 Players}, and Barbara Kolb’s \textit{Umbrian Colors}. This thesis posits that musical motion provides a sense of closure, and the study introduces the author’s method of using graphs “to represent visually the rising and falling sense of intensity in a work.”\textsuperscript{17}

Harbison’s \textit{Three City Blocks} is one of five works analyzed and discussed in Jeffrey David Emge’s “Third-Stream Music for Band: An Examination of Jazz Influences in Five Selected Compositions for Winds and Percussion.”\textsuperscript{18} This thesis focuses on how instrumentation, swing notation, improvisation, and harmonic structure played a large role in the

\textsuperscript{14} Alexander, “Harmonizing Free Fantasy with Simple Theory.”
\textsuperscript{15} Bonous-Smit, “John Harbison.”
\textsuperscript{16} Bryden, “Musical Conclusions.”
\textsuperscript{17} Ibid.
\textsuperscript{18} Emge, “Third-Stream Music for Band.”
portrayal of jazz style in each of the five compositions. The other four works included in this study are *Praise of Winds* by Gunther Schuller, *No Sun, No Shadow* by Timothy Broege, *Piece of Mind* by Dana Wilson, and *J’ai été au bal* by Donald Grantham.

Kathryn A. Lindberg’s “Third Stream Music in Twentieth Century American Wind Band Literature” focuses on *Three City Blocks* as well, in its similar investigation of the use of jazz in the classical vein. In addition to the Harbison work, this study includes an analysis of *Ebony Concerto* by Igor Stravinsky, *Fantasy Variations* by Donald Grantham, and *Urban Requiem* by Michael Colgrass.

Ann Fronckowiak’s “The Oboe Concerto of John Harbison: A Guide to Analysis, Performance, and the Collaboration with Oboist, William Bennett” presents an analysis of this work, along with an investigation of the extent to which the performer—for whom the piece was written—influenced the composition of the work. Performance concerns and suggestions for interpretation and execution are also included.

Kenneth Howard Kohlenberg’s “‘Olympic Dances’ by John Harbison, a Lecture-Recital Together with Three Recitals of Selected Works of D. Holsinger, P. Grainger, K. Husa, B. Rands, and R. Vaughan Williams, and Others” presents an analysis of this work, which is scored for wind ensemble and two percussionists. The analysis focuses on the “objective elements of harmonic and melodic structure,” as well as orchestration and scoring. The thesis also includes a discussion of Harbison’s compositional style, placing special emphasis on those characteristics that are most prominent in *Olympic Dances*. In addition, the study includes a historical overview

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20 Fronckowiak, “The Oboe Concerto of John Harbison.”

21 Kohlenberg, “‘Olympic Dances’ by John Harbison.”

22 Ibid.
of commissions by the College Band Directors National Association, along with a summary of
the genesis of this work’s commissioning.

A study by James Hollis Matheson entitled “Falling and Gliss, and Variation Form and
Technique in the Music of John Harbison” examines Harbison’s use of theme and variation form
in movements of larger works and in single-movement compositions.23 He presents analyses of
Olympic Dances, the second movement of the Violin Concerto, and Variations for violin, clarinet
in A, and piano, and ultimately reveals an array of techniques by which themes and variations are
generated by this composer.

Howard Pollack’s Harvard Composers: Walter Piston and His Students, from Elliott
Carter to Frederic Rzewski includes a chapter on John Harbison.24 It provides both biographical
information and a description of the development of the composer’s style.

A study by Ann Marie Dempsey Sargent called “John Harbison’s Quintet for Winds: An
Analysis for Performance” provides information about texture and phrasing in this work,
including suggestions for where performers might best insert breath marks to execute melodies
too long to be played on a single breath.25 The author suggests that this piece is “extremely
challenging for each individual performer as well as for the ensemble as a whole,” and that the
information gained from the analysis will aid in preparation and performance.26

As in the Sargent work, Judson Scott’s “An Examination of ‘Olympic Dances’ by John
Harbison” also provides an analysis that is meant to aid performance.27 This study includes

23 Matheson, “Falling and Gliss, and Variation Form and Technique in the Music of John Harbison.”
24 Pollack, Harvard Composers.
25 Sargent, “John Harbison’s Quintet for Winds.”
26 Ibid.
27 Scott, “An Examination of ‘Olympic Dances’ by John Harbison.”
background information on Harbison and a discussion of his previous major works for wind ensemble, *Music for Eighteen Winds* and *Three City Blocks*.

Anthony Phillip Spano’s “The Collaboration of Conductor and Choreographer and Orchestration Considerations in John Harbison’s ‘Olympic Dances’” provides biographical information on Harbison and a discussion of the influence the orchestration of this work had on its choreography. The relationship between conductors and choreographers is also explored, through interviews with the conductor and choreographer who premiered this work as well as the choreographer and pianist who collaborated with the author on his performance of the piece.

Robert Joseph Spittal’s “‘Three City Blocks’ by John Harbison” also provides biographical information on Harbison. It includes “an account of Harbison’s life and development as a musician: from significant childhood musical experiences to his early training as a composer and conductor, his collegiate experiences, and his professional development leading to the recognition he now receives as one of the most important composers of our time.” A detailed analysis of *Three City Blocks* is also presented, focusing on both objective elements and “issues related to more subjective matter of interpretation,” which were “extracted from a transcript of an interview conducted by the author.”

Harbison’s three symphonies, which were composed from 1980 to 1990, are the focus of Eric Esko Townell’s “The Symphonies of John Harbison.” The study presents an analysis of

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28 Spano, Jr., “The Collaboration of Conductor and Choreographer and Orchestration Considerations in John Harbison’s ‘Olympic Dances.’”

29 Spittal, “‘Three City Blocks’ by John Harbison.”

30 Ibid.

31 Ibid.

32 Townell, “The Symphonies of John Harbison.”
both form and tonal organization for each work, as well as the placement of the symphonies within the context of Harbison’s compositional output (as of 1997).

Jason Walter Worzbyt’s “Music for Solo Bassoon and Bassoon Quartet by Pulitzer Prize Winners: A Guide to Performance” aims to draw “attention to the fact that America’s most honored composers have enlarged and enriched the repertoire of the solo bassoon and bassoon quartet.”33 This study discusses five works, including *Quartettino for Four Bassoons* by William Schuman, *Three Inventions for Solo Bassoon* by George Perle, *Canzonetta* by John Harbison, *Metamorphoses for Bassoon Solo* by Leslie Bassett, and *How like pellucid statues, Daddy and Or like a...an engine* by John Corigliano. Each chapter of the thesis presents “a brief biography of the composer, a historical perspective of where that composition lies in relation to their other works, background information about the work, a formal analysis and suggestions for performance.”34

While these theses, dissertations, and monographs represent substantial study of Harbison’s instrumental repertoire, research and analysis of his vocal repertoire has been sorely lacking. In contrast to the fifteen instrumental studies, there are only six works that focus on Harbison’s vocal literature. Three of these studies focus on Harbison’s operatic works: James Lester Jolly’s “American Operas Based on the Plays of William Shakespeare 1948–1976”; Linda Louise Larson’s “Realistic Song in Recent American Opera”; and Laura Ann Storm’s “‘The Great Gatsby’: From Novel into Opera.”35

33 Worzbyt, “Music for Solo Bassoon and Bassoon Quartet by Pulitzer Prize Winners.”

34 Ibid.

Jolly’s research examines the Shakespearean operas of eleven American composers (including Harbison’s *A Winter’s Tale*). Each piece is discussed according to character choice, voice classification, instrumentation and orchestra size, act and scene length; similarity to the play’s story line; and the way in which the libretto is derived from the original text.

Larson’s work focuses on the use of realistic song or stage music in American opera since 1970 and includes a discussion of Harbison’s *A Full Moon in March*, among others. The thesis presents identifying features of realistic song, as exemplified in the cited works, and examines whether it can be considered a contributing element in American operatic style.

Storm’s thesis explores the transition from novel into opera, using Harbison’s *The Great Gatsby* as an example. It includes a discussion of the development of the libretto and “a comparison of the literary source with the libretto focusing on the treatment of structure, conveyance of the thematic elements of the novel, the psychology of the characters, and the overall tone of the narrative.”

A fourth study, Joseph Frederick Davison’s “Ancient Texts, New Voices,” focuses on one of Harbison’s choral works. This thesis explores the recent “resurgence of sacred choral music that is symbolic in nature and based on ancient texts” and examines three *a cappella* choral works, including *O Magnum Misterium* by Harbison, *Svyati* by John Tavener, and *Sieben Magnificat-Antiphonen* by Arvo Pärt.

Finally, only two studies, Claire Olanda Vangelisti’s “John Harbison’s ‘Mirabai Songs’: A Poetic and Musical Analysis” and Cheryl Denyse Cellon’s “A Performance Guide to Selected

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36 Storm, “‘The Great Gatsby’: From Novel into Opera.”

37 Davison, III, “Ancient Texts, New Voices.”

38 Ibid.
Song Cycles of John Harbison: *North and South (Six Poems of Elizabeth Bishop), Simple Daylight,* and *Flashes and Illuminations,*” deal specifically with Harbison’s song literature. Vangelisti’s research provides biographical information on Harbison and the Hindu poet Mirabai, an explanation of the process Robert Bly employed in translating the poems, and an analysis of each of movement of this work. The analyses focus on interpretation of the text, form, tonality, and rhythm, and the relationship between text and music. The author also includes recommendations for performance. Cellon provides brief biographical information on Harbison and each of the poets under study, as well as in-depth performance recommendations for each piece.

While many periodical articles—and even Howard Pollack’s monograph on Harvard composers—provide cursory information about Harbison’s vocal works, only six theses or dissertations have been written about this segment of his compositional output. This study of *Simple Daylight* adds to the growing body of research on Harbison’s vocal works and the limited study of his song repertoire.

The existing research on Harbison was useful in piecing together the composer’s biography, as this information was not the focus of my interview with him. I formulated the questions to collect information that was relevant to the central issues of this study. Several of the previously mentioned works (Alexander, Franckowiak, Kohlenberg, Spano, Spittal, Townell, and Vangelisti) include transcriptions of interviews with Harbison; these primary source materials were helpful in gathering information about his compositional aesthetics.

This thesis opens with biographical information on Harbison and Fried as it relates to their friendship and Harbison’s attraction to Fried’s poetry. A section comparing the textual

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structure of *Simple Daylight* to the common textual paradigm of Bach’s cantatas follows. A discussion of the cyclic devices that are employed throughout the piece and a summary of my findings regarding the formal structure of *Simple Daylight* close the study. Transcriptions of my interviews with John Harbison and Michael Fried are included in an appendix.
Chapter 2

The Connection Between Harbison and Fried

On 20 December 1938 in Orange, New Jersey, John Harrison Harbison was born to Elmore Harris Harbsion (E. Harris) and Janet German Harbison. E. Harris was a professor of history at Princeton University and, in his spare time, composed popular tunes and played the piano and the banjo. Janet was an accomplished pianist, and they both were staunch Presbyterians. It was in this environment that John Harbison and his two younger sisters, Helen and Meg, grew up—surrounded by music. Their father took them to concerts from an early age, especially performances of opera, which Harbison loved.40

At the age of nine, Harbison began taking piano and composition lessons from Mathilde McKinney.41 He also studied the violin, although he admits that he did not develop a solid technique on either instrument.42 The composition lessons, however, proved beneficial; Harbison composed his first Concerto for Strings at the age of thirteen, which was performed by the Princeton Symphony, and he received the BMI Prize for his Capriccio for Trumpet and Piano when he was only sixteen years old.

In his adolescence, Harbison developed an interest in jazz and formed a band with his friends when he was eleven. By the time he was in high school, he was performing professionally with the Nassau Jazz Band at Princeton, where he had the opportunity to play with

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41 Ibid., 18.
42 Ibid., 19.
members of the Count Basie Band. Hence, John Harbison spent his entire youth steeped in the world of music, and he benefited from several rare and special opportunities.

In 1956, at the age of seventeen, Harbison was accepted to Harvard University as a composition major. He was also writing poetry at that time. In fact, while he was at Harvard, he was awarded the Academy of American Poets Prize and the Hatch Prize for his literary works. It was also during his Harvard years that he learned of a young poet named Michael Fried.

Michael Fried was born in New York City in 1939 and took an interest in art early on in his childhood. He painted in watercolors and oils in grade school, and drew cartoons for the school newspaper at Forest Hills High School in New York. In 1955 he was accepted as an English major at Princeton University, where John Harbison’s father was a professor. Fried remarks:

John and I were sort of aware of each other because John had gone to high school in Princeton and I went to college in Princeton. He was at Harvard while I was at Princeton, but his father taught at Princeton, so his was a name that I was aware of.

While at Princeton, Fried met Frank Stella, Darby Bannard, and Stephen Greene—three artists who would prove influential on the future direction of Fried’s professional life. The four of them began conversing regularly about painting and the criticism of current painters in New York City, and by his junior year, Fried had decided that he wanted to begin writing art criticism—in emulation of his idol, Clement Greenburg.
As an English major, Fried was interested in poetry, and under the mentorship of R. P. Blackmur, he created a fair number of poetic works throughout his undergraduate years. In 1957 Fried represented Princeton at a collegiate poetry reading at Mt. Holyoke College. A year later, in 1958, Harbison represented Harvard at the same event. Upon his arrival, Harbison was given some printed material that documented the work of a few of the previous year’s participants. This pamphlet gave Harbison his first exposure to Fried’s poetry.

In 1958, around Christmas, Fried was awarded a Rhodes Scholarship to study at Oxford University for two years. While there (1959–61), he continued to write and publish poems, and he met and became friends with the poet Ian Hamilton, “who went on to found and edit the *Review*, the leading British new poetry journal of the 1960s and early 1970s….” After completing two years at Oxford, Fried stayed on for a year in London. During this time, he was offered a position as London correspondent for *Arts* magazine, suddenly becoming an accredited art critic at the age of twenty-two and publishing regularly in New York.

In late summer of 1962, Fried returned to the United States to begin work towards a doctorate in art history at Harvard. In 1963, after studying in Berlin and Salzburg and spending two years in graduate school at Princeton, John Harbison became a Junior Fellow at Harvard, and he and his wife, Rose Mary, moved—actually returned—to Cambridge, Massachusetts. Fried and Harbison soon met (in 1964) when Fried was also given a Junior Fellowship, and they began what has turned out to be a close and long-standing friendship. They spent hours talking

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48 Ibid., 4.
49 Ibid, 6.
50 Ibid.
about art, music, poetry, and modernism. Harbison remembers their Harvard days fondly, saying,

I got to know him extremely well. He was really my closest friend when we were both here at Cambridge, and much of our common subject had to do with poetry. I wasn’t really writing at that point, and he was by then establishing himself as an art historian and critic, particularly in the field of contemporary art. I actually went around with him a few times to look at some of the painters and sculptors that he was interested in. He used to show me a lot of his poems—including a couple that are in the collection [To the Center of the Earth]—before they were published.51

Fried also has warm memories of those days:

John and Rosie then went away to Europe, but before they left they got together with my wife and I, and we really hit it off—as two couples and also as individuals. So really, John and I were best friends. I still regard John as my best friend in my generation, even if I don’t see him for three years.52

In describing rich conversations with the philosopher Stanley Cavell, who was then on the faculty at Harvard, Fried writes, “A third party in many of those conversations was the composer John Harbison, whom I met in 1964 and who soon became a close friend….”53 Poetry seemed to serve as a common denominator for these two young artists; while one was an art critic and historian and the other a composer and conductor, both were also talented and accomplished poets. Fried had already published many poems in literary magazines and journals, and Harbison had been awarded two prestigious prizes in poetry.54

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52 Fried, interview by author.
53 Fried, Art and Objecthood, 10.
54 Harbison’s prizes included the Academy of American Poets Prize and the Hatch Prize.
In 1968 Fried was appointed to an assistant professorship in the Department of Fine Arts at Harvard, and he joined the faculty at Johns Hopkins University in 1972. A year later, he published his first volume of poetry, *Powers*, under the *Review*’s imprint.\(^{55}\)

The 1970s marked Harbison’s first forays in setting his friend’s texts; in 1972 he composed *Three Harp Songs*, and in 1976, *Flower-fed Buffaloes*—each of which includes one poem by Fried. It was not until 1988, however, that Harbison decided to return to the literary work of Fried and to devote an entire song cycle to his poetry. The result was the six-movement work *Simple Daylight*. The poems were new when Harbison set them (except “Your Name,” which had been included in *Powers*); they were published in 1994 when Farrar, Straus, and Giroux brought out *To the Center of the Earth*. Harbison remembers the process of composing the cycle as one with interesting twists and turns:

I set the fourth piece of *Simple Daylight*, which he sent me in manuscript, and he then withdrew it, so I had to replace it…. It was a piece for [soprano] Dawn Upshaw, and it went to her in its original form—that is to say before I had to take a poem out. So she and I are probably the only two people who have copies of the original manuscript. I thought up the sequence of the cycle pretty much on my own, and Michael was a little uncomfortable because it seemed to be somewhat of a narrative, which of course was not intended by him… In fact, that poem that I took out would have made the sequence even more plain to see, and I think that he was happy that the replacement had the effect of somewhat diluting that.\(^{56}\)

When asked about his reaction to the creation of a narrative through Harbison’s ordering of the poems, Fried replied, “…I understand that what John does musically has its own rationale… .He just did it, and I was okay with it. It’s art!”\(^{57}\)

Harbison has returned to Fried’s poetry twice since composing *Simple Daylight*—once in the 1995 work *Chorale Cantata* and again in 1996 with the song cycle *Flashes and*  

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\(^{55}\) Ibid., 6.  

\(^{56}\) Harbison, interview by author.  

\(^{57}\) Fried, interview by author.
When asked why he has been drawn to setting Fried’s poetry so many times, Harbison replied: “The fact that Michael is my friend is not the reason that I set his poems. They stayed in my head. I don’t go looking for texts, anyway. I tend to go to things that are persistent for me.”

Though their lives have taken them to different geographic regions of the country, Harbison and Fried remain friends to this day. When speaking of Fried’s career, Harbison remarked: “I have always followed his work. He has an amazing body of work, from literary criticism to criticism of new work and art history of all different periods. It’s quite incredible to me.” When speaking of Fried’s literary talent, in particular, Harbison said:

I think at this point that he is an unsung hero. Most people don’t know him, although some people in the literary world do know him and they value him very highly. The poems come hard for him and there aren’t very many, but they come out absolutely final—they’re absolutely there.

In 2004, the University of Chicago Press published a new volume of Michael Fried’s poetry, entitled The Next Bend in the Road. Fried continues to teach at Johns Hopkins University, where he is the J. R. Herbert Boone Professor of Humanities and the director of the Humanities Center. Of his own career, he remarked, “I have always believed that the poems, the art criticism, and the art history go together, that they share a single vision of reality.”

Harbison continues to teach at the Massachusetts Institute of Technology and maintains a vibrant career as one of the nation’s most distinguished composers.

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58 Ibid.
59 Ibid.
60 Ibid.
62 Fried, Art and Objecthood, 54.
Chapter 3
Textual Analysis

In the program note for *Simple Daylight*, Harbison wrote that his ordering of Fried’s poems made “a sequence closer in tone to a Bach cantata text than to a nineteenth-century song cycle….”63 In order to discern why the ordering of the poems makes the piece textually more akin to a cantata than a song cycle, one must first examine the structural paradigm of the texts that were set by Bach in his approximately two hundred surviving cantatas.

Bach began composing cantatas at the beginning of the eighteenth century; his earliest cantata can be dated to 1704 and his latest in 1744. During that forty-year span, he composed nearly three hundred cantatas—many more than are extant today. While in Leipzig alone (1723–1750), it is estimated that he composed at least 265 cantatas, with another 28 works attributed to his pre-Leipzig period. Of the surviving works, the vast majority are sacred cantatas that were intended for performance during the Lutheran church service. They were usually connected in theme to the Gospel text for the day and were typically performed after the sermon to reinforce the liturgical message to the members of the congregation. Some of the longer cantatas were split into two parts, with the latter half performed during communion.

Bach’s sacred cantata texts can be divided into five types, of which the first three are characteristic of the cantatas from the pre-Weimar years (1704–1708). The first type consists of those texts composed entirely of verses taken from the Bible.64 An example of this type is *Der Herr denket an uns*, BWV 196, also known as the Wedding Cantata. Its four movements utilize

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Psalm 115:12–15, and the “structure of the text is exactly that of the Psalm verses, without elaboration, moralizing, or comment of any kind.”

The second type consists of those librettos that contain a combination of biblical verses and chorale stanzas. *Gottes Zeit ist die allerbeste Zeit*, BWV 106, exemplifies this type of text. Written by an unknown poet, the libretto incorporates various biblical texts that relate to its theme—that whatever happens is God’s will—and it also utilizes several chorales, including a stanza of “Mit Fried und Freud ich fahr dahin,” which is from Luther’s paraphrase of the *Nunc dimittis*. The following transcription and translation of this cantata shows how the biblical texts and the chorale texts are combined to create the libretto.

1. **Sonatina**

2a. Chorus (S, A, T, B) – Adaptation of Acts 17:28

*Gottes Zeit ist die allerbeste Zeit.*
*In ihm leben, weben und sind wir, solange er will.*
*In ihm sterben wir zur rechten Zeit, wenn er will.*

God’s own time is the very best of times.
In him living, moving, we exist, as long as he wills.
In him shall we die at the right time, when he wills.

2b. **Arioso (T)** – Psalm 90:12

*Ach, Herr, lehre uns bedenken, dass wir sterben müssen, auf dass wir klug werden.*

Ah, Lord, teach us to remember that our death is certain, that we might gain wisdom.

2c. **Aria (B)** – Isaiah 38:1

*Bestelle dein Haus; denn du wirst sterben und nicht lebendig bleiben.*

Set ready thine house; for thou shalt perish and not continue living!

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65 Ibid., 26.

66 Ibid., 27.
2d. Chorus and Arioso (S, A, T, B and S) with instrumental chorale (S, A, T, B) – Ecclesiastes 14:17 and Revelation 22:20 with instrumental chorale: “Ich hab mein Sach Gott Heimgestellt” (“I have put my life in God’s hands”), Johann Leon

*Es ist der alte Bund: Mensch, du musst sterben*

This is the ancient law: man, thou must perish!

(S)
*Ja, komm, Herr Jesu, komm!*

Yes, come, Lord Jesus!

3a. Aria (A) – Psalm 31:6

*In deine Hände befehl ich meinen Geist; du hast mich erlöst, Herr, du getreuer Gott.*

Into thine hands now do I commit my soul; for thou hast redeemed me, Lord, thou my faithful God.

3b. Arioso (B) and Chorale (A) – Luke 23:43 and Martin Luther, stanza 1 of “*Mit Fried und Freud ich fahr dahin*”

(B)
*Heute wirst du mit mir im Paradies sein.*

This day shalt thou with me in paradise be.

(A)
*Mit Fried und Freud ich fahr dahin In Gottes Willen, Getrost ist mir mein Herz und Sinn, Sanft und stille. Wie Gott mir verheißen hat: Der Tod ist mein Schlaf geworden.*

In peace and joy do I depart,
As God doth will it;
Consoled am I in heart and mind,
Calm and quiet.
As God me his promise gave:
My death is changed to slumber.
4. Chorale (S, A, T, B) – Adam Reusner, stanza 4 of “In dich hab ich gehoffet, Herr”

Glorie, Lob, Ehr und Herrlichkeit
Sei dir, Gott Vater und Sohn bereit,
Dem heilgen Geist mit Namen!
Die göttlich Kraft
Mach uns sieghaft
Durch Jesum Christum, Amen.

Glory, laud, praise and majesty
To thee, God, Father, and Son, be giv’n,
The Holy Ghost, with these names!
May godly strength
Make us triumph
Through Jesus Christ, Lord, Amen.  

The third textual type is exemplified by those librettos that contain biblical texts, chorale stanzas, and a few strophes of original verse. The libretto for Gott ist mein König, BWV 71, exemplifies this type of cantata. It includes passages from the Bible in movements 1, 2, 3, 4, and 6, a stanza of Johann Heermann’s hymn “O Gott, du frommer Gott” in movement 2, and free poetry in movements 5 and 7 (author unknown). Following are the text and translation of this cantata:

1. Chorus – Psalm 74:12

Gott ist mein König von altersher, der alle Hilfe tut, so auf Erden geschicht.

God is my Sovereign since ancient days, who all salvation brings which on earth may be found.

2. Aria (T) and Chorale (S) – Johann Heermann, stanza 6 of “O Gott, du frommer Gott,” 1630, with interpolated aria based on 2 Samuel 19:35 and 37

(T)
Ich bin nun achtzig Jahr, warum soll dein Knecht sich mehr beschweren?

I have lived eighty years, wherefore shall thy thrall still more complain, then?

(S)
Soll ich auf dieser Welt
Mein Leben höher bringen,
Durch manchen sauren Tritt
Hindurch ins Alter dringen,
Ich will umkehren, dass ich sterbe in meiner Stadt,
So gib Geduld, für Sünd
Und Schanden mich bewahr,
Auf dass ich tragen mag
bei meines Vaters und meiner Mutter Grab.
Mit Ehren graues Haar.

If I should in this world
My life extend yet longer,
Through countless bitter steps
Into old age advancing,
I would return now, that I die within my own town,
Help me forbear, from sin
And scandal me defend,
So that I may wear well
Beside my father’s and mine own mother’s grave,
With honor my gray hair.


Dein Alter sei wie deine Jugend, und Gott ist mit dir in allem, das du tust.

Thine old age be like to thy childhood, and God is with thee in ev’ry deed thou dost.

4. Arioso (B) – Psalm 74:16–17


Day and night are thine. Thou makest them both, the sun and the stars, their own appointed course follow.

5. Aria (A) – Free poetry

Durch mächtige Kraft
Erhältst du unsre Grenzen,
Hier muss der Friede glänzen,
Wenn Mord und Kriegessturm
Sich allerort erhebt.
Wenn Kron und Zepter hebt,
Hast du das Heil geschafft
Durch mächtige Kraft!

With powerful might
Dost thou preserve our borders,
Here shall then peace be radiant,
Though death and raging war
May all around appear.
Though crown and scepter shake,
Hast thou salvation brought
With powerful might!

6. Chorus (S, A, T, B) – Psalm 74:19

Du wollest dem Feinde nicht geben die Seele deiner Turteltauben.
May’st thou to the foe not deliver thy turtledoves’ own very spirits.

7. Chorus (S, A, T, B) – Free poetry

Das neue Regiment
Auf jeglichen Wegen
Bekröne mit Segen!
Friede, Ruh und Wohlergehen,
Müsse stets zur Seite stehen
Dem neuen Regiment.

Glück, Heil und großer Sieg
Muss täglich von neuen
Dich, Joseph, erfreuen,
Dass an allen Ort und Landen
Ganz beständig sei vorhanden
Glück, Heil und großer Sieg!

This our new government
In ev’ry endeavor
Here crown with thy blessing!
Concord, peace and prosp’rous fortune
Must alway be in attendance
On our new government

Joy, health, great victory
Must each day continue
O Joseph, to please thee,
That in ev’ry clime and country
Ever steadfast may attend thee
Joy, health, great victory!68

The fourth textual type consists of cantatas that were based solely on chorale texts—either completely unaltered or slightly modified.69 Bach’s distinctive chorale cantatas from the latter part of his Leipzig period exemplify this type. They begin and end with an original hymn stanza, and “the intervening movements, in Aria or Recitative form, are composed on paraphrases of the intervening hymn-stanzas….”70

The majority of Bach’s cantatas, however, are representative of the fifth type, which consists of those texts that were specifically composed for setting as a musical cantata, as exemplified by the works of Erdmann Neumeister and other poets of the time.71 These texts generally contain not only quotations from the Bible and chorale stanzas, but “free poetry in the shape of both recitative and (da capo) aria.”72

The origins of this textual model can be traced to the middle of the seventeenth century. While early seventeenth-century works generally had homogeneous texts “(with a preference either for biblical verses, such as psalms, or for chorales), soon after 1650 mixtures of text were increasingly favored.”73 At first, these librettos were limited to combinations of chorale and

68 Ibid.
69 Day, 28.
67 Day, 29.
73 Ibid., 23.
biblical verses, but soon “free poetry began to appear, mostly in strophic form.”74 Toward the end of the century, “internal verses were frequently replaced with rhymed paraphrases” and frequent use of texts in dialogue form (in support of the didactic nature of the cantata) was seen.75 By the beginning of the eighteenth century, “the possibilities for mixing texts were almost unlimited.”76

Throughout this time of textual innovation, there were also attempts to “standardize” the cantata. The most important stimulus for standardization came from the theologian Erdmann Neumeister (1671–1756), a clergyman in Eckargsberga and, later, a minister of the church at Weissenfels and chief pastor of the Hauptkirchen in Hamburg. In 1700, while working in Weissenfels, Neumeister published “a complete year’s cycle of cantata texts under the provocative title Geistliche Cantaten statt einer Kirchen-Music (Sacred cantatas instead of church music).”77 These librettos “consisted exclusively of free poetry with alternating recitatives and arias, abandoning biblical dicta or chorale verses altogether.”78 At the time, Neumiester’s “innovation was quite revolutionary, since the form of his cantatas corresponded with the structure of Italian solo cantatas or opera scenes—with the one difference that he worked with religious subjects.”79

74 Ibid.
75 Ibid.
76 Ibid.
77 Ibid., 26.
78 Ibid.
79 Ibid.
Neumeister, indeed, maintained that the cantata should resemble a piece from an opera, “assembled in ‘the style of recitative and aria.’”\(^8\) He preferred iambic meter, even though it could not be used exclusively, and that “as far as the length of the verses and rhyme scheme were concerned, the same freedom applied as in a madrigal.”\(^1\) “Arias were to contain one to three strophes and, if possible, one affect, a ‘moral,’ or something else of a special nature. An excellent musical effect,” he proposed, “could be obtained by coming back to the first part at the conclusion of the aria.”\(^2\)

By 1704, the reinsertion of biblical and chorale texts could be found. While the “novelty of Neumeister’s reform—alternating recitative and aria in free poetry—continued, biblical dicta and the chorale made their reappearance in the cantatas, mostly as the introductory and closing movements.”\(^3\) In 1711 Neumeister printed a volume of texts that endorsed this mixed form, adding biblical texts and chorale stanzas to his own collection of alternating recitatives and da capo arias.\(^4\) This form, in the end, “proved most durable and remained in use for the larger part of the eighteenth century.”\(^5\)

Bach’s cantata texts from his pre-Weimar years do not show any use of this “modern method of writing.”\(^6\) In fact, recitatives and arias of the “madrigal type do not appear in Bach’s

\(^{80}\) Ibid., 102.
\(^{81}\) Ibid.
\(^{82}\) Ibid.
\(^{83}\) Ibid., 26.
\(^{84}\) Ibid., 105.
\(^{85}\) Ibid., 26.
\(^{86}\) Ibid., 104.
work until he came to Weimar.87 During that time and the years he was in Leipzig, Bach set seven of Neumeister’s texts. He also drew upon the printed texts of Salomo Franck (1659–1725), the curator of the ducal collection of coins and medals at Weimar; Christian Friedrich Henrici (1700–1764), a Leipzig poet who was also known as Picander; Marianne von Ziegler (1695–1760), the widow of an officer and a resident of Leipzig; and Johann Friedrich Helbig (d. 1722), the secretary to the ducal Court at Eisenach.88 Bach used the printed works of these poets, however, with surprising infrequency.89 Only forty-five of the extant cantata texts come from their pens. In addition to the seven Neumeister texts, Bach set sixteen of Franck’s, eleven of Picander’s, nine of von Ziegler’s, and two of Helbig’s. “It was therefore mainly upon occasional writers that [he] depended for his texts,” the majority of whom remain anonymous.90 Only a handful of them have been positively identified, including Professor Johann Christoph Gottsched (1700–1766), Johann Heinrich Winckler (1703–1770), Christian Friedrich Haupt (n.d.), Georg Christian Lehms (1684–1717), and Johann Christoph Clauder (1701–1779). With the exception of Lehms, these authors are exclusively associated with Bach’s secular cantatas. Hence, most of his cantata librettos, both sacred and secular, were written by anonymous poets.91

Of the known librettists of the sacred works, each is noted for the special characteristics that are associated with his or her texts. For example, Neumeister often built his cantatas using a formulaic approach—by presenting a thesis through an aria and recitative, using a chorus with a

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87 Ibid., 105.
88 Terry, 6.
89 Ibid., 7.
90 Ibid.
91 Ibid.
biblical text as a hinge-text, presenting the antithesis through a recitative and aria, and closing with a chorale,\textsuperscript{92} as can be observed in his text to \textit{Ein ungefärbt Gemüte}, BWV 24:

1. Aria (A)

\begin{quote}
\textit{Ein ungefärbt Gemüte} \\
\textit{Von deutscher Treu und Güte} \\
\textit{Macht uns vor Gott und Menschen schön.}
\end{quote}

\begin{quote}
\textit{Der Christen Tun und Handel,} \\
\textit{Ihr ganzer Lebenswandel} \\
\textit{Soll auf dergleichen Fuße stehn.}
\end{quote}

An undisguised intention  
Of native faith and kindness  
Doth us ’fore God and man make fair.

For Christians’ work and commerce  
Throughout their whole life’s compass  
Should on this kind of footing stand.

2. Recitative (T)

\begin{quote}
\textit{Die Redlichkeit} \\
\textit{Ist eine von den Gottesgaben.} \\
\textit{Dass sie bei unsrer Zeit} \\
\textit{So wenig Menschen haben,} \\
\textit{Das macht, sie bitten Gott nicht drum.} \\
\textit{Denn von Natur geht unsers Herzens Dichten} \\
\textit{Mit lauter Bösem um;}
\textit{Soll’s seinen Weg auf etwas Gutes richten,} \\
\textit{So muss es Gott durch seinen Geist regieren} \\
\textit{Und auf der Bahn der Tugend führen.} \\
\textit{Verlangst du Gott zum Freunde,} \\
\textit{So mache dir den Nächsten nicht zum Feinde} \\
\textit{Durch Falschheit, Trug und List!}
\textit{Ein Christ} \\
\textit{Soll sich der Taubenart bestreben} \\
\textit{Und ohne Falsch und Tücke leben.} \\
\textit{Mach aus dir selbst ein solches Bild,} \\
\textit{Wie du den Nächsten haben willt!}
\end{quote}

\textsuperscript{92} Day, 33.
Sincerity
Is one of God’s most gracious blessings.
The fact that in our time
There are but few who have it
Comes from not asking God for it.
For of itself proceeds our heart’s contrivance
In naught be evil ways;
If it would set its course on something worthy,
Then must it be by God’s own Spirit governed
And in the path of virtue guided.
If God as friend thou seekest,
Thou must thyself no foe be to thy neighbor
Through cunning, ruse and craft!
A Christian
Should strive the way of doves to copy
And live without deceit and malice.
Upon thyself impress the form
Which thou wouldst have thy neighbor own.

3. Chorus (S, A, T, B) – Matthew 7:12

Alles nun, das ihr wollet, dass euch die Leute tun sollen, das tut ihr ihnen.

All things now that ye wish to be done by people unto you, that do ye to them.

4. Recitative (B)

Die Heuchelei
Ist eine Brut, die Belial gehecket.
Wer sich in ihre Larve stecket,
Der trägt des Teufels Liberei.
Wie? lassen sich denn Christen
Dergleichen auch gelüsten?
Gott sei geklagt! die Redlichkeit ist teuer.
Manch teuflisch Ungeheuer
Sieht wie ein Engel aus.
Man kehrt den Wolf hinein,
Den Schafspelz kehrt man raus.
Wie könnt es ärger sein?
Verleumden, Schmähn und Richten,
Verdammen und Vernichten
Ist überall gemein.
So geht es dort, so geht es hier.
Der liebe Gott behüte mich dafür!
Hypocrisy
Is of the brood which Belial concocteth.
Who self behind its mask concealenth
Doth wear the devil’s livery.
What? Do, then, even Christians
Such things as these now covet?
O God, forfend! Sincerity is precious.
And many fiendish monsters
Appear in angel’s guise.
We bring the wolf within,
Sheep’s clothing don without.
What could be worse than this?
For slander, spite and judgment,
Damnation and destruction
Are ev’rywhere now found.
It is the same, both there and here.
May God above protect me now from this.

5. Aria (T)

_Treu und Wahrheit sei der Grund
Aller deiner Sinnen,
Wie von außen Wort und Mund,
Sei das Herz von innen.
Güttig sein und tugendreich
Macht uns Gott und Engeln gleich._

Trust and truth should be the base
Of thy every purpose;
As thine outward word and speech,
Be the heart within thee.
Being kind and virtuous
Makes us God and angels like.

6. Chorale (S, A, T, B)

_O Gott, du frommer Gott,
Du Brunnquell aller Gaben,
Ohn den nichts ist, was ist,
Von dem wir alles haben,
Gesunden Leib gib mir,
Und dass in solchem Leib
Ein unverletzte Seel
Und rein Gewissen bleib._
O God, thou righteous God,
Thou fountain of all blessings,
Without whom naught exists,
From whom is all our treasure,
My body grant good health,
And let within my flesh
An uncorrupted soul
And conscience pure e’er dwell.93

The first aria and recitative, as a pair, present the thesis (on the theme of sincerity)—that
a clean conscience is appealing to both God and man, and that all Christians should strive for this
state of being. The counter-assertion, presented in the recitative that follows the chorus, is that
hypocrisy is of Satan. This recitative is filled with Sein-und-Schein allusions where devils seem
to look like angels and wolves are dressed in sheep’s clothing.94 The final aria provides the
antidote to the problem: if truth and faithfulness are the basis of all you think, say, and do, you
will be like God and the angels.95 The final chorale implores God for an uncorrupted soul and a
pure conscience and uses the first stanza of Johann Heermann’s chorale O Gott, du frommer
Gott.96

Neumeister’s texts can also be “markedly optimistic in tone,” as exemplified by the
opening aria of Gottlob! Nun geht das Jahr zu Ende, BWV 28.97 The text and translation are as
follows:

Gottlob! nun geht das Jahr zu Ende,
Das neue rückt schon heran.
Gedenke, meine Seele, dran,
Wieviel dir deines Gottes Hände

93 Ambrose, J. S. Bach.
94 Day, 34.
95 Ibid.
96 Ibid.
97 Ibid.
Im alten Jahre Guts getan!
Stimm ihm ein frohes Danklied an;
So wird er ferner dein gedenken
Und mehr zum neuen Jahre schenken.

Praise God! For now the year is ending,
The new year draweth quickly nigh.
Consider, O my spirit, this,
How much thee these thy God’s own hands have
Within the old year richly blest!
Raise him a happy song of thanks;
And he will further thee remember
And more in this new year reward thee.98

The opening line of this libretto would most likely have “inspired a mid-seventeenth
century poet to count the many miseries of the previous year and to regard the new year as
merely another milestone on the way to death.”99 In Neumeister’s case, however, “it is a call to
count God’s blessings, and to thank Him in advance for the good things and further blessings
which will be received at His hands during the year to come.”100

Franck’s texts are usually quite didactic in tone and “often contain interesting images
inspired by the Gospel text.”101 In particular, several of his cantatas contain images that concern
money or the language of finance.102 (This is not surprising, given his occupation as curator of
the ducal collection of coins and medals in Weimar.) One cantata in particular, Nur Jedem das
Seine, BWV 163, uses the line, “Let my heart the coinage be/Which I thee, my Jesus, pay now!”
Another, Tue Rechnung! Donnerwort, BWV 168, reads, “Principal and interest also/These my
debts, both large and small/Must one day be reckoned all.” The poetry refers to amassing capital

98 Ambrose, J. S. Bach.
99 Day, 34.
100 Ibid.
101 Ibid., 38.
102 Ibid.
by performing acts of Christian love, “on which God will pay a dividend later—a modernized application of the Gospel reassurance that ‘as ye mete, so shall it be measured unto you’....”¹⁰³

Franck’s usual method was to “take up various aspects of a text, embroider it, and sum them up in an aria....”¹⁰⁴ He also, on occasion, used dramatic interplay. In BWV 152, 172, and 21 (if he actually wrote it), “there are dialogues between the Saviour and the soul, culminating in a kind of mystic union between the two.”¹⁰⁵ The resulting texts are, in essence, love duets, “with the female partner, the soul, seeking out the male,” the Saviour, or in the case of BWV 172, the Holy Spirit.¹⁰⁶ Following is an example of the dialogue from Tritt auf die Glaubensbahn, BWV 152. This is the final movement and the only movement where both “characters” appear simultaneously.

7. Aria (S, B) Soul, Jesus

(Soul)
Wie soll ich dich, Liebster der Seelen, umfassen?
How shall I, O lover of souls, now embrace thee?

(Jesus)
Du musst dich verleugnen und alles verlassen!
Thou must all abandon and thyself deny thee!

(Soul)
Wie soll ich erkennen das ewige Licht?
How shall I perceive then the eternal light?

(Jesus)
Erkenne mich gläubig und ärgre dich nicht!’

¹⁰³ Ibid., 38–39.
¹⁰⁴ Day, 39.
¹⁰⁵ Ibid.
¹⁰⁶ Ibid.
Perceive me with faith and yield not unto spite!

(Soul)
*Komm, lehre mich, Heiland, die Erde verschmähen!*

Come, teach me, O Savior, of earth to be scornful!

(Jesus)
*Komm, Seele, durch Leiden zur Freude zu gehen!*

Come, spirit, through sadness to gladness walk joyful!

(Soul)
*Ach, ziehe mich, Liebster, so folg ich dir nach!*

Ah, draw me, Beloved, I’ll follow thee hence!

(Jesus)
*Dir schenk ich die Krone nach Trübsal und Schmach.*

I’ll give thee the crown midst grief and offense!\(^{107}\)

Maria von Ziegler’s texts are considered warmer and less didactic than those of her contemporaries, and they often open with a biblical passage from the Gospel of the day. They are also less impersonal and place more emphasis on the “individual and particular rather than the general and communal relevance” of the message.\(^{108}\) The texts show a relationship to individual characters and the “participants sing of their individual joys and fears.”\(^{109}\) “Though the participants cannot be called characters in a dramatic action,” in our modern sense of the term, “they are nonetheless something of a step in that direction…..”\(^{110}\) Following is the text and translation of *Ihr werdet weinen und heulen*, BWV 103, which illustrates the warmer and more personal character of Ziegler’s texts:

\(^{107}\) Ambrose, *J. S. Bach*.

\(^{108}\) Day, 42.

\(^{109}\) Ibid.

\(^{110}\) Ibid.
1. Chorus and Arioso (S, A, T, B and B) – John 16:20

(S, A, T, B)

*Ihr werdet weinen und heulen, aber die Welt wird sich freuen.*

Ye will be weeping and wailing, although the world will be joyful.

(B)

*Ihr aber werdet traurig sein.*

Doch eure Traurigkeit soll in Freude verkehret werden.

But ye will be most sorrowful.

Yet all your sadness shall into gladness find transformation.

2. Recitative (T)

*Wer sollte nicht in Klagen untergehn,*
*Wenn uns der Liebste wird entrissen?*
*Der Seelen Heil, die Zuflucht kranker Herzen*
*Acht nicht auf unsre Schmerzen.*

Who ought then not in lamentation sink,
If our belove’d is torn from us?
Our souls’ true health, the refuge of sick spirits,
Pays no heed to our sorrow.

3. Aria (A)

*Kein Arzt ist außer dir zu finden,*
*Ich suche durch ganz Gilead;*
*Wer heilt die Wunden meiner Sünden,*
*Weil man hier keinen Balsam hat?*
*Verbirgst du dich, so muss ich sterben.*
*Erbarme dich, ach, höre doch!*
*Du suchest ja nicht mein Verderben,*
*Wohlan, so hofft mein Herze noch.*

There is besides thee no physician,
Though I should search all Gilead;
Who’l’l heal the wounds of my transgressions,
While here there is no balm for me?
If thou dost hide, then I must perish.
Have mercy now, ah, hear my prayer!
Thou seekest, yea, not my destruction,
So come, in hope my heart’s yet firm.
4. Recitative (A)

_Du wirst mich nach der Angst auch wiederum erquicken;_  
_So will ich mich zu deiner Ankunft schicken,_  
_Ich traue dem Verheißungswort,_  
_Dass meine Traurigkeit_  
_In Freude soll verkehret werden._

When once my fear is past, thou shalt again restore me;  
Thus will I me for thine approach get ready,  
I trust in what thy word assures,  
That all my sadness now  
To gladness shall find transformation.

5. Aria (T)

_Erholet euch, betrübte Sinnen,_  
_Ihr tut euch selber allzu weh._  
_Läßt von dem traurigen Beginnen,_  
_Eh ich in Tränen untergehe,_  
_Mein Jesus lässt sich wieder sehen,_  
_O Freude, der nichts gleichen kann!_  
_Wie wohl ist mir dadurch geschehen,_  
_Nimm, nimm mein Herz zum Opfer an!_

Recover now, O troubled feelings,  
Ye cause yourselves excess of woe,  
Leave off your sorrowful beginning,  
Ere I in tears collapse and fall,  
My Jesus is again appearing,  
O gladness which naught else can match!  
What good to me thereby is given,  
Take, take my heart, my gift to thee!


_Ich hab dich einen Augenblick,_  
_O liebes Kind, verlassen;_  
_Sieh aber, sieh, mit großem Glück_  
_Und Trost ohn alle Maßen_  
_Will ich dir schon die Freudenkron_  
_Aufsetzen und verehren;_  
_Dein kurzes Leid soll sich in Freud_  
_Und ewig Wohl verkehren._
I have thee but a little while,
O dearest child, forsaken;
But lo, now, lo, with fortune fair
And comfort past all measure,
Will I for sure the crown of joy
Put on thee for thine honor.
And thy brief pain shall be to joy
And lasting health converted.\textsuperscript{111}

Picander’s texts are possibly the most dramatic of all, sometimes even turning a scriptural event into a mini-drama that is played out in the soul of the believer.\textsuperscript{112} The following transcription and translation of \textit{Sehet! Wir gehn hinauf gen Jerusalem}, BWV 159, illustrates this concept well, as the passion of Christ is narrated from the perspective of several characters:

1. Arioso (B) and Recitative (A) – Luke 18:31

(B)
\textit{Sehet!}

See now!

(A)
\textit{Komm, schaue doch, mein Sinn,}
\textit{Wo geht dein Jesus hin?}

Come, ponder well, my mind,
Where doth thy Jesus go?

(B)
\textit{Wir gehn hinauf}

We’re going up

(A)
\textit{O harter Gang! Hinauf?}
\textit{O ungeheuer Berg, den meine Sünden zeigen!}
\textit{Wie sauer wirst du müssen steigen!}

O cruel path! That way?

\textsuperscript{111} Ambrose, \textit{J. S. Bach}.

\textsuperscript{112} Day, 44.
O uninviting hill, of all my sins the token!
How sorely wilt thou have to climb it!

(B)
*Gen Jerusalem.*

To Jerusalem.

(A)
*Ach, gehe nicht!*
*Dein Kreuz ist dir schon zugerichtet’,*
*Wo du dich sollst zu Tode bluten;*
*Hier sucht man Geißeln vor, dort bindt man Ruten;*
*Die Bande warten dein;*
*Ach, gehe selber nicht hinein!*
*Doch bliebest du zurücke stehen,
So müßt ich selbst nicht nach Jerusalem,*
*Ach, leider in die Hölle gehen.*

Ah, do not go!
Thy cross for thee is now prepared,
Where thou thy bloody death must suffer;
Here do they scourges seek there, bind the switches;
The bonds now wait for thee;
Ah, take thyself not them to meet!
If thou couldst hold in check thy journey,
I would myself not to Jerusalem,
Ah, sadly down to hell then venture.

2. Aria (A) and Chorale (S)

(A)
*Ich folge dir nach*

I follow thy path

(S)
*Ich will hier bei dir stehen,*

I will here by thee tarry,

(A)
*Durch Speichel und Schmacht;*

Through spitting and scorn;
Verachte mich doch nicht!

Do not treat me with scorn!

Am Kreuz will ich dich noch umfangen,

On cross will I once more embrace thee,

Von dir will ich nicht gehen,
Bis dir dein Herze bricht.

From thee I will not venture
As now thy heart doth break.

Dich lass ich nicht aus meiner Brust,

I will not let thee from my breast,

Wenn dein Haupt wird erblassen
Im letzten Todesstoß,

And when thy head grows pallid
Upon death’s final stroke,

Und wenn du endlich scheiden musst,

And if thou in the end must part,

Alsdenn will ich dich fassen,

E’en then will I enfold thee

Sollst du dein Grab in mir erlangen.

Thou shalt thy tomb in me discover.

In meinen Arm und Schoß.
Within my arm’s embrace.

3. Recitative (T) – Paul Gerhardt, stanza 6 of “O Haupt voll Blut and Wunder,” 1656 with interpolated aria

\begin{align*}
Nun will ich mich, \\
Mein Jesu, über dich \\
In meinem Winkel grämen; \\
Die Welt mag immerhin \\
Den Gift der Wollust zu sich nehmen, \\
Ich labe mich an meinen Tränen \\
Und will mich eher nicht \\
Nach einer Freude sehn, \\
Bis dich mein Angesicht \\
Wird in der Herrlichkeit erblicken, \\
Bis ich durch dich erlöst bin; \\
Da will ich mich mit dir erquicken.
\end{align*}

So now I will, 
My Jesus, for thy sake 
In my own corner sorrow: 
The world may ever still 
On venom of desire be nurtured, 
But I’ll restore myself with weeping 
And will not sooner yearn 
For any joy or pleasure 
Ere thee my countenance 
Have in thy majesty regarded; 
Ere I through thee have been redeemed; 
Where I will find with thee refreshment.

4. Aria (B)

\begin{align*}
Es ist vollbracht, \\
Das Leid ist alle, \\
Wir sind von unserm Sündenfalle \\
In Gott gerecht gemacht. \\
Nun will ich eilen \\
Und meinem Jesu Dank erteilen, \\
Welt, gute Nacht! \\
Es ist vollbracht!
\end{align*}

It is complete, 
The pain is over, 
We are from all our sinful ruin
In God restored to right.
Now will I hasten
And to my Jesus make thanksgiving;
World, fare thee well,
It is complete!

5. Chorale (S, A, T, B) – Paul Stockmann, penultimate and thirty-third stanza of “Jesu Leiden, Pein und Tod,” 1633

Jesu, deine Passion
Ist mir lauter Freude,
Deine Wunden, Kron und Hohn
Meines Herzens Weide;
Meine Seele auf Rosen geht,
Wenn ich dran gedenke,
In dem Himmel eine Stätt
Mir deswegen schenke.

Jesus, this thy passion
Is my purest pleasure,
All thy wounds, thy crown and scorn,
Are my heart’s true pasture;
This my soul is all in bloom
Once I have considered
That in heaven is a home
To me by this offered.\(^\text{113}\)

Regardless of the differences in tone and technique of each of these librettists, Bach’s cantata texts, overall, have some basic similarities. Simply speaking, they are all didactic in nature, comprising “simple sermons set to music,”\(^\text{114}\) and they focus on a moral or meta-text that relates to the theme of the Gospel for the Sunday on which they were performed. The texts are dramatic, but the drama corresponds “much more closely to that of the German baroque dramatists, being rhetorical and sententious, working on the plane of ideas rather than that of personalities.”\(^\text{115}\) The drama is, therefore, reflective rather than active. While the texts were

\(^{113}\) Ambrose, *J. S. Bach*.

\(^{114}\) Day, 25.

\(^{115}\) Ibid.
meant to “instruct” the listener, they were also designed to move them. Johann Mattheson, a Hamburg-based composer and theorist of the early 1700s, asserted, “A lasting impression is more easily attained by stirring up emotions than by using rational arguments.”\(^{116}\) Bach clearly concurred with this theory, as highly emotional language and imagery is evident in nearly the cantata texts he chose to set. While the anonymous texts from his pre-Weimar years are less emotional in character, those from Weimar and Leipzig exhibit this trait most clearly. Mein Herze schwimmt im Blut,” BWV 199, serves as a good example. Georg Christian Lehms’s text, with its translation, is as follows:

1. Recitative (S)

\begin{quote}
\textit{Mein Herze schwimmt im Blut},
\textit{Weil mich der Sünden Brut}
\textit{In Gottes heilgen Augen}
\textit{Zum Ungeheuer macht.}
\textit{Und mein Gewissen fühlet Pein,}
\textit{Weil mir die Sünden nichts}
\textit{Als Höllenhenger sein.}
\textit{Verhaßte Lasternacht!}
\textit{Du, du allein}
\textit{Hast mich in solche Not gebracht;}
\textit{Und du, du böser Adamssamen,}
\textit{Raubst meiner Seele alle Ruh}
\textit{Und schließest ihr den Himmel zu!}
\textit{Ach! unerhörter Schmerz!}
\textit{Mein ausgedorrtes Herz}
\textit{Will ferner mehr kein Trost befeuchten,}
\textit{Und ich muss mich vor dem verstecken,}
\textit{Vor der Engel selbst ihr Angesicht verdecken.}
\end{quote}

My heart is bathed in blood,
For now my sins’ great brood
Within God’s holy vision
A monster makes of me.
And now my conscience feels the pain:
For me my sins can naught
But hell’s own hangmen be.

\(^{116}\) Wolff, 186.
O hated night of sin!
Thou, thou alone
Hast brought me into such distress;
And thou, thou wicked seed of Adam,
Dost rob my soul of all its peace
And shuts to it the heav’nly gate!
Ah! What unheard-of pain!
And dried and wasted heart
Will after this no comfort moisten.
And I must hide myself before him
Before whom very angels must conceal their faces.

2. Aria and Recitative (S)

*Stumme Seufzer, stille Klagen,
Ihr mögt meine Schmerzen sagen,*
*Weil der Mund geschlossen ist.*

*Und ihr nassen Tränenquellen*
*Könnt ein sichres Zeugnis stellen,*
*Wie mein sündlich Herz gebüßt.*

*Mein Herz ist itzt ein Tränenbrunn,*
*Die Augen heiße Quellen,*
*Ach Gott! wer wird dich doch zufriedenstellen?*

Silent sighing, quiet mourning,
Ye may all my pains be telling,
For my mouth is tightly closed.

And ye humid springs of weeping
Could a certain witness offer
To my sinful heart’s remorse.

My heart is now a well of tears,
My eyes are heated sources.
Ah God! Who will give thee then satisfaction?

3. Recitative (S)

*Doch Gott muss mir genädig sein,*
*Weil ich das Haupt mit Asche,*
*Das Angesicht mit Tränen wasche,*
Mein Herz in Reu und Leid zerschlage
Und voller Wehmut sage:
Gott sei mir Sünder gnädig!
Ach ja! sein Herze bricht,
Und meine Seele spricht:

But God to me shall gracious be,
For I my head with ashes,
My countenance with tears am bathing,
My heart in grief and pain am beating
And filled with sadness say now:
God be this sinner gracious!
Ah yes! His Heart shall break
And my own soul shall say:

4. Aria (S)

Tief gebückt und voller Reue
Lieg ich, liebster Gott, vor dir.

Ich bekenne meine Schuld,
Aber habe doch Geduld,
Habe doch Geduld mit mir!

Deeply bowed and filled with sorrow
I lie, dearest God, 'fore thee.

I acknowledge all my guilt,
But have patience still with me,
Have thou patience still with me!

5. Recitative (S)

Auf diese Schmerzensreu
Fällt mir alsdenn dies Trostwort bei:

Amidst these pains of grief
To me comes now this hopeful word:

6. Chorale (S) – Johann Heermann, stanza 3 of “Wo soll ich fliehen hin,” 1630

Ich, dein betrübtes Kind,
Werf alle meine Sünd,
So viel ihr in mir stecken
Und mich so heftig schrecken,
In deine tiefen Wunden,
Da ich stets Heil gefunden.

I, thy sore-troubled child,
Cast ev’ry sin of mine,
All ye which hide within me
And me so fiercely frighten,
Into thine own deep wounds now,
Where I’ve e’er found salvation.

7.  Recitative (S)

Ich lege mich in diese Wunden
Als in den rechten Felsenstein;
Die sollen meine Ruhstatt sein.

In diese will ich mich im Glauben schwingen
Und drauf vergnügt und fröhlich singen:

I lay myself into these wounds now
As though upon a very crag:
They shall be now my resting place.
Upon them will I firm in faith be soaring,
In them content and happy singing:

8.  Aria (S)

Wie freudig ist mein Herz,
Da Gott versöhnet ist
Und mir auf Reu und Leid
Nicht mehr die Seligkeit
Noch auch sein Herz verschließt.

How joyful is my heart,
For God is reconciled
And for my grief and pain
No more shall me from bliss
Nor from his heart exclude.  

This highly dramatic libretto is filled with stirring images. In fact, the first lines of the cantata are almost shocking, with their figurative references to the narrator’s heart being bathed

Ambrose, J. S. Bach.
in blood and his being seen as a monster in God’s eyes (“My heart is bathed in blood/For now my sins’ great brood/Within God’s holy vision/A monster makes of me”). Equally moving are the images of the narrator prostrating himself before God in deep sorrow for his sins (“Deeply bowed and filled with sorrow/I lie, dearest God, ’fore thee” and “I lay myself into these wounds now/As though upon a very crag”).

Another distinctive feature of the cantatas is the disappointment in the self they convey for having sinned. Again, BWV 199 clearly illustrates this trait, especially in the first movement where the speaker not only describes himself as a monster, but also his heart as “dried and wasted.”

In addition to its dramatic imagery, each movement of BWV 199 portrays a specific “emotional state of mind,” which illustrates yet another common trait of these cantata texts.\textsuperscript{118} The first movement of the piece focuses on the narrator’s mortification at having sinned. The next portrays grief and sorrow, with its references to weeping and mourning and the “sinful heart’s remorse.” Movements three through six each focus on repentance, depicting images of the sinner anointing his head with ashes, bowing before God and making a heartfelt confession. Movement seven depicts the narrator’s renewed confidence in his ability to avoid sin, and the final movement portrays the joy of reconciliation.

The sequence of events that are conveyed in BWV 199—the sinner recognizing his transgressions, confessing and paying penance, and finding reconciliation in God’s love and mercy—is perhaps one of the most important trait of the cantatas. In order to fully appreciate this aspect of the texts, one must first understand the philosophical underpinnings for Martin Luther’s interpretation of scripture.

\textsuperscript{118} Wolff, 188.
In Luther’s hermeneutics, God presented himself in two different forms in the Old and New Testaments. In the former, God revealed Himself through the giving of His Law, while in the latter, God is represented through the figure of Christ, the giver of the Gospel. Hence within Luther’s interpretative matrix, the Old Testament represents the Law, while the New Testament represents the Gospel. The “third entity in the Trinitarian conception of the deity, the Holy Spirit, represent[s] the era of the Church and…the key to faith in post-biblical times.”

Eric Chafe explains:

> Law and Gospel represent, on the one hand, God’s demands from humanity and, on the other, His promise of salvation. The purpose of the Law…is to reveal to humankind the seriousness of sin and eternal damnation; through the Law the sinner can recognize his transgressions against God, come to the awareness of his sinful, contaminated nature, and take the first step toward his salvation: repentance and faith.

BWV 199 exemplifies of this concept. At the beginning of the piece, the narrator confesses that he has sinned and violated God’s Law. At the end of the work, his grief and sorrow have been transformed into renewed confidence and joy through faith in God’s forgiveness, which is the promise of the Gospel.

According to Luther, “the proper way to interpret scripture spiritually, or allegorically, involves the perception of a ‘dynamic’ of descent (destruction, the Law) followed by ascent (rebuilding, the Gospel), which [is] found to underlie countless individual scripture passages.” He believed that “the juxtaposition of Law and Gospel represented the pivot of faith, the shift from recognition of one’s sinful nature to acceptance of God’s forgiveness and love.”

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120 Ibid.

121 Ibid., 7.

122 Ibid., 5.

123 Ibid.
“called this process the ‘analogy (or allegory) of faith,’ describing it as the means by which faith bridged the gap between Old Testament events and the experience of the contemporary believer.”\textsuperscript{124} Chafe describes this process thus:

History, correctly interpreted according to the analogy of faith, had an inner dimension that paralleled the workings of Law and Gospel on the individual. Thus, the story of the fall and rebuilding of Jerusalem (Isaiah 1: 21–28; 4: 26) not only was literally true but also embodied the fact that under the Law the human condition was dominated by recognition of sinfulness and destruction, whereas under the Gospel the conscience was restored.\textsuperscript{125}

He goes on to write:

The Law is…the measure of human sinfulness, for which God’s punishment since the Fall of Adam is death, whereas the Gospel offers eternal life as the believer’s reward for his faith. Luther’s writings, therefore, describe a two-stage process of faith, the first dominated by the awareness and acknowledgment of sin (\textit{Sündenerkenntnis}, brought about by the Law) and the second shifting to the believer’s deriving comfort from his awareness of God’s love and his own response of love (\textit{Tröstung des Gewissens}, brought about by the Gospel). The dynamic character of this faith process was the pattern of destruction followed by restoration, or descent followed by ascent, the dynamic that underlay the only true means of allegorizing the message of scripture.\textsuperscript{126}

“The theme of destruction (the work of the Law) followed by restoration (the work of the Gospel) is one of the most characteristic features of Lutheran theology, deriving as it does from the dialectic of God’s wrath (\textit{Zorn}) and His mercy (\textit{Barmherzigkeit} or \textit{Erbarmen}) toward humanity.”\textsuperscript{127} BWV 199, again, clearly conveys the narrator’s recognition of his sinfulness (destruction) followed by his repentance and his joyful receipt of God’s forgiveness (restoration). Hence the ordering of

\textsuperscript{124} Ibid.
\textsuperscript{125} Ibid.
\textsuperscript{126} Ibid., 7.
\textsuperscript{127} Ibid., 5.
the texts reflects movement from descent to ascent, or darkness to light, which is another important characteristic of Bach’s cantata texts.

From a structural point of view, the librettos that Bach chose to set exhibit several more similarities. Most of them were written to be set to music and include texts from several sources, including quotations from the Bible, chorale stanzas, and poetry from contemporary writers. The poetry often takes the form of recitative and da capo aria, resulting in paired, related texts. Most of the poems within Bach’s librettos are set in iambic (or its opposite trochaic) meter—although the number of feet is variable—and rhymed couplets are pervasive.

In comparing the textual paradigm of Bach’s cantatas with the poetry of *Simple Daylight*, one is drawn to examining the structure of each poem, as well as the content and sequence of the texts. Structurally, *Simple Daylight* includes six poems, of which the first, “Japan,” is the longest. It has five four-line stanzas and exhibits neither consistent meter nor rhyme; although quadrameter and trimeter are dominant, there are a few purely iambic lines. The other five poems in the work (“Simple Daylight,” “Somewhere a Seed,” “Your Name,” “The Wild Irises,” and “Odor”) are single-stanza poems, each containing one long sentence. As with “Japan,” these poems do not exhibit consistent meter or rhyme scheme, although four of the poems (“Japan,” “Simple Daylight,” “Somewhere a Seed,” and “Odor”) make use of word repetition. In “Japan,” the repetition occurs at the beginning of the third and fourth lines of the first stanza with the text “In a clearing in a snowy wood/In a country that might be Japan.” Similarly, in “Somewhere a Seed” the repetition occurs at the beginning of the second and third lines—“That will become a tree/That will someday be felled,” and the fifth and sixth lines—“To be made into arrows/To be fitted with warheads.” The repetition of a single word is the technique used in “Simple Daylight” and “Odor.” Fried repeated the word “would” four times in the six lines of “Simple Daylight” and “Odor.”
Daylight.” He used the word “remember(s)” four times in “Odor,” while he employed each of the words “odor,” “body,” and “bones” twice.

Harbison chose the poems of *Simple Daylight* to address a meta-text, or an overarching theme. In this case, the theme is failed romance, and each poem relates to it by focusing on one emotion or affect that corresponds to the emotional states one might pass through while grieving the loss of a lover. “Japan,” for instance, conveys the isolation after the end of a relationship:

> Tired and empty,
> I occupy a winterized log cabin
> In a clearing in a snowy wood
> In a country that might be Japan.\(^{128}\)

The line “In a country that might be Japan” speaks to the feeling of being disconnected from reality and the elements of life that are familiar. The following lines also evoke the feeling of being very much alone:

> Lunch arrives in a wicker basket
> That later will be taken away.
> But when I rush to the window
> The encircling snow lies undefiled.\(^{129}\)

“Simple Daylight,” conveys inconsolable grief, especially for things that are often taken for granted:

> It’s true—if there were life after death
> In an underworld it would be simple daylight
> I would miss most, would grieve for
> Inconsolably, would braid into every poem,
> Every lament, such as this one,
> For what was lost.\(^{130}\)

“Somewhere a Seed” conveys the anger one often feels when a relationship ends—anger at the other party or, perhaps, at oneself:

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\(^{128}\) Fried, *To the Center of the Earth*, 61.

\(^{129}\) Ibid.

\(^{130}\) Ibid, 60.
Somewhere a seed falls to the ground
That will become a tree
That will someday be felled
From which thin shafts will be extracted
To be made into arrows
To be fitted with warheads
One of which, some day when you least expect it,
While a winter sun is shining
On a river of ice
And you feel furthest from self-pity,
Will pierce your shit-filled heart.\textsuperscript{131}

“Your Name” expresses anguish that is utterly inescapable, to the point that it wakes one from an
“interlude of sleep or natural anesthesia”:

\textit{That passionate monosyllable, your name,
Like some wounded animal’s all but inarticulate
Cry, when the familiar hurt returns, on dragging legs,
After an interlude of sleep or natural anesthesia,
Spoken over and over my own lips, wakes me.}\textsuperscript{132}

“The Wild Irises” speaks to a tremendous feeling of need, creating a metaphor between the thirst
for water and that for love. It also evokes irony—that which one needs for sustenance also has
the capacity to devastate:

\textit{Dying of thirst,
I long to share the fate of the wild irises
Each raindrop must seem to whom the size of a boulder
Flung down to devastate them with what they need.}\textsuperscript{133}

The final poem, “Odor,” addresses enduring memory of what was lost. It reinforces the notion
that smell is perhaps the strongest sense in evoking memories, and that which may have seemed
most insubstantial is also what is most lasting:

\textit{Your perfume, or odor—}

\textsuperscript{131} Ibid, 59.

\textsuperscript{132} Ibid, 6.

\textsuperscript{129} Ibid, 57.
Waking I remember it, my body
Remembers it, my body when dead will remember it
In its bones, and when after incineration
The bones themselves are pulverized and dispersed upon the air
As tiny motes of ash, they too will remember
(Dancing in the sunlight, jostled by larger molecules)
Your odor without a name.134

The six texts in this work are unified by a common persona, although the gender of the speaker is unspecified, and they use highly emotional language to evoke vivid images of the narrator’s states of loss.

From a structural and textual point of view, Simple Daylight shows very few similarities to the librettos of Bach’s cantatas. In contrast to the majority of Bach’s librettos, Fried’s poems were not written specifically to be set to music. Harbison selected them from a larger collection of Fried’s poetry and arranged their order to suit his musical purposes. In addition, Fried did not order the poems in Simple Daylight in pairs in the way of the recitatives and arias of Bach’s cantatas. As far as textual sources are concerned, the poetry of Simple Daylight is from a single source and author rather than from several textual sources—as are the majority of Bach’s cantatas. Moreover, Fried’s poems lack consistency in meter and do not utilize any rhyme scheme—a contrast to the iambic/trochaic stanzas and rhyming couplets of the librettos to Bach’s cantatas.

Structurally speaking, one could argue that Simple Daylight is more akin to a song cycle than a Bach cantata. Rufus Hallmark’s definition of “song cycle” in The New Harvard Dictionary of Music reads, The “poems of a song cycle are usually by a single poet,” and they “may be related in general theme (e.g., love, nature, travel).”135 Often, song cycles achieve

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134 Ibid, 67.

unification through the use of a persona common to the songs. *Simple Daylight* certainly meets each of these criteria.

Thus, *Simple Daylight* shows few structural similarities to Bach’s cantatas. Analysis of the content and sequence of the poems, however, reveals several striking parallels. While the text of *Simple Daylight* is non-instructive—differing from the didactic texts of Bach—its six movements do relate to a meta-text or topic in a manner very similar to the cantatas. In the majority of Bach’s works, the meta-text deals with sin and the path to redemption. In Fried’s six poems, the topic is loss and the path to reconciliation.

The dramatic nature of the poetry in *Simple Daylight* is also very similar to that of the Bach librettos. Fried’s poems incorporate highly emotional language that conjures stark, almost shocking images, such as an arrow piercing a body through the heart and bones being pulverized after death and turning to motes of ash. These images are reminiscent of those conveyed in the cantatas—hearts bathed in blood (BWV 199) or Jesus’ head growing pallid at the stroke of death (BWV 159). In addition, the drama in *Simple Daylight* is reflective (rather than active), again very much like the drama that characterized Baroque poetry.

The way in which both the cantatas and *Simple Daylight* portray one emotion or affect per movement is another similarity. In the case of the cantata texts, each movement generally focuses on an emotion that might occur during the process of confession—sadness, self-loathing, guilt, relief, even joy. Similarly, each of Fried’s poems conveys a single emotion. In his case, however, the emotions are related to the process of recovering from a failed romance—confusion, sadness, self-loathing, longing, reconciliation, and transcendence.

A final similarity is found by examining the order of the texts. In both the cantata librettos and *Simple Daylight*, the individual sections were arranged to create a sense of
psychological movement, beginning with a “dynamic of descent,” which is “followed by ascent.”\textsuperscript{136} Using BWV 199 as an example, the Christian moves from self-denigration and remorse (descent) to confidence in God’s forgiveness and joyfulness (ascent). In Harbison’s case, the scorned lover moves from a sense of bewilderment, sadness, intense anger, and anguish (descent) to the recognition of the need to love and, finally, reconciliation and a sense of transcending earthly bounds (ascent).

An examination of the librettos of the Romantic-era song cycles reveals that the ordering of their texts also portrays psychological movement. The endings of such prototypical song cycles as \textit{Der Winterreise}, \textit{Die schöne Mullerin}, \textit{Dichterliebe}, and \textit{Frauenliebe und -Leben}, however, are typically tragic—a stark contrast to the transcendent finale of \textit{Simple Daylight}.

In summary, \textit{Simple Daylight}’s texts share structural characteristics with nineteenth-century song cycle texts, including poetry by a single author and a unifying theme, narrative, and/or persona. The tone of the poems in \textit{Simple Daylight}, however, is strongly reminiscent of the cantata librettos, with their air of self-loathing and denigration, and portrayal of darkness to light. Hence, in Harbison’s words, the ordering of Michael Fried’s poems did indeed make “a sequence closer in tone to a Bach cantata text than to a nineteenth-century song cycle…”\textsuperscript{137}

\footnotetext{136}{Chafe, 5.}

\footnotetext{137}{Harbison, ii.}
Chapter 4
Musical Analysis

While the texts for *Simple Daylight* show striking similarities to the librettos of the Bach cantatas, the *musical setting* most decidedly fits the definition of a song cycle. Harbison unified the six movements of the work through the use of recurring musical material, making the piece very much a modern version of the Romantic-era genre.

Upon initial examination, the score reveals a text-setting technique that serves to bind the pieces of the work into a whole—that being the recurring use of long melismatic passages that punctuate important words in the poems. The first appearance of this technique occurs in the first movement (“Japan”) in mm. 48–51 on the word “all” (“And weep for *all* the hurt I’ve caused”). The second occurs in the second movement (“Simple Daylight”) in mm. 14–19 on the final syllable of the word lament (“would braid into every poem, every *lament*”). The final instance occurs in the fifth movement (“The Wild Irises”), where the melisma serves as a means of text painting for the words “wild irises” in mm. 12–15.

While a musical analysis did not show the cyclic use of specific melodic motives or musical themes throughout the work, it did reveal that Harbison based most of the musical material in all six movements on three recurring pitch sets (seen in various transpositions and sometimes in the inverted form). The sets, in prime form, are (0,1,5,6), (0,1,6,7), and (0,1,6,8). The first two contain pairs of minor seconds that are separated by a minor third and a major third, respectively. The third set, (0,1,6,8), comprises a minor second and a *major* second, rather than a pair of minor seconds, and they are separated by a perfect fourth. These three sets serve as an organizing structure for the entire work. They also create a distinctive sound that defines the tonal landscape of the piece and provides a sense of aural unity. Harbison described his use
of the sets as “an effort to connect up the narrative in certain ways that were not necessarily right on the surface, but make a difference when the listener takes in the vocabulary of the piece.”\textsuperscript{138}

Each of the six movements focuses primarily on one or more of the sets in the following manner:

I. “Japan” (0,1,5,6)
II. “Simple Daylight” (0,1,5,6), (0,1,6,7), and (0,1,6,8)
III. “Somewhere a Seed” (0,1,6,7)
IV. “Your Name” (0,1,5,6), (0,1,6,7), and (0,1,6,8)
V. “The Wild Irises” (0,1,5,6), (0,1,6,7), and (0,1,6,8)
VI. “Odor” (0,1,6,8)

As this outline illustrates, three of the songs in the cycle (“Japan,” “Somewhere a Seed,” and “Odor”) focus on one set apiece—(0,1,5,6), (0,1,6,7), and (0,1,6,8), respectively—while the other three songs (“Simple Daylight,” “Your Name,” and “The Wild Irises”) employ all three sets.

The sets appear in each movement in numerous and varied ways, but two over-arching patterns emerge—each song is either very neatly organized around the set principle or, conversely, loosely adheres to the principle in part or all of the movement. The three movements that focus primarily on one set—the first, third, and sixth movements—adhere quite strictly to the set principle, while the three movements that employ all three sets—the second, fourth, and fifth movements—utilize a more liberal approach to the set concept.

In the first movement, “Japan,” the right hand of the piano part focuses almost exclusively on (0,1,5,6). The pitches for the vocal part come from (0,1,2,3,4,7,8,9)—a set that Harbison utilized \textit{only} in this movement. The left-hand part does not employ the set principle at

all; rather, it serves as a vehicle for creating harmony and for expanding the half-step tone
clusters of the right-hand and vocal parts, creating a quasi-twelve-tone effect. Although the
vocal and left-hand parts do not rely on any of the three sets, Harbison prominently features the
right-hand part and its set (0,1,5,6). In addition, the vocal and right-hand parts are organized
around the set principle.

“Japan” can be divided into sections that correspond to the poem’s five stanzas. The sets
in the vocal and right-hand parts transition up a major second three times as each new stanza of
text is presented and return to the original pitches at the end of the movement. Figures 4.1 and
4.2 illustrate the organized structure of this piece as well as its fairly strict adherence to the set
principle; the pitches in the vocal and right-hand parts do not deviate from their respective sets,
except when they trade sets in mm. 48–58.

Figure 4.1, “Japan,” Vocal Part: Primary Set = (0,1,2,3,4,7,8,9).

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Corresponding Stanza</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 7–16</td>
<td>{6,7,9,10,1,2,3}</td>
<td>first</td>
</tr>
<tr>
<td>mm. 20–27</td>
<td>{8,9,10,11,0,3,4,5} up a M2</td>
<td>second</td>
</tr>
<tr>
<td>mm. 32–39</td>
<td>{10,11,0,1,2,5,6,7} up a M2</td>
<td>third</td>
</tr>
<tr>
<td>mm. 43–47</td>
<td>{0,1,2,4,7,8} up a M2</td>
<td>fourth</td>
</tr>
<tr>
<td>mm. 48–52</td>
<td>{5,6,10,11} borrowed from right-hand part</td>
<td>fourth continued</td>
</tr>
<tr>
<td>mm. 53–55</td>
<td>{0,2,4,7,8,9} return to pitches from mm. 43–47</td>
<td>fourth continued</td>
</tr>
<tr>
<td>mm. 59–66</td>
<td>{6,7,8,9,10,1,2,3} return to pitches from beginning</td>
<td>fifth</td>
</tr>
</tbody>
</table>
In the third movement, “Somewhere a Seed,” the vocal, left-, and right-hand parts focus on (0,1,6,7) nearly exclusively and like the first movement “Japan,” the sets in “Somewhere a Seed” are each confined to a separate part. There are only a few instances where the piece deviates from this pattern. They include mm. 40–43, 46–47, 49–50, and 53–61.

In the left-hand part of mm. 40–43, (0,1,5,6) appears as \{11,0,4,5\}—its only use in the entire movement (Figure 4.3).

Figure 4.3, “Somewhere a Seed,” mm. 40–43, \{11,0,4,5\} in Left-Hand Part.
In the left-hand part in mm. 46–47 and 49–50, the set changes from (0,1,6,7) to (0,1,3,4), which is comprised of two half steps separated by a major second (as opposed to a minor third, major third, or perfect fourth). In mm. 53–54 and 57–58, all of the parts combine to form the sets, and in mm. 57–58, pitch 10 appears, which does not fit into any of the sets for these measures. Harbison employs descending chromatic scales over A-natural in the right-hand part of mm. 55–56 and 59-61, while the left hand plays descending major and minor thirds, and major seconds. In addition to these minor deviations, there are a few instances throughout the movement where one pitch from a given set is missing. However, the use of material that is not based on (0,1,6,7) is rare, as illustrated by Figures 4.4 (vocal part), 4.5 (right-hand part), and 4.6 (left-hand part).

Figure 4.4, “Somewhere a Seed,” Vocal Part: Primary Set = (0,1,6,7).

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 4–7</td>
<td>{1,2,7,8}</td>
</tr>
<tr>
<td>mm. 9–11</td>
<td>{3,4,9,10}</td>
</tr>
<tr>
<td>mm. 14–16</td>
<td>{11,0,5,6}</td>
</tr>
<tr>
<td>mm. 18–21</td>
<td>{1,2,7,8}</td>
</tr>
<tr>
<td>mm. 22–24</td>
<td>{3,4,9,10}</td>
</tr>
<tr>
<td>mm. 25–27</td>
<td>{11,0,5,6}</td>
</tr>
<tr>
<td>mm. 28–32</td>
<td>{0,1,6,7}</td>
</tr>
<tr>
<td>mm. 33–36</td>
<td>{2,3,8,9}</td>
</tr>
<tr>
<td>mm. 37–40</td>
<td>{4,5,10,11}</td>
</tr>
<tr>
<td>mm. 41–43</td>
<td>{0,1,6,7}</td>
</tr>
</tbody>
</table>
Figure 4.5, “Somewhere a Seed,” Right-Hand Part: Primary Set = (0,1,6,7).

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1–2</td>
<td>{1,2,7,8}</td>
<td></td>
</tr>
<tr>
<td>mm. 2–5</td>
<td>{11,0,5,6}, {1,2,7,8}</td>
<td></td>
</tr>
<tr>
<td>mm. 5–9</td>
<td>{1,2,7,8}, {3,4,9,10}, {11,0,5,6}</td>
<td></td>
</tr>
<tr>
<td>mm. 9–11</td>
<td>{11,0,5,6}, {3,4,9,10}</td>
<td></td>
</tr>
<tr>
<td>mm. 12–14</td>
<td>{1,2,*8}</td>
<td>* Pitch 7 is missing</td>
</tr>
<tr>
<td></td>
<td>{3,4,*10}</td>
<td>* Pitch 9 is missing</td>
</tr>
<tr>
<td></td>
<td>{11,0,5,6}</td>
<td></td>
</tr>
<tr>
<td>mm. 14–16</td>
<td>{11,0,5,6}</td>
<td></td>
</tr>
<tr>
<td>mm. 16–20</td>
<td>{3,4,9,10}, {11,0,5,6}</td>
<td></td>
</tr>
<tr>
<td>mm. 21–28</td>
<td>{11,0,5,6}, {1,2,7,8}</td>
<td></td>
</tr>
<tr>
<td>mm. 28–31</td>
<td>{2,3,8,9}, {4,5,10,11}</td>
<td></td>
</tr>
<tr>
<td>mm. 31–33</td>
<td>{0,1,6,7}, {2,3,8,9}, {11,0,5,6}</td>
<td></td>
</tr>
<tr>
<td>mm. 34–36</td>
<td>{0,1,6,7}, {2,3,8,9}</td>
<td></td>
</tr>
<tr>
<td>mm. 37–40</td>
<td>{1,2,*7}</td>
<td>* Pitch 8 is missing</td>
</tr>
<tr>
<td></td>
<td>{2,3,*9}</td>
<td>* Pitch 8 is missing</td>
</tr>
<tr>
<td></td>
<td>{3,4,9*}</td>
<td>* Pitch 10 is missing</td>
</tr>
<tr>
<td></td>
<td>{4,5,*11}</td>
<td>* Pitch 10 is missing</td>
</tr>
<tr>
<td>mm. 40–43</td>
<td>{2,3,8,9}</td>
<td></td>
</tr>
<tr>
<td>mm. 43–44</td>
<td>{0,1,6,7}</td>
<td></td>
</tr>
<tr>
<td>mm. 45–52</td>
<td>{4,5,10,11}</td>
<td></td>
</tr>
<tr>
<td>mm. 53–54</td>
<td>{2,3,8,9}, {4,5,10,11}</td>
<td>all parts combined</td>
</tr>
<tr>
<td>mm. 55–56</td>
<td>Descending chromatic scales over A-natural</td>
<td></td>
</tr>
</tbody>
</table>
Figure 4.5 continued

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 57–58</td>
<td>{0,1,6,7}, {1,2,7,8}, {2,3,8,9}</td>
<td>all parts combined</td>
</tr>
<tr>
<td></td>
<td>{11,0,5,6} plus pitch 10</td>
<td></td>
</tr>
<tr>
<td>mm. 59–61</td>
<td>Descending chromatic scales over A-natural</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4.6, “Somewhere a Seed,” Left-Hand Part: Primary Set = (0,1,6,7).

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1–4</td>
<td>{3,4,9,10}</td>
<td></td>
</tr>
<tr>
<td>mm. 5–8</td>
<td>{11,0,5,6}, {3,4,9,10}</td>
<td></td>
</tr>
<tr>
<td>mm. 9–11</td>
<td>{1,2,7,8}</td>
<td></td>
</tr>
<tr>
<td>mm. 11–12</td>
<td>{11,0,5,6}</td>
<td></td>
</tr>
<tr>
<td>mm. 12–27</td>
<td>{1,2,7,8}, {3,4,9,10}</td>
<td></td>
</tr>
<tr>
<td>mm. 28–30</td>
<td>{0,1,6,7}</td>
<td></td>
</tr>
<tr>
<td>mm. 30–33</td>
<td>{4,5,10,11} and, when combined with right hand, {0,1,6,7} and {2,3,8,9}</td>
<td></td>
</tr>
<tr>
<td>mm. 33–36</td>
<td>{4,5,10,11}</td>
<td></td>
</tr>
<tr>
<td>mm. 37–39</td>
<td>{*1,6,7}</td>
<td>*Pitch 0 is missing</td>
</tr>
<tr>
<td>mm. 40–43</td>
<td>{4,5,10,11}, {11,0,4,5}*</td>
<td>*T_{11} of (0,1,5,6)</td>
</tr>
<tr>
<td>mm. 43–44</td>
<td>{2,3,8,9}</td>
<td></td>
</tr>
<tr>
<td>mm. 44–46</td>
<td>{0,1,6,7}</td>
<td></td>
</tr>
<tr>
<td>mm. 46–47</td>
<td>{8,9,11,0}</td>
<td>two half steps separated by major second</td>
</tr>
<tr>
<td>mm. 47–49</td>
<td>{0,1,6,7}</td>
<td></td>
</tr>
<tr>
<td>mm. 49–50</td>
<td>{5,6,8,9}</td>
<td>two half steps separated by a major second</td>
</tr>
<tr>
<td>mm. 50–52</td>
<td>{0,1,6,7}</td>
<td></td>
</tr>
<tr>
<td>mm. 52–54</td>
<td>{2,3,8,9}, {4,5,10,11}</td>
<td>all parts combined</td>
</tr>
</tbody>
</table>
The sixth movement, “Odor,” shows an almost exclusive use of (0,1,6,8) in much the same way that “Somewhere a Seed” utilized (0,1,6,7)—and, like the second and third movements, the sets are, with few exceptions, confined to each part. At times, pitches in “Odor” correspond to transpositions of the inversion of (0,1,6,8), which is \{4,6,11,0\}. Harbison explored this technique on occasion in the second, fourth, and fifth movements, but he used it pervasively in this song. While (0,1,5,6) appears a few times in the vocal part (Figure 4.7), and both (0,1,5,6) and (0,1,6,7) are used on occasion in the left-hand part (Figure 4.9), (0,1,6,8) is the dominant set for this piece, as evinced by the right-hand part (Figure 4.8).

Figure 4.7, “Odor,” Vocal Part: Primary Set = (0,1,6,8).

*All sets are transpositions of (0,1,6,8), unless otherwise indicated.*

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Order</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 4–15</td>
<td>{4,6,11,0}<em>, {1,2,6,7}</em>, {1,2,7,9}</td>
<td>*T₀I of (0,1,6,8) and T₁ of (0,1,5,6), respectively</td>
</tr>
<tr>
<td>mm. 16–32</td>
<td>{0,2,7,8}, {12,4,9,10}, {4,6,11,0}, {1,3,8,9}</td>
<td>T₈I, T₁₀I, T₁₀I, and T₈I, respectively</td>
</tr>
<tr>
<td>mm. 36–40</td>
<td>{3,4,8,9}</td>
<td>T₃ of (0,1,5,6)</td>
</tr>
<tr>
<td>mm. 42–45</td>
<td>{5,6,10,11}</td>
<td>T₅ of (0,1,5,6)</td>
</tr>
<tr>
<td>mm. 46–48</td>
<td>{5,7,0,1}</td>
<td>T₁I</td>
</tr>
</tbody>
</table>
Figure 4.7 continued

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Order</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 49–55</td>
<td>{7,8,1,3}, {2,4,9,10}<em>, {9,11,4,5}</em>, {4,6,11,0}*</td>
<td>T\textsubscript{10I}, T\textsubscript{5I}, and T\textsubscript{0I}, respectively</td>
</tr>
<tr>
<td>mm. 56–61</td>
<td>{1,2,6,7}, {8,9,1,2}</td>
<td>T\textsubscript{1} of (0,1,5,6) and T\textsubscript{8} of (0,1,5,6)</td>
</tr>
<tr>
<td>mm. 66–68</td>
<td>{4,6,11,0}*, {8,9,2,4}, {7,8,1,3}, {6,7,0,2}</td>
<td>T\textsubscript{0I}</td>
</tr>
<tr>
<td>mm. 69–78</td>
<td>{11,0,4,5}, {6,7,11,0}</td>
<td>T\textsubscript{1} of (0,1,5,6) and T\textsubscript{6} of (0,1,5,6)</td>
</tr>
</tbody>
</table>

Figure 4.8, “Odor,” Right-Hand Part: Primary Set = (0,1,6,8).

All sets are transpositions of (0,1,6,8), unless otherwise indicated.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Order</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1–11</td>
<td>{1,2,7,9}</td>
<td></td>
</tr>
<tr>
<td>mm. 12–20</td>
<td>{11,0,5,7}</td>
<td>T\textsubscript{3I}</td>
</tr>
<tr>
<td>mm. 20–28</td>
<td>{9,10,3,5}</td>
<td></td>
</tr>
<tr>
<td>mm. 28–32</td>
<td>{1,3,8,9}</td>
<td></td>
</tr>
<tr>
<td>mm. 33–36</td>
<td>{9,10,3,5}</td>
<td></td>
</tr>
<tr>
<td>mm. 37–42</td>
<td>{3,4,9,11}</td>
<td></td>
</tr>
<tr>
<td>mm. 43–46</td>
<td>{5,6,11,1}</td>
<td></td>
</tr>
<tr>
<td>mm. 47–49</td>
<td>{7,8,1,3}</td>
<td></td>
</tr>
<tr>
<td>mm. 50–52</td>
<td>{9,10,3,5}</td>
<td></td>
</tr>
<tr>
<td>mm. 52–54</td>
<td>{11,0,5,7}</td>
<td></td>
</tr>
<tr>
<td>mm. 54–55</td>
<td>transitional measures with pitches &lt;1,3,5,7,9,11&gt;</td>
<td></td>
</tr>
<tr>
<td>mm. 56–57</td>
<td>{3,4,9,11}</td>
<td></td>
</tr>
<tr>
<td>m. 58</td>
<td>{8,9,2,4}</td>
<td></td>
</tr>
</tbody>
</table>
Figure 4.8 continued

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Order</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 58–61</td>
<td>{1,2,7,9}</td>
<td></td>
</tr>
<tr>
<td>mm. 61–65</td>
<td>{6,7,0,2}</td>
<td></td>
</tr>
<tr>
<td>mm. 66–68</td>
<td>{4,6,11,0}*, {8,9,2,4}, {7,8,1,3}, {6,7,0,2}</td>
<td>*T_6I</td>
</tr>
<tr>
<td>mm. 69–72</td>
<td>{1,2,7,9}</td>
<td></td>
</tr>
<tr>
<td>mm. 73–76</td>
<td>{1,2,7,9}, {10,0,5,6}*</td>
<td>*T_4I</td>
</tr>
<tr>
<td>mm. 77–89</td>
<td>{1,2,7,9}, {6,8,1,2}*</td>
<td>*T_2I</td>
</tr>
</tbody>
</table>

Figure 4.9, “Odor,” Left-Hand Part: Primary Set = (0,1,6,8).

*All sets are transpositions of (0,1,6,8), unless otherwise indicated.*

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1–14</td>
<td>{3,4,9,11}</td>
<td></td>
</tr>
<tr>
<td>mm. 15–16</td>
<td>{3,4,9,11}</td>
<td>extra pitch 1 transition to T_1</td>
</tr>
<tr>
<td>mm. 17–22</td>
<td>{1,2,7,9}</td>
<td></td>
</tr>
<tr>
<td>mm. 23–24</td>
<td>{1,2,7,9}</td>
<td>extra pitch 11 transition to T_{11}</td>
</tr>
<tr>
<td>mm. 25–30</td>
<td>{11,0,5,7}</td>
<td></td>
</tr>
<tr>
<td>mm. 31–33</td>
<td>{9,10,3,5}</td>
<td></td>
</tr>
<tr>
<td>mm. 33–35</td>
<td>{6,7,0,2}</td>
<td></td>
</tr>
<tr>
<td>mm. 35–41</td>
<td>{5,6,11,1}</td>
<td></td>
</tr>
<tr>
<td>mm. 41</td>
<td>{0,2,7,8}</td>
<td>T_8I</td>
</tr>
</tbody>
</table>


<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 42–43</td>
<td>{1,2,7,8}</td>
<td>(T_1) of (0,1,6,7)</td>
</tr>
<tr>
<td>mm. 44–45</td>
<td>{7,8,1,3}</td>
<td></td>
</tr>
<tr>
<td>mm. 45–46</td>
<td>{2,4,9,11}</td>
<td>two major seconds separated by a perfect fourth</td>
</tr>
<tr>
<td>mm. 46–49</td>
<td>{9,10,3,5}</td>
<td></td>
</tr>
<tr>
<td>mm. 49–50</td>
<td>{11,0,5,7}</td>
<td></td>
</tr>
<tr>
<td>mm. 50–52</td>
<td>{6,8,1,2}</td>
<td>(T_2I)</td>
</tr>
<tr>
<td>mm. 53–54</td>
<td>{8,10,3,4}</td>
<td>(T_4I)</td>
</tr>
<tr>
<td>mm. 54–56</td>
<td>{4,5,10,0}, {10,0,5,6}</td>
<td>*(T_6I)</td>
</tr>
<tr>
<td>mm. 56–57</td>
<td>{6,8,1,2}</td>
<td>(T_2I)</td>
</tr>
<tr>
<td>mm. 58–61</td>
<td>{10,11,3,4}</td>
<td>extra pitches 2 and 7 (T_{10}) of ((01,5,6)) with pitches 2 and 7 borrowed from the right-hand set of {1,2,7,9}</td>
</tr>
<tr>
<td>mm. 61–63</td>
<td>{3,4,8,9}</td>
<td>extra pitches 0 and 7 (T_3) of ((0,1,5,6)) with pitches 0 and 7 borrowed from the right-hand set of {6,7,0,2}</td>
</tr>
<tr>
<td>mm. 64–65</td>
<td>no complete sets</td>
<td>pitches 0, 6, and 7 borrowed from the right-hand set of (6,7,0,2) with extra pitches 8, 9, and 10</td>
</tr>
<tr>
<td>mm. 66–67</td>
<td>{0,1,6,7}, {0,1,5,6}, {9,10,2,3}, {10,11,3,4}</td>
<td>(T_9) of ((0,1,5,6)) and (T_{10}) of ((0,1,5,6))</td>
</tr>
<tr>
<td>mm. 67–68</td>
<td>{1,2,7,8}</td>
<td>(T_1) of ((0,1,6,7))</td>
</tr>
<tr>
<td>mm. 71–87</td>
<td>{3,4,9,11}</td>
<td></td>
</tr>
<tr>
<td>mm. 88–89</td>
<td>{3,4,9,11}</td>
<td>extra pitch 8 is part of ({6,8,1,2}), (T_3I), which is split between the left and right hands</td>
</tr>
</tbody>
</table>
In contrast to the first, third, and sixth movements, the second, fourth and fifth make extensive use of all three sets and are more loosely organized around the set principle. Where in the former group of songs, the sets were generally confined to each part (vocal, left-hand, or right-hand), the latter group shows substantial variety in the way the sets appear. For instance, there are sections of the fifth movement, “The Wild Irises,” where the sets are confined to each part, but most often, Harbison combined the vocal and left- and right-hand parts to form the sets. There are also large sections of the fifth song that are not based on the set principle at all, and the fourth movement is only loosely based on the set concept.

In the second movement, “Simple Daylight,” the vocal part employs both (0,1,5,6) and (0,1,6,8), with (0,1,6,8) occasionally appearing in its inverted form \{4,6,11,0\} (Figure 4.10). The accompaniment employs all three sets—(0,1,5,6), (0,1,6,7), and (0,1,6,8). While the vocal part sometimes relies on pitches in the accompaniment to complete a given set, they are, by and large, confined to the vocal part. In the accompaniment, the set principle is obscure, with sets sometimes resulting from a combination of the left- and right-hand pitches and other times appearing separately in each part (Figure 4.11).

Figure 4.10, “Simple Daylight,” Vocal Part: Primary Sets = (0,1,5,6) and (0,1,6,8).

All sets are transpositions of (0,1,5,6) unless otherwise indicated.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anacrusis and m. 1</td>
<td>{2,3}</td>
<td>Pitches 2 and 3 double the Right-hand part and are part of {2,3,7,8} when combined with the left-hand part</td>
</tr>
<tr>
<td>mm. 3–5</td>
<td>{6,7,11,0}, {4,5,9,10}, {2,3,7,8}, {0,1,5,6*}</td>
<td>*Pitch 6 is found in the right-hand part</td>
</tr>
<tr>
<td>mm. 6–7</td>
<td>{1,2,7,9}</td>
<td>(T_1) of (0,1,6,8)</td>
</tr>
</tbody>
</table>
### Figure 4.10 continued

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Order</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 8–9</td>
<td>{*5,10,0}</td>
<td>*Pitch 4 is missing from {4,5,10,0}, which would have created T_4 of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 9–11</td>
<td>{0,1,6,8}, {1,2,7,9}*</td>
<td>T_1 of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 11–12</td>
<td>{4,5,11,0}</td>
<td></td>
</tr>
<tr>
<td>mm. 12–13</td>
<td>{1,2,6,7}</td>
<td></td>
</tr>
<tr>
<td>mm. 13–14</td>
<td>{3,4,8,9}, {8,10,3,4}*</td>
<td>T_4I of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 15–17</td>
<td>{*10,3,4}</td>
<td>*Pitch 8 is missing from T_4I of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 17–19</td>
<td>{3,4,8,9}, {2,3,8,10}*</td>
<td>T_2 of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 21–22</td>
<td>{2,3}</td>
<td>Doubles right-hand part and part of {2,3,8,10}, T_4 of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 25–27</td>
<td>{6,8,1,2}</td>
<td>T_2I of (0,1,6,8)</td>
</tr>
</tbody>
</table>

Figure 4.11, “Simple Daylight,” Accompaniment: Primary Sets = (0,1,5,6), (0,1,6,7), and (0,1,6,8).

All sets are transpositions of (0,1,5,6) unless otherwise indicated.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anacrusis–m. 3</td>
<td>Hands Combined: {2,3,7,8}</td>
<td></td>
</tr>
<tr>
<td></td>
<td>{7,8,0,1} {9,10,2,3}</td>
<td></td>
</tr>
<tr>
<td></td>
<td>{10,11,3,4}, {3,4,8,9}, {8,9,1,2}</td>
<td></td>
</tr>
<tr>
<td>mm. 3–4</td>
<td>Right: {9,10,2,3}, {7,8,0,1}</td>
<td></td>
</tr>
<tr>
<td>mm. 4–6</td>
<td>Right: {5,6,10,11}, {1,2,7,9}*</td>
<td>T_1 and T_3 of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>{3,4,9,11}*</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Left: {8,9,1,2}, {1,2,6,7}</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Combined: {3,4,8,9}</td>
<td></td>
</tr>
<tr>
<td>Measures</td>
<td>Sets in Normal Form</td>
<td>Comments</td>
</tr>
<tr>
<td>----------</td>
<td>---------------------</td>
<td>----------</td>
</tr>
</tbody>
</table>
| mm. 7–8  | **Right:** \{7,8,1,3\}, \{9,10,3,5\}  \{1,2,7,9\}  

**Left:** \{5,6,11,1\}, \{11,0,5,7\} | \(T_7, T_9, \text{and } T_1 \text{ of } (0,1,6,8)\), respectively | \(T_5 \text{ and } T_{11} \text{ of } (0,1,6,8)\) |
| mm. 9–10 | **Right:** \{*6,11,1\}, \{*11,4,6\}  

\[\{10,11,3,4\}\]  

**Left:** \{*9,2,4\}, \{11,0,5,7\} | *Pitch 5 is missing from \(T_5 \text{ of } (0,1,6,8)\), *pitch 10 is missing from \(T_{10} \text{ of } (0,1,6,8)\) | *Pitch 8 is missing from \(T_8 \text{ of } (0,1,6,8), T_{11} \text{ of } (0,1,6,8)\) |
| Combined: \{5,6,10,11\} | | |
| m. 10    | **Combined:** \{2,3,7,8\}, \{3,4,8,9\}  

\[\{0,1,5,6\}, \{11,0,5,6\}\]  

**Combined:** \{0,1,6,7\}, \{2,3,8\}  

\[\{5,6,11\}, \{8,9,2\}\] | *Pitch 8 is missing from \(T_8 \text{ of } (0,1,6,8), T_{11} \text{ of } (0,1,6,8)\) | *T_{11} \text{ of } (0,1,6,7) |
| m. 11    | **Combined:** \{0,1,6,7\}, \{2,3,8\}  

\[\{11,0,5,7\}\]  

\[\{11,0,5,6\}\]  

\[\{0,1,5,6\}, \{0,1,6,7\}\] | *Pitches 9, 0, and 3, respectively, are missing; \(T_2, T_3, \text{ and } T_8 \text{ of } (0,1,6,7), \text{ respectively} \) | \(T_{11} \text{ of } (0,1,6,8)\)  

\(T_{11} \text{ of } (0,1,6,7)\) |
| m. 12    | **Right:** \{3,4,8,9\}  

**Left:** \{0,1,5\} | *Pitch 6 missing | *Pitch 11 missing |
| Combined: \{*0,4,5\} | | |
Figure 4.11 continued

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 13–19</td>
<td><strong>Right:</strong> {5,6,10,11}, {0,1,5,6}, {7,8,0,1}, {7,8,1,2}, {1,2,6,7}, (1,2,7,9)<em>, {4,5,10,11}, {11,0,5,6}, {9,10,2,3}, {10,11,3,4}, {3,4,9,10}</em>, {0,1,5,6}, {0,1,6,7}, {1,2,6,7}, {6,7,11,0}, {11,0,5,6}<em>, {9,10,2,3}, {1,2,6,7}, {11,0,5,7}</em>, {3,4,9,11}<em>, {2,3,8,9}, {3,4,8,9}, {2,3,8,10}</em> {2,3,7,8}, {7,8,1,2}*</td>
<td>*T₇ of (0,1,6,7) and T₁ of (0,1,6,8), respectively T₄ and T₁₁ of (0,1,6,7) *T₃ of (0,1,6,7)</td>
</tr>
<tr>
<td>mm. 13–19</td>
<td><strong>Left:</strong> {2,3,7,8}, {2,3,8,10}* {4,5,9,10}, {3,4,9,10}* {1,2,6,7}, {9,10,2,3}, {6,7,11,0} {1,2,6,7}, {6,7,11,0}</td>
<td>*T₂ of (0,1,6,8) *T₃ of (0,1,6,7)</td>
</tr>
<tr>
<td>mm. 13–19</td>
<td><strong>Combined:</strong> {4,5,10,11} {10,11,3,4}, {11,0,4,5}, {10,11,3,4} {9,10,2,3}, {6,7,11,0}, {1,2,6,7} {11,0,5,7}</td>
<td>T₄ of (0,1,6,7) T₁₁ of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 19–21</td>
<td><strong>Right:</strong> {1,2,6,7}, {4,5,9,10}, {3,4,8,9}, {9,10,3,4}</td>
<td>T₉ of (0,1,6,7)</td>
</tr>
<tr>
<td>mm. 19–21</td>
<td><strong>Left:</strong> {11,0,4,5} <strong>Combined:</strong> {0,1,5,6}, {0,1,6,7} {1,2,6,7}, {0,1,6,8}, {2,3,8,9}* {8,9,2,4}</td>
<td>*T₂ of (0,1,6,7) T₈ of (0,1,6,8)</td>
</tr>
<tr>
<td>m. 21</td>
<td><strong>Right:</strong> {3,4,9,10} {2,3,8,10}</td>
<td>T₃ of (0,1,6,7) T₂ of (0,1,6,8)</td>
</tr>
<tr>
<td>m. 21</td>
<td><strong>Left:</strong> {11,0,4,5} <strong>Combined:</strong> {10,11,4,6}</td>
<td>T₁₀ of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 22–24</td>
<td><strong>Combined:</strong> {9,10,2,3}, {5,6,10,11} {6,7,11,0}, {11,0,4,5}</td>
<td></td>
</tr>
</tbody>
</table>
Figure 4.11 continued

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 25–26</td>
<td>Right: {1,2,6,7}, {3,4,8,9}, {5,6,10,11} {0,1,5,6}, {2,3,7,8}, {4,5,9,10} {2,4,9,10}</td>
<td>(T_{10}I) of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>Left: {6,8,1,2}, {4,6,11,0}</td>
<td>(T_2I) and (T_6I) of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 27–30</td>
<td>Right: {1,3,8,9}</td>
<td>(T_6I) of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>Left: {2,3,7,8}, {7,8,0,2}, {5,6,10*} {6,8,1,2}, {1,3,8,9}</td>
<td>*Pitch 11 is missing (T_2I) and (T_6I) of (0,1,6,8)</td>
</tr>
</tbody>
</table>

Like the second movement, the fourth, “Your Name,” also relies on (0,1,5,6), (0,1,6,7), and (0,1,6,8) for its pitch organization, but the sets are found almost exclusively by combining all of the parts. In addition, this song is even more loosely organized around the set principle, as the pitches for a given set are not always in close proximity within a measure or phrase. For example, Figure 4.12 shows that mm. 1–2 include the pitches \{0,2,4,6,7,8,9,10,11\}, and that four sets could be created from these pitches—\{8,9,2,4\}, \{10,11,4,6\}, \{6,7,0,2\}, and \{6,7,11,0\}, which correspond to \(T_8\), \(T_{10}\), and \(T_6\) of (0,1,6,8) and \(T_6\) of (0,1,5,6), respectively. The pitches for these sets, however, are not necessarily adjacent to one another. For instance, pitches 8, 2, and 4 from the set \{8,9,2,4\} are in the first measure, but pitch 9 does not appear until the beginning of m. 2. Likewise, pitches 10, 11, and 4 from the set \{10,11,4,6\} also appear in m. 1, but pitch 6 is not heard until m. 2. This phenomenon occurs repeatedly throughout the movement, making the pitch organization less strict in this song. Figure 4.13 lists sets that could be created for each measure or phrase throughout the piece.
Figure 4.12, “Your Name,” mm. 1–2.

Figure 4.13, “Your Name,” Possible Sets from All Parts Combined: Primary Sets = (0,1,5,6), (0,1,6,8), and (0,1,6,7).

All sets are transpositions of (0,1,5,6) unless otherwise indicated.

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1–2</td>
<td>{8,9,2,4}, {10,11,4,6}, {6,7,0,2}</td>
<td>(T_8, T_{10}), and (T_6) of (0,1,6,8), respectively</td>
</tr>
<tr>
<td></td>
<td>{6,7,11,0}</td>
<td></td>
</tr>
<tr>
<td>mm. 3–4</td>
<td>{6,7,11,0}, {10,11,3,4}, {3,4,8,9}</td>
<td>(T_6), (T_8), and (T_{10}) of (0,1,6,8), respectively</td>
</tr>
<tr>
<td></td>
<td>{6,7,0,2}, {8,9,2,4}, {10,11,4,6}</td>
<td></td>
</tr>
<tr>
<td>mm. 5–6</td>
<td>{8,9,1,2}, {10,11,3,4}</td>
<td>(T_6) and (T_8) of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>{6,7,11,0}, {1,2,6,7}</td>
<td></td>
</tr>
<tr>
<td></td>
<td>{6,7,0,2}, {8,9,2,4}</td>
<td></td>
</tr>
<tr>
<td>mm. 7–8</td>
<td>{6,7,11,0}</td>
<td>(T_6), (T_{11}), and (T_{10}) of (0,1,6,8), respectively</td>
</tr>
<tr>
<td></td>
<td>{6,7,0,2}, {7,9,2,3}, {4,6,11,0}</td>
<td></td>
</tr>
<tr>
<td>m. 9</td>
<td>{11,0,4,5}, {7,8,0,1}, {8,9,1,2}</td>
<td>(T_8) of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>{8,9,2,4}</td>
<td></td>
</tr>
<tr>
<td>m. 10</td>
<td>{0,1,6,7}, {0,1,6,8}, {3,4,8,9}</td>
<td>(T_3) and (T_{12}) of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>{3,4,7,9}, {6,8,1,2}</td>
<td></td>
</tr>
<tr>
<td>Measures</td>
<td>Sets in Normal Form</td>
<td>Comments</td>
</tr>
<tr>
<td>----------</td>
<td>--------------------</td>
<td>----------</td>
</tr>
<tr>
<td>m. 11</td>
<td>{8,9,1,2}, {1,2,6,7}, {10,11,4,6}*</td>
<td>*T_{10} of (0,1,6,8)</td>
</tr>
<tr>
<td>m. 12</td>
<td>{8,9,1,2}, {1,2,6,7}, {1,2,7,9}*</td>
<td>*T_{1} of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>plus pitch 10</td>
<td></td>
</tr>
<tr>
<td>m. 13</td>
<td>{1,2,6,7}, {8,9,1,2}, {5,6,10,11} {1,2,7,9}, {5,6,11,1}</td>
<td>T_{1} and T_{5} of (0,1,6,8)</td>
</tr>
<tr>
<td>m. 14</td>
<td>{6,7,11,0}, {3,4,8,9}, {2,3,7,8} {3,4,9,11}, {6,7,0,2}, {8,9,2,4}</td>
<td>T_{2} of (0,1,6,7), T_{3}, T_{5} and T_{8} of (0,1,6,8), respectively</td>
</tr>
<tr>
<td>m. 15</td>
<td>{1,2,6,7}, {6,7,11,0}, {11,0,4,5} {9,11,4,5}</td>
<td>T_{5I} of (0,1,6,8)</td>
</tr>
<tr>
<td>m. 16</td>
<td>{1,2,6,7}, {11,0,4,5} {0,1,5,6}, {2,3,7,8} {0,1,6,7}, {5,6,11,0} {11,0,5,7}, {6,7,0,2}</td>
<td>T_{0} and T_{5} of (0,1,6,7), T_{11} and T_{6} of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 17–20</td>
<td>{2,3,8,9}, {5,6,11,0} {2,3,8,10}, {11,0,5,7} {2,3,7,8}</td>
<td>T_{2} and T_{5} of (0,1,6,7), T_{2} and T_{11} of (0,1,6,8)</td>
</tr>
</tbody>
</table>

The fifth movement, “The Wild Irises,” also utilizes (0,1,5,6), (0,1,6,7), and (0,1,6,8), and can be divided into four sections that either closely or loosely make use of the sets. The first section, mm. 1–16, is not at all neatly organized around the set principle. No sets can be identified within the vocal and piano parts in this section, and like the fourth movement, one could create any number of transpositions of one or more of the sets by combining the pitches from all three parts (Figure 4.14). In addition, some measures include extra pitches that do not fit into any of the sets, and mm. 7 and 9 do not utilize the sets at all.
Figure 4.14, “The Wild Irises,” mm. 1–2.

*Pitches could be combined to create any number of sets.*

*All sets are transpositions of (0,1,5,6) unless otherwise indicated.*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pitches</th>
<th>Possible Sets</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>&lt;2,3,4,5,9,10,11&gt;</td>
<td>{4,5,9,10}, {9,10,2,3}</td>
<td>T₃ and T₄ of (0,1,6,7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>{10,11,3,4}</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>{3,4,9,10}, {4,5,10,11}</td>
<td></td>
</tr>
<tr>
<td>m. 2</td>
<td>&lt;0,1,²,3,4,5,10,11&gt;</td>
<td>{10,11,3,4}, {11,0,4,5}</td>
<td>T₁₀ of (0,1,6,7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>{10,11,4,5}</td>
<td>†extra pitches 1 and 2</td>
</tr>
</tbody>
</table>

![Piano notation](image)

Figure 4.15, “The Wild Irises,” All Parts Combined, mm. 1–16: Primary Sets = (0,1,5,6), (0,1,6,7), and (0,1,6,8).

*All sets are transpositions of (0,1,5,6) unless otherwise indicated.*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Pitches</th>
<th>Possible Sets</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 1</td>
<td>&lt;2,3,4,5,9,10,11&gt;</td>
<td>{4,5,9,10}, {9,10,2,3}</td>
<td>T₃ and T₄ of (0,1,6,7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>{10,11,3,4}</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>{3,4,9,10}, {4,5,10,11}</td>
<td></td>
</tr>
<tr>
<td>m. 2</td>
<td>&lt;0,1,²,3,4,5,10,11&gt;</td>
<td>{10,11,3,4}, {11,0,4,5}</td>
<td>T₁₀ of (0,1,6,7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>{10,11,4,5}</td>
<td>†extra pitches 1 and 2</td>
</tr>
<tr>
<td>m. 3</td>
<td>&lt;2,3,6,7,8,9,10&gt;</td>
<td>{2,3,7,8}, {9,10,2,3}</td>
<td>T₂ of (0,1,6,7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>{2,3,8,9}</td>
<td>†extra pitch 6</td>
</tr>
<tr>
<td>m. 4</td>
<td>&lt;0,2,3,5,6,7,8,11&gt;</td>
<td>{2,3,7,8}, {6,7,11,0}</td>
<td>T₁₁ of (0,1,6,7)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>{11,0,5,6}</td>
<td>T₆ of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>{6,7,0,2}</td>
<td></td>
</tr>
<tr>
<td>Measure</td>
<td>Pitches</td>
<td>Possible Sets</td>
<td>Comments</td>
</tr>
<tr>
<td>---------</td>
<td>---------</td>
<td>---------------</td>
<td>----------</td>
</tr>
<tr>
<td>m. 7</td>
<td>(&lt;0,2,4,7,10&gt;)</td>
<td>no possible sets</td>
<td></td>
</tr>
<tr>
<td>m. 9</td>
<td>(&lt;1,3,4,10&gt;)</td>
<td>no possible sets</td>
<td></td>
</tr>
<tr>
<td>m. 10</td>
<td>(&lt;1,2,4,6,7,10,11&gt;)</td>
<td>{1,2,6,7}, {10,11,4,6}*</td>
<td>*T(_{10}) of (0,1,6,8)</td>
</tr>
<tr>
<td>m. 11</td>
<td>(&lt;0,1,2,4,5,6,7,8,11&gt;)</td>
<td>{11,0,4,5}, {0,1,5,6},  {1,2,6,7}, {6,7,11,0}, {7,8,0,1}, {11,0,5,6}*  {0,1,6,7}, {1,2,7,8}, {5,6,11,0}, {6,7,0,1}, {7,8,1,2}, {11,0,5,7}*</td>
<td>*T(<em>{11}) of (0,1,6,7)* {0,1,6,8} {1,2,7,8} {5,6,11,0} {6,7,0,1} {7,8,1,2} {11,0,5,7}* T(</em>{0}) and T(<em>{1}) of (0,1,6,7) T(</em>{4}) and T(<em>{5}) of (0,1,6,7) T(</em>{7}) of (0,1,6,7) and T(<em>{11}) of (0,1,6,8) T(</em>{0}) and T(<em>{5}) of (0,1,6,8) T(</em>{6}) of (0,1,6,8) and T(<em>{0})I of (0,1,6,8) T(</em>{11}) of (0,1,6,8) T(<em>{1})I and T(</em>{3})I of (0,1,6,8) T(<em>{7})I and T(</em>{8})I of (0,1,6,8)</td>
</tr>
<tr>
<td>m. 12</td>
<td>(&lt;0,1,2,4,5,6,7,9,10&gt;)</td>
<td>{0,1,5,6}, {1,2,6,7}, {4,5,9,10}, {0,1,6,7}*  {6,7,0,1}, {1,2,7,9}*</td>
<td>*T(<em>{0}) of (0,1,6,7) T(</em>{6}) of (0,1,6,7) and T(<em>{1}) of (0,1,6,8) T(</em>{4}) and T(<em>{6}) of (0,1,6,8) T(</em>{10})I and T(_{9})I of (0,1,6,8)</td>
</tr>
<tr>
<td>m. 13</td>
<td>(&lt;1,2,4,6,7,8,9,10,11&gt;)</td>
<td>{1,2,6,7}, {8,9,1,2}, {1,2,7,8}, {10,11,4,6}, {2,4,9,10}*</td>
<td>T(<em>{1}) of (0,1,6,7), T(</em>{10}) of (0,1,6,8), and T(_{10})I of (0,1,6,8), respectively</td>
</tr>
<tr>
<td>m. 14</td>
<td>(&lt;0,1,2,3,4,5,6,7&gt;)</td>
<td>{0,1,5,6}, {1,2,6,7} {0,1,6,7}*</td>
<td>T(_{0}) of (0,1,6,7) extra pitches 3 and 4</td>
</tr>
<tr>
<td>mm. 15–16</td>
<td>(&lt;0,1,2,3,6,7,10&gt;)</td>
<td>{1,2,6,7}, {0,1,6,7}*</td>
<td>*T(_{0}) of (0,1,6,7) extra pitches 3 and 10</td>
</tr>
</tbody>
</table>
The remaining three sections of the piece comprise mm. 17–26, mm. 27–29, and mm. 30–36. In mm. 17–26, the left hand of the accompaniment is similar to the left-hand part at the beginning of the piece. It contains dissonant chords and, while a number of sets could be formed from the pitches in each measure, the sets are not very organized or readily apparent (Figure 4.16).

Figure 4.16, “The Wild Irises,” mm. 17–18.

The figures in the right-hand part of this section are clearly based on (0,1,5,6) in mm. 17–22 (Figure 4.17); and (0,1,5,6), (0,1,6,7), and (0,1,6,8) in mm. 23–25 (Figure 4.18).

Figure 4.17, “The Wild Irises,” mm. 17–22, Right-Hand Part: Primary Set = (0,1,5,6).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Sets in Normal Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 17</td>
<td>{1,2,6,7}</td>
</tr>
<tr>
<td>m. 18</td>
<td>{11,0,4,5}, {9,10,2,3}</td>
</tr>
<tr>
<td>m. 19</td>
<td>{11,0,4,5}, {7,8,0,1}, {5,6,10,11}</td>
</tr>
<tr>
<td>m. 21</td>
<td>{6,7,11,0}</td>
</tr>
<tr>
<td>m. 22</td>
<td>{1,2,6,7}</td>
</tr>
</tbody>
</table>
Figure 4.18, “The Wild Irises,” mm. 23–25, Right-Hand Part: Primary Sets = (0,1,5,6), (0,1,6,7), and (0,1,6,8).

*All sets are transpositions of (0,1,5,6) unless otherwise indicated.*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 23</td>
<td>First Figure: {0,1,6,8}, {1,2,7,9}, {7,8,1,3}</td>
<td>T₀, T₁, and T₇ of (0,1,6,8), respectively</td>
</tr>
<tr>
<td></td>
<td>{1,2,7,8}, {2,3,8,9}</td>
<td>T₁ and T₂ of (0,1,6,7)</td>
</tr>
<tr>
<td></td>
<td>Second Figure: {0,1,6,8}, {6,7,0,2}</td>
<td>T₀ and T₆ of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>{0,1,6,7}, {1,2,7,8}, {6,7,0,1}, {7,8,1,2}</td>
<td>T₀, T₁, T₆, and T₇ of (0,1,6,7), respectively</td>
</tr>
<tr>
<td></td>
<td>{1,2,6,7}, {7,8,0,1}</td>
<td></td>
</tr>
<tr>
<td>m. 24</td>
<td>{1,2,6,7}, {8,9,1,2}</td>
<td>T₁ and T₁I of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>{1,2,7,9}, {6,8,1,2}</td>
<td>T₁ of (0,1,6,7)</td>
</tr>
<tr>
<td></td>
<td>{1,2,7,8}</td>
<td></td>
</tr>
<tr>
<td>m. 25</td>
<td>First Figure: {2,3,7,8}, {7,8,0,1}</td>
<td>T₁₀ of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>{7,8,1,3}, {0,2,7,8}</td>
<td>T₇ and T₈I of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>{1,2,7,8}</td>
<td>T₁ of (0,1,6,7)</td>
</tr>
<tr>
<td></td>
<td>Second Figure: {0,1,5,6}, {7,8,0,1}</td>
<td>T₀ and T₁I of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>{0,1,6,8}, {5,7,0,1}</td>
<td></td>
</tr>
<tr>
<td></td>
<td>{0,1,6,7}</td>
<td></td>
</tr>
</tbody>
</table>

The vocal part in mm. 17–26 relies on (0,1,6,8) and (0,1,6,7), as illustrated by Figure 4.19.

Figure 4.19, “The Wild Irises,” mm. 17–26, Vocal Part: Primary Sets = (0,1,6,8) and (0,1,6,7)

<table>
<thead>
<tr>
<th>Measures</th>
<th>Sets in Normal Form</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 18-20</td>
<td>{10,11,4,6}</td>
<td>T₁₀ of (0,1,6,8)</td>
</tr>
<tr>
<td>mm. 21-22</td>
<td>no possible sets</td>
<td>pitches &lt;8,9,10,11,0&gt;</td>
</tr>
<tr>
<td>mm. 23-26</td>
<td>{1,2,7,8}</td>
<td>T₁ of (0,1,6,7)</td>
</tr>
</tbody>
</table>

Hence, section two is well organized around the set principle in the vocal and right-hand parts, and less so in the left-hand part.
In the third section of the piece, mm. 27–29, figures in both the left and right hands of the accompaniment are based on \((0,1,5,6)\), as illustrated by Figure 4.20. The vocal part relies on the prime of \((0,1,6,7)\). This section of the movement is neatly organized around the set principle.

Figure 4.20, “The Wild Irises,” mm. 27–29, Right- and Left-Hand Parts: Primary Set = \((0,1,5,6)\).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Sets in Normal Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 27</td>
<td>Right: ({0,1,5,6})</td>
</tr>
<tr>
<td></td>
<td>({2,3,7,8})</td>
</tr>
<tr>
<td>m. 28</td>
<td>Right: ({1,2,6,7}, {11,0,4,5}, {8,9,1,2}, {7,8,0,1}, {1,2,6,7}, {11,0,4,5})</td>
</tr>
<tr>
<td></td>
<td>({3,4,8,9}, {1,2,6,7}, {10,11,3,4}, {9,10,2,3}, {3,4,8,9}, {1,2,6,7})</td>
</tr>
<tr>
<td>m. 29</td>
<td>Right: ({8,9,1,2}, {10,11,3,4}, {1,2,6,7}, {10,11,3,4}, {1,2,6,7}, {10,11,3,4})</td>
</tr>
<tr>
<td></td>
<td>({10,11,3,4}, {0,1,5,6}, {3,4,8,9}, {0,1,5,6}, {3,4,8,9}, {0,1,5,6})</td>
</tr>
</tbody>
</table>

The final section of the movement, mm. 30–36, resembles section two, mm. 17–26, with right-hand figures that are based on \((0,1,5,6)\) (Figure 4.21) and left-hand chords in each measure whose pitches could be combined to form any number of sets (Figure 4.22). Measures 35 and 36 of the left-hand part also include an extra pitch (0) that does not fit into any possible set. The pitches for this section’s vocal part simply double pitches in the accompaniment.

Figure 4.21, “The Wild Irises,” mm. 30–36, Right-Hand Part: Primary Set = \((0,1,5,6)\).

<table>
<thead>
<tr>
<th>Measure</th>
<th>Sets in Normal Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 30</td>
<td>({1,2,6,7}, {0,1,5,6}, {3,4,8,9}, {2,3,7,8}, {5,6,10,11}, {6,7,11,0}, {7,8,0,1}, {6,7,11,0}, {5,6,10,11}, {4,5,9,10})</td>
</tr>
<tr>
<td>m. 31</td>
<td>({1,2,6,7}, {2,3,7,8}, {4,5,9,10}, {3,4,8,9}, {5,6,10,11}, {6,7,11,0}, {5,6,10,11}, {4,5,9,10}, {8,9,1,2})</td>
</tr>
<tr>
<td>m. 32</td>
<td>({7,8,0,1}, {6,7,11,0}, {10,11,3,4}, {11,0,4,5}, {1,2,6,7}, {3,4,8,9})</td>
</tr>
<tr>
<td>m. 33</td>
<td>({2,3,7,8}, {0,1,5,6}, {2,3,7,8}, {0,1,5,6}, {2,3,7,8}, {4,5,9,10})</td>
</tr>
</tbody>
</table>
Figure 4.21 continued

<table>
<thead>
<tr>
<th>Measure</th>
<th>Sets in Normal Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 34</td>
<td>{0,1,5,6}, {2,3,7,8}, {4,5,9,10}, {0,1,5,6}, {2,3,7,8}, {4,5,9,10}, {6,7,11,0}</td>
</tr>
<tr>
<td>m. 35</td>
<td>{4,5,9,10}, {6,7,11,0}, {4,5,9,10}, {6,7,11,0}</td>
</tr>
<tr>
<td>m. 36</td>
<td>{4,5,9,10}, {6,7,11,0}</td>
</tr>
</tbody>
</table>

Figure 4.22, “The Wild Irises,” mm. 30–36, Left-Hand Part: Prime Sets = (0,1,5,6), (0,1,6,7), and (0,1,6,8).

*All sets are transpositions of (0,1,5,6) unless otherwise indicated.*

<table>
<thead>
<tr>
<th>Measure</th>
<th>Possible Sets</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 30</td>
<td>{4,5,9,10}, {9,10,2,3}, {3,4,9,10}*</td>
<td>*T₃ of (0,1,6,7)</td>
</tr>
<tr>
<td></td>
<td>{3,4,9,11}, {9,11,4,5}</td>
<td>T₃ and T₃I of (0,1,6,8)</td>
</tr>
<tr>
<td>m. 31</td>
<td>{10,11,3,4}, {5,6,11,1}*</td>
<td>*T₅ and T₁₁ of (0,1,6,8)</td>
</tr>
<tr>
<td></td>
<td>{0,1,5,6}, {11,0,4,5}, {11,0,5,6}*</td>
<td>*T₁₁ of (0,1,6,7)</td>
</tr>
<tr>
<td>m. 32</td>
<td>no possible sets</td>
<td></td>
</tr>
<tr>
<td>m. 33</td>
<td>{3,4,9,10}</td>
<td>T₃ of (0,1,6,7)</td>
</tr>
<tr>
<td>m. 34</td>
<td>{8,10,3,4}</td>
<td>T₄I of (0,1,6,8)</td>
</tr>
<tr>
<td>m. 35</td>
<td>{4,3,10,8}</td>
<td>plus pitch 0</td>
</tr>
<tr>
<td>m. 36</td>
<td>{2,3,8,10}, {8,10,3,4}</td>
<td>T₂ and T₄I of (0,1,6,8) plus pitch 0</td>
</tr>
</tbody>
</table>

At the beginning of this chapter, two cyclic characteristics of *Simple Daylight* were outlined—the recurring use of long melismas to punctuate important words and the repeated use of three four-note sets that include pairs of major or minor seconds, which create a distinctive sound that binds the individual movements into a whole. Analysis of the many ways in which Harbison utilized the sets in *Simple Daylight* revealed two additional cyclic traits. The first
relates to how well each movement is organized around the set principle. The first movement, “Japan,” closely adheres to the technique with vocal and right-hand parts that almost never stray from their respective sets. This technique re-appears in the third movement, “Somewhere a Seed,” with its obsessive use of (0,1,6,7); and in the final movement, “Odor,” with its equally dogged focus on (0,1,6,8). Conversely, in the second movement Harbison employed the sets in a liberal fashion. He repeated this technique in the fourth and fifth movements.

The second cyclic trait involves the use of (0,1,5,6) and (0,1,6,8), in particular. Haribson introduced the first set, (0,1,5,6), in the first song and repeated it at least once in every movement thereafter. The composer employed the second set, (0,1,6,8), in the second movement on the words that give the song (and cycle) its name, “Simple Daylight.” The four notes that are sung on this phrase—d5, a4, g4, c#4 (c#, d, g, a in normal order or \{1,2,7,9\})—create the (0,1,6,8) set, and it appears in every movement except the first and third.

The two movements that do not utilize (0,1,6,8), which could be dubbed the namesake motive for the work, are the only two movements whose structure is based on pre-existing compositional techniques. “Japan,” the first movement, presents an atonal environment that resembles twelve-tone technique. The sets for the vocal and right-hand parts, (0,1,2,3,4,7,8,9) and (0,1,5,6), respectively, have only two pitches in common, and when the left-hand part fills in with missing pitches, the result is a quasi-twelve-tone soundscape. Harbison noted that he “was interested in the sense of disengagement in the poem, where the protagonist can hardly figure out where they are.”\(^{139}\) He added, “I had decided that the piano and the voice would not share their pitch worlds very much, giving a sense of disorientation.…”\(^{140}\)

\(^{139}\) Ibid.

\(^{140}\) Ibid.
“came out seeming rather like the Schoenbergian idea of a full chromatic complement that is shared between one element and another” which, he claimed, “was needed for the expression of the text.”

In contrast to the twentieth-century technique utilized in “Japan,” the third movement—the only other movement that does not use the namesake motive (0,1,6,8)—invokes a technique from the Baroque, the chorale prelude. Throughout this movement, the piano introduces each phrase in Vorimitatio. When the vocalist enters, she echoes the phrase at half speed. For instance, the first phrase makes its initial appearance in the right-hand part of the piano in eighths and quarters on the notes g2, d2, g2, d-flat3, a-flat2, g2, d2, c-sharp2. When the singer enters two measures later, she repeats the same notes in the same order, but they are quarter and half notes rather than eighths and quarters. While “Somewhere a Seed,” does not utilize (0,1,6,8), it does rely heavily on (0,1,6,7), a cell that is introduced in the previous song (the title movement), “Simple Daylight.”

While Simple Daylight, from a musical standpoint, does not fit the definition of a cyclic form with the recurrence of melodic themes or motives, the songs are musically and sonically linked through the repeated use of melismatic text setting, a focus on minor and major seconds, the recurring use of three four-note cells, and the cyclic use of recurring sets of pitches. Hence, from a musical standpoint, Simple Daylight can be considered a modern version of the Romantic era song cycle form. However, textually speaking, while Simple Daylight’s poems are cycle-like in the way they address a common theme and share a common persona, they more closely resemble a Bach cantata text in their reflective nature, their dramatic imagery, and their psychological movement from darkness to light.

141 Ibid.
Chapter 5
Conclusion

Harbison identifies the Bach cantatas as one of his most important compositional influences, and the connection between Bach’s texts and Fried’s poetry (both focusing on issues of mortality, transcendence, and the metaphysical) provides a clue as to why Harbison has been inspired to set Fried’s poetry so many times. In discussing the parallels between Fried and the poetry in the cantatas, Harbison commented:

Just take that poem—“Somewhere a Seed.” Very few contemporary poets would direct that anger in that way at the self, but a Lutheran poet of Bach’s age certainly would. It’s interesting that Michael is Jewish and they don’t have as direct a sense of sin and retribution as they do in the Christian tradition, but a lot of his poetry does…. Perhaps closest to the Bachian text is the last poem. The poems in the Bach cantatas make very large statements about life and death, which is something I don’t see much of in contemporary poetry…. The last song actually looks toward a kind of enlightened state, much in the way of the chorales—even the very dark chorales.\textsuperscript{142}

In fact, Harbison drew on this specific aspect of Fried’s texts again when he composed his \textit{Chorale Cantata} in 1995. Like the Bach cantatas, Harbison’s work draws its texts from both Lutheran chorales and the poetry of contemporary poets. “In keeping with this practice, the third movement of [the] work, a recitative and aria, sets lines by the present-day poet Michael Fried. His verses, while not ecclesiastical, nevertheless reflect on mortality, a favorite theme of the Lutheran poets with whom Bach collaborated in composing his church cantatas.”\textsuperscript{143}

In addition to the Bach cantatas, one could easily posit that Harbison’s \textit{friendship} with Michael Fried has also influenced his compositional output—not only because Fried provided the texts for so many of Harbison’s works, but also because Fried introduced Harbison to the

\textsuperscript{142} Harbison, interview by author.

\textsuperscript{143} Program note to \textit{Chorale Cantata}.
poetry of Vachel Lindsay, Elizabeth Bishop, and Czesław Miłosz, all of whom Harbison set several times. Fried stated that he “told [Harbison] to go read Vachel Lindsay’s *Flower-Fed Buffaloes,*” and that he thought he “was the one who led [Harbison] to Milosz.”144 According to Cheryl Denyse Cellon:

*Flashes and Illuminations* contains the first Elizabeth Bishop settings [*sic*] by Harbison. Up until that time, Harbison had shown no interest in her poetry for his compositions; however, his good friend Michael Fried shared a particular Bishop poem with Harbison and suggested that he set it to music. “Chemin de Fer” was the first poem to inspire a lasting relationship of collaboration of text and music for Harbison and Bishop.145

Harbison’s close relationship with Fried even inspired the composer’s first setting of his friend’s poetry. In the program note to the *Three Harp Songs* (1972), Harbison recalls that the piece was composed to mark “the departure from Cambridge of [his] friend Michael Fried, who wrote the second poem in the set.”146 British poet Ian Hamilton, with whom Michael Fried published the literary journal *The Review,* penned the third text for this work—a connection that is potentially more than coincidence.

Harbison stated, “The fact that Michael is my friend is not the reason that I set his poems.”147 Rather, he set them because they were “haunting,” he said, and they “stayed with [him].”148 The friendship, though, led Harbison to Fried’s poetry, as well as the works of other of his mainstay poets.

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144 Fried, interview by author.
145 Cellon, 56.
146 Program note to *Three Harp Songs*.
147 Harbison, interview by author.
148 Ibid.
In the words of Michael Fried, he and Harbison have “had an incredibly productive relationship” and have “never had even a bad second and a half....” 149 “Between you and me,” he commented, “he’s my gentile brother!”150 While the two currently have no plans for another collaborative endeavor, both would like to work together again. Regardless, their friendship continues to inspire each of them and will doubtless do so well into the future.

149 Fried, interview by author.

150 Ibid.
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Telephone interview with John Harbison

Author: I am doing an analysis of *Simple Daylight*, and there are three areas that I wanted to discuss with you. First, let me say that I absolutely love this piece, and it is one of many of your works that I adore.

Harbison: Great!

Author: The first area I wanted to focus on is Michael Fried and his poetry. How did you come to know him and what has attracted you to his poetry? I was taken by the fact that *Simple Daylight* is the only work you have written that includes texts by nobody other than Fried, and I wondered if you could talk a bit about that as well.

Harbison: Sure I can. I knew about Michael Fried before I met him, because when I was an undergraduate in college, I was also writing poetry and I was aware of the poetry scene at other colleges. I was invited to represent Harvard [University] at a collegiate poetry reading in Mt. Holyoke, and he had been there the previous year. His work was printed up in something that they gave us when we got there, so I actually encountered his poetry then. I think it was 1958. There were various people that we knew in common and I met him, I believe, very soon after I got back to Cambridge
[Massachusetts] in 1963. I got to know him extremely well. He was really my closest friend when we were both here at Cambridge, and much of our common subject had to do with poetry. I wasn’t really writing at that point, and he was by then establishing himself as an art historian and critic, particularly in the field of contemporary art. I actually went around with him a few times to look at some of the painters and sculptors that he was interested in. He used to show me a lot of his poems—including a couple that are in the collection—before they were published. In fact I set the fourth piece of *Simple Daylight*, which he sent me in manuscript, and he then withdrew it, so I had to replace it. That’s why it is the only poem that is chronologically out of phase with Michael’s work. The others are more or less from the same time period in his work.

Author: Was *Simple Daylight* the result of a collaboration between the two of you, or was it more that you were simply attracted to his work and decided to devote an entire piece to his poetry?

Harbison: It wasn’t really a collaboration in the sense that the poems already existed. I had set his poetry twice before—once as one of the *Three Harp Songs* and also as a movement in the *Flower-Fed Buffalos*. In the case of this cycle, at the time I wrote it none of the poems were yet published, except for the one that was the replacement poem.
Author: I see. You composed *Simple Daylight* while you were on sabbatical in Italy, is that right?

Harbison: Some of it. I know I mailed the manuscript score off from there, but I think a lot of it was already done before I went over. It was a piece for [soprano] Dawn Upshaw, and it went to her in its original form—that is to say before I had to take a poem out. So she and I are probably the only two people who have copies of the original manuscript. I thought up the sequence of the cycle pretty much on my own, and Michael was a little uncomfortable because it seemed to be somewhat of a narrative, which of course was not intended by him. I think in some sort of program note that I wrote for the piece I tried to make it clear that I was the one who structured it such that it seemed to be telling some kind of story. In fact, that poem that I took out would have made the sequence even more plain to see, and I think that he was happy that the replacement had the effect of somewhat diluting that. There’s a lot of misinterpretation of “Somewhere a Seed.” I think most of the singers I’ve talked to who have sung the piece seem to think that the anger of that poem is directed at someone else, when it was always clear to me that it was directed at the speaker.

Author: I wondered about that myself, and I thought that it could go either way—and that that ambiguity was extremely interesting.

Harbison: Right, but I talked to Michael about that and, of course, he agreed with my assumption. In that way, it fits much more into my sequence because I was struck, as
I always am with Michael’s poems, by the kinship that they have with the Bach cantata texts.

Author: As a matter of fact, that was my next question. Can you elaborate a bit on that?

Harbison: Sure. Just take that poem—“Somewhere a Seed.” Very few contemporary poets would direct that anger in that way at the self, but a Lutheran poet of Bach’s age certainly would. It’s interesting that Michael is Jewish and they don’t have as direct a sense of sin and retribution as they do in the Christian tradition, but a lot of his poetry does. I actually came back to another wonderful poem of his in a piece called Chorale Cantata, and I felt that the same qualities were there. A lot of people have mentioned how well he fit into the Lutheran text of that piece, almost as if they were poetically brothers. Also, something that is very clear in his poetry and is seldom encountered in recent poetry, but very helpful to the composer is that his lines, on the page, have very clearly etched, distinct values.

Author: In looking at the six texts as a whole, are there other similarities to Bach cantata texts—in the movement or tone?

Harbison: Yes, absolutely. The relationship of the singer to the keyboard involves a lot of motet-like sharing, and they both have equal weight. The piece is more like a solo Bach cantata than a choral Bach cantata, and the first movement of the piece is the one that sets forth the basic psychological areas into which the piece will go. The
individual poems that follow break that down one issue at a time. All of the poems have some kind of an obsessive quality as well.

Author: Right. So they relate to some sort of a theme or meta-text.

Harbison: Yes, and quite single-mindedly. That’s one of the things that Michael’s poems often display—a very heavy devotion to something. They’re not discursive. They stay on their subjects. Perhaps closest to the Bachian text is the last poem. The poems in the Bach cantatas make very large statements about life and death, which is something I don’t see much of in contemporary poetry. In fact, when Dawn Upshaw first saw these texts, she just didn’t think she could do the piece. I think she felt they were too direct. The place where the last poem went—after incineration, the bones themselves after being pulverized—I know that world very much from the Bach cantatas.

Author: Right. I was also struck by the fact that most of the song cycles texts end so tragically and these texts seemed to move more toward a sense of resolution of acceptance, as is the Lutheran cantata tradition.

Harbison: Absolutely. The last song actually looks toward a kind of enlightened state, much in the way of the chorales—even the very dark chorales. I absolutely agree that the feeling of resolution and transcendence was the intent of the last poem.
Author: I am so glad to know that I wasn’t off track. In addition to a textual analysis, I completed a musical analysis, using set theory, to discover whether or not the piece employed cyclic elements. I found four sets, three of which were used over and over again throughout the piece. They were (0,1,2,3,4,7,8,9), (0,1,5,6), (0,1,6,7), and (0,1,6,8). Was the use of these sets planned?

Harbison: Well, the songs definitely use a lot of common motivic material. There is also a theme that appears a lot, which comes on the words “simple daylight.” Those four pitches—that motive—is displayed very emphatically, certainly throughout that song and throughout the last song. Use of the cells was both conscious and unconscious, but it was also an effort to connect up the narrative in certain ways that were not necessarily right on the surface but make a difference when the listener takes in the vocabulary of the piece. There are common elements that are shared by all of the songs.

Author: Yes, I noticed one of them, which was the use of melismas on important words and the use of a kind of text painting.

Harbison: There is a lot of word illustration, of course. I’ve never been shy about that, even though a lot of people say that we don’t do that much anymore. I certainly do. There’s so much of that in the Bach and Handel that I perform, so it’s natural for me to get involved in that. There are some straightforward old technical things in the piece as well. “Somewhere a Seed” is really based on the chorale prelude principal.
The piano introduces each phrase with the motive that the singer is going to sing, and the singer sings it at half speed, which is the kind of thing that goes on in many chorale prelude choruses in the Bach cantatas. So all the way through the piece you’ll hear, just before the singer comes back in, the thing the singer is going to sing incorporated into all of the voices that have just passed. I like to pull forward fairly distant techniques and make them work again.

There’s another Michael Fried piece in *Flashes and Illuminations*, the baritone work, in which I did something similar—trying to envision the scene and display a metaphor for the words. That sort of thing was probably most popular in the Bach era—that kind of voice setting. Then, I think people got a little shy of it because, you know, in the Hollywood era it’s called “Mickey Mousing.” But that never bothered me.

The first piece has a different harmonic assumption than the others, which is because I was interested in the sense of disengagement in the poem—where the protagonist can hardly figure out where they are. It makes this movement the most difficult to perform, by a long shot. I decided that the piano and the voice would not share their pitch worlds very much, giving a sense of disorientation and making it very difficult to perform. The technique comes out seeming rather like a Schoenbergian idea of a full chromatic complement that is shared between one element and another, which is something that I don’t normally pursue, but in that piece I thought it was needed for the expression of the text.
Author: Yes, I noticed that the left hand of the piano part seemed to fill in the missing pitches from the vocal and right-hand parts.

Harbison: It does indeed. It makes a good effect for that kind of expressive situation, but it makes it a very difficult situation for the singer to get used to.

Author: Yes, it does, but Dawn Upshaw is such a master and the recording is stunning.\(^{151}\)

Harbison: Yes, singers have been able to do it. The biggest hazard for the piece has turned out to be the difficulty of the piano part. The piece was initially written for Dawn to perform with James Levine, and I was told that he didn’t play the piano much at that stage of his life, so I should either write something that was very simple—that he could essentially just read—or something that was so challenging that he would have to become interested and practice a lot. So he became very interested in the piece and practiced it a lot. But then he said he just couldn’t play it, and the first performance was taken over by Alan Feinberg.\(^{152}\) One of the reasons that the piano part became so engaged and so elaborate was that I was thinking about these musicians who would be full partners rather then merely singer and accompanist. Singers have generally been willing to take it on, but they often have a hard time finding a colleague who is willing to work on it hard enough.

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\(^{152}\) *Simple Daylight* was premiered on May 22, 1990 at the Herbst Theatre in San Francisco.
Have you been able to get hold of any of Michael’s books?

Author: I do have a copy of *To the Center of the Earth*, but I don’t have any of the others. We are in contact with one another, though, and are trying to set up an interview as well.

Harbison: Great, because the positioning of these poems in his book is very interesting and something you should look at. Where he thinks these poems fall in a sequence is very informative about how he thinks of them.

Author: Thanks, I’ll definitely look into that. Are you working on anything else that involves Fried’s texts?

Harbison: I would certainly like to be. He and I have talked about trying to work together on an opera. We do stay in touch even though we’ve lived in separate cities for a long time now, and I have always followed his work. He has an amazing body of work, from literary criticism to criticism of new work and art history of all different periods. It’s quite incredible to me. Lately he’s gone back to his initial interest, which was in Italian painters like Caravaggio, and then he surprised me by getting into photography. I never know where he’s going to be! *(laughs)*

Author: He said in his biography that the most difficult thing for him to do is to write a good poem, but he has surely succeeded in that. I think he is a master. He gets it down so succinctly, but so powerfully, with very few words.
Harbison: I absolutely agree. I think at this point that he is an unsung hero. Most people don’t know him, although some people in the literary world do know him, and they value him very highly. The poems come hard for him and there aren’t very many, but they come out absolutely final—they’re absolutely there.

Author: Yes, I’m struck by how many of the poems in this cycle are single sentences, yet they’re crystalline in their form and have wonderful rhythm.

Harbison: He has a very musical ear, I happen to know, and his rhythmic aspect is wonderfully aggressive.

Author: I was interested in the fact that you tend to return to the same poets over and over again.

Harbison: I do.

Author: What is it that attracts you to certain poets?

Harbison: Nothing—except that the poems are haunting. The fact that Michael is my friend is not the reason that I set his poems. They stayed in my head. I don’t go looking for texts, anyway. I tend to go to things that are persistent for me.
Dawn’s first acquaintance with the poems was a colorful moment! I think her engagement with the piece went from shock about the poems to, eventually, a very, very firm belief in them.

When you speak to Michael, please tell him that I love him, and I’m always reading him!

Author: I certainly will, and I thank you for all of your time.
November 10, 2010

Telephone interview with Michael Fried

Author: I know you are aware that the focus of my research is on John Harbison and your friendship with him, as well as how you have felt about his settings of your poetry. I was wondering if we could begin by talking about your friendship with him. How did you meet him?

Fried: John and I were sort of aware of each other because John had gone to high school in Princeton and I went to college in Princeton. He was at Harvard while I was at Princeton, but his father taught at Princeton, so his was a name that I was aware of. I think he was in the class of 1959 and I was in the class of ’60. So we are basically the same age. In fact, he may even be a year older than me. I think he went to Berlin after he graduated from Harvard, and I went to England to study for a time at Oxford. Then I went to Harvard to study art history and he got a junior fellowship, and a year later I got a junior fellowship. So we were both in the Society of Fellows together from about 1964 to 1968, and that is how we met. We know people in common before that, but that is actually how we met.

John and Rosie then went away to Europe, but before they left they got together with my wife and I, and we really hit it off—as two couples and also as individuals. So
really, John and I were best friends. I still regard John as my best friend in my
generation, even if I don’t see him for three years.

Author: Well, that’s what he says about you as well.

Fried: Between you and me, he’s my gentile brother! We just meshed, totally, and we’ve
never had even a bad second and a half. We’ve just always been completely
supportive of each other, and we were even tennis partners. We played just about at
the same level and had the same relationship to the game, and we’ve spent hundreds
of hours on the court together.

I was at Harvard for thirteen years, first as an assistant professor and then an associate
professor without tenure. Then Hopkins came along and offered me a full
professorship. I had loved being a graduate student and a junior fellow at Harvard,
but I did not enjoy being a junior faculty member there. I would say now, although I
didn’t know it at the time, that I’m just not a Harvard professor, nor is John. I know
he’s had the chance to go back to Harvard, but it really didn’t suit either one of us.
I’m grateful to Harvard as a graduate student and junior fellow, but it was fantastic
leaving it. The only things that were hard to leave behind were John and Stanley
Cavell. I also knew that leaving Harvard would result in a loss of access to
contemporary music, which my wife and I had through John. But that was the price I
had to pay in order for my intellectual and pedagogical life to be a thousand times
better.
John and I can be out of touch for the longest time, but each of us is thinking about the other and we have just an incredible rapport.

Author: Having a friend like that in life is so rare.

Fried: Incredibly rare, indeed.

Author: I know that the first time Harbison set your poetry was for the *Three Harp Songs*, and he mentioned in a program note for the piece that he wrote it as you were leaving Harvard and that he was so sad to lose you—his good friend. Can you talk a bit about how it has felt for you to have your poetry set to music?

Fried: This is where I am going to be completely frustrating to you. Here’s what I have never been able to do. I have never been able to listen to a recording of myself reading my own poems. It’s something that is very hard for me. There is something about the whole thing that is so personal that I just don’t do it. I actually can’t tell you how I feel about it, because it’s just too close to the bone. In fact, I don’t even yield to the impulse very often.

Author: I noticed in your bio on the John Hopkins website that you said that writing a poem is one of the most difficult things for you to do.
Fried: It’s not just writing a poem, but writing a good poem—which you don’t even know if you’ve done until you’ve been dead for about two hundred years. (*laughs*) It just seems to me that there are very few of these in the universe. I mean I do a lot of things, but I regard poetry as some kind of special activity. There are laws that govern it. When I finish an article on a painter, I know exactly how good it is. With poetry—I probably overvalue it, but art is something else. So I really don’t have anything to say about the settings, except that I am incredibly pleased and flattered to have been set. There was a moment when John was working on *Gatsby*, and I spent a weekend with him and we both went through the libretto. I had earlier written a libretto, many, many years ago. I was probably in my early twenties. It was for a composer named John Eaton. I would say that it was not at all a good libretto, but in the course of it I learned about writing a libretto, and John and I had a very productive weekend together going through his libretto. That, I can bear to think about, because writing a libretto is craft. Writing a poem is just so personal.

Author: Well, Harbison mentioned in his interview with me that the poems don’t often come from you, but that when they do, they come out just perfectly right. I have to say that I, personally, agree with him. While I am not a poetry scholar, I have read a fair amount of it, and I think your poetry is wonderful.

Fried: Oh, thank you. I am so appreciative and delighted. I actually have enough new stuff for a new book, and when it’s all done, there will be a decent amount of stuff. Even now, it’s about 150 poems or more. What I’m so conscious of—on a very personal
level—is that I find it almost impossible to have any relation at all to the whole world of poetry. I spent the whole day today with an artist from Los Angeles who is one of the best-known sculptors around. I have wonderful relationships with artists and with musicians, but poetry is like a nightmare for me. I’ve had two close friends in poetry—one a British poet named Ian Hamilton and a man named Alan Grossman, who is older than me and is retired and now has memory deficits. But the world of poetry is one in which I just don’t fit at all. I feel like a complete outsider and I always have. So my relationships with people like John, to whom my poetry means a great deal, are very important to me. That’s what I am more conscious of—rather than having written a lot or written a little. It’s that I have virtually no relation to this world, and I am not even complaining about it. It’s just that I seem like a Martian to them and they seem like a Martian to me. I can’t tell you why. It is just how it has always been!

Author: How do you feel about having had your poetry published?

Fried: For a long time, it was very difficult for me. I was just neurotic. I would write the poems and put them in a drawer. But my friendship with Alan Grossman was a great help. He was very, very encouraging, and completely unsympathetic to putting the poems in the drawer. Rather than seeming to him neurotically interesting, he felt it was completely stupid. So he helped me get off the dime, and I sent the first book to Farrar, Stauss and Giroux and they took it. They didn’t take the second, but Chicago
did, and I now have gotten over it and can publish. I don’t really know what my fear was all about, but I have been able to move on and publish my work.

Author: I am so pleased that you have been willing to share this about yourself. As a person so well known in the art world, you have revealed something incredibly important about vulnerability and that even people who are very successful can feel vulnerable.

Fried: I think that’s right. I won’t say that I really understand that fear, but I am more functional with it. I still don’t feel that I’m a part of that world, though.

Author: But you obviously don’t need to be a part of that world to write wonderful poetry.

Fried: Yes, writing poetry is about just getting it out. Then it’s either good or bad, or it says something or it doesn’t say anything. But that has nothing to do with being part of a world.

Author: When John set *Simple Daylight*, there was a poem in the original setting that you pulled.

Fried: Right, I just wasn’t happy with it.

Author: Was that poem ever published?
Fried: No, it has never been published. John has made some slight changes in my poems when he set them, and I have just let him do it.

Author: How did you feel about that?

Fried: At first I was a little shaken, but then I thought, “What the hell?” If he needed to make certain adjustments for musical reasons, I wasn’t going to go nuts.

Author: In 1988 he wrote Simple Daylight, and he mentioned in the program note that the sequence of the poems made the piece closer in tone to a Bach cantata text than to a song cycle. That statement, along with the power of your poems, really struck me and led to this research project. John said of you in my interview with him that your poetry is usually heavily devoted to something, that is makes large statements about life and death, and that is has an obsessive quality. What is your reaction to those statements?

Fried: I like those statements. He also mentioned that the poems can have an engraved quality. I have to say that all of that makes me happy. My feeling is that I am writing lyric poetry, not discursive poetry, and I want two things when I write a poem. One is absolute maximum intensity, but at the same time I want a certain kind of perfection or rightness. I love the idea that the words are just engraved in some kind of hard material. That is a kind of poetic ideal. One of the things I learned from John in the years we were together was to totally love [J. S.] Bach and [Heinrich]
Schütz and the cantatas. I’ve never thought about the poetry in a Bach cantata by itself, but I love Bach and Schütz cantatas and I love Bach recitatives. The way the music works and the harmony—you get the sense that you just get one shot at this. It’s not recursive, it’s not cyclical, it’s not a chorus, nothing is going to come back. It is just in the most real sense of real time—these words, these notes, and then it is over. That is very close to the way I think about my poetry.

Author: I know that John’s compositional style has been tremendously influenced by the music of Bach, and I find it so interesting that he found a kinship between your words and the words that Bach set.

Fried: To me, that is thrilling. I love the idea. Again, I never really focused on the texts of Bach’s cantatas, so I’ve never come to this conclusion myself, but I certainly have no desire to resist it!

Author: Harbison mentioned that you may not have been entirely comfortable with his ordering of your poems and the creation of a narrative, so to speak. Is that how you felt?

Fried: Well, I understand that what John does musically has its own rationale.

Author: Did he have to talk you into the idea?
Fried: No, he just did it, and I was okay with it. It’s art!

Author: I asked John if the two of you had any collaborative projects on the horizon, and he said that you didn’t but that he would love to work together on something.

Fried: Me too. I’ve been helpful to John over the years. I’ve even aimed him at various poems. In fact, I told him to go read Vachel Lindsay’s *Flower-Fed Buffaloes*, and I think I was the one who led him to Miłosz. We’ve had an incredibly productive relationship, and I would love to work on something.

Author: Well, it would be wonderful if my research led to a new joint venture!

Fried: I have to say that John is an incredible librettist. When I first read through his text for *Gatsby*, it hit me that he had created a fabulous libretto. You know, John was a poet and he has a fantastic literary sensibility. So he doesn’t really need anybody. He is fantastically equipped!

Author: When the two of you met at Harvard, were you both writing poetry at that time?

Fried: No, he was not writing poetry any more, but I was absolutely writing poetry. So he was composing and I was showing him poems—and Rosie [Harbison’s wife, Rose Mary Harbison] as well. Rosie is an amazingly artistic person.
Author: Yes, I know that she is a wonderful musician.

Fried: Not only that. She is sort of omni-talented. She had an incredible response to poetry, even though she hadn’t necessarily read a lot of it. She is just a deeply artistic person. She responded absolutely positively to the best abstract painting the first time she saw it.

Author: A final question. In your book *Art & Objecthood*, you said, “I have always believed that the poems, the art criticism and the art history go together—that they share a single vision of reality.” Do you still feel that way?

Fried: Absolutely. All the stuff that I’m writing about in art has to do with a certain ideal of authenticity—a certain ideal of intensity and the absence of any kind of playing around or screwing around—a certain kind of absolute dead seriousness. The art that I love is the antagonism to what I call theatricality, and the poetry is all about that as well. I’m writing lyric poetry and there is a way that lyric poetry can aspire to the condition of painting or sculpture—of being present to you all at once. The equivalent in music would be Bach recitative. There is this moment-by-moment sense of total rightness and intensity, but it is always surprising. One term that I like to use is “presentness,” not “presence.” Presence feels like a theatrical stage presence. Presentness is something like everything being right every single second—everything gathered together and in full force every second. You can image that as a
musical ideal, a pictorial or sculptural ideal, and certainly a poetic ideal. That’s how it all comes together for me.

Author: That’s a perfect summation of the feeling I get from reading your poetry. If that was your intent, you were fully successful, in my view.

Fried: Thank you. It makes me very happy to hear that, really.

Author: You’re welcome, and thank you for spending time with me today.

Fried: My pleasure.