AN ANALYSIS OF SELECTED CHORAL WORKS BY KIRKE MESEM:
MUSIC-TEXTUAL RELATIONSHIPS IN SETTINGS OF POETRY OF
SARA TEASDALE

Jerome Michael Bierschenk

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APPROVED:

Henry Gibbons, Major Professor
Jerry McCoy, Committee Member
Jeffrey Snider, Committee Member
John C. Scott, Dean of the College of Music
C. Neal Tate, Dean of the Robert B. Toulouse
School of Graduate Studies

Kirke Mechem (b. 1925), American composer, has a musical output which includes a variety of genres, the most prolific being choral music. This document examines selected choral works by Mechem that are set to the poetry of Sara Teasdale (b. 1884, d. 1933). Included are biographical sketches of Mechem and Teasdale. Selected choral works examined include Christmas Carol (1969) SATB and guitar, The Winds of May, five movement choral cycle (1965) SATB, Birds at Dusk, from the choral cycle Winging Wildly (1998) SATB, and Barter (1995) SA, trumpet, piano 4-hands. Analysis of the poetry involved as well as musical attributes and compositional techniques, including meter, form, harmonic structures, wordpainting, rhythmic treatment and melodic characteristics are included in the discussion.
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A special word of thanks and appreciation is due my wife, Marilyn, and my daughter, Kristen, who have remained supportive and encouraging throughout this project.

This document is dedicated to the memory of my parents, Alfred and Dorothy Bierschenk, who were my first inspiration and support for the study of music, and finally to my son, Justin, who taught me the meaning of endurance and perseverance.
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Kirke Mechem was born in Wichita, Kansas on August 16, 1925, the son of gifted parents. His father, Kirke Mechem Sr., was a writer of poems, plays, and short stories. He was a newspaper reporter for the *Wichita Eagle* and eventually became the editor of his own magazine, *Current Contents*. This monthly publication provided a preview of articles for major magazines, and these short synopses were in demand by libraries and universities. Its popularity declined during the depression, and in 1930, Mechem became the Executive Director of the Kansas State Historical Society. Upon his retirement, the family moved to Topeka, Kansas, where he devoted himself to his writing, some of his poems being published by such noteworthy magazines as *Atlantic, Harper’s* and *Life*.

As a young boy, Kirke Mechem had a great admiration for his father who was profoundly influential on his own development as a writer. Young Mechem and his siblings were tutored by their father on all of their school projects and assignments. Because of this encouragement, Mechem was inspired, at the age of 9, to print and distribute a local community newspaper using his own hectograph. In addition to being a supportive influence in Mechem’s development as a writer, his father also fostered an interest in sports and music. Mechem’s mother, however, was the earliest influence on his development as a musician. She was a German-trained pianist and was accepted as a

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1 Kirke Mechem, interview by author, telephone, February 1, 2003.
2 Mechem
pupil of the famous pianist Theodor Leschetitsky, but with the outbreak of World War I was unable to travel to Europe to study with him. Mechem grew up listening to his mother practice, and eventually he received instruction from her. Not being a very strong-willed woman, she was not very insistent about his studies, and as a result Mechem did not, at that time, develop a solid foundation in theory and harmony.

After graduation from high school in 1943, Mechem was drafted into the Army. Following the end of World War II, he was transferred to Special Services where he spent an additional nine months. The Special Services unit was responsible for providing entertainment for the USO (United Services Organization). During this time, Mechem began to experiment writing popular songs and took note of how other songwriters used harmony. He wrote a musical comedy for the USO, but on April 10, 1946, Mechem was released from the Army and it was never produced. This newfound interest in harmony and musical composition remained with him when he returned to California and enrolled at Stanford University, where with the support of the GI Bill, he majored in journalism. It was then that he took a harmony course under Harold C. Schmidt, who would prove to be one of the most important and influential people in his life and in his development as a composer. As a member of Schmidt’s harmony class, Mechem was required to sing in the choir, and it was here that he began to experience harmony rather than to simply study it. Standing in the tenor section, he began to hear all of the

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3 Theodor Leschetizky (b Lancut, Galicia, 22 June 1830; d Dresden, Germany 14 November 1915) taught in St. Petersberg for 26 years before returning to Vienna. He became the preeminent teacher of his time. (James Methuen-Campbell, “Theodor Leschetizky”, in *The New Grove Dictionary of Music and Musicians*, 2nd ed.)

voice parts and discovered how they worked together, which soon led him to discover his natural ability to understand harmony and theory.\(^5\) This experience soon prompted him to change the focus of his studies to music.

Having written some choral pieces under Schmidt’s guidance, Mechem was encouraged to attend Harvard University. In 1951, he enrolled at Harvard where such notable composers as Walter Piston and Randall Thompson had a profound influence on his writing. After receiving a Master of Arts degree in 1953, he returned to Stanford, where for the next three years he held the position of assistant choral conductor under Harold Schmidt. There were no full-time positions available at Stanford, and it was Schmidt’s feeling that Mechem needed to broaden his experiences as a composer. In 1956, he traveled to Vienna for a year of study, after which he returned to Oakland, California for a period of four years, during which time he continued to compose. His year of study in Vienna had proved to be very valuable and influential to Mechem as a composer\(^6\), and in 1961, he returned to Vienna for an additional two years of study. It was during this time that Mechem was offered a position at Harvard University as the conductor of the Radcliffe Choral Society. This was a critical point in his musical career, as the decision to accept this position would have led him to a career as a choral conductor\(^7\). He declined the position and returned to San Francisco in 1964 where he became the composer in residence for the San Francisco College for Women.\(^8\)

\(^5\) Mechem
\(^6\) Mechem
\(^7\) Mechem
\(^8\) This institution later changed its name to Lone Mountain College and was eventually sold to the University of San Francisco.
The majority of Mechem’s works are for the choral medium, including those for chorus and full orchestra, mixed chorus and chamber orchestra, mixed chorus and instrumental ensemble, and other works for chorus both with piano accompaniment and unaccompanied. His output is not limited, however, to choral music, for he has composed instrumental works as well, including those for chamber groups, piano solos and major orchestral works. His Symphony No. 1 won him critical acclaim from Joseph Krips, who later as the conductor of the San Francisco Symphony called this work “one of the world’s great pieces of music”\(^9\). In addition to choral and instrumental works, Mechem has also published song collections, opera arias, duets, trios, larger opera ensembles, and complete operas. His three-act-opera, Tartuffe, has received 262 performances, the most recent being 18 performances by the Vienna Kammeroper, in Austria, having its premier there on May 2, 2002.

Mechem’s music is typified by singing lines combined with flexible treatment of meter and rhythm which is, perhaps, a product of his interest in Renaissance music. His use of the church modes reflects the influence of Randall Thompson, his teacher at Harvard.\(^{10}\) Mechem’s music is typically tonal, but incorporates the use of chromatic treatment as well as dissonances which are often resolved through means of non-conventional progressions. Although his music is tertian in nature, the harmonic vocabulary is not conventional or rigid, resulting in a tonal language which allows for a

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\(^{10}\) Donald B. Miller, “The Choral Music of Kirke Mechem”, in *American Choral Review* XII, no. 4 October 1970.
variety of textures and colors. Harmonic structures are often a combination of major and
minor sonorities along with quartal or quintal harmonies, vocal tone clusters and the use of
polytonalities. Stylistically, Mechem’s music is varied, ranging from homophonic, with simple
text declamation, to polyphony which incorporates linear writing with points of imitation. The
most important aspect of Mechem’s choral music is the selection of texts which favor simple
and direct language, avoiding those that are overly intellectual or philosophical in nature. He
believes that the words “must have the force of natural, direct expression” and “should invoke
an image which would invite the musical setting”.\textsuperscript{11} Because her poetry meets these criteria,
Sara Teasdale’s poems are one of Mechem’s favorite sources for his musical settings.\textsuperscript{12} As
important as a clearly implicit language is to Mechem when selecting an appropriate text for
musical setting, equally important to Teasdale was the melodic quality of her verse that
compelled her to call her poetry “songs”,\textsuperscript{13} making her poetry a natural canvas upon which to
paint a musical composition.

\textsuperscript{11} Leslie Guelker-Con, “Kirke Mechem - An Interview”, \textit{Choral Journal} XXVII/no.9 (April 1987), 21.
\textsuperscript{12} Kirke Mechem, interview by author, telephone, March 13, 2002.
\textsuperscript{13} Carl B. Schoen, \textit{Sara Teasdale}. (Boston: Hall, 1986), 75.
...for Sara lived the austere life of a nun, each hour having its fixed and set task-hours of rest, hours of work on her poetry, hours when friends were expected by appointment...So well do I remember being ushered into the large dim parlor...by the maid, who would go up and announce my arrival quite as though I were visiting royalty...Sara lived the life of a Princess in her Tower....Nothing was lacking to her except vigorous health.\textsuperscript{14}

These words, written by friend Williamina Parrish, describe very aptly the lifestyle and the atmosphere in which Sara Teasdale lived during the late Victorian era. Born August 8, 1884 in St. Louis, Missouri, she was the youngest child of John Warren Teasdale and Mary Elizabeth Willard. Her interest in poetry began as a young child, her earliest childhood memories being of the recitation of Mother Goose rhymes by her sister, Mamie. Soon thereafter, she was introduced to more sophisticated poetry, one of her favorites being Christina Rossetti’s \textit{Christmas Carol}.\textsuperscript{15}

Teasdale was educated at home until the age of fifteen, at which time she was enrolled at Mary Institute\textsuperscript{16}. The following term, however, the family decided to continue her schooling at Hosmer Hall\textsuperscript{17}, an exclusive private girls’ school in St. Louis, where she remained until her graduation on May 28, 1903, at the age of 18. It was at Hosmer Hall that Teasdale began her writing. In addition to translating Heine and other German poets, she wrote some original verse.

\bibitem{14} Margaret Haley Carpenter, \textit{Sara Teasdale, A Biography}. (Norfolk, Virginia: Pentelic Press, 1977), 110.
\bibitem{15} Carpenter,17.
\bibitem{16} Mary Institute was founded by T.S. Elliot’s grandfather and attended by the poet’s mother and four sisters.
\bibitem{17} Hosmer Hall, founded by Martha Mathews and Clara G. Shepherd, was named for Harriet Hosmer, American sculptor.
Her teachers encouraged her to recite some of her work at her commencement exercises, but being too shy, she declined the opportunity. The principal, having decided that Hosmer Hall would, for the first time, have a school song, prevailed upon Teasdale to write the words. Set to music by local St. Louis musician, Ernest Kroeger, the song was performed for the ceremony. Unfortunately, neither the words nor the music of this, the first public performance of her work, are extant today.

After graduation from Hosmer Hall, Teasdale continued her writing and honed her poetic technique. She and seven of her close friends formed a club for the purpose of furthering and developing their creative talents. They called themselves the Potters, and each of the members possessed a talent in one or more of the disciplines of photography, music, art, literature and drama. They collaborated in the production and distribution of a monthly magazine, The Potter’s Wheel. Each issue of the magazine, which consisted of a single manuscript copy with illustrations, contained examples of the diverse talents within the group. The publication gained recognition in the St. Louis area for those who were privileged to see it.

It eventually came to the attention of William Marion Reedy, a literary legend in St. Louis during the first two decades of the twentieth century. In 1907, Teasdale’s epic poem Guenevere was published in Reedy’s Mirror, which along with its many subsequent reprintings

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18 Carpenter, 22.
19 Reedy became the City Editor of the St. Louis Mirror in 1893. Soon afterward, it became known as Reedy’s Mirror and gained a reputation for introducing literature of high quality to the city, the country and eventually the whole world.
20 Carpenter, 27.
established her reputation as a poet of achievement.\textsuperscript{21}

Teasdale traveled extensively and made many trips to Chicago where she became acquainted with Harriet Monroe. Monroe’s magazine, *Poetry*, was founded in 1912, and because of new interest in the art of poetry stimulated by the magazine, Chicago became known as a literary focal point for that part of the country. Harriet Monroe became one of Sara Teasdale’s most ardent supporters and introduced her to other prominent poets of the time.

Shortly after the publication of *Guenevere*, Teasdale published her first book, *Sonnets to Duse and Other Poems* (1907), followed by numerous other volumes, including *Helen of Troy and Other Poems* (1911), *Rivers to the Sea* (1915), *Love Songs* (1917), *Flame and Shadow* (1920), *Dark of the Moon* (1926), and *Strange Victory* (1933). In 1918, Teasdale was awarded the country’s most coveted honor for poetry, a prize of $500 from the Poetry Society of America and the Columbia University Poetry Society for *Love Songs*.\textsuperscript{22} Her poetry gained popularity and appeared in numerous periodicals including *Harper’s Weekly*, *Scribner’s Magazine*, *The Century*, *Forum* (New York NY 1886), *Lippincott’s Magazine*, *Bookman* (New York NY), and *The New Republic*.

In spite of her apparent success and acceptance as a poet, life for Sara Teasdale was difficult. Society of that time expected that she fall in love, marry and raise a family, and in 1914, she wed Ernst Filsinger, a successful St. Louis businessman. The union, however, was fraught with doubt and obstacles from the onset. She admitted to a friend that after the

\textsuperscript{21}Carpenter, 90.

\textsuperscript{22} This prize was the forerunner of the Pulitzer Prize for poetry. (Carpenter, 240.)
engagement she wondered how she could have made such a promise, and that she was particularly concerned over how this would affect her work. Much of Teasdale’s inner conflict stemmed from her own doubts about her ability to fall deeply in love, thereby meeting the societal expectations for feminine submissiveness, without compromising the survival of her own identity.²³ To further complicate matters, their first week of marriage, in her own words, was a “fiasco”.²⁴ For the next six months following this unsatisfactory honeymoon, she was plagued with continuous and severe bladder pain which prevented sexual relations. Because of this, and due to the fact that she had never slept in the same room with another person, Teasdale insisted from the beginning that they have separate bedrooms. To further complicate the relationship, her husband began to travel a great deal on business, often for extended periods. The physical separation made Teasdale increasingly unhappy and fostered feelings of bitterness for her husband, who had, in her mind, abandoned his responsibilities toward her in order to foster the development of his own career. These feelings caused great inner turmoil for Teasdale who found herself trapped between societal expectations and her true feelings of disenchantment. As a result, she became intensely private, and no longer needing to promote her career, her public appearances became less frequent. Her writing during this time almost came to a complete stop with the exception of occasional poems about her unhappiness with her husband.

Teasdale constantly struggled with her health and became accustomed to taking

²⁴ Drake,145.
lengthy retreats for mental and physical recuperation. It was not unusual for her husband to return home after a long trip abroad only to find her leaving on one of her trips for health and relaxation. Teasdale began to reflect on her days before marriage and longed for relief from its duties and responsibilities. She wrote in a letter to her husband that she almost wished that she “had no belongings but what could be put into a steamer trunk”. She was “tired and blue”. She further wrote, “I sometimes wish I could store all the furniture, bedding, etc., and have nothing to look after but myself until I get stronger.”

This letter was in reality a forecast of her intentions. After her husband departed on an extended trip to Cape Town, Teasdale traveled secretly by train to Reno, Nevada where she was granted a divorce.

Sara Teasdale’s health became increasingly poor, having had serious problems with pneumonia and high blood pressure. The effects of the pneumonia, from which she never fully recovered, left her with a deep fear that she would suffer a stroke and its subsequent paralysis. After a blood vessel ruptured in her hand, she developed a morbid horror that she would become mentally incapacitated from the stroke which she was now convinced was inevitable.

On January 29, 1933, Sara Teasdale took her own life by an overdose of sleeping pills.

In her writing, Sara Teasdale expresses the emotional feelings that are a reflection of life’s juxtaposing opposites - song and silence, pain and pleasure - as well as her constant search for love and fulfillment. While her poetry speaks of beauty and love, it also reflects a life of loneliness and solitude, accompanying her experiences of life step by step.

25 Drake, 254.
step. In the next chapter, analysis of selected works by Sara Teasdale will explore the style of her poetry and demonstrate its evolution through these life experiences. Further discussion of these texts will be presented through an analysis of selected choral works by Kirke Mechem and an examination of their textual-musical relationships.
CHRISTMAS CAROL

In 1911, Sara Teasdale published Helen of Troy and Other Poems. The collection was divided into two parts, Love Songs and Sonnets and Lyrics. Her poem, Christmas Carol was described by a critic for the Literary Digest as “the best little poem in Helen”.26 The poem is a simple description of the adoration of Christ at his birth and is reflective of a simpler time in Teasdale’s life, likely recalling her early childhood memories of Christina Rossetti’s poem Christmas Carol being read to her by her sister, Mamie.27 The story of the Nativity has been told countless times, but here Teasdale adds a personal touch by depicting the image of the Christ child falling asleep before the angels are finished singing their hymns, emphasizing the element of humanity within divine occurrence.

Christmas Carol28

The kings they came from out the south,  
All dressed in ermine fine;  
They bore Him gold and chrysoprase,  
And gifts of precious wine.

The shepherds came from out the north,  
Their coats were brown and old;  
They brought Him little new-born lambs -  
They had not any gold.

The wise men came from out the east,  
And they were wrapped in white;

26 Carol B. Schoen, Sara Teasdale. (Boston: Twayne Pub., 1986), 50.
27 Schoen, 6.
28 Sara Teasdale, the Collected Poems of Sara Teasdale. (New York: Macmillan Company, 1940), 42.
The star that led them all the way
   Did glorify the night.

The angels came from heaven high,
   And they were clad with wings;
   And lo, they brought a joyful song
   The host of heaven sings.

The kings they knocked upon the door,
   The wise men entered in,
   The shepherds followed after them
   To hear the song begin.

The angels sang through all the night
   Until the rising sun,
   But little Jesus fell asleep
   Before the song was done.

So simple and standard is the form of the poetry that it falls into a classical metric
pattern established in England as ballad meter, consisting of four line stanzas with the first and
third lines of the poetry having four-foot iambic lines and the second and fourth lines having
three-foot iambic lines. Mechem’s setting of this poem effectively retains the original rhythm of
the poetic text through the use of 6/8 meter and accompanies the SATB setting with amplified
guitar creating a pastoral effect as if the ancient tale were being told by a strumming balladeer.

   The harmonic structure of this piece is an example of Mechem’s use of traditional
structures in non-traditional means. Rather than simply taking the listener through a journey of
harmonic progressions, areas of tonalities create an association with ideas or characters within
the poetry. The first of such characters is introduced by the tenor in the

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first two lines of text [Ex. 1]. There is a strong sense of G tonality here, although the
introduction of B-flat in the accompaniment creates a hint of bi-tonality. An abrupt shift to E-flat
is heard as all four voices enter to describe the gifts presented by the kings.

The next verse is treated in similar fashion, but the characters of the shepherds are
depicted in an alto and tenor duet [Ex. 2]. The pianissimo dynamic along with the higher voice
part suggests a different characterization - perhaps a young shepherd boy as compared to the
older and more mature character of the king, portrayed earlier by the tenor voice alone. Once
again, however, Mechem abruptly shifts to the tonality of E-flat when describing the gifts which
were brought by the shepherds, thereby clearly establishing the E-flat tonality as the recurring
harmonic motif representing the gifts. All four voices present identical musical material here
until the final line of text, with a final cadence on G.

The next characters introduced are the wise men, which Mechem very cleverly sets in a
lower key in the bass voice incorporating a bit of word painting and giving the feeling of
personification to the “wise men” in the text. Another clever device used here accentuates the
text as the dynamic changes from piano to forte as if to illustrate the characters coming from a
distance and growing closer to their destination as they are led by the star [Ex. 3]. Interestingly,
there is no mention in the poem about gifts brought by the wise men, and therefore the harmonic
motif of the E-flat tonality is not used here. Rather, the harmonic material which follows the solo
bass line is used as transitional material leading to a new tonality for the next verse.

Verse four incorporates the same harmonic and melodic material as the opening
lines of text, now in a new tonality of A [Ex. 4], a step higher to emphasize the text, “the
angels came from heaven high”. This text is assigned appropriately to the soprano, and seems all the more light and airy against the wise men theme of the previous stanza sounding in the bass voice in augmentation. This is followed by the return to the harmonic E-flat “gift” motif as all four voices describe the angels’ song.

The final two stanzas of the poem are the most complicated rhythmically, making use of offsetting rhythms and syncopated patterns between the bass and tenor voices [Ex. 5]. In addition, this is the first time that the text has not been stated in strict homophonic style. The polyphonic entrances of each voice part begin on a new line of text before the previous line has been completely stated. This overlapping of text, along with the overlapping of different melodic ideas is perhaps reflective of the different characters arriving at the scene at the same time, each with their own individual presentations for the Christ child, and each in preparation to hear the angels song begin. Here, as the line of text begins, “The angels sang though all the night”, Mechem very skillfully depicts the song of the angels by using points of imitation in all four voices. Continuing in this polyphonic style, there is no clear separation between the final two stanzas of the poem as has been the case with the other stanzas, as the lines of text continue in counterpoint. In the final line of text, Mechem illustrates another example of his clever use of word painting, as the soprano does not actually finish the line of text, but pauses on the word “sleep” as if to symbolize the child falling asleep “before the song was done” [Ex. 6].
THE WINDS OF MAY

The Tune
Let it be Forgotten
Over the Roofs
I Shall Not Care
Song

This unaccompanied choral cycle is a setting of five of Teasdale’s poems from three different publications. Over the Roofs, I Shall Not Care, and Song are found in the 1915 publication Rivers to the Sea, while the other two poems, Let it be Forgotten and The Tune are found in the collections Flame and Shadow of 1920 and Dark of the Moon of 1926, respectively. As is the case with other choral cycles written by Mechem, these pieces may be performed as a complete set, but may also be performed equally well as individual pieces. This study will investigate each piece chronologically, beginning with the earliest poems.

OVER THE ROOFS

Teasdale’s poem Over the Roofs is actually a five part work, Mechem choosing the fourth part for his choral cycle.

IV
Over the Roofs

I said, “I have shut my heart
As one shuts an open door,

30 Sara Teasdale, the Collected Poems of Sara Teasdale, (New York: Macmillan Company, 1940), 87.
That Love may starve therein
And trouble me no more.”

But over the roofs there came
The wet new wind of May,
And a tune blew up from the curb
Where the street-pianos play.

My room was white with the sun
And Love cried out in me,
“I am strong, I will break your heart
Unless you set me free.”

As is the case with all of the poems in this collection, the subject is love - possibly, the idea of being in love with her friend John Wheelock, one of her colleagues from the Poetry Society, although they never had an intimate relationship. Teasdale admitted that many of the walks, which are described in this collection of poems, were not taken with a lover at all, but instead with her friend Williamina Parrish. Whether or not this poetry represents an intense emotional feeling for Parrish or simply Teasdale’s fascination with the idea of being in love, is uncertain, but in either case, they suggest that the experience of falling in love had not yet happened for her.

The first stanza reveals Teasdale’s feelings and frustrations about love, to such an extent that she desires to starve love by locking it away in her heart. The second stanza, however, reveals her feeling of hope with the newness of spring. Ultimately, the poem addresses Teasdale’s inability to master and control her own feelings.

31 Carol B. Schoen, Sara Teasdale. (Boston: Twayne Pub., 1986), 61.
Mechem sets this poem in three segments, each reflecting the three ideas conveyed in the poetic text. This work is an example of Mechem’s creative use of meter and rhythm incorporating 2/4, 3/8, and 3/4 to effectively mirror the uneven metric accents of the poem which contains lines of six, seven and eight syllables. The first section is scored for four part men’s chorus, and the fast tempo, accented and marcato articulation, and driving syncopated rhythms all reflect the poet’s attitude of frustration and anger toward love and her disillusion resulting from her inner pain and turmoil. The most poignant line of text, “that love may starve therein”, is emphasized not only through its reiteration, but through different rhythmic and stylistic treatments for each of its three statements. The first statement is made in the three lower voices in homophonic texture while the first tenor continues to sing a descant melodic line sustaining the word “love” [Ex. 7]. The second statement is similar, but this time is made more emphatic through the heavy accents on the word “starve therein” [Ex. 8]. The third statement involves all four voices in the text and through the octave leaps in the first tenor, the syncopated rhythmic pattern in the second tenor, and the marcato style, this line of text finally crescendos to the climax on the words “trouble me no more” [Ex. 9]. The stanza ends with the interval of an open fifth which leaves the listener without a satisfactory sense of conclusion, as if to suggest that shutting one’s heart to love fails to achieve the desired resolution to the inner conflict.

The second section, which is more reflective in nature, is scored for four part women’s chorus. The slower tempo and softer dynamic indications create a different effect while compositional unity is achieved through the use of musical elements from the first segment such as the use of multi-meter. This section also makes use of a descant melody in
the first soprano while the three lower voices accompany the poetic text with a homophonic texture. This brief moment of reflection comes once again to an inconclusive close with the use of the open fifth on the final line of text “where the street pianos play” [Ex. 10].

The final section continues with this same reflective nature, but the mood quickly changes through a steady crescendo and accelerando until a return to the Tempo I of the first section [Ex. 11] as a response to the statements made in the first section. Mechem links these two textual components through the use of melodic and rhythmic elements. In the first section, the poet states “that Love may starve therein”. In the third section, the response from Love is “I am strong and I’ll break your heart”. Here, Mechem uses the same melodic material, this time sung a third higher, as well as the same metric treatment. Just as the text in section one is reiterated in order to heighten the sense of importance, it receives the same treatment in the third section, giving the response from Love an equal sense of significance. The final statement of the text “And Love cried out, ‘I’m strong and I will break your heart’” occurs at the Tempo I and is directly quoted from the first section of text, “I said, ‘That Love may starve therein, and trouble me’”. The change in articulation and dynamics suggest that the balmy winds of May have aroused Love’s passion after all, and the final line of text, “Unless you set me free” presents the solution to Love’s heartbreak. Mechem illustrates Love’s triumph by setting the text in a slower tempo and finally by concluding the poem with a consonant resolution in B-flat major.
I SHALL NOT CARE

_I Shall Not Care_, from the same collection, was read for the first time at a meeting of the Poetry Society of America in 1912, at which a discussion was held on the subject: “Is Modern City Life Favorable to the Production of Poetry?” This time spent in New York had a profound influence on Teasdale’s search for the answers to love in her life as she discovered the beauty in the city lights, the streets, and even the subways. She came to believe that this beauty represented love. The general attitude about this poem was that although it was bitter, it was charming. Critic Arthur Guiterman stated that this charm was due to the fact that “the writer does not take himself too seriously.”

_I Shall Not Care_34

When I am dead and over me bright April  
Shakes out her rain-drenched hair,  
Though you should lean above me broken-hearted,  
I shall not care.

I shall have peace, as leafy trees are peaceful  
When rain bends down the bough,  
And I shall be more silent and cold-hearted  
Than you are now.

This poem reflects a change in Teasdale’s style, moving away from the old archaic language of an older, established generation of poets to one of younger authors who preferred a more simple direct flow of words. The poem reveals the author’s personal

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32 Margaret Haley Carpenter, _Sara Teasdale, A Biography_. (Norfolk, Virginia: Pentelic Press, 1977), 158.
33 Carpenter, 159.
34 Sara Teasdale, _the Collected Poems of Sara Teasdale_. (New York: Macmillan Company, 1940), 60.
The poem addresses three important ideas: death, peaceful acceptance of death, and finally, indifference to death. This short, through-composed musical form uses a simple harmonic language consisting of major and minor tonalities as well as unresolved dissonances in the form of quartal harmonies. The subtle beauty of the piece lies in the careful placement of these tonalities within the text and the resultant enhancement of the meaning of the poetic work. To illustrate death and the emotions associated with it, Mechem uses minor tonalities, heard in the first line of text “when I am dead”, where a unison expands to a B-flat minor sonority on the word “dead” [Ex. 12]. Teasdale creates the vivid image of a loved one in mourning on the line “though you should lean above me broken-hearted”, which is highlighted by Mechem’s use of the c minor triad on ”broken-hearted” [Ex. 13]. The last line of stanza one, “I shall not care”, indicates the poet’s attitude of revenge in response to the mourner’s suffering, for it is through this suffering that she gains the upper hand in the relationship. Mechem musically overlaps this line of text with the first line of stanza two to illustrate the poet’s peace by using a series of major chords, first on the word “care”, on the word peace, and finally on the word “peaceful” [Ex. 14].

The poem as well as the musical realization of it take an emotional turn on the text “when the rain bends down the bough” as the phrase resolves on F-sharp minor [Ex. 15]. The rallentando leading to the diminished chord on the final syllable of “cold-hearted” helps to accentuate the author’s viewpoint on the relationship, and the final cadence on the
open fifth creates a feeling of emptiness and further illustrates the poet’s indifference to the mourner’s sadness.

SONG

*Rivers to the Sea* tells a love story through a series of poems in which the subject experiences the growth of love, the lovers’ joy in their passion, a separation, and the eventual end of their love. *Song* reveals a flippant response to the realization that she is no longer loved, and draws a parallel to Teasdale’s own life and her relationship with her friend John Wheelock, for whom she had romantic feelings - feelings which were not returned.  

*Song*

Love me with your whole heart  
Or give no love to me,  
Half-love is a poor thing,  
Neither bond nor free.

You must love me gladly  
Soul and body too,  
Or else find a new love,  
And good-by to you.

A symmetrical and carefully structured composition, this piece is unified through the use of rhythmic and melodic imitation. The short two stanza poem begins with a four

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35 Carol B. Schoen, *Sara Teasdale* (Boston: Twayne, 1986), 64.  
measure melodic statement in the tenor using the pentatonic scale on G which is heard in exact imitation by the soprano. The bass and alto also use the same melodic material but the bass quotes the last half of the melodic phrase, followed by the first half of the phrase. These melodic fragments are used for the first two lines of text, but new material is introduced on the third line of text “half-love is a poor thing, neither bond nor free” [Ex. 16]. Mechem uses simple parallel triadic movement, and adds a fifth voice through soprano divisi with the melody in augmentation on the words “half-love is a poor thing” [Ex. 17] thereby delivering only half the line, a clever little musical pun from the composer. The last line of text, “niether bond nor free” is set first in the molto legato figure, then repeated in the opening playful pentatonic motive, thereby illustrating the meaning of these words by not “binding” the text to the same musical pattern, but also illustrating the lack of “freedom” by returning quickly to it [Ex. 18].

The setting of verse two uses an inversion of the pentatonic melody, which, like verse one, starts with tenor [Ex. 19], and utilizes imitation in the other voice parts. The third line of poetry is treated in identical fashion to the third line of stanza one followed by the final statement of the poem in the bass using the first two measures of the original pentatonic melody. Special emphasis is given to the final line of text “and good-bye to you”, by scoring it for all four voices, which, through contrary motion expand to a strong final cadence on G.

Another important compositional element is the syncopated rhythmic pattern which, with its fast metronomic marking of 144 and the giocondamente indication, has the effect of a playful and lively dance rather than a serious love poem, very effectively
illustrating the poet’s cynical and flippant attitude about love and commitment. This musical setting further underscores the idea that perhaps the poet is masking her true feelings of a failed relationship through this frivolity.

LET IT BE FORGOTTEN

Teasdale began reading W.B. Yeats in 1914 and, calling him “the supreme artist writing in our tongue today”, he soon became her favorite poet. His influence on her writing style is first seen in a change of technique in the poems of Flame and Shadow in which metric variation from line to line is characteristic, representing quite a shift in technique from her earlier style, which is marked by her concern for absolute rhythmic precision. One of the most obvious of examples of this new approach can be found in her poem Let it Be Forgotten.

Let it Be Forgotten

Let it be forgotten, as a flower is forgotten,
Forgotten as a fire that once was singing gold,
Let it be forgotten for ever and ever,
Time is a kind friend, he will make us old.

If anyone asks, say it was forgotten
Long and long ago,
As a flower, as a fire, as a hushed footfall
In a long forgotten snow.

The three images of the flower, the fire and the snow are suggestive of the flower

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37 Carol B. Schoen, Sara Teasdale (Boston: Twayne, 1986), 111.
38 Sara Teasdale, the Collected Poems of Sara Teasdale, (New York: Macmillan Company, 1940), 174.
of love, the fire of passion and finally the coldness a love that has gone. The final line of
the first stanza reminds us of the diminishing powers of memory in old age which is ultimately the
only way one can forget the disillusions of life’s unfulfilled expectations. The constant repetition
of the word “forgotten” actually emphasizes and reinforces our memory of these inevitable
disappointments.

The key signature of five flats creates a dark and pensive mood for the opening line of
stanza one, “let it be forgotten”, which begins with paired voices, first soprano and bass, then
alto and tenor, both pairs sounding the first statement with the interval of an open fifth. This is
followed by a short imitative section on the text “as a flower is forgotten”. As in the poetry, the
word “forgotten” is repeated often which has the psychological effect of actually causing the
listener to remember. Mechem carries this idea even further by using imitation in all four voice
parts [Ex. 20] thereby reinforcing the poet’s literary techniques and intentions. The text is never
directly quoted in its original poetic form in any one voice, but is fragmented, with phrases
passing from one voice to another, until the final line of the stanza when all four voices make the
final homophonic statement. The slower tempo of this line as well as the final cadence on the
open fifth give special emphasis and meaning to the text and suggest music of an earlier century
alluding to the idea of time gone by.

The second stanza incorporates a similar imitative style and again fragments the text,
passing the lines from one voice part to another. The final line of text “in a long forgotten snow”
creates a strong sense of compositional unity through the use of an exact quote of the opening
melodic material, which again concludes with the open fifth.
Teasdale’s volume, *Dark of the Moon*, reflects a deeper and darker side of life and shows the poet’s seriousness and solitude. By her own admission, she said apologetically to her husband’s parents, “I often regret that my happy moods, which are almost habitual with me, so seldom get into my poetry, whereas the sad ones often bring forth poems”. In a letter to a friend, Eunice Tietjens, she wrote, “I wish I could get the happy amused part of me into my books. But you know my heart.”. In fact, there were long periods during which she could produce no poetry at all which she deemed worthy of her notebooks. This volume has been described as the work of a woman “in love with death”, and throughout there is play within the sections of this book on the opposition of moonlight and darkness, the darkness representing both the darkness of night and the darkness of death, which is as unknown as the dark side of the moon.

The volume is divided into nine sections and is very carefully ordered with every poem “having a reason for being where it is”. *The Tune* is the last poem in section VIII which is titled *Arcturus in Autumn.*

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41 Schoen., 128.
The Tune

I know a certain tune that my life plays;
Over and over I have heard it start
With all the wavering loveliness of viols
And gain in swiftness like a runner’s heart.

It climbs and climbs; I watch it sway in climbing
High over time, high even over doubt,
It has all heaven to itself - it pauses
And faltering blindly down the air, goes out.

This poem demonstrates Teasdale’s ability to capture the qualities of life and death and to create a balance between the two that raises them above the level of morbidity. It is one of reflection wherein she is reflecting upon her past life and creating the metaphor of her existence as a simple song that she has heard many times and now observes, as if from a distance, as the song finishes its tune and simply ends.

Mechem’s use of multi-meter is reflective of the new style of Teasdale’s poetry involving uneven metric syllabic lines. Here, the text makes use of alternating duple and triple accents making the alternation of the 2/4 and 3/4 musical meter a logical choice to reflect the original meter of the poem. The predominate texture is homophonic, enlivened occasionally by imitative rhythmic displacements in one or more voices. These points of imitation, however are never more than one beat apart, the resulting effect never being one of a truly developed polyphonic texture, but rather an animated homophony. This rhythmic liveliness is coupled with a great deal of word painting, the first being on the line “Over and over I have heard it start”

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[Ex. 21]. The soprano and alto are answered by the tenor and bass one beat later, the listener thereby effectively hearing the reiteration of each line of the text as if to underscore the meaning of the line “over and over”. This offsetting of the text in different voices and the resulting syncopation continues until the line “in swiftness like a runner’s heart”, where the faster moving quarter notes and the realignment of the text in all four voices give the suggestion of “swiftness” as the first stanza comes to a close.

The second stanza is set in homophonic texture and begins on a unison d with the harmonic structure expanding on the text “climbs and climbs”. The text “high over time, high even over doubt” is illustrated and cleverly underscored by having the soprano suspended over the other voices on the word “high” [Ex. 22]. The musical climax is reached as the tempo slows and the ultimate pitch g sharp is sung in the soprano on the word heaven [Ex. 23], which is symbolic of the ultimate height achievable. Then, the most striking example of word painting supports the idea of the last line as a single melodic line passes seamlessly from the soprano to the bass, effectively illustrating the text “and faltering blindly down the air” before it finally “goes out” [Ex. 24].
Teasdale expressed in her poetry the belief that beauty could lend significance to life, and in her publication *Rivers to the Sea*, she expressed the belief that love would provide the inspiration needed in order for beauty to be realized in poetry. Originally titled *Dusk in June*, the poem initially depicts a scene at dusk in which the birds begin to sing joyously as nightfall approaches. The symbolic use of nighttime as a metaphor for death reveals to the reader that Teasdale was pleading for the chance to experience life’s happiness in love before her life was over.

*Dusk in June*  
Evening, and all the birds  
In a chorus of shimmering sound  
Are easing their hearts of joy  
For miles around.

The air is blue and sweet,  
The few first stars are white,  
Oh, let me like the birds  
Sing before night.

*Birds at Dusk* is the first of three movements in Mechem’s choral cycle *Winging*  
*Wildly*, each containing a text dealing with birds. There are two fundamental aspects of the work, those being the statement of the poetic text and, the other, the accompaniment

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of this text through the imitation of bird sounds. The bird imitations are first heard softly in the soprano and alto voices; gradually growing in dynamic intensity and rhythmic activity, they effectively set the scene for the transition from the quiet stillness of early dusk to the chorus of sounds heard as nightfall approaches. The tenors and basses play the part of the narrator as they sing the first two lines of the first stanza in a simple duet, primarily in major thirds. Two parts expand to four upon the recitation of the text “a chorus of birds” [Ex. 25]. Here, Mechem departs slightly from the original text, giving not only emphasis to the words, but also creating a vision of the ever-growing numbers of birds joining in this chorus of sound. The climax of stanza one is reached on the word “joy” [Ex. 26] and this E-flat major chord, in combination with the slow decrescendo and final resolution to G major [Ex. 27] leaves the listener with the simple and peaceful mental image of a nocturnal occurrence in nature.

The musical roles are reversed for the second stanza, now sung by soprano and alto. Rather than the use of consonant 3rds, as was the case in the first stanza, the text is set first on a unison, moving to a tone cluster, and eventually fanning out stepwise to culminate in a ninth chord on the words “sweet” and “white”. The tenors and basses take the role of the birds, until all voices join together for the text “Oh, let me like the birds sing before night” [Ex. 28]. The use of open fifths and major tonalities bring the stanza to a close, but unlike the setting of the first stanza, leave the listener without a sense of finality. In fact, this section serves as a transition which leads into the recapitulation of musical material from stanza one. With this recapitulation,
we have a reiteration of the text “Oh, let me sing before night” which is once again sung by the
tenors and basses with soprano and alto voices providing the accompaniment of bird sounds.
The final two lines of text “Oh let me sing like the birds sing before night” is stated one final time
in homophonic hymn-like fashion [Ex. 29]. The tonality is D major initially, but the use of C
natural on the word “before” suggest strongly a dominant seventh with a resolution to G. The
final suspension and resolution to g minor is unexpected, but effectively reflects the double
meaning of the text when one considers that Teasdale was not merely writing about a nightly
occurrence, but was actually referring to her own life. The chorale-like ending is an effective
setting for what is actually her plea to find happiness in life before the finality of death.
Teadsale opened the volume *Love Songs* with this poem, which upon first reading, seems rather simplistic and obvious in its message that life is beautiful and has many pleasures to offer. The metaphor is one of a market transaction, and is the source of the underlying tension that suggests that while life is beautiful, there is a price to pay for enjoying its pleasures. An earlier version found in Teasdale’s notebook makes this point much more evident as it was first titled *Buying Loveliness* and the second stanza was worded “Life will not give but she will sell”. This underscores the poet’s thoughts about her own life which had not given her the loveliness and joy for which she had hoped, but that she was willing to pay a price for even one moment of happiness. The conclusion drawn in the final stanza is that, although the cost may be great, ecstasy is worth even the price of one’s own past or future.\(^{45}\)

**Barter\(^{46}\)**

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children’s faces looking up,
    Holding wonder like a cup.

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Life has loveliness to sell,
Music like a curve of gold,
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit’s still delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
Buy it and never count the cost;
For one white singing hour of peace
Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.

Mechem’s setting for this poem is for soprano and alto chorus, trumpet, and piano 4-hands. This work is a striking example of Mechem’s use of major and minor sonorities combined with dissonance and unconventional harmonic progressions. While the piece is clearly set in the key of D major, harmonic color is added through extensive use of major 7th, 9th and 11th chords which allows for easy movement from one tonal area to another. The result is an extended harmonic language which includes tonal areas which are seemingly unrelated. One such harmonic sequence which the composer uses to unify the piece is the whole step movement from one major tonal area to another, the first example being D major to C major [Ex. 30]. The first line of text, “Life has loveliness to sell”, is framed with this harmonic sequence and is followed by a trumpet and piano interlude which returns to D major. The line “loveliness to sell” is restated and another transition moves the tonality to C major to begin the next line of text. For this line, Mechem uses the same whole step harmonic sequence for the line “all beautiful and splendid things”, this time starting in C major and ending the line of text on B-
flat major, then, once again followed by a trumpet and piano interlude bringing the tonal center back to D with a reiteration of the text “beautiful and splendid things” [Ex. 31]. The following piano and trumpet interlude is extended through a series of rapid harmonic changes beginning with A major in m. 27 and moving to the tonality of a G major in m. 28, resolving to a C major 7th chord. This sequence is repeated in m. 29 and 30 which moves from D major to C major and F major respectively. Even though these are non-traditional harmonic changes, an obvious sequential pattern can easily be observed and are examples of Mechem’s use of traditional harmony in a new way. The whole step relationship between areas of tonality which was established earlier in the piece can be seen here as well (A major to G major; D major to C major) and becomes one of the unifying threads which can be found throughout the work.

The third and fourth lines of text use the same basic harmonic sequence as the first two lines (D to C, and C to B-flat), but through the use of arpeggiated 13th chords [Ex. 32], the tonal center is more ambiguous here. After the arrival of B-flat major on the word “sings”, Mechem again reiterates a portion of the previous line of text, “and sings”, but unlike the treatment of the first two stanzas, there is no piano, trumpet interlude before the restatement of the text. Instead, there is a very surprising introduction to the tonal area of E major. The following harmonic series begins with a sequence of tonal centers descending in fourths (E major, B minor, F-sharp minor, C-sharp minor, G-sharp minor) and ultimately returns to D major with a partial reiteration of the text “soaring fire that sings” [Ex. 33]. The melodic and harmonic material used here is quoted from earlier material found in measure 11 and measure 26, however the harmonic
sequence that follows varies from the first two examples with the second measure being in a minor and eventually arriving at G major in measure 51. These last two lines of text are clearly set apart by their treatment which uses a slower tempo and a reduction in accompaniment of mostly piano secondo. Unlike previous treatments of the text, Mechem chooses to quote the poetry directly with no repetition, and the resulting simplicity of the slower tempo and less active accompaniment highlights a text which deals with a child’s wonder and holy thoughts, which are non-tangible, as compared with the other objects of loveliness which the poem address earlier - blue waves, soaring fire, music and the scent of pine trees. This harmonic and melodic treatment of the text clearly divides the first segment of the work into three parts, each using two lines of poetic text. Unity is maintained, however in spite of the different treatment, as Mechem once again uses the whole step relationship between major tonal areas for this last segment which begins on G and moves to F major [Ex. 34] and back to G again [Ex. 35]. The abrupt return to D major in measure 60 is followed by a literal repeat of all musical material for stanza two.

While the first two stanzas of the poem list the things of beauty that were important to the author, the final stanza reflects Teasdale’s *carpe diem* attitude in response to them. Even though there are many elements from the first two stanzas from which Mechem draws his musical material, including arpeggiated figures, waltz-like accompaniment figures, and triplet figures, the vocal parts are quite different in their treatment. The first two stanzas are realized in the vocal lines in duet fashion throughout, while the first two lines of the third stanza incorporate independent movement of the vocal lines in imitative style. The harmonic sequence here is also
quite different as a rapid progression beginning in measure 64 travels through a “classical” circle of fifths movement, the only exception being the movement from G to F-sharp. The harmonic sequence eventually leads to G major in m. 76 and a transition into the next line of text “for one white singing hour of peace” [Ex. 36]. Once again, Mechem changes the musical texture as the poem reflects on a less tangible idea; three part divisi, partly unaccompanied, in a series of suspensions combined with a very slow tempo, accentuate the idea of singing. An even more obvious use of word painting occurs on the word “strife” [Ex. 37] with the strong dissonance between the B-flat and A in the voice parts which is accompanied by the B-flat augmented triad and the added major seventh and F-sharp and G dissonance. This “strife” is followed with a striking resolution to A major in the next measure, very effectively reflecting on the text’s suggestion that these year’s of strife are a well spent price to pay for this hour of peace.

The final two lines of the text are the most poignant and present a summation of the poetic ideas in the poem; that everything in one’s past and future are the worthy price to pay for one brief moment of ecstasy. Mechem very cleverly alludes to the idea of the past by returning to previous musical material, in this case, the rapidly arpeggiated figures in the piano which were heard in the opening measures. This time, however, these figures are a B minor arpeggio rather than D major, and they do not develop harmonically but gradually slow to a halt with a sustained B minor chord. To reflect the unknown of the future, the composer presents a more vague tonal center through the use of the slowly arpeggiated thirds of a D major 7th chord combined with an arpeggiated E minor 7th chord, and eventually leads to the final consonant D major.
The overall harmonic scheme and the strophic nature of the textual treatment create a form that can best be characterized as AAB with similar melodic, rhythmic and harmonic elements in both the A section and the B section which serve to unify the work. This would include the angular movement of the melodic line in the trumpet, movement by thirds in the vocal lines, arpeggiated figures in the piano, triple and dotted rhythmic figures, and harmonic progressions within the work that have a whole step relationship to one another. Further, the form is a reflection of the poem itself in which the third stanza is the writer’s own personal commentary on her observations of the words written in the first two stanzas, thereby creating a convincing musical realization of the poetry.
CONCLUSION

The characteristic that distinguishes choral and vocal music from all other musical expression is the use of text. Within the confines of this very obvious statement lie many possibilities in which that text may be incorporated into the medium of choral music. The use of simple and direct language rather than one that is deeply intellectual or philosophical in nature has characterized the poetry of Sara Teasdale. Her work has further been described as being pure in spirit in the form of music, emotion and beauty\textsuperscript{47}. In her own words, Teasdale said “I avoid, not from malice aforethought, but simply because I dislike them, all words that are not met with in common speech and all inversions of words and phrases….for me one of the greatest joys of poetry is to know it by heart - perhaps that is why the simple song-like poems appeal to me most - they are the easiest to learn”\textsuperscript{48}. It is because of this style that her words will remain timeless, not being tied to any one convention, but simply a reflection of the beauty of the human heart and spirit.

The choral music of Kirke Mechem provides a viable medium for a marriage between the poetic word of Teasdale and the “songs” which they portray. His use of textures and harmonies allows for the declamation of text, yet at the same time demonstrate creative techniques which accentuate the intent of the poet’s work. Mechem’s objective is to create works which are accessible both for the amateur and the

\textsuperscript{47} Margaret Haley Carpenter, Sara Teasdale, A Biography. (Norfolk, Virginia: Pentelic Press, 1977), 348.
\textsuperscript{48} William Drake, Sara Teasdale Woman and Poet. (San Francisco: Harper and Row, 1979), 331.
professional choir member as well as for the average of the musically educated audience.

He does this by capturing in his works the essence of the poetry and presenting it in a musical form which clearly expresses, defines and reflects the original intent of the poet - to express musically the realities of the human condition.

The choral works of Kirke Mechem are varied from simple homophonic textures to more complicated imitative works with complex rhythmic figures. Regardless of the texture, however, the written word is accentuated through extensive use of creative word painting and harmonic coloration, creating a strong visual image to the musical representation. Because of the purity of intent and melodic form of expression of Teasdale’s works, her poetry has become classic in the world of American poetry. Likewise, the musical contributions of Kirke Mechem, with its direct and accessible musical language, will remain an important part of American music and American choral music in particular.
BIBLIOGRAPHY


Example 1. *Christmas Carol*, m. 1-6.

**Christmas Carol**

SATB and Amplified Guitar

Sara Teasdale

Kirke Mechem

**Andante grazioso**

Soprano

Alto

Tenor

Bass

Guitar

(The kings they came from out the south, All

Andante grazioso

(Sounding an octave lower)
Example 2. *Christmas Carol*, m. 11-16.

wine.

The shep-herds came from out the north, Their

wine.

The shep-herds came from out the north, Their

wine.

They brought Him lit - tle

coats were brown and old;

They brought Him lit - tle

coats were brown and old;

They brought Him lit - tle
Example 3. *Christmas Carol*, m. 21-26.

21

\[ \text{cresc. poco a poco} \]

The wise men came from out the east, And they were wrap'ed in

\[ \text{cresc. poco a poco} \]

26

\[ \text{p cresc. mf dim.} \]

The star that led them all the way Did

\[ \text{p cresc. mf dim.} \]

The star that led them all the way Did

\[ \text{p cresc. mf dim.} \]

The star that led them all the way Did

\[ \text{p cresc. mf dim.} \]

The star that led them all the way Did

\[ \text{p cresc. mf dim.} \]

The star that led them all the way Did

\[ \text{mf dim.} \]

white; The star that led them all the way Did

\[ \text{mf dim.} \]

3/4 2
Example 4. *Christmas Carol*, m. 31-36.

Glorify the night, The angels came from
Glorify the night.

Sempre p
Heaven high, And they were clad with wings;

Sempre p
And came from heaven high, And they were clad with wings;
Example 5. *Christmas Carol*, m. 42-46.

host of heaven sings.
The wise men
host of heaven sings.
The kings they knock'd upon the door,

The shepherds followed in.
To
the kings they knocked upon the door, The shepherds fol

(Continued on next page.)
Example 6. *Christmas Carol*, m. 57-63.

Little Jesus fell asleep. Before the song was done.

Little Jesus fell asleep. Before the song was done.
Example 7. *Over the Roofs*, m. 11-14.

Example 8. *Over the Roofs*, m. 15-17.

starve there in, And trouble me no more."

may starve therein, And trouble me no more."

starve there in, And trouble me no more."

starve there in, And trouble me no more."

Example 10. *Over the Roofs*, m. 36-40.

blew up Where the street pianos play.

curb Where the street pianos play.

curb Where the street pianos play.
Example 11. *Over the Roofs*, m. 56-61.

out, **And Love** cried

*I will break your heart,*

out, **“I’m strong and I will break your heart**

out, **“I’m strong and I will break your heart**
Example 12. *I Shall Not Care*, m. 1-2.

**I shall not care**  
For Four-part Chorus of Women’s Voices  
(*a cappella*)  
Kirke Mechem

Andante (d.42)

Example 13. *I Shall Not Care*, m. 7-11.
Example 15. *I Shall Not Care*, m. 13-17.
Example 16. *I Shall Not Care*, m. 18-19.
Example 17. Song, m. 7-8.

Example 18. Song, m. 9-11.

Example 20. Song m. 13-14.

Example 21. Let It Be Forgotten, m. 4-5.
Example 22. *The Tune*, m. 4-6.

Example 25. *The Tune*, m. 31-38.

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Example 25. *The Tune*, m. 31-38.

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Example 25. *The Tune*, m. 31-38.

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Example 25. *The Tune*, m. 31-38.

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Example 25. *The Tune*, m. 31-38.
Example 26. *Birds at Dusk, from Winging Wildly*, m. 10-11.

Example 27. *Birds at Dusk, from Winging Wildly*, m. 14.

Example 28. *Birds at Dusk, from Winging Wildly*, m. 16-17.
Example 29. *Birds at Dusk*, from *Winging Wildly*, m. 28-29.
Example 30. *Birds at Dusk, from Winging Wildly*, m. 45-51.

8

Largo

Molto lento

46

let me sing like the birds,

Sing before sight.

let me sing like the birds,

Sing before sight.

let me sing like the birds,

Sing before sight.

let me sing like the birds,

Sing before sight.

let me sing like the birds,

Sing before sight.
Example 31. *Barter*, m. 5-7.

love - li - ness to sell,

love - li - ness to sell,

love - li - ness to sell,
Example 33. Barter, m. 34-36.
Example 34. *Barter*, m. 48-49.
Example 35. *Barter*, m. 53-55.
Example 36. *Barter*, m. 56-58.
Example 37. *Barter*, m. 64-76.
ff buy it, buy it and never,

Buy it, buy it, buy it and never,

never count the cost;

never count the cost;
Example 38. *Barter*, m. 86-87.