

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313/761-4700 800/521-0600



Order Number 9229862

**The choral compositions of Richard Faith: An exploration of
general compositional characteristics as an annotated resource of
repertoire suitable for various choral forces**

Lopez, Christine Sotomayor, A.Mus.D.

The University of Arizona, 1992

Copyright ©1992 by Lopez, Christine Sotomayor. All rights reserved.

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106



**THE CHORAL COMPOSITIONS OF RICHARD FAITH:
AN EXPLORATION OF GENERAL COMPOSITIONAL CHARACTERISTICS
AS AN ANNOTATED RESOURCE
OF REPERTOIRE SUITABLE FOR VARIOUS CHORAL FORCES**

by

Christine Sotomayor Lopez

Copyright @ Christine Sotomayor Lopez 1992

A Document Submitted to the Faculty of the

SCHOOL OF MUSIC

**In Partial Fulfillment of the Requirements
For the Degree of**

**DOCTOR OF MUSICAL ARTS
WITH A MAJOR IN CONDUCTING**

In the Graduate College

The University of Arizona

1 9 9 2

THE UNIVERSITY OF ARIZONA
GRADUATE COLLEGE

2

As members of the Final Examination Committee, we certify that we have read the document prepared by Christine Sotomayor Lopez entitled The Choral Compositions of Richard Faith:

An Exploration of General Compositional Characteristics
As An Annotated Resource of Repertoire Suitable for
Various Choral Forces

and recommend that it be accepted as fulfilling the requirements for the Degree of Doctor of Music with a Major in Choral Conducting

<u>Maurice Skones</u> Dr. Maurice Skones	<u>4/13/92</u> Date
<u>[Signature]</u> Dr. Paul [Name]	<u>4/13/92</u> Date
<u>Josef Knott</u> Dr. Josef Knott	<u>4/13/92</u> Date
<u>Larry Day</u> Dr. Larry Day	<u>4/13/92</u> Date
<u>Rex A. Woods</u> Dr. Rex Woods	<u>4/13/92</u> Date

Final approval and acceptance of this document is contingent upon the candidate's submission of the final copy of the document to the Graduate College.

I hereby certify that I have read this document prepared under my direction and recommend that it be accepted as fulfilling the requirement.

Maurice Skones
Director Dr. Maurice H. Skones Date 4/13/92

ACKNOWLEDGEMENTS

I would like to first of all, thank Richard Faith, for the opportunity to initiate discussion of his choral compositions. Under his tutelage at The University of Arizona, I received both Bachelor and Master degrees. This long association with him and his works has given me insight into his personal characteristics as a musician - characteristics which appear throughout his compositions. His encouragement and guidance has been extremely helpful in preparing this document. I have valued the years of his friendship. His fabulous pianism and nurturing methods of teaching have inspired me as a pianist, and as a choral conductor.

I would also like to thank the members of my doctoral committee for their generous provisions of time and support. I have enjoyed my association with Dr. Maurice Skones, my Major professor. I have had the opportunity to work closely with him as an accompanist and a singer in his graduate choir. Dr. Paula Fan has given me endless hours of instruction and of insight in my piano career. She has been an insistent encouragement for my completion of this degree. I am grateful to have worked with Dr. Josef Knott as his assistant conductor in The University of Arizona Opera Theatre. Dr. Larry Day has always been supportive of my pursuits and has always been generous with his time and insights. Dr. Rex Woods has been a careful overseer of this document through all stages of its preparation. Dr. H. Reynold Stone, my graduate representative, has actively participated on the committee. Additional thanks needs to be given to Dr. Roy Johnson as my Graduate Advisor.

I must thank the School of Music for recognizing my potential and my sincere willingness to complete my degree programs at The University of Arizona. The faculty have played a large part in my musical growth. I feel great respect for these professionals, and I appreciate the dignity and respect they have shown me.

Of course my family and friends are an ever present source of patient love and understanding. Their unfailing presence in the background, for the last three years, has given me the peace of mind, and affectionate association, necessary for personal satisfaction in a goal achieved.

STATEMENT BY AUTHOR

This document has been submitted in partial fulfillment of requirements for an advanced degree at The University of Arizona and is deposited in the University Library to be made available to borrowers under rules of the Library.

Brief quotations from this document are allowable without special permission, provided that accurate acknowledgment of source is made. Requests for permission for extended quotation from or reproduction of this manuscript in whole or in part may be granted by the copyright holder.

Christine Sotomayor Lopez

SIGNED:

TABLE OF CONTENTS

	LIST OF EXAMPLES	6
	LIST OF TABLES	7
	ABSTRACT	8
1.	INTRODUCTION	10
2.	RICHARD FAITH - BIOGRAPHICAL SKETCH	14
3.	CHORAL COMPOSITIONS	22
	Musical Style	22
	Intended Performance Groups	51
4.	CONCLUSION	62
5.	APPENDIX: POEM AND POET	65
6.	SELECTED BIBLIOGRAPHY	77

LIST OF EXAMPLES

Example 1: <i>God Be In My Head</i> , SATB, piano/organ, mm. 5-8	23
Example 2: <i>Sea Fever</i> , SATB, piano, p. 2.	25
Example 3: pg 1: <i>Hymn of Praise</i> , SATB, organ, mm. 28-52	26
Example 3: pg 2: <i>Hymn of Praise</i> , SATB, organ, mm. 38-52	27
Example 4: <i>Daffodils</i> , SSA, piano, rehearsal H.	29
Example 5: "Limerick", <i>Travels</i> , mm. 21-36.	30
Example 6: <i>Sea Fever</i> , SATB, piano, mm. 1-5	31
Example 7: <i>Music I Heard With You</i> , p.2.	32
Example 8a: mm. 1-4.	33
Example 8b: mm. 19-21.	34
Example 8c: mm. 33-37.	35
Example 8d: mm. 51-53.	36
Example 8: <i>Music I Heard With You</i> , SATB, piano	36
Example 9: <i>Concerto</i> for clarinet and piano, mm. 27-34.	37
Example 10: <i>On the Isle of Skye</i> , TTBB, piano, mm. 4-14	38
Example 11: <i>Kyrie Eleison</i> , SATB, piano or organ, mm. 15-	40
Example 12: "By the Waters of Babylon", <i>By the Waters of Babylon</i> , p7.	41
Example 13: pg 1: "Gloria", <i>Missa Hominium</i> , pp. 46-47.	42
Example 13: pg 2: "Gloria", <i>Missa Hominium</i> , pp. 46-47.	43
Example 14: <i>Music I Heard With You</i> , SATB, piano, mm. 14-18.	45
Example 15: pg 1: <i>Though I Speak</i> , SATB, piano, mm. 88-96.	46
Example 15: pg 2: <i>Though I Speak</i> , SATB, piano, mm. 88-96.	47
Example 16: <i>On the Isle of Skye</i> , TTBB, piano, mm. 7-10.	55
Example 17: <i>Sea Fever</i> , SATB, piano, mm. 6-7	55
Example 18: pg 1: <i>Spring, the Sweet Spring</i> , voice, piano, mm. 7-24.	57
Example 18: pg 2: <i>Spring, the Sweet Spring</i> , voice, piano, mm. 7-24.	58

LIST OF TABLES

Table 1: Chronological Listing of Richard Faith's Choral Compositions	21
Table 2: Intended Choral Forces of Choral Compositions	50
Table 3: Alphabetical Listing of the Choral Works of Richard Faith: Comparative Data	59

ABSTRACT

Director: Dr. Maurice Skones

There exists a need to explore the music of living composers - to acknowledge and advocate the merit of his or her own culture as evidenced in musical composition. Richard Bruce Faith is a living American composer who served a tenured position at The University of Arizona from 1961-1988, in the School of Music.

The merit of Faith's music has been established through discussion of his compositions in professional music journals, bibliographical reviews, newspaper reviews, and graduate research documents. Many of his songs, piano works and orchestral compositions have been published. His operas have been and are continuing to be performed.

Publication of Faith's compositions has historically been achieved after continuing discussion in professional journals and after regular performances have created a demand for his product. The choral works of Richard Faith are not published at this time.

The choral compositions are an interesting and varied group. Their quality is consistent within the composer's compositional whole. Seventeen of the eighteen choral works were commissioned by or composed with a specific performing choir in mind. The suitability of these compositions for distinct types of choral forces is an obvious result of Faith's pre-defined compositional strictures. For instance, the four

anthems for church choir are less demanding than the *Three Songs for Male Chorus*, which were written for a semi-professional community chorus.

The compositional tools which define Faith's unique style also characterize the musical requirements necessary for a successful performance of the individual works. This measure of requisite musicianship is clear in the choral works. In fact, their origin as commissioned works and the intention of specific musicians to perform the works, determined how Faith would use his compositional tools.

The search for new music suited to the abilities of singers and accompanists is an ongoing challenge for many choral conductors. Publication of Richard Faith's choral works would answer the need for new music among the great diversity of choirs. Publication of this interesting compositional body would also acknowledge a fine American composer.

INTRODUCTION

This presentation will discuss the choral compositions of Richard Faith. I will explore the general characteristics of his compositional style as these are found in his choral works. Selections from his songs and instrumental works will be used as support data when discussing the relationship of the choral compositions to the complete body of Richard Faith's work. Short musical examples will be inserted into the discussion of specific compositional characteristics - to more accurately represent what these characteristics are, and in what manner they appear. Faith composed his choral works with specific performing groups and conductors in mind. Examples will demonstrate which of the variety of choral forces should be able to successfully perform individual compositions.

I have found a uniform compositional quality within Faith's sum total of works. The choral compositions conform to that uniform standard. Mr. Faith has confirmed, in my conversations with him, that his choral compositions are a valid and consistent part of his compositional whole. This study will evaluate Faith's compositional consistencies as they appear in the choral works. This evaluation will not become a complex analytical text. It will simply explore the compositional tools common to the eighteen choral works of Richard Faith. Examples from the instrumental or solo vocal works will reaffirm the presence of these same characteristics throughout Faith's

compositions. It is Mr. Faith's and my hope, that this study will provide a resource to his choral works. This discussion intends to promote performance and publication of his interesting and accessible music. It seeks to provide musicians, educators, conductors, performers, and any seeking new music of substance - with an alternative to the experimental or avant garde music one immediately associates with the term "twentieth-century music".

Mr. Faith has composed eighteen choral works to date: twelve octavos, four anthems, one cantata and one mass. Two anthems have been published, *Daffodils*, SSA, and *Music I Heard With You*, for mixed chorus. Both are now out of print. For the purpose of this study, Mr. Faith has loaned me all eighteen choral manuscripts. All comparisons, evaluations and examples will originate from these manuscript scores. Where my opinions and conclusions about Faith's choral music are similar to opinions expressed in articles and dissertations, these articles and dissertations will be acknowledged, and used for support.

As stated earlier, this study intends to familiarize conductors with a body of choral work - which is available for their use. Each composition will be discussed. The style will be described; the difficulty of each work will be graded: the choral forces required to successfully present the work will be identified. Musical examples will illustrate these descriptions, grades and identifications. These examples should also

demonstrate for the conductor, which works are suitable for his or her specific performance needs.

Richard Faith admits that he has no drive to promote his works. As a result, his choral works remain unpublished. Many composers remain in obscurity because no one advocates their value as a composer, or the value of their compositions. The choice of whom to promote, when faced with so many deserving and unrecognized musicians - and their music, seems very subjective. However, this study does not break ground by advocating the music of Richard Faith. In 1967, articles began to examine the composer and his music. This evaluation and discussion of Faith's compositions by educated performing musicians has been continuous since that first article appeared in *Clavier*, (a professional piano journal) in 1967. (Anson, p. 50.)

Faith's musical style is distinct, and description and examination of this style has been a prominent topic in dissertations, journal articles and reviews. His style shows influence of the impressionists - Debussy, and Ravel, as well as the romantics - Brahms, Chopin and Rachmaninoff. Faith, himself claims these influences. The musical elements which define Faith's style will be discussed and illustrated with examples primarily from the choral works.

Published discussion over the last 25 years has set a precedent for appreciation of Faith's work. These articles, reviews, and bibliographical notes substantiate the argument that Richard Faith's music has relevance. The printed materials offer a tangible and historical dispute to those who would dismiss Richard Faith's growing acceptance as a subjective musical appeal. One is free to disagree with the merits of the music, but the fact remains that an educated body of musicians has more than a token interest in the composer and his compositions. Musicians choose to perform the works and audiences choose to listen. I hope this first discussion of Richard Faith's choral output will motivate performance and publication of the works themselves.

RICHARD FAITH - BIOGRAPHICAL SKETCH

Richard Bruce Faith was born March 20, 1926, in Evansville, Indiana. His family was very musical. Both parents played an instrument, his mother the piano, and his father the violin. Neither were professional musicians. Faith's musical training began at the age of eight. He studied at the Cluthe School of Music, owned and operated by the well known piano teacher, Oramay Cluthe Eades in his hometown of Evansville. (Guerrant, p.1) He studied first for two years with his cousin, Kathleen Gilb, a teacher in the Cluthe Studio, who was only fifteen years of age herself.

" I first studied piano with my cousin, who charged 35 cents a lesson. I went through a series of hometown teachers to a music school teacher who charged two dollars a lesson. This was during the depression, and my mother warned me that I should take the lessons seriously because they cost so much. I'll never forget seeing the picture of Beethoven on a wall at the music school. I decided at that moment I wanted to be a composer." (Harnish)

Between the ages of eleven and twelve, Faith began to record his compositions in a little notebook. Most of these musical entries were piano sketches - except for a melody written for *Daffodils*, a poem by William Wordsworth. This later became a work for women's chorus. In 1940, at the age of fourteen, Richard Faith embarked upon his career as a concert pianist. He appeared as piano soloist with the Evansville Philharmonic. In the fall of 1941, he entered the Chicago Musical College where he received both his undergraduate and Master degree in Piano Performance.

In 1945, at the age of nineteen, Faith performed Chopin's Piano Concerto, Op. 21 in f-minor, as a prizewinner for a collegiate contest. This first regional performance took place in Chicago Orchestra Hall. During this same year, he composed the last movement of his *Sonata No. 1* for piano and his first important song *Sea Fever*, poem by John Masefield. In 1947, he made his debut at Kimber Hall in Chicago; in 1948, Faith won the Midwest Musical Arts Auditions, winning appearances as soloist with the Chicago and Kalamazoo Symphony Orchestras.

"The biggest contest I won was a Musical Arts Audition. I spent three weeks before the finals writing a violin sonata instead of practicing when my roommate said I should give up the contest because I would only make a fool of myself, I began practicing and won." (Harnish)

During next five years, Faith appeared frequently in recitals as a soloist. He also performed as a studio accompanist. Through the course of this busy schedule of forty concerts, Faith continued to compose. From 1947-1949, Faith studied composition with Max Walt at Chicago Musical College. Walt had been a student of Vincent Indy, in Paris. In 1950, Faith's *Sonata* for clarinet and piano was presented at DePaul University. In the fall of 1954, he began doctoral work in composition at Indiana University, in Bloomington, with Bernard Heiden. Heiden had been a student of Hindemith. In 1956, two years after entering Indiana University, a thirty year old Richard Faith accepted his first full-time teaching position at Morningside College in Sioux City, Iowa. The compositions Faith completed during his four years at

Morningside College include three Sonatas - one each for flute, trumpet, and piano; five pieces for brass; *Rhapsody* for cello and piano; and some songs for voice and piano. Of the songs from this period, *Music When Soft Voices Die*, poem by Percy Shelley, has achieved some notoriety, and *Remember Me*, poem by Christina Rossetti has been scored for mixed chorus.

In 1960, Faith received a Fulbright grant to study piano and composition with Guido Agosti, at the St. Cecilia Conservatory, in Rome.

"[Faith] chose Italy because of his interest in Roman and Italian history and Italian art of the early Renaissance." (Lavonis, 3)

He performed his compositions in Rome, Perugia, Bari and Lecci. Sketches for what was later to become his *Concerto No. 3* for piano and orchestra, were drawn in Italy during these Fulbright years.

It was in 1961 that Faith was appointed to the faculty of The University of Arizona, in Tucson, where he remained until his 1988 retirement. During his tenure at The University of Arizona, he maintained his busy performance schedule, and created many of the compositions most widely performed - many compositions which he considers among his finest. Tucson premiers include the *Concerto No.1* for piano and orchestra; *Essays* for oboe and piano; *Rhapsody* for cello and piano; and much of the song repertoire. In addition, *Pastoral Overture* was performed by the Phoenix

Symphony, in Tempe, AZ; and *Allegro* for two pianos was broadcast on Swiss and Danish radio.

The choral output began to emerge in the 1960's. Faith wrote several of these works for The University of Arizona Symphonic Choir, then under the direction of John Bloom: *Music I Heard With You*, *Indian Summer*, and *The Blackbird*, for mixed chorus, and *Sea Fever*, for male chorus.

Legend and *Highwayman*, both piano compositions, appeared in print by Summy-Birchard in 1967. Shawnee Press began publishing his compositions in 1968, followed by G. Schirmer in 1971.

In 1968, Faith returned to Morningside College in Sioux City, Iowa, as an Associate professor of Music, and on a one year leave of absence from The University of Arizona. During this single year, Faith finished his *Piano Concerto No. 2*, began work on his opera, *The Little Match Girl*, and arranged the vocal soli of "Remember Me" for SATB chorus and soli.

When Faith returned to The University of Arizona in 1969, he composed one of his best known piano pieces, *The Dark Riders*, (which is popularly referred to as "Toccata"), and rewrote his *Concerto No. 1* for piano and orchestra. *Two Sea Pieces*

for clarinet and piano, and *Elegy* for orchestra were premiered that year, and Shawnee Press published *Five Pieces and a Nocturne* for piano. The following year, 1970, Faith received a grant from The University of Arizona Graduate College Committee for Faculty Research Support in the Humanities and Social Sciences, which enabled him to begin work on another opera, *Sleeping Beauty*. Several short piano pieces were also composed in 1970, the same year that Shawnee Press published *The Dark Riders* (Toccata), *Sonata No. 1*, and *Travels*, all for piano. Also published that year, by Shawnee was *Daffodils*, for women's chorus.

During the 1970's, Faith composed his first large choral work, the cantata *By the Waters of Babylon*, based largely on Psalm 137 and the 35th chapter of Isaiah. His *Quintet* for flute, clarinet, violin, cello and harp was sketched out; his *Concerto for Two Pianos* was premiered at The University of Arizona. Faith began his *Concerto No. 2* for piano and orchestra; and composed both text and music for the song *On the Isle of Skye*.

In 1977, Morningside College featured *By the Waters of Babylon* in its performance tour of England. The Ely Standard and Cambridgeshire Times reported:

"Richard Faith, former composer and teacher from Morningside College, was at the piano for his own cantata, *By the Waters of Babylon*. This work was pleasant, full of expression, richly sonorous, and beautifully balanced." (Bunney)

His *Trio* for clarinet, violin and piano, was performed in Wigmore Hall, London that same year. G. Schirmer published *Elegy* for orchestra in 1977; *Sleeping Beauty* was given three performances at Morningside College; and *Movements* for violin and piano was presented in four concerts in Switzerland and France. In 1979, *The Little Match Girl*, was premiered in Tucson.

Faith received a grant in 1980 to complete the orchestration of two large works: *Festivals*, which was originally the *Concerto for Two Pianos*; and *By the Waters of Babylon*, which had been previously scored for chorus and piano. That same summer, Faith was composer in residence at the Rocky Ridge Music Camp near Denver, where his choral song *O Spirit of the Summertime*, for mixed chorus, text by William Allingham, was first performed. *Sea Fever*, originally scored for male chorus, was revised for SATB this same summer.

From 1982-1988, Faith received annual awards from the American Society of Composers, Authors and Publishers (ASCAP). In this six year period his completed compositions include *Areole*, for orchestra, from 1984; *Three Poems for Male Chorus* which were commissioned and performed by the Washington D.C. Male Chorus in 1985; *Missa Hominium*, for soli, chorus and organ, from 1986; *Trio for Flute, Cello and Harp*, in 1987; *Fantasies* for saxophone and piano, in 1988; and his *Piano Concerto No. 3*, also in 1988.

Richard Faith retired from The University of Arizona in 1988, and relocated to Reston, Virginia, where he currently resides. Retirement has allowed Faith the opportunity to compose without distraction - and in the last four years, numerous instrumental and vocal works have emerged. Specifically, *Hymn of Praise* and *Kyrie Eleison*, both for mixed chorus, were completed in 1990; *God Be In My Head* and the song *Though I Speak*, were both revised for mixed chorus in 1991. The Maryland Opera Theatre will premiere his most recent opera, *Beauty and the Beast*, April 15, 1992. *Beauty and the Beast* will be fully staged and performed with orchestra in 1993. Also in 1993, Leyerle Publications will release an album of 20 songs by Richard Faith.

Table 1: Chronological Listing of Richard Faith's Choral Compositions

DATE	NAME	VOICING	ORIGINALLY A VOCAL SOLO
1962	Music I Heard With You	SATB	yes
1963	Blackbird, The	SATB	yes
1963	Indian Summer	SATB	no
1964	God Be In My Head	SATB	no
1965	Sea Fever	TTB	yes
1966	All Day I Hear the Noise of Waters	SSA	no
1967	Remember Me	Soli,SATB	yes
1970	Daffodils	SSA	no
1976	By the Waters of Babylon	Soli,SATB	no
1980	O Spirit of the Summertime	SATB	no
1980	Sea Fever	SATB	yes
1985	On the Isle of Skye	TTB	yes
1985	Sonnet LIV	TTB	yes
1985	Spring, the Sweet Spring	TTB	yes
1986	Missa Hominium	Soli,SATB	no
1990	Hymn of Praise	SATB	yes
1990	Kyrie Eleison	SATB	no
1991	God Be In My Head, revision	SATB	no
1991	Though I Speak	SATB	yes

CHORAL COMPOSITIONS

Musical Style

Faith's *Oboe Concerto* with orchestra was premiered by the Tucson Symphony Orchestra in 1982. *Tucson Citizen* reviewer Lawrence Cheek had this to say:

"How is it that Richard Faith can write 80 year old music, and still charm our socks off? No other composer could get away with it. Those who try are branded as troglodytes, fossils, peddlers of saccharin. But not Faith. Every measure of his shamelessly romantic music is stamped not only with sincerity, but with craftsmanship. He may not be fashionable, but he sure is good. . . .He has always been shy, self-doubting and self-effacing, but he has found increasing courage to write exactly what he feels, and to hell with what anyone thinks about it." (Cheek, May 24, 1982)

Richard Faith describes his music as melodic and romantic, leaning heavily on the 19th and early 20th century tradition.

". . . I never did get on the bandwagon of atonal music. Some composers write for other composers, to create a sensation by outdoing each other with something more daring. I like to write for myself and for the audience." (Harnish)

In writing for himself, Faith has defined a unique musical style. He claims to

". . . share with Rachmaninoff, Debussy, and Ravel a love of beautiful and sensuous sounds. I inherited from Chopin a special regard for melody, and from Franck, the mysterious and religious quality." (Taylor p. 4)

Taylor (94) concludes that:

"[Faith's] harmonies combine the smoother edges of impressionism and the linear aspects of contrapuntal with lesser sonorities from the romantic era, adding just enough dissonance to make them palatable."

These "sensuous sounds", "religious qualities" and "dissonances" are achieved through the use of basic compositional tools. The manner in which Faith exploits

God Be In My Head

Richard Faith

Moving moderately

S
A
T
B

God be in my head and
God be in my head and
God be in my head and
God be in my head and

Moving moderately

S
A
T
B

in my un-der-stand-ing, God be in my eyes-and in my look-ing, God be in my
in my un-der-stand-ing, God be in my eyes-and in my look-ing, God be in my
in my un-der-stand-ing, God be in my eyes-and in my look-ing, God be in my
in my un-der-stand-ing, God be in my eyes-and in my look-ing, God be in my

mp *f* *mf* *f* *cresc.*

Example 1, *God Be In My Head*, SATB, piano/organ, mm. 5-8.

scales, modalities, intervals, and harmonic progressions make these tools uniquely his own. The discussion of Faith's musical style, which follows, will clarify, expand upon, and define how these "common" materials have become Faith's musical trademarks.

Parallel writing occurs frequently throughout Faith's compositions. The octave is used to double voices. *God Be In My Head*, Example 1 begins with unison writing in all voices (parallel octaves). The piano doubles the vocal line. It provides the harmonic structure in accompaniment of the unison melodic line. The straightforward homophonic piano accompaniment presents all the chords in root position.

In Example 2, from *Sea Fever*, the sopranos and tenors are in unison. The altos and basses are also in unison. This creates a texture of parallel thirds, which occur in parallel octaves, over an ostinato accompaniment. The root of the chord appears to exist in the bass/alto voice.

Parallel octaves with a voice at the fifth of the octave is a favorite device of Faith. This particular use of octave writing is seldom pitched on the root, most often the octave takes the third or the fifth of the chord. This device strengthens the non-root tone within the prevailing harmony. The accompaniment of the sacred anthem, *Hymn of Praise* is very chordal. Octave writing persists throughout the work, even when

The image shows a musical score for the song "Sea Fever" by John Masefield, arranged for SATB voices and piano. The score is divided into two systems. The first system contains the vocal parts and piano accompaniment for the first line of the song: "lone ly sea and the sky,". The second system contains the vocal parts and piano accompaniment for the second line: "And all I ask is a tall ship and a". The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a similar pattern. The vocal parts are written in four staves, with lyrics written below the notes. The lyrics are: "lone ly sea and the sky," and "And all I ask is a tall ship and a". The piano part is written in a grand staff (treble and bass clefs).

lone ly sea and the sky,

lone ly sea and the sky,

And all I ask is a tall ship and a

And all I ask is a tall ship and a

And all I ask is a tall ship and a

And all I ask is a tall ship and a

Example 2, *Sea Fever*, SATB, piano, p. 2.

S *mp*
Lord.

A *p*

T *mp* *p* *mp*
Lord. Help us to dis-cern thy Jus-tice — and to

B *mp* *p* *mp*
Lord. Help us — to dis-cern thy Jus-tice — and to

[28]

S *mp* *mf* *mp* *cresc. poco a poco*
Help — us to know thy will. O

A *mp* *cresc. poco a poco*
In ad-ver-sity — and in pros-

T *mp* *cresc. poco a poco*
per-stand thy will. In ad-ver-sity — and in pros-

B *mp* *cresc. poco a poco*
per-stand thy will. O

[36]

Example 3, pg 1: Hymn of Praise, SATB, organ, mm. 28-52.

sempre cresc.

S
A
T
B

per-i-ty — let thy law be a lamp un-to our feet — to il-

lu-mine our path.

44

sempre cresc.

50

f

Example 3, pg 2: *Hymn of Praise*, SATB, organ, mm. 38-52.

scalar passages are written into inner voices. In Example 3, measures 38-52 illustrate octave writing; the outer accompaniment voices are written in parallel octaves which take the root only in measure 44 - at what feels like a cadence. Immediately in measure 45, the phrase continues upward to cadence at measure 51. Only in measure 44 is the octave on the root tone in the right hand. The bass takes the root tone only in measure 51. At the cadence in measure 51, the root is D of a D-Major chord in which the third is absent. The inner voices of this example maintain a fifth position within the octaves of the phrase, This inner voice usually states the root of the chord, in this series of inverted chords. Open chords of a fourth or fifth are marked with an "X".

Inverted chords are another common characteristic of Faith's style. A different use of them, than is shown in Example 1, can be seen in Example 4, from a section of *Daffodils*, written for women's chorus. These first inversion chords occur in parallel motion, in both the vocal and piano parts. The accompaniment doubles the voices. Also found in the accompaniment is a c-natural pedal tone. This pedal declares the C-Major tonality of the work throughout the modulation. The phrase ends on a deceptive cadence (another common characteristic found of Faith's compositions). This particular deceptive cadence is built on a shimmering chord cluster of major seconds and tritones which paint the text "the stars that shine and twinkle in the Milky Way".

mp (H)
 Con - tin - u - ous as the
 mp
 Con - tin - u - ous as the
 mp

stars that shine and twin - kle in the Milk - y Way,
 stars that shine and twin - kle in the Milk - y Way,
 M2

mf p
 mf p
 mf p

Example 4: *Daffodils*, SSA, piano, rehearsal H.
 M2 = Major second; TT = tritone

Example 5, is an excerpt from "Limerick", the third piano piece in Faith's collection of seven piano pieces entitled *Travels*. It illustrates parallel writing using major and minor seconds and sevenths. The tritone also appears.

The image displays three systems of musical notation for piano, illustrating parallel writing. The key signature is two sharps (F# and C#). The first system (measures 21-26) features a melody in the right hand and a bass line in the left hand. Interval annotations include 'm2' (minor second), 'M2' (Major second), and 'Tritone'. Dynamics include *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). A circled '21' is above the first measure. The second system (measures 27-32) continues the parallel writing with similar interval annotations and dynamics. The third system (measures 33-36) concludes the excerpt with interval annotations and dynamics including *mf* (mezzo-forte) and *mp*. A circled '31' is above the first measure of this system.

Example 5: "Limerick", *Travels*, mm. 21-36.
 m2 = minor second; M2 = Major second; TT = tritone

Faith has a fondness for intervals of dissonance. These intervals of the tritone, second and seventh function in his music harmonically. They also occur as melodic motifs. As seen in Example 4, from *Daffodils*, the interval of a tritone paints the text. The intervals of a second (which occurred harmonically as a ninth within the chord) and of a seventh appeared in *Hymn of Praise*, Example 3. Example 6, from *Sea Fever*, scored for mixed chorus, shows the dramatic, orchestral sounding piano introduction. It is set in the low register of the keyboard, reminiscent of Brahms. The pulsing chords in the left hand provide a deep resonant undercurrent of harmonic support to the broad horn call melody in the right hand. The tritones and sevenths are marked with an "X" below. A deceptive cadence ends the five bar introduction - the a-minor chord is blurred by the absence of any type of C, and by the presence of G-natural in the bass, and at the bottom the right hand chord.

Example 6: *Sea Fever*, SATB, piano, mm. 1-5.

X = tritone; m7 = minor seventh; M2 = Major second

The tritone of B-flat to E-natural, which occurs in Example 7, from *Music I Heard With You*, functions to color the text "all is desolate", and occurs vertically between the tenor and alto. The alto line resolves the tension in its movement from E-natural to D-natural, creating instead of the tritone, a major third.

The musical score consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is the piano accompaniment. The lyrics are: "out you all is des - o - late". The score is divided into two systems by a vertical bar line. In the first system, the vocal parts are in a key of B-flat major. In the second system, the key changes to E-flat major. The alto line has a tritone (TT) marked between the notes 'all' and 'all'. The piano part has a tritone (TT) marked between the notes 'all' and 'all'. The piano part also has a tritone (TT) marked between the notes 'all' and 'all'.

Example 7: *Music I Heard With You*, p.2.

TT = tritone

The tritone again functions harmonically in the bass line of the accompaniment as seen in Example 8a, also from *Music I Heard With You*. The interval occurs between an a-minor tonality followed by a d#-minor tonality. This sequence occurs four times

Soprano
 Mu-sic I heard with you was more than mu - sic

Alto
 Mu-sic I heard with you was more than mu - sic

Tenor

Bass

Piano
 a-minor d#-minor

And bread I broke with you was
 And bread I broke with you was
 And bread I broke with you was
 And bread I broke with you was
 And bread I broke with you was

d#-minor

a: mm. 1-4.

Two measures a-minor, two measures d#-minor.

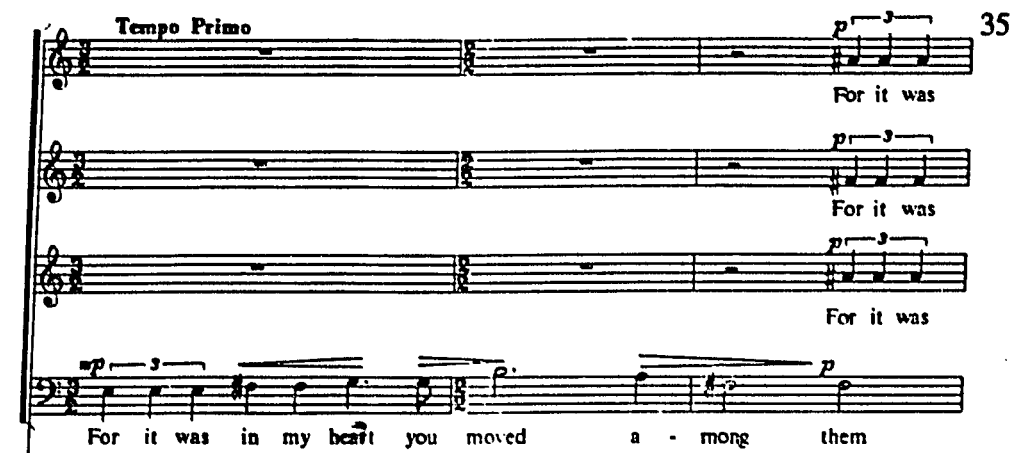
a tempo *mp* *cresc.*
 Your hands once touched this ta - ble and this sil - ver
mp *cresc.*
 Your hands once touched this ta - ble and this sil - ver
mp *cresc.*
 Your hands once touched this ta - ble and this sil - ver
mp *cresc.*
 Your hands once touched this ta - ble and this sil - ver
 [19] a tempo *p* *cresc. poco a poco*
 a-minor # d#-minor

b: mm. 19-21.

One measure a-minor, two measures d#-minor.

as an harmonic motif of the bass line, examples 8a, 8b, 8c, and 8d. The fourth time the a-minor figure appears, the phrase moves to b-minor and resolves back to a-minor. The b-natural remains with the a-natural in the final cadence however, (Example 8b.)

Tempo Primo 35



For it was
For it was
For it was
For it was in my heart you moved a - mong them

33 Tempo Primo



a-minor d#-minor



in my heart you moved a - mong them and
in my heart you moved a - mong them and
in my heart you moved a - mong them and
Ah and

36



a-minor

c: mm. 33-37.
Two measures a-minor, three measures d#-minor.

36

d: mm. 51-53.

One measure a-minor, one measure b-minor, one measure a-minor.

Example 8: *Music I Heard With You*, SATB, piano,

The opening theme of *Concerto* for clarinet and orchestra, Example 9, illustrates a melody built on descending fourth and ascending seventh patterns. Parallel writing occurs in thirds in the accompaniment. The thematic material is imitated in the accompaniment, as well, but in a different harmonic meter. (We saw the harmonic meter altered in the harmonic motif of the tritone, Example 8.) The accompaniment writing is parallel to the clarinet in the second half of measure 33, and doubles the clarinet in the second half of measure 34. The tritone appears in the accompaniment, measure 33, E-flat to A-natural.

The image shows a musical score for Example 9, consisting of two systems of staves. Each system has a top staff for the clarinet and a bottom staff for the piano. The music is in 2/4 time and marked 'a tempo'. The clarinet part features several notes with intervals P4 (Perfect Fourth) and m7 (minor seventh) indicated. Dynamics include mf and mp. The piano accompaniment includes chords with intervals P4 and m7, and dynamics p and mp. A box labeled '30' is present above the clarinet line. The piano part includes a section labeled 'parallel 3rd's'.

Example 9: *Concerto* for clarinet and piano, mm. 27-34.

P4 = Perfect Fourth, m7 = minor seventh.

Example 9 also illustrates a short descending scale. Scales are frequently featured in Faith's music - both ascending and descending - and are used to add motion and texture. The accompaniment in Example 9 adds motion to the sustained notes of the clarinet with sweeping scales, mm. 29, 32. In Example 3, the little scales in measures 39-41, 42-44, 44-46, 47-48, etc., all add motion to the shifting tonality. They push the harmonic motion forward with increasing urgency.

Faith's scales are often modal, the preferred modalities being dorian, lydian, phrygian and mixolydian. A different use of scalar material appears in Example 10, *On the Isle of Skye*, for male chorus. The opening melody, is built upon the G-dorian scale. The abundant e-natural within the phrase clearly identifies the scale as G-dorian, not g-minor.

The image shows a musical score for three staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. A dynamic marking of *mf* is placed above the first measure. The lyrics "On the Isle" are written below the first two measures, and "of" is written below the final measure. The second staff continues the melody with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The lyrics "Skye," are written below the first measure, and "at the edge - of a narrow sea" is written below the next three measures. A dynamic marking of *mf* is placed above the second measure of this staff. The third staff continues with a half note A5, a quarter note B5, a quarter note C6, and a quarter note B5. The lyrics "flow" are written below the first measure, and "the birds over the sea, there" are written below the next three measures. A dynamic marking of *mf* is placed below the second measure of this staff.

Example 10, pg 1: *On the Isle of Skye*, TTBB, piano, mm. 4-14.

Scales which introduce motion can be seen in Example 11, the "christe eleison" or B section of Faith's short ABA anthem, *Kyrie Eleison*, for mixed chorus. This section begins as the basses enter with an F-phrygian scale, (which is a minor second F-natural to G-flat instead of F-natural to G-natural); followed by the tenors and altos together on a G-flat lydian scale, (which is a raised augmented fourth [tritone] G-flat to C-natural instead of G-flat to C-flat). The sopranos continue the ascension with an a-flat mixolydian scale, (which is the minor second from A-flat to G-natural instead of A-flat to G-flat). Although the harmonic texture appears thick, because of all the visual activity on the page, there is constant doubling between the vocal lines. And the piano doubles the voices. The harmonic texture is more complex than in the two A sections, but most of the added texture is rhythmic - that which the motion of the scales implies.

Example 12, from the cantata *By The Waters of Babylon*, the second movement, "By the Waters of Babylon" illustrates combined use of scalar patterns, parallel writing, intervals of dissonance - specifically the tritone and seventh, and the added harmonic motion of open chords in the accompaniment. It is a good example of how Faith creates texture in the voices: they are doubled, two voices in moving patterns, and two voices sustaining the octave. This alternating pattern of motion and lack of motion - rhythmic texture - works well to build the climax at "Zion". The word "song" is painted with the short ascending scales. The harmonic texture of the tritone

a tempo
P cresc. poco a poco

S *pp Poco rit*
son. chri - ste

A *pp*
son. chri - ste

T *p mp*
son, Ky - ri - e e - lei - son. chri - ste e

B *pp*
son. chri - ste e

a tempo
P mp poco rit. P
a tempo
P cresc. poco a poco

f
 e - lei - son, - chri - ste e - lei - son,

mf
 lei - son, - chri - ste e - lei - son,

f
 lei - son, e - lei - son, chri - ste e - lei - son,

f
 lei - son, e - lei - son, chri - ste e - lei - son,

mf

The image shows a musical score for SATB voices and piano/organ. The top section features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano/organ accompaniment. The vocal parts enter with the word 'son' and then 'chri - ste'. The piano part begins with a dynamic of *p* and includes markings for *mp*, *poco rit.*, and *a tempo*. The bottom section continues the vocal entries with the words 'e - lei - son, - chri - ste e - lei - son,' and 'lei - son, - chri - ste e - lei - son,'. The piano accompaniment continues with dynamics of *f* and *mf*.

Example 11: *Kyrie Eleison*, SATB, piano or organ, mm. 15-

The musical score is divided into two systems. The first system features a four-part SATB choir and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Sing a song of Zi - on, a song of". The piano accompaniment provides harmonic support. The second system begins with a Baritone Soloist who sings the question "How shall we sing". This is followed by the SATB choir responding with the phrase "Sing us a song, Sing us a song, Sing us a song". The piano accompaniment continues throughout, with dynamic markings such as *f* and *mp* indicated.

Example 12: "By the Waters of Babylon", *By the Waters of Babylon*, p7.

46 *Pochiss. rit.* *Tempo primo.* *cresc. poco a poco*

Sop. Solo
S
A
T1
T2
B1
B2

mp *p* *cresc. poco a poco* *mp* *p* *cresc. poco a poco* *mp* *p* *cresc. poco a poco* *mp* *p* *cresc. poco a poco* *mp* *p* *cresc. poco a poco* *mp* *p* *cresc. poco a poco*

Glo-ri-a, Al-
Quo-ni-am tu so-lus san-ctus. Tu so-lus
Quo-ni-am tu so-lus san-ctus. Tu so-lus
Quo-ni-am tu so-lus san-ctus. Tu so-lus
Quo-ni-am tu so-lus san-ctus. Tu so-lus
no-bis, Mi-se-re-re no-bis. Tu so-lus
no-bis, Mi-se-re-re no-bis. Tu so-lus

dim. *p* *Tempo primo*

Example 13, pg 1: "Gloria", *Missa Hominiun*, pp. 46-47.

The image shows a page of a musical score for a vocal ensemble and piano. The vocal parts are arranged in seven staves, labeled from top to bottom: Sop. Solo, S, A, T1, T2, B1, and B2. Each staff contains a line of music with lyrics underneath. The lyrics are: "Do-mi-nus. Tu so-lus al-ti-mus, Je-su". The music is written in a key with three sharps (F#, C#, G#) and a common time signature. There are dynamic markings such as "Poco f" and "dim." above the vocal lines. A piano accompaniment part is visible at the bottom of the page, consisting of two staves for the right and left hands.

Example 13, pg 2: "Gloria", *Missa Hominium*, pp. 46-47.

A-natural, E-flat punctuates the entire phrase, except measures 7 and 8. We hear the tritone clearly because of the doubled voices singing in octaves.

The final section of the "Gloria" from *Missa Hominium*, Example 13, illustrates Faith's homophonic choral writing. Again there is frequent doubling in the voices. Parallel thirds can be seen. Tenors and sopranos sing the melody while a lyric soprano soars the descant solo up to a high B-flat which climaxes the phrase on the word *altissimus*.

Faith is a colorful painter of text. Referring back to Example 4 from *Daffodils*, "the Milky Way" was illustrated with the shimmering chord cluster. Examples 8a-d illustrated Faith's varied use of a recurring motif to paint the loneliness of the text in *Music I Heard With You*. The accompaniment of *Sea Fever*, in Example 6 portrayed the expanse and motion of the sea. A strong tritone expressed desolation in Example 7 from *Music I Heard With You*. The soprano soars ever higher on the word "altissimus" in *Missa Hominium*, Example 13. But Faith not only paints his texts, he sets the words to as accurate a meter as possible. Faith described his formula for establishing poetic meter to Barbara Taylor, (25).

"After I read the poem several times to get a feel for the meter, I begin the task of setting the textual phrases so the poetry can be understood. This includes getting the accents on the right words and creating an inspiring tonal picture."

Poch. Rit. *a tempo* *mp*

All that was once so beau - ti - ful is

mp All that was once so beau - ti - ful is

Poch. Rit. *mp* All that was once so beau - ti - ful is

mp all is des - o - late All _____

p

dead. _____ Your hands once touched this

dead. _____ Your hands once touched this

dead. _____ Your hands once touched this

Poco Rit. *mp* *p* *mp* *cresc.*

is dead. _____ Your hands once touched this

Poco Rit. *a tempo*

mp *pp* *p* *cresc. poco a poco*

Example 14: *Music I Heard With You*, SATB, piano, mm. 14-18.

S *mp*
 I gave up child-ish ways.

A ways, *mp* For now we see in a glass *ten.*

T I gave up child-ish ways. *mp* For now we see in a glass *ten.*

B ways, *mp* For now we see in a glass *ten.*

Piano accompaniment: *mp*

S *mp cresc.* *f*
 but then face — to face. — Now I know in part. —

A *p* *mp cresc.* *f*
 dark-ly, — but then face — to face. — Now I know in part. —

T *mp cresc.* *f*
 but then face — to face. — Now I know in part. —

B *p* *mp cresc.* *f*
 dark-ly, — but then face — to face. — Now I know in part. —

Piano accompaniment: *p cresc. poco a poco* *f*

Example 15, pg 1: *Though I Speak*, SATB, piano, mm. 88-96.

S — then I shall un-der-stand ful - ly, ev-en as I have been ful-ly un-der-
 A — then I shall un-der-stand ful - ly, ev-en as I have been ful-ly un-der-
 T — then I shall un-der-stand ful - ly, ev-en as I have been ful-ly un-der-
 B — then I shall un-der-stand ful - ly, ev-en as I have been ful-ly un-der-

S stood.
 A stood.
 T stood.
 B stood.

Sost. - - -

Example 15, pg 2: *Though I Speak*, SATB, piano, mm. 88-96.

Music I Heard With You, Example 14, demonstrates Faith's setting of the poetic meter, within a constantly shifting musical meter. The text "All that was once so beautiful is dead" has been set with one bar each of $2/2$, $3/4$, $5/4$, and $6/4$.

Example 15, from *Though I Speak*, further illustrates Faith's attention to setting the text. The poetic lines -

"For now we see in a glass darkly,
but then face to face.
Now I know in part.
Then I shall understand fully,
even as I have been fully understood.

are very long and syllabically complex. The rhythms of natural speech have not been lost from these lines in setting them to music. Faith uses meters of $6/8$ and $4/8$, one bar each, $6/8$ for three bars, $9/8$ for 3 bars, and one bar of $3/4$ to accommodate the music to the words.

Brief mention should be made of the poetry Richard Faith chooses to set. The poems set as songs and choral works read like an English poetry anthology. He prefers to set the verses of such famous writers as Shakespeare, Wordsworth, Poe, Nashe, and Christina Rossetti, to name a few. He has also set biblical texts.

On the Isle of Skye is Faith's own poem, the only musical setting of his own words.

When asked what prompted him to write this verse, Faith replied that it was the opening piano figure which first came to him. (Lavonis, 245)

He prefers long texts, of irregular or sophisticated meter. He does not often use common rhyming couplets. The poems deal more with nature's imagery than romantic affections, and the love poems deal more with life than love.

Table 1 indicates that ten of the eighteen choral compositions were originally songs for solo voice and piano. Faith explains that sometimes he finds it easier to take a finished work and refine it for another use, than to create a new work from scratch. All ten of the poems which have been set for solo voice, and then for chorus are favorites of Richard Faith. He feels that all but two of the texts - *Spring, the Sweet Spring*, for male chorus and *The Blackbird*, for mixed chorus - work well in the choral settings.

Table 2. Intended Choral Forces of Choral Compositions

TITLE	SCORING	FIRST PERFORMED BY/DEDICATION	FORCES
God Be In My Head	SATB	National City Christian Church, Washington DC	Church
Hymn of Praise	SATB	National City Christian Church, Washington DC /	Church
Kyrie Eleison	SATB	National City Christian Church Washington DC	Church
Though I Speak	SATB	National City Christian Church, Washington DC	Church
Indian Summer	SATB	University of Arizona Symphonic Choir	Collegiate
Music I Heard With You	SATB	Robert Muczynski	Collegiate
The Blackbird	SATB	University of Arizona Symphonic Choir	Collegiate
Sea Fever	TTB	University of Arizona Male Chorus	Collegiate
All Day I Hear the Noise of Waters	SSA	Madiera College Women's Chorus / June Presswood	Collegiate
Daffodils	SSA	Madiera College Women's Chorus / June Presswood	Collegiate
O Spirit of The Summertime	SATB	Rocky Ridge	Collegiate
Three Poems for Male Chorus: On The Isle of Skye	TTB	Washington D.C. Male Chorus	Community
Sonnet LIV	TTB	Washington D.C. Male Chorus	Community
Spring, the Sweet Spring	TTB	Washington D.C. Male Chorus	Community
Remember Me	SATB		
Sea Fever	SATB	Rocky Ridge	Collegiate
Cantata: By the Waters of Babylon	Bar. solo SATB soli, chorus	Morningside College Choir, Sioux City, IA / Harold Eisberg	Collegiate
Mass: Missa Hominium	SATB soli, chorus	Univ. of AZ Chamber Choir	Collegiate

Intended Performance Groups

The choral compositions are organized in Table 2, according to the groups Faith intended as the first performing choir. The four church anthems, *God Be In My Head*, *Hymn of Praise*, *Kyrie Eleison*, and *Though I Speak*, were all premiered by the National City Christian Church Choir in Washington DC, and conducted by Faith's good friend and accomplished singer June Presswood. The two octavos for women's voices, *Daffodils*, and *All Day I Hear the Noise of Waters*, were dedicated to June Presswood, and premiered by the Madiera College Women's Chorus, in Great Falls, VA, under her direction. John Bloom, choral administrator at the University of Arizona during the early years of Faith's tenure, premiered and conducted *The Blackbird*, *Music I Heard With You*, and *Indian Summer* - for mixed choir, and *Sea Fever*, TTB. *O Spirit of the Summertime*, for mixed chorus, and the SATB version of *Sea Fever*, was commissioned by and performed at the Rocky Ridge Music Festival. *Three Poems for Male Chorus: On The Isle of Skye, Sonnet LIV, Spring, the Sweet Spring*, was commissioned for and performed by the Washington D.C. Male Chorus. *Remember Me*, is an SATB arrangement of the solo song of the same title. It was written at the composer's pleasure and has not yet been performed. The cantata, *By the Waters of Babylon*, for baritone solo, SATB soli and chorus, was commissioned for Morningside College Choir, Sioux City, Iowa, and performed on their English tour in 1975. Faith's mass, *Missa Hominium*, for SATB soli, chorus and organ, was

written for The University of Arizona Chamber Choir, conducted by Dr. Maurice Skones.

The different choirs for whom Faith wrote these works, displayed various levels of musicianship. Faith kept the variety of musicians, and their performance abilities in mind, as he constructed the choral works. As a result, there are some clear differences in the music. The conductor looking for new repertoire, could evaluate which of Faith's compositions to use, basing the evaluation on the capability of his or her singers, the pianistic skills of the accompanist(s), and on the requirements of the compositions.

The sacred anthems are less technically demanding than the other choral compositions - they require fewer voices, have more limited ranges, have not quite as difficult an accompaniment, and are more accessible generally to the non-professional performer. Table 3 attempts to compare basic information about each of the eighteen choral works. The chart format should help the conductor compare the requirements of individual compositions with the abilities of his or her choir to perform the works. As indicated in Table 3, the *Kyrie Eleison* opens with unison writing in the voices, and the accompaniment doubles the vocal lines. In the B section, which we discussed in Example 9, modal writing is present, however, parts are doubled, the harmonic motion is parallel, and the parts are almost always doubled in the accompaniment.

Looking at example 9, the harmonic texture appears to thicken, but upon closer examination, the harmonic texture remains fairly clear, because of the doubled voices, and only the rhythmic texture becomes more dense. These same characteristics of doubling appear in *Hymn of Praise*, in *God Be In My Head*, which is very homophonic, and *Though I Speak*. There are isolated instances of high ranges, a few measures of more complex accompaniment, shifting meter, and mild chromaticism, but most non-professional choirs could learn these four anthems.

The works for community and collegiate ensembles assumes that a more mature musicianship will be available. Many of these works require competent soloists and skilled pianists. There must be vocal confidence in all members of the chorus. These works would be a challenge for the less skilled college or community choir. Exceptions do come to mind. For instance, *The Blackbird* and *Indian Summer*, which are homophonic works, and which have no startling chromatic passages. The accompaniment doubles the voices in both of these works.

On the other hand, the mass and the cantata are large ensemble works. Both demand skilled soloists and large choruses of good competent musicianship. The mass is scored for accompaniment by organ, the cantata is scored for piano accompaniment or for chamber orchestra. Vocal and instrumental independence is required, even though doubling of voices occurs as discussed in Examples 10 and 11. The works exhibit

greater chromaticism and the vocal ranges are more extreme. The soloists need endurance to prolong high tessituras. Because of the independent voicing, the harmonic and rhythmic textures are more dense and rich. The sonorities display more complexity than in the shorter works, and the thematic materials have time to be more thoroughly developed. Both mass and cantata are beyond the scope of non-professional choral forces - such as the normal church choir, and undergraduate collegiate choir. Many community choirs would not have the required experience with chromaticism necessary to perform these works successfully. Really, they are intended for mature collegiate and community ensembles. Further treatment of these two works is outside the scope of this study.

Successful presentation of Faith's choral compositions requires a skilled pianist. The fine pianism displayed in the accompaniments is a reflection of Faith's background. It is only natural his compositions would reflect the pianistic excellence Faith possesses. Table 3 states whether the accompaniment doubles the voices or is independent. Greater independence in the keyboard indicates the need for greater skills in the accompanist. The accompaniments for *God Be In My Head*, *Kyrie Eleison*, *Indian Summer* and *The Blackbird* double the voices. The chordal structure of *Hymn of Praise* is stated in the table, and we discussed it in Example 1. *O Spirit of the Summertime*, *Sea Fever*, *All Day I Hear The Noise of Waters*, and *The Isle of Skye* contain running sixteenth note ostinato patterns which exist specifically to paint the

text references of ocean, sea, waves, and wind. Example 14 extracts five measures of accompaniment from *On the Isle of Skye*. The irregular treatment of the ostinato pattern's meter, and the changing relationship of the pattern between the hands can be clearly seen in this example.

The image shows two systems of piano accompaniment for 'On the Isle of Skye'. The first system is marked with a circled '4' and the second with a circled '7'. Both systems feature a complex, irregular ostinato pattern in the right hand, with the left hand providing a steady accompaniment. The second system includes the instruction 'poco cresc.' above the right hand and 'simile' below the right hand.

Example 16: *On the Isle of Skye*, TTBB, piano, mm. 7-10.

The image shows a single system of piano accompaniment for 'Sea Fever'. The score is marked 'a tempo' with a tempo signature of a quarter note equal to a dotted quarter note. The right hand is marked 'mp' and 'legato', and the left hand is marked 'legato'. The word 'simile' appears below the right hand.

Example 17: *Sea Fever*, SATB, piano, mm. 6-7.

Example 15 is from the accompaniment of *Sea Fever* and demonstrates an ostinato style more frequently seen in Faith's accompaniments.

Example 16, from *Spring, the Sweet Spring*, was originally written for voice and piano. It was later scored for male chorus. The setting is descriptive of the text, the melodic intervals are consonant within the G-major tonality of the song. The accompaniment illustrates the buoyant springtime text with a perpetual motion of arpeggiated sixteenth-note phrases, this accompaniment requires a skilled pianist. Both melody and accompaniment paint the text. Example 16 will demonstrate the relationship between the voice and accompaniment in the first stanza of the song.

ped. discreetly
p *mp*
mp
 Spring, — the sweet Spring — is the years pleas - ant
mp
 king; Then blooms each thing, — then
poco cresc.
poco cresc.

Example 18, pg 1: *Spring, the Sweet Spring*, voice, piano, mm. 7-24.

maids dance in a ring, Cold does not
sting, the pret-ty birds do sing,
Cuck-oo, jug, jug, pu-we, - to wit-ty
woo! The

mf *p*
mf *mp*
mf *p*
p *cresc.* *mf* *p*

rock. cresc.
colla voce

Example 18, pg 2: *Spring, the Sweet Spring*, voice, piano, mm. 7-24.

Table 3: Alphabetical Listing of the Choral Works of Richard Faith: Comparative Data

TITLE	SCORING	FORM	VOICES	ACCOMPANIMENT	KEY	OTHER
All Day I Hear the Noise of Waters	SSA with piano, secular	A B A1 B ¹ A ² B ²	Both contrapuntal and homophonic sections, modal melodies, imitation	Independent, difficult, chromatic, short intro, triplet ostinati, arpeggios, scalar patterns	No defined tonal center, chromatic, section B is modal	Somber mood, minor and modal
Blackbird, The	SATB with piano, secular	Through composed	Homophonic, Unison, some chromaticism	Doubles voices, chordal, introduction, short interludes	Shifting modalities	Meter changes- equal quarters: 5/4, 4/4, 3/2, 3/2, 7/4
By the Waters of Babylon (cantata)	SATB soli and chorus, piano, or chamber orchestra	Four movements	Parallel, independent, scales, demanding tessituras	Piano accompaniment is difficult, scales, ostinati, arpeggios	Chromatic	Constant meter changes, baritone soli in first movement
Daffodils	SSA with piano, secular	A B C D C' Codetta	Parallel writing, modality, developed motifs	Independent with some doubling, extreme registers,	C-major, shifting modalities	Meter changes- equal quarters: 3/4, 4/4, 6/4, 3/2, 4/4, text painting, modal
God Be In My Head	SATB with piano or organ, sacred	A B A B	Homophonic, unison writing and doubling	Doubles voices	C-Major/ g-minor/ C-Major/ g-minor	Meter changes- equal quarters: 3/4, 5/4, 3/2, 4/4

Table 3, continued.

TITLE	SCORING	FORM	VOICES	ACCOMPANIMENT	KEY	OTHER
Hymn of Praise	SATB with organ, sacred	Through composed	Homophonic, very hymn like, unison and parallel writing, mild chromaticism	Independent, harmonic doubling of voices, chordal chromaticism, introduction, interlude	g-minor, C-major	scalar passages in upper voices, close harmonies
Indian Summer	SATB a cappella secular	A B A'	Homophonic, some unison	Rehearsal only, doubles voices	G-dorian, F-lydian, A-Major	Meter changes- equal half notes: 2/2, 3/2, early work
Kyrie Eleison	SATB with piano, sacred	A B A	Parallel writing, modal, scales,	Doubles voices, chromatic	F-Major, f-minor, F-phrygian, B ⁶ -minor	Soprano range to high A-flat
Missa Hominium (mass)	SATB soli, chorus and organ	Multi-movement, complete mass setting	Parallel, imitation, scales, chromatic,	Independent, doubling, chromatic,	Chromatic	Soli sections, constant meter change, high tessitura
Music I Heard With You	SATB with piano, secular	A B A'	Parallel, chromatic,	Independent, harmonically doubles voices, medium	a-minor, chromatic	Meter changes: 3/2, 2/2, 6/4, 3/4, 5/4
O Spirit of the Summertime	SATB with piano, secular	A a' B b' C A	Homophonic, parallel passages	Harmonic doubling, independent interludes, med-difficult, chromatic, scales, triplets	E-Major, B-Major, C-mixolydian	Soli sop and ten, soli tessitura is high a-natural, ff
On the Isle of Skye	TTBB with piano, secular	Rondo: A B A C A codetta	Homophonic, very chromatic, dramatic,	Independent, difficult, unusual ostinati, arpeggios,	A-dorian	Meter changes: 3/4, 2/4, 5/4, 4/4, soli, extreme tessituras

Table 3, continued.

TITLE	SCORING	FORM	VOICES	ACCOMPANIMENT	KEY	OTHER
Remember Me	SATB a capella, secular,	A B codetta	Homophonic, accompaniment for soli, no text	Rehearsal only, a capella	F-Major, modal	Meter changes: 3/4, 4/4, 2/4, 5/4, soli throughout
Sea Fever	TTB with piano, secular	A A' codetta	Parallel writing, homophonic, chromatic	Independent, medium difficulty, ostinati, chromatic	a-minor	Meter changes: 6/4, 12/8
Sea Fever	SATB with piano, secular	A A' codetta	Parallel writing, homophonic, chromatic	Independent, medium difficulty, ostinati, chromatic	a-minor	Meter changes: 6/4, 12/8
Sonnet LIV	TTBB with piano, secular	A B C A'	Parallel writing, chromatic	Independent, chromatic, triplets, scales, arpeggios	f#-minor	Soli work with choral acompani-ment
Spring, the Sweet Spring	TTBB with piano, secular	A B A	Homophonic, very independent, scales, chromaticism	Independent, difficult, arpeggios, scales, trills, quick tempo, chromatic	G-Major, B-flat Major, G-Major	Extreme tessituras
Though I Speak	SATB with piano, sacred or secular	A B C Through composed	Homophonic, unison and parallel writing, modal, shifting chromaticism, sequential	Independent, arpeggios, chordal, counter melodies, sequential	A-Major, E-flat Major, D#-Major, modal	Meter changes: 6/8, 9/8, 2/4, 4/4, 3/4, 6/8, 4/8, 9/8, 3/4, 6/8, Soli sections, motivic, chant like

CONCLUSION

The same compositional materials which attracted an audience to Richard Faith were used to create the choral works. These trademarks of style established the choral compositions as an extension of his creative effort. Through the musical examples, one can see that his style is consistent - because the same characteristics appear throughout each work; and that the works are unique - as a result of how Faith employs these musical characteristics. The parallel writing, intervals of dissonance and meter changes are used as melodic devices. They provide the resources Faith requires to set the poems in an accommodating and concise manner. The most prevalent harmonic characteristics are Faith's use of modal [tonalities], (Taylor 93), and intervallic sonorities of tritone relationships and dissonances. This consistency does not demean the choral writing as "more of the same", rather marks the creative voice as recognizable and familiar throughout Faith's entire body of work. These stylistic trademarks can be found in all the genre he has employed.

Ten songs for solo voice have been successfully revised for mixed chorus. These compositional materials of Faith's songs have been discussed in two dissertations and in many scholarly articles. The existing validation of more than half the choral material - the ten reworked songs - and the conclusive evidence in the examples, that

Faith's writing is of consistent quality, gives any conductor a good recommendation for performing these works.

Faith's choral literature is music of substance. It has a definite worth. This has been demonstrated in performance, where the listener was free to evaluate the works on their own merits; the documentation has verified the choral works as part of Faith's compositional output; analysis of Faith's output has exposed his consistent musical style.

In fulfilling the requirements of this degree, a lecture recital was prepared and performed. Four of Faith's eighteen choral works were presented in their entirety: *Music I Heard With You*, *O Spirit of the Summertime*, *Sea Fever*, and *Hymn of Praise*. In addition, fifteen of the sixteen musical examples from this document were performed. Several individuals who heard the music performed in recital, have come forward to ask how they might acquire Faith's music for their own choirs.

It is therefore the intention of this author to continue provoking a greater awareness of Faith's choral music, and to stimulate a growing demand to hear it. This annotated resource of the choral compositions is the first document to consider these eighteen compositions, and should assist conductors in their search for new repertoire.

Publication of Richard Faith's choral scores should be the result of making this literature available to performers, choral conductors, and promoters.

Faith's work(s) [are] graceful, full of feeling, and rich in the tunefulness for which audiences frequently hunger. [These] worthwhile work(s) . . . would, in my estimation, wear well with audiences who applaud more loudly for Schubert than for Stockhausen. (West)

APPENDIX: POEM AND POET

When Guerrant (134) asked Richard Faith what the performer should keep in mind when preparing Faith's music, he said:

"I think the thing that bothers me most about other people [performing] my music is that they have a tendency to drag. I mean, just because my music is romantic they drag it terribly . . . and I think they lose the perspective of the line and the proportions, and how the piece is put together because they're so bogged down in one thing that they don't see - the architecture of the music!

In the following pages, the poet of each work will be named, the poems will be provided to help the conductor in deciding which works are most appropriate for given situations. Tessituras will be listed for each voice.

By the Waters of Babylon, and *Missa Hominium*, will not be considered in this appendix. They are large multi-movements, and as stated earlier, they are beyond the scope of this paper. *Missa Hominium* sets the ordinary of the mass. *By the Waters of Babylon* sets parts of Psalm 137 and Isaiah 35. Tessituras of the large works are extreme, as befits a large choral work. No additional treatment of these works will be given.

All Day I Hear the Noise of Waters, James Joyce, (1881-1941)

SSA, piano

Vocal Ranges: Alto g - Soprano I a².

All day I hear the noise of waters making moan
Sad as the seabird is when going forth alone,
Alone he hears the winds cry to the waters' monotone,

The grey winds, the cold winds are blowing where I go,
I hear the noise of many waters far below.
All day, all night I hear them flowing to and fro.

The Blackbird, William Ernest Henley, (1849-1903)

SATB, piano

Vocal Ranges: Bass, B^b - e^{b1}; Tenor, c - e¹;
Alto, c¹ - e^{b2}; Soprano, c¹ - g²

To A.D.

The nightingale has a lyre of gold,
The lark's is a clarion call,
And the blackbird plays but a boxwood flute,
But I love him best of all.

For his song is all of the joy of life,
And we in the mad, spring weather,
We two have listened till he sang
Our hearts and lips together. (1876), (Aldington, 1068)

***Daffodils*, William Wordsworth, (1770-1850)**

SSA, piano

Vocal Ranges: Alto a^b - Soprano a^{b2}

Daffodils

I wandered lonely as a cloud that floats on high o'er vales and
hills

When all at once I saw a crowd, a host of golden daffodils,
Beside the lake, beneath the trees, fluttering and dancing in the
breeze,

Continuous as the stars that shine and twinkle in the Milky Way
They stretch'd in never ending line along the margin of the bay.
Ten thousand saw I at a glance tossing their heads in sprightly
dance.

***God Be In My Head*, extract from Union Prayerbook for Jewish Worship**

SATB, piano or organ

Vocal Ranges: Bass, G - d¹; Tenor, d - e^{b1};

Alto, b - d¹; Soprano, d¹ - f²

God be in my head and in my understanding, God be in
my looking, God be in my mouth and in my speaking, God be
in my heart, and in my thinking, God be at mine ending and at
my departing.

(God Be In My Head, SATB, manuscript)

Hymn of Praise, extract from Union Prayerbook for Jewish Worship

SATB, organ

Vocal Ranges: Bass, G - d¹; Tenor, d# - g¹
 Alto, c¹ - e^{b2}; Soprano, f¹ - g²

All goodness and truth are Thine, O Lord. May no evil estrange us from Thee, nor error darken our vision of Thy purposes. Help us to discern Thy justice and to understand Thy will. In adversity and in prosperity, let Thy law be a lamp unto our feet to illumine our path. May we so labor in Thy service that our lives become a hymn of praise unto Thee. (The Union Prayerbook for Jewish Worship, 29)

Indian Summer, Wilfred Campbell

SATB a capella

Vocal Ranges: Bass, F - c¹; Tenor, d - g¹;
 Alto, a - b¹; Soprano, e¹ - f^{#2}

Along the line of smoky hills,
 the crimson forest stands,
 and all the day the blue jay calls
 throughout the autumn lands.

Now by the brook the maple leans
 with all his glory spread
 And all the sumacks on the hill
 have turned their leaves to red.

Now by great marshes wrapt in mist
 or past some rivers mouth
 out the long, still autumn day
 wild birds are flying south.

Kyrie Eleison,, Kyrie Eleison

SATB, piano or a capella; Voices: M; Accompaniment: E-M

Vocal Ranges: Bass, F - c¹; Tenor, e^b - a^{b1}
Alto, d^{b1} - c²; Soprano, f¹ - a^{b2}.Kyrie eleison,
Christe eleison.
Kyrie eleison.***Music I Heard With You***, Conrad Aiken, (1889-1973)

SATB, piano

Vocal Ranges: Bass, A - b; Tenor, f - g²;
Alto, b^b - b^{b1}; Soprano, c^{#1} - f²Music I heard with you was more than music,
And bread I broke with you was more than bread;
Now that I am without you, all is desolate;
All that once was so beautiful is dead.Your hands once touched this table and this silver,
And I have seen your fingers hold this glass.
These things do not remember you, beloved, --
And yet your touch upon them will not pass.For it was in my heart you moved among them,
And blessed them with your hands and with your eyes;
And in my heart they will remember always, --
They knew you once, O beautiful and wise. (Aiken, 18)

O Spirit of the Summertime, William Allingham

SATB, piano

Vocal Ranges: Bass, G - d; Tenor, f - f¹;
Alto, a^b - d^{b2}; Soprano, e^{b1} - a².

O Spirit of the summertime
bring back the roses to the dell,
the swallow from her distant climes,
the honey bee from drowsy cells.

Bring back the friendship of the sun,
The gilded evenings calm and late,
when merry children homeward run,
And peeping stars bid lovers wait.

Bring back the singing, and the scent
of meadowlands at dewy prime,
Oh, bring again our heart's content
Bring again thou spirit of summertime.

***Remember Me*, Christina Rossetti, (1830-1894)**

Soli, SATB a capella

Vocal Ranges: Bass, F - f; Tenor, d - d¹;
Alto, g - b^{b1}; Soprano, d¹ - a².

Remember

Remember me when I am gone away,
Gone far away into the silent land;
When you can no more hold me by the hand,
Nor I half turn to go yet turning stay.
Remember me when no more day by day
You tell me of our future that you plann'd:
Only remember me; [you understand
It will be late to counsel then to pray.
Yet if you should forget me for a while
And afterwards remember, do not grieve:
For if the darkness and corruption leave
A vestige of the thoughts that once I had,
Better by far you should forget me for a while
Than that you should remember and be sad.]

(Aldington, 995)

***Sea Fever*, John Masefield, (1878-1967)**

TTB, piano

SATB, piano

Vocal Ranges: Bass, B - c[#]; Tenor, g - e¹;
Alto, c^{#1} - c^{#2}; Soprano, e¹ - f²

Sea Fever

I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

[I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a whetted
knife;
And all I ask is a merry yarn from a laughing fellow rover,
And a quiet sleep and a sweet dream when the long trick's over.]
(Masefield, 281)

Though I Speak I Corinthians 13

SATB, piano, voices M; accompaniment MD

Vocal Ranges: Bass, F - d¹; Tenor, c - f¹;
Alto, b - c²; Soprano, e¹ - a²

Though I Speak

[If I speak] in the tongues of men and of angels, but have not love, I am a noisy gong or a clanging cymbal. And if I have prophetic powers, and understand all mysteries and all knowledge, and if I have all faith, so as to remove mountains, but have not love, I am nothing. If I give away all I have, and if I deliver my body to be burned, but have not love, I gain nothing.

Love is patient and kind; love is not jealous or boastful; it is not arrogant or rude. Love does not insist on its own way; it is not irritable or resentful; it does not rejoice at wrong, but rejoices in the right. Love bears all things, believes all things, hopes all things, endures all things.

Love never ends; as for prophecies, they will pass away; as for tongues, they will cease; as for knowledge, it will pass away. For our knowledge is imperfect and our prophecy is imperfect; but when the perfect comes, the imperfect will pass away. When I was a child, I spoke like a child, I thought like a child, I reasoned like a child; when I became a man, I gave up childish ways. For now we see in a [mirror dimly], but then face to face. Now I know in part; then I shall understand fully, even as I have been fully understood. So faith, hope, love abide, these three; but the greatest of these is love.

Three Songs for Male Chorus***On the Isle of Skye*, Richard Faith, (1926-)**

TTBB, piano

Vocal Ranges: Bass, E^b - Tenor B¹

On the Isle of Skye at the edge of a northern sea,
There flow the bird's o'er the lea,
There flow the birds from the sea!

And below by that shore where grinds the sea,
O endlessly the waves are mounting, mounting wildly,
The ocean breaks forth from the earth
And invades the land, calling!
Ah, the sea is rolling, moaning, calling!

On the Isle of Skye at the edge of a northern sea,
There flow the birds o'er the lea,
There flow the birds from the sea!

And below in the depths there lurks a shadow,
A ship from ages past that tells of men that roved the sea,
They sailed away into the sky one day
And were lulled by the wind into the bay,
And the wind rose, sighing, calling,
Sadly crying!
The sea heaved in anger, laid hold on the ship,
And wailing wildly,
The wind broke the ship on the rocks!
And all was washed under!

On the Isle of Skye at the edge of a northern sea,
There flow the birds o'er the lea,
There flow the birds from the sea!

And below there lies the lonely land,
And above there fly the birds o'er the sea.

***Sonnet LIV*, William Shakespeare, (1564-1616)**

TTBB, piano

Vocal Ranges: Bass, D - Tenor, a¹

Sonnet LIV

O, how much more doth beauty beauteous seem
By that sweet ornament which truth doth give!
The Rose looks fair, but fairere we it deem
For that sweet odour which doth in it live.
The canker-blooms have full as deep a dye
As the perfumèd tincture of all roses,
Hang on such thorns, and play as wantonly
When summer's breath their maskèd buds discloses:
But, for virtue only is their show,
They live unwoo'd and unrespected fade;
Die unto themselves. Sweet roses do not so;
Of their sweet deaths are sweetest odours made:
And so of you, beauteous and lovely youth,
When that shall vade, my verse distils your truth.
(Aldington, 202)

***Spring, the Sweet Spring*, Thomas Nashe, (1567-1601)**

TTBB, piano

Vocal Ranges: Bass D - Tenor c²

The Song

Spring, the sweete spring, is the yeres pleasant King,
Then bloomes eche thing, then maydes daunce in a ring,
Cold doeth not sting, the pretty birds doe sing,
Cuckow, iugge, iugge, pu we, to witta woo.

The Palme and May make countrey houses gay,
Lambs friske and play, the Shepherds pype all day,
And we heare aye birds tune this merry lay,
Cuckow, iugge, iugge, pu we, to witta woo.

The fields breathe sweete, the dayzies kisse our feete.
Young louers meete, old wiues a sunning sit;
In euery streete, these tunes our eares doe greete,
Spring, the sweete spring. (McKerrow, 238)

SELECTED BIBLIOGRAPHY

- Aiken, Conrad, **Collected Poems**, New York: Oxford University Press, 1970.
- Aldington, Richard, ed. **The Viking Book of Poetry of the English-Speaking World**. New York: The Viking Press, 1941.
- Anderson, E. Ruth. "Richard Bruce Faith," **Contemporary American Composers: A Biographical Dictionary**. 2nd ed. Boston: G.K. Hall and Company, 1982.
- Dreyer, Nancy, "A Guide to the Solo Piano Music of Richard Faith." D.M.A. document, University of Arizona, 1985.
- "Richard Bruce Faith," **American Society of Composers, Authors, and Publishers (ASCAP)**, 4th ed. New York: R.R. Bowker Co., (Jaques Caltell Press), 1980.
- Eagon, Angelo. **Catalog of Published Concert Music by American Composers**. 2nd ed. Metuchen, N.J.: The Scarecrow Press, 1969.
- _____. **Catalog of Published Concert Music by American Composers**. 2nd supplement to the 2nd ed. Metuchen, N.J.: The Scarecrow Press, 1974.
- Guerrant, Theodore, "The Piano Music of Richard Faith: A Performance Tape, Biographical Sketch of the Composer and Study of His Works for Piano Solo," D.M.A. document, University of Maryland, 1983.
- Hinson, Maurice. **Guide to the Pianist's Repertoire**. ed. by Irwin Freudloch. Bloomington: Indiana University Press, 1973.
- _____. **Guide to the Pianist's Repertoire Supplement**. Bloomington: Indiana University Press, 1979.
- _____. **Music for Piano and Orchestra: An Annotated Guide**. Bloomington: Indiana University Press, 1981.
- _____. **The Piano in Chamber Ensemble: An Annotated Guide**. Bloomington: Indiana University Press, 1978.
- Hoffman, Frederick J. **Conrad Aiken**. Twayne's United States Author's Series. New York: Twayne Publishers, 1962.

- Lavonis, William, "The Songs of Richard Faith." D.M.A. document, University of Cincinnati College Conservatory of Music, 1991.
- McKerrow, Ronald B. *The Works of Thomas Nashe*. Oxford: Basil Blackwell, 1966.
- Marten, Harry. *The Art of Knowing: The Poetry and Prose of Conrad Aiken*. Columbia, Missouri: University of Missouri Press, 1988.
- Masefield, John. *Selected Poems*. New York: MacMillan, 1978.
- Taylor, Barbara Riddle, "An Analysis of Selected Songs by Richard Faith." M.M. document, University of North Carolina - Greensboro, 1990.
- The Union Prayerbook for Jewish Worship*. Cincinnati: The Central Conference of American Rabbis, 1940
- Who's Who in American Music*. Classical 2nd ed. Ed. by Jaques Catnell Press. New York: R.R. Bowker Co., 1985.

Periodicals and Reviews

- Anson, George, "*Dances* by Richard Faith." *Clavier*. December 1979, vol.XVI, no.9.
- _____. "*Five Preludes and a Nocturne* by Richard Faith." *Clavier*. January, 1972, Vol.XI, no.1, 41.
- _____. "*Legend* by Richard Faith." *Clavier*. December 1967, Vol VI, no.7, 50.
- _____. "*Night Songs* by Richard Faith," *Clavier*. November, 1975, vol.XIV, no.8, 32.
- _____. "*Three Sonatinas* by Richard Faith." *Clavier*. January 1972, vol.XI,no.1, 40.
- _____. "Twelve by Eleven: Piano Music in Twentieth Century America." ed. by Maurice Hinson (contains *Souvenir* by Richard Faith), *Clavier*, December 1979, Vol XVIII, no 9, 40.

- Bunney, D.R. "They came, they sang . . . for 18, **The Ely Standard and Cambridgeshire Times**, Thursday, May 26, 1977, 9p.
- Camp, Max. W. "*Three Sonatinas* by Richard Faith," **The American Music Teacher**, Nov.-Dec., 1972, vol.22, no.2, 44.
- Cheek, Lawrence W. "Richard Faith: Back in Time, **Tucson Daily Citizen**, Monday, May 24, 1982, "Focus," p.1.
- _____. "Six Tucson Composers in Search of an Audience," **Tucson Daily Citizen**, Saturday, August 16, 1975. pp.8-9.
- _____. "UA's Richard Faith Creates Pure Beauty," **Tucson Daily Citizen**, Tuesday, February 27, 1979, "Focus," p.3B.
- Doris, Hubert. "*Dark Riders* (Toccata) by Richard Faith," **The Piano Quarterly**, Fall, 1968, 74:2.
- _____. "*Finger Paintings* by Richard Faith," **The Piano Quarterly**, Fall 1968, 65:2.
- _____. "*Four Cameos* by Richard Faith," **The Piano Quarterly**, Summer, 1971, 76:2.
- _____. *Legend* by Richard Faith, "**The Piano Quarterly**, Fall 1967, 74:2.
- _____. "*Three Sonatinas* by Richard Faith," **The Piano Quarterly**, Winter, 1971-72, 78:2.
- _____. "*Travels* by Richard Faith," **The Piano Quarterly**, Winter, 1970-71, 74:2.
- Gowen, Bradford. "Twelve by Eleven: Piano Music in Twentieth Century America (contains *Souvenir* by Richard Faith). **The Piano Quarterly**, Fall, 1980, 111:18.
- Graham, Chuck. "A Wandering Movement Finds its own Concerto," **Tucson Daily Citizen**, Thursday, May 13, 1982, p.7.
- Harnisch, Larry, "Composer Balances Three Careers," **The Arizona Daily Star**, Saturday, May 15, 1982, p.1G.

McGrain, Cameron. "*Legend* by richard Faith," **Music Library Association Notes**, December, 1967, Vol.24, no. 2:371.

_____. "*Three Sonatinas* by Richard Faith," **Music Library Association Notes**, December, 1972, vol.29.no.2:340.

Mootz, William, "A Man of Music: Seminary Professor gains Recognition for Piano Work,:" **The Louisville Courier-Journal**, Sunday, January 11, 1981, pp.H1,H6.

"New Opera and Premiers." [Review of *Sleeping Beauty* and *The Little Match Girl*], **Central Opera Source Bulletin**, Summer, 1972, 14:5.

Urreiztieta, Arizeder, "Philharmonia Shows faith in New Work," **The Arizona Daily Star**, February 9, 1987.

West, Charles. "*Clarinet Concerto* by Richard Faith," **The Clarinet**. Nov/Dec, 1987, p.20.

Complete Choral and Selected Scores of Richard Faith 1945-1990

"*All Day I Hear the Noise of Waters*," SSA.

"*By the Waters of Babylon*," Cantata for soli and chorus.

"*Daffodils*," SSA, Shawnee Press, Delaware Water Gap, PA, 1970.

"*God Be in My Head*," SATB.

"*Hymn of Praise*," SATB.

"*Hymn of Praise*, Voice and piano or organ.

"*Kyrie*," SATB.

"*Mass*," Mass for soli and chorus.

"*Movements*, concerto for horn and piano.

"*Music I Heard With You*", from *Remembrances*, three songs for medium high voice and piano.

"*Music I Heard With You*," SATB, G. Schirmer, Inc., 1971.

"*O Spirit of the Summer Time*," SATB.

"*On the Isle of Skye*", from *Two Fantasies* for high voice and piano.

"*On the Isle of Skye*," TTB, from *Three Poems for Men's Chorus & Piano*.

"*Remember Me*", from *Remembrances*, three songs for medium high voice and piano.

"*Remember Me*," SATB.

"*Sea Fever*", from *Sea Pieces* for medium voice and piano.

"*Sea Fever*," SATB.

"*Sea Fever*," TTB.

"*Sonnet LIV*", from *Four Love Songs* for high voice and piano.

"*Sonnet LIV*," TTB, from *Three Poems for Men's Chorus & Piano*.

"*Spring, the Sweet Spring*", from *Songs of Spring*, voice and piano.

"*Spring, the Sweet Spring*," TTB, from *Three Poems for Men's Chorus & Piano*.

"*The Indian Summer*," SATB.

"*Though I Speak*," Voice and piano.

"*Though I Speak*," SATB.