

Implications of collaboration: The recreative artist and  
autoethnographic research in Seóirse Bodley's  
*Never to Have Lived is Best* (1965)

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Dedicated to Mam.

## **Abstract**

Since 1953 Seóirse Bodley has been a prominent composer, lecturer, academic, conductor and pianist in Irish classical music. Much has been written about Seóirse Bodley and his compositions. Axel Klein, Gareth Cox, Lorraine Byrne Bodley and Hazel Farrell are the main contributors to the critical analysis on his works to date. Charles Acton regularly reviewed performances of Bodley's works and is an integral part of the research data. Much of the critical writing has been of his instrumental compositional style. According to the present data from the Contemporary Music Centre, Bodley has composed a total of 129 works and 58 of those compositions incorporate solo voice. *Never to Have Lived is Best* (1965) is a work for soprano and orchestra with text by William Butler Yeats and is the closest to an operatic work that Bodley has written. Appearing between his *Chamber Symphony No. 1* (1964) and *Configurations* (1967), this work for soprano and orchestra forms the centre of the investigation for this thesis.

The thesis contextualises this work and explores the background that developed Bodley's interest in writing for voice. It presents a clear overview of his vocal compositions and a categorisation of his compositional vocal style focusing on his works incorporating solo voice. Since 2007, I have performed a total of 14 works by Bodley of varying styles including *Never to Have Lived is Best* with the National Symphony Orchestra of Ireland in 2009. I have collaborated, rehearsed, and performed with Bodley and commissioned the song cycle *The Hiding Places of Love* (2011). From this unique perspective, this thesis examines *Never to Have Lived is Best* focusing on its vocal architecture, melodic curve and dramatic reaction to text.

This research explores the effects of collaboration on both the creative artist (composer) and the recreative artist (performer). It examines the role of the performer Veronica Dunne as influential in the progression of not only this work but possibly the development of the composer's style. Through this close collaboration with Veronica Dunne, the performer brings the composer's work to life. As the work is labelled 'A song cycle for soprano and

orchestra', this thesis discusses the progression of melody, text and form of the orchestral song cycle and questions the definition of the genre in relation to *Never to Have Lived is Best* by comparing the evident dramatic response to the chosen text with other major orchestral song cycles. This thesis examines, through autoethnographic research, the performative aspects of this song cycle suggesting that *Never to Have Lived is Best* broadens the definition and scope of the orchestral song cycle, not only in compositional form but also in performance, by its response to the dramatic text involving persona and dramatic elements founded in theatrical forms and evolves its own genre living in the space between monodrama, one act opera and a performative version of orchestral song to emerge as the Dramatic Song Cycle.

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Embarking on this dissertation, I did not realize just how much support, encouragement and help from others would become part of the journey. I am most grateful for the constant support of the staff at Trinity College Dublin and at The Royal Irish Academy of Music, and especially to the RIAM director, Deborah Kelleher. I thank Philip Shields and Laoise Doherty whose knowledge is imparted with wit, joviality, and sheer common sense. My thanks to Theresa Doyle for her patience and support in the presentation of my lecture recital. Thanks to Dr Martin O’Leary for his supportive guidance and insightful comments throughout this process.

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While completing the performative aspect of this doctorate I was fortunate to have collaborated with the finest artists in Ireland: Hugh Tinney, Ailbhe McDonagh, Lynda O’Connor, Aoife Ní Dhornain and Nathan Sherman. In particular, I would like to thank my two wonderful coaches, Dearbhla Collins and Dearbhla Brosnan, who were great sources of strength and who generously shared their musical insight with me.

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## **Introduction**

### 1.1 Background to the Study

The focus of my performance led research is on the work *Never to Have Lived is Best* (1965) by Seóirse Bodley which I performed as part of a programme of Bodley's works with the RTÉ National Symphony Orchestra of Ireland in January 2009 at the National Concert Hall, Dublin. There have been three performances of this work, 1965, 1971 and 2009. Having performed a substantial and varied selection of works by Bodley including *Never to Have Lived is Best*, I was curious about the circumstance and context of the composition's history. This work stands apart from his other compositions for its dramatic content. The preparation for performance, physical interaction with the vocal line and performative experience are comparatively unique to Bodley's other works incorporating solo voice. I was interested in exploring the reasons why it was so different and the instigating factors that inspired the work. The discussion and debate central to this thesis surround the direct primary source of rehearsal and performance of this work in context with other works, autoethnographic research as performer and relies on a long and fruitful professional collaboration with Seóirse Bodley both as composer and performer.

### 1.2 Delimitation

This thesis discusses Seóirse Bodley's vocal works that incorporate solo voice to contextualise the composition *Never to Have Lived is Best*, specifically focusing on the construction of the vocal melody in *Never to Have Lived is Best*, while restricting the

comparative study to original works by Bodley not arrangements of traditional or religious vocal melodies, of which there are many. While the topics of collaboration and autoethnographic research are the focus of this thesis in relation to *Never to Have Lived is Best*, the ancillary issues of treatment and response to text through the vocal line, musical form, orchestration, physical performative experience and interpretation also bear substantial relevance to the understanding of the work in a broader context. Since 2007, I have rehearsed and performed fourteen original compositions with the composer.<sup>1</sup> *The Hiding Places of Love* (2011) was a work which I commissioned through The Arts Council of Ireland and collaborated with the composer through rehearsal and performance. These works are included as comparative study and primary source material.

### 1.3 Aims

The aim of this study is to investigate the influence of the recreative artist Veronica Dunne as collaborator in the vocal work *Never to Have Lived is Best* by Seóirse Bodley. To achieve a substantial overview and to place this thesis in context, the first aim is to present an historical overview of Seóirse Bodley and to collate and assess the vocal works composed that incorporate solo voice. It exclusively examines the compositions that incorporate solo voice and sets about categorising these works with reference to other vocal repertoire engaging similar parameters. This considered overview of Bodley's vocal works will aid singers and inform musicologists who may not be aware of these compositions.

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<sup>1</sup> See Chapter 2.2, Table 3.

The following task is to inform the reader of the soprano Veronica Dunne, considering the technical vocal issues, the circumstances that instigated the performance of *Never to Have Lived is Best* and to discuss the issues of collaboration.

The next aim is to dissect the work *Never to Have Lived is Best* with specific focus on the architecture of the melody and an analysis of its response to the text. The third aim seeks to properly gain insight and context of *Never to Have Lived is Best*, addressing the implications of collaboration on the work. It examines the role of form in the orchestral song relating to the overall performative aspect of the work and how that informs the physical interaction with the work as an interpreter. Finally, the issues of solo practice, rehearsal with the composer, engagement with the orchestral in rehearsal and performance of the work are discussed.

#### 1.4 Methodology

The focus of each chapter is to investigate, contextualise and realise the peripheral issues surrounding the collaboration and composition of *Never to Have Lived is Best*. Many methods were used to source the relevant primary and secondary material. These include interviews both notational and aural, personal narratives, recordings, interpretive analyses, scholarly journals, musical scores and autoethnography. The issues of autoethnographic research appear both positive and negative. The first stumbling block is to decipher what is the relevant data that is to become relevant research. 'Autoethnography has no specific rules or criteria to adhere to since it can be approached using diverse types of genre. Due to the particular characteristics of autoethnography, the reactions to the personal narrative cannot

be foreseen and the interpretation may be varied'<sup>2</sup> However, the research pertaining to this thesis has relevance in this academic method as the vocal interaction or engagement with the score is a deciding factor. This is the act of self-reflectivity which is the core reason for autoethnographic research. According to Leon Anderson's description of the 'five key features' of 'analytic autoethnography', this thesis encompasses all five: '(1) complete member researcher (CMR) status, (2) analytic reflexivity, (3) narrative visibility of the researcher's self, (4) dialogue with informants beyond the self, and (5) commitment to theoretical analysis'.<sup>3</sup> The comparative element of this research that looks at the differences of physical engagement between Bodley's vocal works as a performer forms a crucial part of the puzzle in determining collaborative context.

Chapter one details the relevant historical information regarding Bodley's musical education and interests that influenced him as a composer of vocal music including his passion for literature. Chapter 1.3 is dedicated to Charles Acton who was an important figure in Irish music. As main music critic in *The Irish Times*, Acton reviewed concerts of Bodley as performer, conductor, and composer between the years 1955 to 1987.<sup>4</sup>

Chapter two explores the biographical history specific to areas of his education and life experience that inform him vocally. It presents an overview of vocal works incorporating solo voice, historical data and a categorisation of his vocal compositional style. It also

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<sup>2</sup> Mariza Méndez, 'Autoethnography as a research method: Advantages, limitations and criticism', *Colombian Applied Linguistics Journal*, 15 (2013), <[http://www.scielo.org.co/scielo.php?script=sci\\_arttext&pid=S0123-46412013000200010&lng=en&nrm=iso](http://www.scielo.org.co/scielo.php?script=sci_arttext&pid=S0123-46412013000200010&lng=en&nrm=iso)> [accessed 13 June 2021].

<sup>3</sup> Leon Anderson, 'Analytic Autoethnography', *Journal of Contemporary Ethnography*, 35 (2006), 378.

<sup>4</sup> Gareth Cox, 'Acton, Charles' in Harry White & Barra Boydell (eds.), *The Encyclopaedia of Music in Ireland*, (Dublin, UCD Press, 2013), i, 6.



examines the singers that have premiered his works throughout his career and how this may have informed or influenced his evolution as a composer of vocal music.

Chapter three forms the centre of the thesis focusing on the recreative artist, Veronica Dunne, as collaborator and the implications of collaboration that may have influenced the outcome of the piece. This chapter also draws on the autoethnographic information through my own professional collaboration performing with the composer.

Chapter four deals with analytical aspects relating to the text, melody and form of the composition of *Never to Have Lived is Best*. The melodic analysis looks at Bodley's approach to setting the text and how that differs from his other vocal works. It also investigates the chosen texts by W.B. Yeats for the work *Never to Have Lived is Best* and how they have inspired the shape of the work. The overall evolution of the orchestra song-cycle form is deliberated in relation to *Never to Have Lived is Best*.

Chapter five explores the role of interpreter from practice to performance through autoethnography. It also discusses how the orchestral song cycle, collaboration and the physical interaction with *Never to Have Lived is Best* differs from his other vocal works.

### 1.5 Literature overview

As one of the most celebrated Irish composers of his generation there is extensive literature written regarding his compositional style with in-depth essays and theses on specific

compositions and styles. The first chapter is an historical biography highlighting Seóirse Bodley's compositional style and his influence on the landscape of contemporary music in Ireland. Both Axel Klein and Gareth Cox provide essential literature in this area. Lorraine Byrne Bodley, Richard Pine, Malcolm Barry, Harry White, Denis Donoghue, Thérèse Smith, Michael Dervan, Charles Acton and Pádraic Ó Cuinneagáin also contribute relevant analysis and commentary regarding his history and compositional process over the years. The second chapter focuses on biographical information informing Bodley's evolution as a composer of vocal music. This chapter embraces historical literature and newspaper articles and interviews. This chapter focuses on the vocal works incorporating solo voice and a categorisation of his vocal works which mainly involves the vocal scores with analytical information from Hazel Farrel, Jane O'Leary, Gareth Cox, Lorraine Byrne Bodley, Axel Klein and Mark Fitzgerald. Harold Krebs, Susan Youens and Yonatan Malin add to the methodological research when analysing song.

The third chapter specifically investigates the work *Never to Have Lived is Best*. The scores of *Never to Have Lived is Best* serve as primary source material, both orchestral and piano. Allan Wade, *The Letters of W.B. Yeats*, Andrew Parkin, *The Dramatic Imagination of W.B. Yeats*, Brian Arkins, *The Duality of Oedipus in Yeats* and Alasdair Macrae, *W.B. Yeats A Literary Life* give context to the chosen poetry. Laura Tunbridge, *The Song Cycle* and Sharon Mabry, *Exploring Twentieth Century Vocal Music* both enlighten the subject of song form and singing through the nineteenth and twentieth centuries. The fourth chapter examines the collaborative artist Veronica Dunne and the topic of collaboration. Both Aisling Kenny and Alison Maxwell have written extensively on Veronica Dunne. Alan Taylor, *Collaboration in*

*Contemporary Music: A Theoretical View*, Sonya Lifschitz, *Creative Collaboration in and as Contemporary Performance Practice* and Paul Roe, *A Phenomenology of Collaboration in Contemporary Composition and Performance* all investigate and explore the topic of collaboration.

Chapter Five explores the role of autoethnographic research in relation to the work *Never to Have Lived is Best* and issues regarding preparation, practice and performance. The main contributors for the subject of autoethnographic research are Leon Anderson, *Analytic Autoethnography, Journal of Contemporary Ethnography*, Mariza Méndez, *Autoethnography as a Research Method* and Kenneth Edge, *Reimagining the Saxophone: Comparing Works by Six Irish Composers for Performance*.

John Rink, 'The work of the Performer' discusses the physical ramifications of performance, Elena Borisova and Elena Klimenko 'The Song Cycle: Hermeneutic and Communication Approaches' looks at the physical engagement with the performance of the song cycle, Francesca Placanica explores the issues of performing monodrama in 'The Unsung One: The Performers Voice in Twentieth Century' and Sandra Corse focuses on the unique aspect of performing opera in *Opera Subjects: The Evolution of Self in Modern Opera*.

## Chapter One: Seóirse Bodley

### 1.1 Biographical Context

Seóirse Bodley was born in Phibsborough, Dublin on 4 April 1933.<sup>5</sup> His musical training began with mandolin lessons given by his father and piano lessons with a local teacher from the age of nine.<sup>6</sup> He took violin lessons while at school with the Christian Brothers.<sup>7</sup> From the age of thirteen, he attended harmony and counterpoint lessons at the Royal Irish Academy of Music with John F. Larchet and formal lessons in the piano at the Royal Irish Academy of Music where he gained a licentiate of piano.<sup>8</sup> Alongside his formal tuition, he began private studies in composition with Dr Hans Waldemar Rosen, a German conductor who arrived in Ireland in 1948.<sup>9</sup> Rosen ‘opened a vocal studio in Harcourt street,’ Dublin and took up the post of chorus master of the Dublin Grand Opera Society.<sup>10</sup> Rosen conducted the Radio Éireann Choral Society and in 1953 founded the Cór Radio Éireann or Radio Eireann Singers as it was later known.<sup>11</sup> This group has performed under various names over the years and finally split from the broadcasting network in 2001.<sup>12</sup> It now resides in the National Concert Hall under the title Chamber Choir Ireland.<sup>13</sup> Rosen became not only a teacher of composition

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<sup>5</sup> Gareth Cox, *Seóirse Bodley* (Dublin: Field Day Publications, 2010), 1.

<sup>6</sup> *Ibid.*, 2.

<sup>7</sup> Gaelscoil, *Choláiste Mhuire. 4 Parnell Square*, Rotunda, Dublin 1.

<sup>8</sup> John F. Larchet (1884-1967) was a notable composer and teacher of composition at the Royal Irish Academy of Music during the years 1920-1955. <<https://www.cmc.ie/composers/john-f-larchet>> [accessed 30 November 2020].

<sup>9</sup> Hans Waldemar Rosen (1904-1994) founded the Radio Éireann Singers in 1953.

<sup>10</sup> Gareth Cox, ‘Rosen, Hans Waldemar’ in Harry White & Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), ii, 894.

<sup>11</sup> Brian Boydell, ‘Dublin’ in *Grove Music Online, Oxford Music Online*, (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.08226>> [accessed 26 November 2020].

<sup>12</sup> Radio Éireann Singers <<https://stillslibrary.rte.ie/indexplus/image/2106/100.html>> [accessed 30 November 2020].

<sup>13</sup> From 1996 to 2003, I was a member of the National Chamber Choir of Ireland, as it was known, under the conductor Colin Mawby and guest conductor Celso Antunes.

but also a mentor who influenced and encouraged Bodley's career. 'He [Rosen] was very well versed in musicology as well ... he'd corresponded a lot with Richard Strauss and various other people ... He was a good person to start me off'.<sup>14</sup> Radió Éireann Singers proved a significant vehicle for Bodley's compositions and 'there was sufficient confidence in his professional competence' as he was employed to arrange and compose music for radio broadcast for this group and the other performing ensembles of the national broadcasting network.<sup>15</sup>

From the early 1950s Bodley was being noticed by his colleagues and concert attendees for both his performative and compositional skills. In December 1952, the Dublin Orchestral Players performed one of his first compositions with the Irish title *Ceol do Théadaibh* (1952) meaning *Music for Strings*.<sup>16</sup> This piece proved successful for the nineteen-year-old composer. Having attended the concert, Charles Acton, the critic for *The Irish Times*, wrote that 'this young composer [Bodley] can express himself with sincerity and definite purpose'.<sup>17</sup> In 1956 the Douglas Cameron String Orchestra included this work in a programme of Mozart, Tchaikovsky and Dag Wiren. Bodley again received praise for this work, 'with so mature an approach as to take a worthy place in this programme, with confident promise for the future'.<sup>18</sup> On 3 January 1960, it was programmed as part of the

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<sup>14</sup> Seóirse Bodley, Michael Dervan, 'A Note of Change', *The Irish Times*, 25 March 2002.

<sup>15</sup> Gareth Cox, *Seóirse Bodley* (Dublin: Field Day Publications, 2010), 12.

<sup>16</sup> The Dublin Orchestral Players is a long-established amateur orchestra who gave their first public concert in Dublin on the 5 June 1940 under the baton of Havelock Nelson. <[https://www.dublinorchestralplayers.com/pb/wp\\_059af2db/wp\\_059af2db.html](https://www.dublinorchestralplayers.com/pb/wp_059af2db/wp_059af2db.html)> [accessed 2 December 2020].

<sup>17</sup> Charles Acton, 'Symphony Concert,' *The Irish Times*, 11 December 1952.

<sup>18</sup> Unknown, 'Douglas Cameron String Orchestra', *The Irish Times*, 5 October 1956.

twice-weekly concerts by the Radio Éireann Symphony Orchestra. The concert also included works by Haydn, Ireland, Tausman and Chabrier.<sup>19</sup>

By 1954 Bodley, already a well-known pianist, was performing alongside other more established performers of the day which was recorded in *The Irish Times* review of a concert where Bodley performed a set of piano duets by Stravinsky with the pianist Margaret Rowe.<sup>20</sup> The earliest and most notable representation of both his compositional and pianistic skills was in a recital on 26 November 1954. The recital was part of the lunch-time concert series that took place in the graduates' memorial building of Trinity College Dublin. Bodley presented a recital of his works including songs for baritone and piano, works for violin and piano and solo works for piano. The review of the concert was titled 'Impressive Contribution to Recitals'. It was apparent that 'there was a fluency, coherence and sense of purpose in most of his pieces ... which suggest that we now have a young musical talent'.<sup>21</sup>

The Music Association of Ireland, known as the MAI, was founded in 1948 with six main objectives. Three of those objectives were 'to improve conditions for composers and musicians generally ... to encourage the formation of musical groups, societies and choirs throughout the country ... to organise popular lectures, concerts and recitals and to awaken a musical consciousness in the nation.'<sup>22</sup> Within the MAI, a Composers' Group was formed in 1953.

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<sup>19</sup> Charles Acton, 'Two Symphony Concerts', *The Irish Times*, 4 January 1960.

<sup>20</sup> 'Greystones Music Concert Group', *The Irish Times*, 26 May 1954.

<sup>21</sup> Unknown Author, 'Impressive Contribution to Recitals', *The Irish Times*, 27 November 1954.

<sup>22</sup> Teresa O'Donnell, *Music Association of Ireland: A Cultural and Social History* (PhD dissertation, St Patrick's College, DCU, 2012), 1.

From the outset, the emphasis of the MAI's Composers' Group was on the performance and recording of recent works by Irish composers. The initial efforts of the group focused on the organization of a series of four lunchtime concerts in November/December 1954, which provided a platform for the performance of new Irish works. These concerts were held at the Graduates' Memorial Building, Trinity College Dublin (TCD) with musicians providing their services *pro bono*.<sup>23</sup>

The Irish composers included in the series were Frederick May, Rhoda Coghill, A.J. Potter, John Reidy, Brian Boydell and Seóirse Bodley. The concerts took place on 12, 19, 26 November and 3 December. The concert of Bodley's works took place on the 26 November 1954 (Table 1).<sup>24</sup> This was significant for Bodley as 'it marked the emergence of one young composer ... and, at [21] years, had sufficient talent and output to present a concert of his own music.'<sup>25</sup>

**Table 1: Lunchtime Concert Held at the Graduates' Memorial Building, TCD**

| Programme                         | 26/11/1954 | Performers                      |
|-----------------------------------|------------|---------------------------------|
| <i>Cré</i>                        |            | Ruth Ticher (violin)            |
| <i>Deireadh Fomhair</i>           |            | Tomás Ó Súilleabháin (Baritone) |
| <i>Paidir I and II</i>            |            | Seóirse Bodley (piano)          |
| <i>Scherzo for Piano</i>          |            |                                 |
| <i>Marches</i>                    |            |                                 |
| <i>Capriccio No. 1</i>            |            |                                 |
| <i>Piano Sonata in B (Movt 1)</i> |            |                                 |

A less formal yet influential part of Bodley's education in the 1940s and 1950s was his exposure to the rich musical landscape being offered by the Radio Éireann Symphony Orchestra 'and a range of repertoire that make's today's programmes look tame by

<sup>23</sup> Ibid., 83.

<sup>24</sup> Ibid., 84

<sup>25</sup> Ibid., 85

comparison'.<sup>26</sup> In Patrick Joseph Kehoe's detailed account of the evolution of the orchestra he discusses the twice-weekly concerts that were held at the Phoenix Hall Dublin from 1948-1954.<sup>27</sup> He states that

Seóirse Bodley has acknowledged the advantage that he gained from attending the twice-weekly orchestral concerts in the Phoenix Hall ... In this connection he points especially to the performance of Berg's *Drei Bruchstücke aus 'Wozzeck'* performed in a March 1953 concert under Winfried Zillig which 'struck him very forcibly'. Many of Bodley's peers must also have experienced a significant expansion of intellectual and imaginative horizons from their exposure, free of charge, to a wide range of classical, romantic and contemporary music.<sup>28,29</sup>

As well as works from the classical and romantic canon, programmes during this period included 'performances of contemporary music'.<sup>30</sup> In 1948 the contemporary works programmed for that year included 'Messiaen's *L'Ascension* (1933), Hindemith's *Mathis der Maler Symphony* (1934), Dallapiccola's *Piccolo Concerto* (1939), Rawsthorne's *Piano Concerto No. 1* (1942), Maconchy's *Puck Fair* (1943), Frank Martin's *Petite Symphonie Concertante* (1945), and Honegger's *Symphonies Nos. 3* (1945) and *4* (1946)' which highlights the breadth of contemporary repertoire being performed.<sup>31</sup>

Following Bodley's undergraduate degree, which he received on 29 October 1955 from University College Dublin, Bodley received two awards, the Travelling Studentship from the

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<sup>26</sup> Michael Dervan, 'A Note of Change' *The Irish Times*, 25 March 2002.

<sup>27</sup> Patrick Joseph Kehoe, 'The Evolution of the Radio Éireann Symphony Orchestra 1926-1954' (PhD dissertation, Dublin Institute of Technology, 2017) 176.

<sup>28</sup> *Ibid.*, 205.

<sup>29</sup> Miriam O'Callaghan's interview with Seóirse Bodley and Micheal O'Siadhail available at [www.rte.ie/radio1/miriam-meets/programmes/2010/1024/347986-241010](http://www.rte.ie/radio1/miriam-meets/programmes/2010/1024/347986-241010) [accessed 10 November 2016].

<sup>30</sup> Patrick Joseph Kehoe, 'The Evolution of the Radio Éireann Symphony Orchestra 1926-1954' (PhD dissertation, Dublin Institute of Technology, 2017), 159.

<sup>31</sup> *Ibid.*, 159.



National University of Ireland and the Arts Council Prize for young composers.<sup>32</sup> These funds facilitated his study abroad. Bodley wrote to Paul Hindemith asking if he would take him as a student but unfortunately it was not going to be possible as Hindemith retired from teaching that very year.<sup>33</sup> Rosen advised Bodley to write to Johann Nepomuk David.<sup>34</sup> David had a successful career and high reputation as Professor of Composition in the Staatliche Hochschule für Musik, Stuttgart. Bodley lived in Germany from 1957 to 1959.<sup>35</sup> David became Bodley's compositional teacher during his time in Stuttgart from early 1957.

On his return from to Ireland Stuttgart in March 1959, Bodley began lecturing part-time at University College Dublin where he became Associate Professor of Music in 1984.<sup>36</sup> In 1993, Bodley was the first to set up a department for the development of electronic music in Ireland at the university. Bodley was awarded a Doctor of Music degree in 1960 and his *Symphony No. 1* (1959) contributed to the main part of his degree.<sup>37</sup> Hans Müller Kray, Bodley's conducting teacher while in Stuttgart, conducted the first performance of Bodley's *Symphony No. 1* with the Radio Éireann Symphony Orchestra at the Gaiety Theatre, Dublin, on 23 October 1960.<sup>38</sup> In 1962 Bodley received yet another bursary which allowed him to travel

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<sup>32</sup> Gareth Cox, *Seóirse Bodley* (Dublin: Field Day Publications, 2010), 19.

<sup>33</sup> *Ibid.*, 17.

<sup>34</sup> Johann Nepomuk David (1895-1977) was an Austrian born composer, teacher and conductor. He was professor of theory and counter point at the Staatliche Hochschule für Muzik und darstellende Kunst, Stuttgart 1948-1963.

<sup>35</sup> Axel Klein, 'Seóirse Bodley', *Grove Music Online. Oxford Music Online*, (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.03368> > [accessed 19 May 2021].

<sup>36</sup> Gareth Cox, *Seóirse Bodley*, 27.

<sup>37</sup> Gareth Cox, *Seóirse Bodley* (Dublin: Field Day Publications, 2010), 27.

<sup>38</sup> Eberhard Stiefel, 'Stuttgart' in *Oxford Music Online, Grove Music Online*, (Oxford University Press) <<https://doi.org/10.1093/gmo/9781561592630.article.27040>> [accessed 12 June 2020].

and ‘attend various new music events in Germany and Holland’ and ‘made it possible for him to attend the renowned International Ferienkurse für Musik’.<sup>39</sup>

In 1961, Bodley became director of the Culwick Choral Society, an amateur group who performed with established professional musicians and regular performances throughout the year in main venues around Dublin.<sup>40</sup> During Bodley’s time with the Society, he encouraged the performance contemporary works (Table 2).<sup>41</sup>

**Table 2: Contemporary Works by Culwick Choral Society 1961-65**<sup>42</sup>

| Culwick Choral Society           |            |      |
|----------------------------------|------------|------|
| Title                            | Composer   | Year |
| <i>Cantata</i>                   | Stravinsky | 1961 |
| <i>Lady’s Lament</i>             | Hindemith  | 1962 |
| <i>Troopers’ Drinking Song</i>   | Hindemith  |      |
| <i>Six Chansons/Rilke</i>        | Rilke      |      |
| <i>Hymn to St Cecilia</i>        | Britten    |      |
| <i>Cantata Crown of the Year</i> | Tippett    | 1963 |
| <i>Concento di Voci</i>          | Orff       | 1964 |
| <i>Mass</i>                      | Stravinsky | 1965 |

Bodley’s continued interest in traditional music was evident by ‘his involvement with the Folk Music Society of Ireland’.<sup>43</sup> In 1964, Bodley became director of the Folk Studies Department at UCD and in 1970 co-founded the Folk Music Society of Ireland where he was

<sup>39</sup> Gareth Cox, *Seóirse Bodley*, 38.

<sup>40</sup> Gareth Cox, *Seóirse Bodley*, 32.

<sup>41</sup> Culwick Choral Society was founded in 1898. The first hundred years of programmes from 1898-1998 is presented on their website. <<https://culwick.org/the-first-100-years/>> [accessed 19 May 2021].

<sup>42</sup> Ibid.

<sup>43</sup> Gareth Cox, *Seóirse Bodley*, 73.

elected chair of the Society.<sup>44</sup> His scholarly research also focused on Gaelic traditional singing and its system of notation.<sup>45</sup> By the early 1970s Bodley was an embedded part of the cultural framework of Ireland. Bodley was now an established composer, arranger, lecturer, scholar, pianist and conductor. Traditional music found its way into his compositional vocabulary as he sought to ‘juxtapose the techniques of traditional Irish music with those of European modernism’.<sup>46</sup> The composition most noted as the first shift towards this new compositional approach is *The Narrow Road to the Deep North* (1972).<sup>47</sup>

Bodley ‘has made an important contribution to the repertoire of contemporary Irish sacred music’.<sup>48</sup> He composed three congregational masses, *Mass of Peace* (1976), *Mass of Joy* (1978) and *Mass of Glory* (1980) ‘responding to the demand for English-language settings of the liturgy after the Second Vatican’.<sup>49</sup> The sung responses to these masses were known throughout Ireland by those attending mass in the catholic tradition in the 1980s and 1990s. In the published edition of these Masses by Carysfort Press, Bodley writes a performance note to *Mass of Peace*, ‘The title reflects the intention that this Mass might help to promote peace and serenity in those who sing it’.<sup>50</sup> Following the tradition of most established composers of the nineteenth century who have composed sacred works and oratorio, Bodley composed *A Concert Mass* (1984) which was premiered by The National Chamber Choir,

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<sup>44</sup> Axel Klein, ‘Seóirse Bodley’ in *Grove Music Online, Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.03368>> [accessed 19 May 2021].

<sup>45</sup> *Ibid.*

<sup>46</sup> Michael Dervan, ‘A Note of Change’, *The Irish Times* (25 March 2002).

<sup>47</sup> Gareth Cox, *Seóirse Bodley*, 76.

<sup>48</sup> Barra Boydell, review excerpt, back cover, Lorraine Byrne (ed.), *Seóirse Bodley: Three Congregational Masses* (Dublin: Carysfort Press, 2005).

<sup>49</sup> Lorraine Byrne (ed.), *Seóirse Bodley, Three Congregational Masses* (Dublin: Carysfort Press, 2005).

<sup>50</sup> Seóirse Bodley, ‘Performance’ in Lorraine Byrne (ed.), *Seóirse Bodley: Three Congregational Masses* (Dublin: Carysfort Press, 2005), 2.

The Chamber Orchestra conducted by Bodley in The National Concert Hall on 4 May 1990. It is composed for four solo voices, mixed choir and string orchestra and is 30 minutes duration.<sup>51</sup>

Bodley was commissioned to compose a work for the opening of the National Concert Hall, Dublin which was premiered on Wednesday 9 September 1981. In this work *Ceol*, his third symphony, Bodley incorporated many professional performing groups alongside some amateur choirs and solo singers to celebrate the occasion. A vocal symphony set to '10 newly-written poems of Brendan Kennelly. These poems explore the nature of music and its relationship with us'.<sup>52</sup> The performers included Violet Twomey, Bernadette Greevy, Louis Brown, William Young, The RTÉ Symphony Orchestra, the RTE Singers and RTÉ chorus, Our Lady's Choral Society and St Patrick's Cathedral Choir.<sup>53</sup> On this occasion Bodley was conscious to present a tonal musical language which was no doubt 'strongly motivated by the extra-musical impulses than by musical ones'.<sup>54</sup>

Bodley had a facility for arranging score works for radio and TV productions. This led to a fruitful engagement with the national broadcasting company RTÉ and the BBC in the United Kingdom. Bodley was commissioned to compose incidental music for TV, Film and radio. The most notable of these works was his arrangement of *The Palantine's Daughter* for the series *The Riordans*.<sup>55</sup> Bodley's music was included in the documentary *Places Apart*, a

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<sup>51</sup> Contemporary Music Centre, Seóirse Bodley, A Concert Mass <<https://www.cmc.ie/music/concert-mass>> [accessed 19 May 2021].

<sup>52</sup> Charles Acton, 'Opening concert at the National Concert Hall', *The Irish Times* (10 September 1981).

<sup>53</sup> Gareth Cox, *Seóirse Bodley*, 104.

<sup>54</sup> Malcolm Barry, 'Examining the Divide', 20.

<sup>55</sup> *The Palatine's Daughter* is an Irish tune that was arranged by Bodley for the series, *The Riordan's* <[https://en.wikipedia.org/wiki/The\\_Riordans](https://en.wikipedia.org/wiki/The_Riordans)> [accessed 12 December 2020].

portrait of the artist Tony O'Malley which was aired on RTÉ 1 television on 30 December 1982. The most prominent work featured was *A Small White Cloud Drifts over Ireland* (1975).<sup>56</sup> Bodley also arranged James Joyce's *Is there one who understands me?* (1981) which was broadcast on 2 February 1982 and W.B Yeats's *Cast a Cold Eye* (1988) broadcast on 24 January 1989.<sup>57</sup>

Bodley's career has been celebrated on many occasions. In 1981 the Arts Council of Ireland invited him to become a member of Aosdána, a select group of creative artists awarded for their outstanding contribution to the country's cultural life'.<sup>58</sup> Further to this he was awarded Saoi of Aosdána in 2008 for his contribution to the cultural life of Ireland. This is the highest honour that members of Aosdána can bestow upon a fellow member 'for singular and sustained distinction in the arts.'<sup>59</sup> In 1982 Bodley was recipient of the Marten Toonder Award from the Arts Council of Ireland. In 2019 Bodley received the honour of Fellowship Honoris Causa by the Royal Irish Academy of Music in a ceremony on 28 May 2019.

## 1.2 Bodley as Influence

From the early 1950s, Seóirse Bodley's music made an impression and placed him from a young age as a composer of potential and consequence. As early as 1955, Denis Donoghue states 'I should estimate that six [composers] could in 1955 produce evidence of some degree

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<sup>56</sup> Irish Film and TV research online, <https://www.tcd.ie/irishfilm/showfilm.php?fid=61485> [accessed 10 November 2021].

<sup>57</sup> Gareth Cox, *Seóirse Bodley*, 179-180.

<sup>58</sup> *Ibid.*, 112.

<sup>59</sup> The Arts Council of Ireland, <<http://aosdana.arts council.ie/saoi/>> [accessed 12 December 2020].

of recent creative activity to this number may be added the names of three or four young composers such as Gerard Victory, A. J. Potter and Seóirse Bodley.’<sup>60</sup> In Teresa O’Donnell’s detailed account of the concerts held by the Music Association of Ireland, she writes that ‘the series marked the emergence of one young composer (Seóirse Bodley) who, in time, would attempt to bridge the folk music/modernism divide and, ... had sufficient talent and output to present a concert of his own music.’<sup>61</sup> The critic Charles Acton who attended a concert of Bodley’s works on 26 November 1954 mentions, ‘it is clear that he has learned from Hindemith and Bartok, but what he has learned has served merely to feed and cultivate his own music thinking ... Ireland has too few young composers of real promise to neglect them.’<sup>62</sup>

From his early compositions, Bodley influenced some of Ireland’s leading contemporary composers. At Bodley’s conferring of Fellowship Honoris Causa by the RIAM on 28 May 2019, John Buckley delivered a speech about Bodley as a composer of note and influence. He reveals how, on hearing the first performance of the work *Configurations* (1967), ‘it advanced the case for modernity and the avant-garde even further’ which exposed Buckley ‘to a contemporary Irish music directly inspired by European models’.<sup>63</sup> This work had a direct influence on Buckley becoming a composer. With reference to *A Small White Cloud Over Ireland* (1976) Buckley was ‘overwhelmed by the boldness of Bodley’s concept and invention’ stating that the work ‘offered a new vantage point from which to view and imagine

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<sup>60</sup> Denis Donoghue, ‘The Future of Irish Music’, *Studies, An Irish Quarterly Review* 44 (1955), 109.

<sup>61</sup> Teresa O’Donnell, ‘Music Association of Ireland: A Cultural and Social History’ (PhD dissertation, St Patrick’s College, Dublin City University, 2012), 84-85.

<sup>62</sup> Unknown Author, ‘Impressive contribution to recitals’, *The Irish Times*, 27 November 1954.

<sup>63</sup> John Buckley, Address at the *Conferring of Fellowship Honoris Causa on Seóirse Bodley by the RIAM* (28 May 2019).

the relationship of identity and change, of heritage and evolution, of tradition and modernity'.<sup>64</sup>

Bodley's post as lecturer at University College Dublin from 1960 onwards was an integral part of the development of some of Ireland's foremost composers. Equipped with the knowledge of composition from his studies abroad and whose 'enthusiasm for new music communicated itself to many of his students' he had the platform to impart his technical skills and training in composition to the upcoming generation of composers.<sup>65</sup> Raymond Deane was one of those who attended courses given on twentieth-century music by Bodley 'who had a keen interest in the continental avant-garde and devoted a considerable amount of time to it in his lectures'.<sup>66</sup> Jane O'Leary writes 'Hayes' work was directly inspired by a similar set of piano pieces called "*Aislingí*" (Dreams) (1977) by Seóirse Bodley'.<sup>67</sup> Bodley became chairman of the Composers' Group in 1966 and in 1972 became chairman of the Dublin Festival of Twentieth Century of Music.<sup>68</sup> Not only was Bodley educating these new composers but was now in a position to instigate and encourage the regular performance of Irish compositions as 'The new emphasis during Bodley's chairmanship was on the performance of contemporary (Irish) compositions at the Dublin Festival of Twentieth Century Music.'<sup>69</sup>

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<sup>64</sup> Ibid.

<sup>65</sup> Gareth Cox, *Seóirse Bodley*, 39.

<sup>66</sup> Patrick Zuc, *Raymond Deane*, (Dublin: Field Day Publications, 2006), 2.

<sup>67</sup> Jane O'Leary, 'Dublin Festival of Twentieth Century Music', *Perspectives of New Music* 17, (1979), 265 Paul Hayes (1951-) is an Irish composer who studied composition with James Wilson and Seóirse Bodley <<https://www.cmc.ie/composers/paul-hayes>> [accessed 12 December 2020].

<sup>68</sup> Teresa O'Donnell, 'Music Association of Ireland: A Cultural and Social History' (PhD dissertation, St Patrick's College, DCU, 2012), 81.

<sup>69</sup> Ibid., 97.

### 1.3 Compositional Style

Bodley's 'is a composer who has absorbed influences from both national and international music' and 'has undergone considerable stylistic change' throughout his career.<sup>70</sup> In his early years the music was generally tonal or modal using 'four modes which are commonly used in Irish music; the Ionian ... the Dorian ... the mixolydian ... and the Aeolian modes'.<sup>72</sup> However, 'Bodley sought in the 1960s to align himself unambiguously with the central European avant-garde'<sup>73</sup> Subsequent to his studies abroad, he experienced an intense period of contemporary avant-garde composition. The term avant-garde encompasses a broad range of compositional techniques. With regard to Bodley's works the term refers to the compositional techniques such as 'multiple serialism, electronic composition and aleatory procedures' being used in the 1950s and 1960s by western European classical composers.<sup>74</sup> It is agreed that 'Bodley was the principle Irish exponent of post serial compositional procedures'.<sup>75</sup> Jane O'Leary specifies that 'His works until the early 1970s were generally "classified" as "avant-garde" without any overt reference to Irish traditional music'.<sup>76</sup>

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<sup>70</sup> Pádraic Ó Cuinneagáin, 'The Piano Music of Seóirse Bodley' (MA dissertation, St Patrick's College Maynooth 1992) 72.

<sup>71</sup> Axel Klein, 'Seóirse Bodley' in *Grove Music Online, Oxford Music Online*, (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.03368>> [accessed 26 November 2020].

<sup>72</sup> Pádraic Ó Cuinneagáin, 'The Piano Music of Seóirse Bodley' (MA dissertation, St Patrick's College Maynooth 1992) 72.

<sup>73</sup> Raymond Dean, 'Exploding the Continuum: The Utopia of Unbroken Tradition', <[http://www.raymonddeane.com/articles\\_results.php?id=11](http://www.raymonddeane.com/articles_results.php?id=11)> [accessed 30 November 2020].

<sup>74</sup> Jim Samson, 'Avant-garde' in *Grove Music Online, Grove Music Online*, (Oxford University Press) <<https://doi.org/10.1093/gmo/9781561592630.article.01573>> [accessed 26 November 2020].

<sup>75</sup> Axel Klein, 'Seóirse Bodley' in *Grove Music Online, Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.03368>> [accessed 20 June 2018].

<sup>76</sup> Jane O'Leary, Dublin Festival of Twentieth Century Music, *Perspectives of New Music*, 17 (1979), 265.



From the early 1970s he branched away from particular avant-garde techniques to embrace other idioms including traditional and electronic elements and ‘in 1972 he began to introduce material from Irish music into his work.’<sup>77</sup> In a radio interview in 1973 with Andy O’Mahony, Bodley shared his thoughts on his own compositional style.

I should like to compose music that would be well constructed, reflect my own experience and background, and be written in the contemporary idiom without regard for passing fashions. This is the ideal against which I would wish the value of my music to be estimated.<sup>78</sup>

Most particular to his compositional style is his determination ‘to achieve a synthesis of Irish traditional music and modernism’.<sup>79</sup> He was hailed as composing an Irish contemporary music ‘which has sought to integrate techniques from European music with techniques from Irish traditional music, especially embellishment in the case of the latter’.<sup>80</sup> Thérèse Smith also mentions that ‘contemporary Irish composers such as Seóirse Bodley, for example, have successfully integrated traditional music within western “classical” forms.’<sup>81</sup> Hazel Farrell explores this theme of style in more detail, ‘The use of serial pitch selection is mainly associated with Seóirse Bodley, however it is generally not applied in a strict manner in his work, with the traditional use of retrograde, inversion etc. frequently interspersed with new material’.<sup>82</sup>

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<sup>77</sup> Ibid., 265.

<sup>78</sup> Seóirse Bodley, Richard Pine, *Music and Broadcasting in Ireland* (Dublin, Four Courts Press, 2005) 234.

<sup>79</sup> Gareth Cox, *Seóirse Bodley* (Dublin: Field Day Publications 2010), 72.

<sup>80</sup> Malcom Barry, ‘Examining the Great Divide’, 18.

<sup>81</sup> Thérèse Smith, ‘The Fragmentation of Irish Musical Thought and the Marginalisation of Traditional Music’, *Studies: An Irish Quarterly Review*, 89 (2000), 156.

<sup>82</sup> Hazel Farrell, ‘Aspects of Pitch Structure and Pitch Selection in Post-War Irish Composition: An Analytical Study of Tonal and Post-Tonal Referential Collections in Selected Works by Irish Composers’ (PhD dissertation, Mary Immaculate College, University of Limerick, 2002), 15.

From the 1990s Bodley's musical style shifted again and 'he resumed the exploration of his serial and post-serial phase of the 1960s'.<sup>83</sup> This approach was particularly prevalent in three piano works: *News from Donabate* (1999), *Chiaroscuro* (1999) and *An Exchange of Letters* (2002).<sup>84</sup> In an interview in with Michael Dungan in 2003, Bodley refers to compositional process of *News from Donabate*: 'It wasn't really concerned with the question of tonality of atonality, but just more with using it as a sort of distancing device so that, in a way, it's like holding yourself back a bit. And somehow the expression becomes more intense'.<sup>85</sup> There are many periods of composition where Bodley is overtly modern or equally tonal 'with a more public face than the earlier works and represents that combination of communicativeness a technical flair that has marked so much of Bodley's music since'.<sup>86</sup>

#### 1.4 Passion for Literature

Parallel to his knowledge and experience of the voice and writing for voice, from an early age Bodley had a passion for text in all forms. A man who has always been aware of his own heritage both linguistically and culturally, he possessed a great interest for and knowledge of literature which he mentioned in an interview with the magazine *Final Note*.

From early on in my teens I involved myself in literature and read extensively French, Russian and other authors. Guy de Maupassant's short stories, Flaubert's *Madame Bovary* ... the main works of Turgenev, Dostoyevsky and Anton Chekov were a part of my education, but in my private reading, not in school. It certainly widened my vision of the world.<sup>87</sup>

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<sup>83</sup> Gareth Cox, *Seóirse Bodley*, 143.

<sup>84</sup> *Ibid.*, 172.

<sup>85</sup> Seóirse Bodley, Michael Dungan, 'An Interview with Seóirse Bodley', <<https://www.cmc.ie/features/interview-seoirse-bodley>> [accessed 20 January 2019].

<sup>86</sup> Martin Adams, 'O'Brien, RTÉ NSO/Pearce, NCH, Dublin', *The Irish Times*, 15 January 2009.

<sup>87</sup> Seóirse Bodley, interview by Emer Nestor, 'Beyond the Manuscript: Seóirse Bodley', *Final Note Magazine* <<http://finalnotemagazine.com/articles/seoirse-bodley/>> [accessed 1 May 2020].

His chosen authors include John Milton, Johann Walter, William Shakespeare, William Butler Yeats, Séamus Ó Néill, Patrick Kavanagh, Séamus Heaney, Micheál O'Suilleabháin, Antonio González-Guerrero, George William Russell and Emily Dickenson.<sup>88</sup> Seóirse Bodley also set texts of his own.<sup>89</sup> Lorraine Byrne Bodley states that 'His settings of Irish poets were a compositional testing ground and in his writing of Irish art song one finds profound and finely wrought expression ... Yeats, Kavanagh, McGreevy, Kennelly and O'Siadhail all entered an inner realm that fascinated Bodley.'<sup>90</sup>

Although Bodley 'wanted to advance Irish song into modernity and to preserve an inherited European tradition', he did not succumb to the pressure of setting his vocal works to texts in the standard languages of western classical vocal repertoire.<sup>91</sup> Most vocal repertoire of the western classical tradition is in French, Italian, German or Latin (and the audience would not necessarily have had an equal understanding of those texts). Bodley chose texts both in Irish and in English as 'His interest in his native language naturally led him to set texts in Irish'.<sup>92</sup> He was criticised for alienating both audience and artist by setting texts in Irish. Bodley however embraced his own country's roots as relevant literature by highlighting his alliance with Irish writers, performers and audience. His first song compositions from 1953 and 1954 include texts set in Irish by Seán Ó Ríordáin, Séamus Ó Néill and Liam S. Gógan.<sup>93</sup> Further

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<sup>88</sup> See Appendix A.

<sup>89</sup> Ibid.

<sup>90</sup> Lorraine Byrne Bodley, *A Hazardous Melody of Being: Seóirse Bodley's Song Cycles on the Poems of Micheal O'Siadhail* (Dublin: Carysfort Press Ltd, 2008), xv.

<sup>91</sup> Lorraine Byrne Bodley, *A Hazardous Melody of Being, Seóirse Bodley's Song Cycles on the Poems of Micheal O'Siadhail*, (Dublin: Carysfort Press, 2008) xv.

<sup>92</sup> Gareth Cox, *Seóirse Bodley*, 9.

<sup>93</sup> See Appendix A.

evidence of his literary state of mind is in the titles of his instrumental works, *Narrow Road to the Deep North* (1972), *A Small White Clouds Drift Over Ireland* (1975), *The Tightrope Walker Presents a Rose* (1976).

Bodley was interested in the theatre, acting, plays and the spoken performed word. This holds relevance from a performative perspective. Gareth Cox writes

He also studied at the Brendan Smith Academy of Acting from about thirteen, while reading the works of Stanislavsky on acting and regularly attending productions at the Gate Theatre. In fact, at that very young age he felt that he had to choose between the theatre and music.<sup>94</sup>

It emphasises not only his deep interest in text and literature as intellectual exercise but also his passion for the lyricism and sound of the spoken text.

### 1.5 Charles Acton

Charles Acton played a critical and supportive role throughout Bodley's career. Acton was employed as music critic at *The Irish Times* newspaper from 1955 to 1987.<sup>95</sup> Acton was a very familiar and towering figure in Dublin's music scene for decades. During that time, he attended and 'reviewed over 6000 concerts' of all forms of music and knew the instrumentalists and singers well. Acton saw Bodley evolve as a musician and composer from the young age of 22. His first review of Bodley was a concert on 11 November 1955 where Bodley performed the piano duet opus 56 by Fauré.<sup>96</sup> From that moment Acton attended and reviewed Bodley's concerts where possible. Acton was not an academic and was aware of

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<sup>94</sup> Gareth Cox, *Seóirse Bodley*, 2.

<sup>95</sup> Gareth Cox, 'Acton, Charles', in Harry White & Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), i, 5.

<sup>96</sup> Charles Acton, 'Lunchtime Concert in T.C.D.', *The Irish Times*, 12 November 1955.

his shortcomings about his understanding of the complexity of new music. In 1969, he reviewed Bodley's first string quartet, which employs avant-garde techniques, and he shared that 'I feel more than usually inadequate to make any comment ... but that impression certainly comes from my limitations of perception'.<sup>97</sup>

Nevertheless, Acton was an activist on the part of performer and composer, repeatedly requesting the higher authorities and institutions for more performances and recordings of works by Irish composer. In his review of *A Girl* in 1978, Acton's final comment of the evening is 'Now over to Gael Linn to issue it as a record'.<sup>98</sup> In his review of the première of *Never to Have Lived is Best* in 1965 Acton bemoans the lack of repeat performances in general, 'This is a work that cries out for several hearings close together; as R.E. have lost the opportunity of repetition this summer, may we hear it at least twice in the autumn'.<sup>99</sup> This was a regular complaint by Acton, hearing works once by an orchestra that has invested much time to exact and perform the new work, leaving the audience wanting repetition of modern music in particular so as to gain a deeper understanding.

Acton's reviews and writings on the composer Seóirse Bodley throughout his career are an invaluable source of information regarding the performances of Bodley's works, the performers and the reaction to Bodley's music that was being received by the audience for the first time. Acton bore critical witness to Bodley's career as composer, conductor and

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<sup>97</sup> Charles Acton, 'R.T.É Quartet in modern festival', *The Irish Times*, 7 January 1969.

<sup>98</sup> Charles Acton, 'Music by Seóirse Bodley at Gallery', *The Irish Times*, 18 October 1978.

<sup>99</sup> Charles Acton, 'Dramatic New Work is Setting to Yeats's Poetry', *The Irish Times*, 12 June 1965.

pianist and as a constant observer from the 1950s through to the 1980s makes his particular perspective unique.

## 1.6 Conclusion

Seóirse Bodley has always been conscious of the practical application and functionality of his music and the relevance of the performance of these works. Bodley had a facility to compose for all events and occasions. In an interview in 1973 he reveals the importance of being a practical artist and not just composing music as an abstraction from daily.

I feel that it is an unsatisfactory situation I don't at all feel that it's a good thing that the artist should be writing in an ivory tower apart from the sheer practical disadvantages of that, you know, that it doesn't sell well, which is obviously important but I just don't think it's a good idea for anybody that it should be like this, but at the same time it is difficult to see how exactly one can bring the general public to grips.<sup>100</sup>

This is evident in his evolution and success as an international contemporary composer, his ease at composing music for state celebration or religious ceremony, His initial integration with RTÉ as a singer and composer, his pianistic facility and adaptability on request to arrange for television or the radio broadcasting network and his appointment to University College Dublin as Professor were all fundamentally integral to his success, consequently leaving an indelible mark on the landscape of Irish classical music.

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<sup>100</sup> Seóirse Bodley, interviewed by Andy O'Mahony, Music and The Musician-Interview with Seóirse Bodley (1973) CMC <<https://www.cmc.ie/features/archives-seoirse-bodley>> [accessed 9 December 2020].

## Chapter Two: Seóirse Bodley's Vocal Music

This chapter discusses Seóirse Bodley's vocal compositions incorporating solo voice. It gives an historical overview of the collaborators and performers of his works and presents a categorisation of his compositional styles. The chapter also discusses issues of interpretation and phrasing in Bodley's vocal works.

### 2.1 Vocal Composer

Seóirse Bodley is one of Ireland's foremost composers of vocal music and this chapter explores the many aspects that shaped his evolution as a composer of vocal music. All Bodley's peripheral interests in the arts and life became primary influences in informing his compositional style when writing vocal music.

During the 1950s and 1960s, the Radió Éireann Symphony Orchestra held concerts twice weekly and 'had a succession of visiting continental conductors' and instrumentalists and singers who performed a wealth of varied repertoire.<sup>1</sup> These concerts 'were free and were given on a frequent and regular Tuesday and Friday basis' and encouraged the 'habit of attending symphony concerts'.<sup>2</sup> During this time, Dublin was also well known globally as a centre for operatic excellence. Many opera tours and opera stars came and performed in the

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<sup>1</sup> Patrick Joseph Kehoe, 'The Evolution of the Radio Éireann Symphony Orchestra 1926-1954' (PhD dissertation, Dublin Institute of Technology, 2017), 157.

<sup>2</sup> Ibid., 176.

various venues around Dublin and with the main Irish opera company at the time, The Dublin Grand Opera Society.<sup>3</sup>

At the society's annual dinner in 1944, its patron John Count McCormack had exhorted: "We should get the best possible talent available and bring it to this country as an encouragement and as an example. Let them show what they have to give grand opera and let them see what we have to give, and no doubt in this way we will learn a lot and they likewise, but in the end grand opera will certainly benefit."<sup>4</sup>

Notable international companies included Opera-Comique of Paris with their production of Debussy's *Pelleas et Melisande* in 1948 and the Staatsoper Hamburg in 1950.<sup>5</sup> International performing artists of that period included Tito Gobi, Annaliese Rothenberger, Anna Moffo, Ugo Benelli, Piero Cappucilli, Giuseppe Di Stefano, Gian Giacomo Guelfi and Luciano Pavarotti. Paddy Brennan, a former member of the chorus of the Dublin Grand Opera Society and archivist for the DGOS, records the repertoire performed at this time, 'The Italian Seasons from 1952 on, and particularly from 1955 to 1966, are remembered and spoken of with awe, wonder and indeed almost disbelief. Nightly, for up to 5 weeks in the Spring, Dublin was indeed the Italian Opera capital of the world'.<sup>6</sup> This was an important development in Bodley's exposure to the capabilities of the voice. During his study abroad both in Stuttgart and in Darmstadt, Bodley experienced the works of Berio, Stockhausen, Boulez and Maderna, Bodley also made a visit to London where he attended performances

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<sup>3</sup> Dublin Grand Opera Society was formed in 1941 and changed its name to Opera Ireland in the late 1990s. It produced regular seasons of two or three operas per season. In 2010 Opera Ireland disbanded and was replaced by Irish National Opera.

<sup>4</sup> Paddy Brennan, 'DGOS/Opera Ireland. A Forgotten Legacy?', May 2016 <<http://classicalartsireland.com/archive-project/>> [accessed 30 November 2020].

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.



of Berg's *Wozzeck* and *Lulu* 'as well as Henze's *Der Prinz von Homburg* by the Hamburg Staatsoper' which proved invaluable in his growth as a composer for voice.<sup>7</sup>

From his late teens, Bodley accompanied many singers and instrumentalists in standard recital repertoire as well as performing solo works. The first of those collaborations was with baritone Tomás Ó Súilleabháin. Ó Súilleabháin (1919-2012) was a singer, musician and linguist who premiered many works by Irish composers throughout the 1950s and 1960s and was a friend, collaborator and the first to record and perform several of Bodley's early compositions for voice and piano.<sup>8</sup> Most importantly, however, was the fact that Ó Súilleabháin was highly regarded for his vocal technique in standard repertoire, and in his ability to interpret various contemporary styles. Charles Acton praised Ó Súilleabháin as 'the most accomplished and musical singer we have, and, has the rare ability to suit himself completely to what he is singing, whether it be French songs, lieder, folk song or what you will.'<sup>9</sup>

Bodley sang in the Radio Éireann Choral Society as bass, during which time his choral compositions were no doubt informed by the immersion of singing in a choral setting.<sup>10</sup> In 1961 he became choral director of the Culwick Choral Society which no doubt informed him further of the capabilities and constraints of all voice types. Bodley was engaged by RTÉ to compose and arrange music for the RTÉ singers and other music groups within the

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<sup>7</sup> Michael Dervan, 'A Note of Change', *The Irish Times*, 25 March 2002.

<sup>8</sup> Axel Klein, 'Ó Súilleabháin, Tomás', in Harry White & Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), ii, 812.

<sup>9</sup> Charles Acton, 'Lunch-time concert in T.C.D.' *The Irish Times*, 12 November 1955.

<sup>10</sup> Gareth Cox, *Seoirse Bodley*, (Dublin: Field Day Publications, 2010), 2.

organisation throughout his career. Bodley's scholarly research focused on the style of singing in the Irish Folk tradition which educated and informed his knowledge of the voice and technique.<sup>11</sup>

## 2.2 Main Collaborators

Seóirse Bodley has always worked with Irish singers some of whom have influenced his compositional output and some of his substantial works were composed for specific singers. The first number of compositions in the early 1950s were written for his friend, baritone Tomás Ó Súilleabháin. O'Suilleabháin was widely respected as a musician and singer, who 'collaborated with almost every Irish composer on original songs, as a result of which the repertoire of twentieth-century Irish Art song for low voice and piano was significantly expanded'.<sup>12</sup> Acton applauds the 'sensitive, musicianly singing of Tomás Ó Súilleabháin ... particularly "Cré", a big, dramatic song, and the lullaby, "Deire Fomhair"' in a review following the first recital of Bodley's works in 1954.<sup>13</sup>

In the 1960s Veronica Dunne was the most acclaimed Irish soprano, known for her operatic roles and Bodley invited her to collaborate with him on the song-cycle for soprano and orchestra *Never to Have Lived is Best*.<sup>14</sup> Bernadette Greevy was a mezzo-soprano with a rich tone. She gained acclaim all over Europe for her performances as recitalist, particularly in the works of Brahms and Mahler. Bodley was familiar with Greevy's voice as she performed works with the Culwick Choral Society while he was conductor and at various RTÉ concerts

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<sup>11</sup> See Chapter 1, 13.

<sup>12</sup> Axel Klein, 'Ó Súilleabháin, Tomás', 812.

<sup>13</sup> Unknown Author, 'Impressive Contribution to Recitals', *The Irish Times*, 27 November 1954.

<sup>14</sup> See Chapter 3.3,71.

throughout the 1960s and 1970s. Bodley composed *A Girl* (1978) for Greevy which she premiered with pianist John O’Conor in 1978.<sup>15</sup> Acton applauded her performance stating ‘Bernadette Greevy was clearly in complete sympathy. The music had obviously been written for her as a Mozart opera for his singers’.<sup>16</sup> Subsequent to that work Bodley composed *Transitions* (1978). This is a piece for mezzo-soprano, two pianos (one prepared) and two speakers (orators) which is a cantata for radio adapted from *A Girl*. This was broadcast two days later on 19 October 1978. The performers were Bernadette Greevy, John O’Conor (piano), Seóirse Bodley (prepared piano) and Barry McGovern (speaker) and Máire Ó Neill. *The Naked Flame* (1987) was also dedicated to Greevy and she premiered the work with Michael O’Rourke on 15 November 1988 at the National Concert Hall.<sup>17</sup>

Bodley’s long-term relationship with mezzo-soprano Aylish Kerrigan influenced the composition of works including *A Passionate Love*, *Fraw Musica* and *Carta Irlandesa*. Bodley and Kerrigan toured Europe and China performing Bodley’s works. Three established singers were performing and influencing Bodley’s vocal output, consequently there are more works composed for baritone, mezzo-soprano or medium voice than for the soprano or tenor solo voice.

Since 2007, I have had the opportunity to perform many works by Bodley and have performed three full recitals of his music with him which have included his works for voice and piano. The first recital was presented by the Contemporary Music Centre in celebration

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<sup>15</sup> Charles Acton, ‘Music by Seóirse Bodley at Gallery’, *The Irish Times*, 18 October 1978.

<sup>16</sup> *Ibid.*

<sup>17</sup> Gareth Cox, *Seóirse Bodley*, 134.

of his 75<sup>th</sup> Birthday where Bodley and I performed at the Hugh Lane Gallery on 20 April 2008.<sup>18</sup> The chosen works were settings of poems by Micheal O'Siadhail (Table 3). In January 2009, I performed a recital of his works for voice and orchestra with the National Symphony Orchestra of Ireland with conductor Colman Pearce (Table 3). The third major recital of his works was on 8 May 2011 where we performed the newly commissioned work *The Hiding Places of Love* (2011) (Table 3). As a soprano, I have performed some of these works in their original keys however the work *The Naked Flame* and *Earlsfort Suite* were transposed up a tone (there is no key signature to these works) for the performance in 2008. Other select performance collaborations with Bodley include the premiere of *Gretchen* (2012) at the Society for Musicology Ireland conference in 2012, a performance of *Mignon and the Harper* (2004) at the Hugh Lane in 2013 and the premiere of *Songs from the Reservoir or Reservoir Voices* (2017) in June 2016 (Table 3).

**Table 3: Programmes of recitals including *Never to Have Lived is Best***

| Date       | List of Works Performed   | Performance   |
|------------|---|---|
| 20/04/2008 | The Naked Flame (1987)<br>Earlsfort Suit (1999)<br>Squall                               | Seóirse Bodley, Hugh Lane Gallery Dublin  |
| 08/01/2009 | Never to Have Lived is Best (1965)<br>Meditations on Lines from Patrick Kavanagh (1971) | National Symphony Orchestra<br>National Concert Hall                                    |
| 08/05/2011 | The Hiding Places of Love (2011)<br>Ariel's Songs (1968)                                | Seóirse Bodley (piano), Hugh Lane Gallery   |
| 12/04/2012 | Gretchen (2012)   | Music in Goethe's Faust, Conference Maynooth  |
| 28/04/2013 | Mignon and the Harper (2004)  | David Adams, Hugh Lane Gallery Dublin<br>Imelda Drumm (mezzo), Dearbhla Brosnan (piano) |
| 18/06/2018 | Songs from the Reservoir (2017)   | Royal Irish Academy of Music  |

<sup>18</sup> Seóirse Bodley Birthday Concert: Contemporary Music Centre, A short video excerpt and interview taken from a concert given by composer Seóirse Bodley and soprano Sylvia O'Brien at the Hugh Lane Gallery on 20 April 2008 for his 75th birthday. <<https://www.cmc.ie/features/seoirse-bodley-birthday-concert>> [accessed 12 December 2020].

### 2.3 Overview of Vocal Works

As one of Ireland's foremost composers, Bodley's success as a composer of vocal music is evident not only by the number of vocal works composed since 1953 but by his efforts and ability to secure performances and premieres of his works by prominent performers on a regular basis. Overall, 'Bodley shows individuality in his attitude towards song which unequivocally occupies a central position'.<sup>19</sup> Bodley has written 129 original compositions, 72 of which incorporate voice and 58 of those include solo voice. The works incorporating solo voice vary from large orchestral works to works for voice and piano, harp or guitar and electronics.<sup>20</sup>

He has written 30 works for solo voice and piano including substantial songs cycles *Songs from the Reservoir* (2017), *The Hiding Places of Love* (2011), *The Naked Flame* (1988), and *A Girl* (1978). Of his 58 works including solo voice, Bodley's largest work *Ceol*, written in 1980, is scored for soprano, alto, tenor and baritone, choir, semi-choir, children's choir, speaker/narrator, audience participation and orchestra. In 1956, he composed a number of works for voice, children's choir and chamber orchestra.<sup>21</sup> Other notable works for solo voice and orchestra include *Meditations on Lines from Patrick Kavanagh* (1970), *Fraw Music* for mezzo soprano and orchestra, *Carta Irlandesa* both for mezzo-soprano and his song cycles for voice and orchestra *Never to Have Lived is Best* (1965) and *Ceathrúintí Mháire Ní Ógáin*

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<sup>19</sup> Lorraine Byrne Bodley, *A Hazardous Melody of Being: Seóirse Bodley's Song Cycles on the Poems of Micheal O'Siadhail* (Dublin: Carysfort Press Ltd, 2008), xv.

<sup>20</sup> Seóirse Bodley, Contemporary Music Centre, <<https://www.cmc.ie/composers/seoirse-bodley>> [accessed 20 May 2021].

<sup>21</sup> See Appendix A.

(1973).<sup>22</sup> These are clearly important and substantial contributions to the repertoire of contemporary Irish vocal music.

Bodley's approach to writing vocal music and the vocal melody is different from his approach to writing orchestral music. In an interview with Jonathan Grimes in 2016, he describes his method of composing vocal music: 'I have a rather peculiar way of writing vocal music anyway. I tend to write the vocal part from beginning to end first and then work back from that, it's a personal thing.'<sup>23</sup> The words are the driver of form and architecture in his vocal writing. 'The whole problems of form are not really so much involved when you start to set words. The form is free and governed by the words.'<sup>24</sup> In an interview with Charles Acton he describes very plainly that 'The reason behind my songs is that I knew I could set words. This has always come easily to me'.<sup>25</sup> During a practice session with Bodley in 2008 while working on *Earlsfort Suite* and *The Naked Flame* he was insistent on the clarity of the natural declamatory effect of the words reiterating this premise 'with this sort of thing you always have to start with the poem, you know, because when you get the rhythm of the words right a lot will fall into place'.<sup>26</sup>

#### 2.4 Categorisation of Compositional Styles

The works needed to be collated and categorised. To do this, I set about acquiring scores and familiarising myself with the vocal lines and accompaniment by singing them through. The

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<sup>22</sup> See Chapter 4.1. 88.

<sup>23</sup> Seóirse Bodley, interviewed by Jonathan Grimes, *Cross Currents: At Home with the Composers*, Contemporary Music Centre <<https://soundcloud.com/cmccireland/bodley-v2>> [accessed 9 December 2020].

<sup>24</sup> Charles Acton, 'Interview with Seóirse Bodley', *Éire-Ireland* 5 (1970), 119.

<sup>25</sup> *Ibid.*, 119.

<sup>26</sup> In rehearsal with Seóirse Bodley, Blackrock (18 May 2008).

scores vary in form, from handwritten scores, unpublished scores acquired from the composer and those available for purchase through the Contemporary Music Centre. When approaching a new work, I look for the melodic structure or shape of each piece, numbering sections that are similar or dissimilar for the purpose of practice, therefore always having a frame of reference from which to work. This is the method I used to assess the melodic material in Bodley's works. I have selected certain works to demonstrate each style (Table 4).

**Table 4: Style Categorisations**

| <b>Compositional Style</b> | <b>Work</b>                      | <b>Year</b> |
|----------------------------|----------------------------------|-------------|
| Avant-garde                | <i>Ariel's Songs</i>             | 1968        |
|                            | <i>Canal Bank Walk</i>           | 1986        |
| Dramatic                   | <i>Cré</i>                       | 1953        |
|                            | <i>Squall</i>                    | 2006        |
|                            | <i>The Hiding places of Love</i> | 1953        |
| Bodleian                   | <i>Earlsfort Suite</i>           | 1999        |
|                            | <i>Look to this Day</i>          | 1997        |
| Parlando                   | <i>The Naked Flame</i>           | 1987        |
| European Classicism        | <i>Gretchen</i>                  | 2012        |
| Reflective                 | <i>Wandrer's Nachtlied</i>       | 2003        |
| Traditional                | <i>A Girl</i>                    | 1978        |

### **Avant-garde**

In *Ariel's Songs* Bodley chooses the serial idiom to set 'the character of Ariel as an air spirit, disembodied, flitting here and there' instead of the more obvious and traditional gestures of

painting text.<sup>27</sup> ‘Sometimes the illustration refers to the meaning of the words, and sometimes to the strange and wayward character of Ariel’.<sup>28</sup> It is one of Bodley’s most difficult scores to read and decode with four pages of explanations and directions preceding the music on how to interpret and perform the score. As a singer, there are usually three elements to decipher from a score-text, melody and rhythm. After that, the issues of dynamics and tempi are evolved. In this score, there are other codes to decipher and cross reference (Example 2.1). Within the apparent rigidity of the score there is scope to perform in an organic and spontaneous manner. Some of the handwritten scores from this period, including *Ariel’s Songs*, do not have bar numbers therefore page numbers are used to refer to the place in score.

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<sup>27</sup> Charles Acton, ‘Interview with Seóirse Bodley’, *Éire-Ireland*, 5 (1970), 127.

<sup>28</sup> Seóirse Bodley, programme booklet, Dublin Festival of Music, 1970.



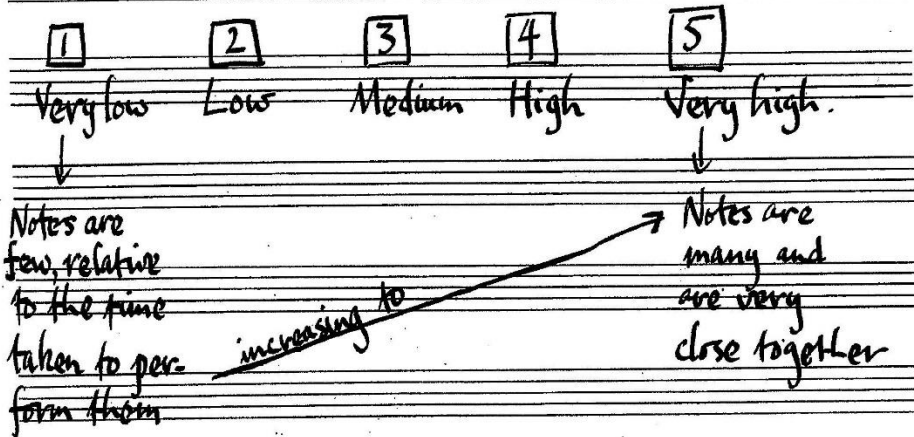
Example 2.1: Bodley, *Ariel's Songs* (Table of Signs), p. i

Table of Signs.

The degrees of density (□) & irregularity (○) are based on a five-degree scale of approximate values in each case. The degree indicated lasts for the duration of the bar (or box - in piano-part).

Density refers to the number of attacks relative to the length of time in which they occur.

Degrees of density:



Essentially density here means density of attacks (or start of note).

[4] → [2] = Move gradually from density [4] to density [2].

These songs are among the works that ‘could be described as his ‘Darmstadt Period’ of the 1960s’.<sup>29</sup> Mark Fitzgerald states that ‘the one composer who stands out for initially embracing not just post-war serial techniques of Schoenberg but also integral serialism of the post-war avant-garde is Seóirse Bodley’.<sup>30</sup> Hazel Farrell analyses the pitch and harmonic structure of *Ariel’s Songs* stating ‘Bodley’s *Ariel’s Songs* are dodecaphonically constructed from one row and its various permutations.’<sup>31</sup> Almost appearing improvised, as there is no tempo marking at the beginning, the text is peppered with *staccato*, *marcato*, accents and dynamic markings almost over each note. The composer is very clear in his wishes and if the performers adhere to the directions the music creates a very driven exciting effect. The piano accompaniment is very sparse at times with faint arpeggiated chords often sustained throughout the bars (Example 2.2).

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<sup>29</sup> Gareth Cox, ‘An Irishman in Darmstadt: Seóirse Bodley’s String quartet no. 1 in Gareth Cox & Axel Klein (eds), *Irish Musical Studies 7: Irish Music in the Twentieth Century* (Dublin: Four Courts Press, 2003), 94.

<sup>30</sup> Mark Fitzgerald, ‘Modernism’ in Harry White & Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), ii, 671.

<sup>31</sup> Hazel Farrell, ‘Aspects of Pitch Structure and Pitch Selection in Post-War Irish Composition: An Analytical Study of Tonal and Post-Tonal Referential Collections in Selected Works by Irish Composers’ (PhD dissertation, Mary Immaculate College, University of Limerick, 2002), 58.

Example 2.2: Bodley, *Ariel's Song*, p. 1

Handwritten musical score for 'Ariel's Song' by Bodley, page 1. The score is written on five staves. The top staff is the vocal line with lyrics 'Come Come un-to these yell-ow sands,'. The middle two staves are the piano accompaniment. The score includes various musical notations such as dynamics (mp, f, p, sf, pp, mf), articulation (accents, slurs), and performance instructions (ped, sf (poco)). There are also some handwritten annotations like '157', '87', and 'b#'. At the bottom, there is a copyright notice: '© 1969 Soarsa Bodley'.

At other times, the piano sounds are reflective of forced plucked strings and seem random in order (Example 2.2). The vocal line is full of grace notes and sharp accentuated notes, to be precisely articulated as found at the text 'Sea nymphs hourly ring his knell', and wide leaps that emulate the frothy, flighty nature of a nymph. The flow of the text is always clear, and the accentuated or non-accentuated syllables come across appropriately (Example 2.3).

Example 2.3: Bodley, *Ariel's Songs*, p. 11

The image shows a handwritten musical score for 'Ariel's Songs' by Bodley, page 11. It consists of three systems of staves. The first system contains the vocal line and piano accompaniment for the lyrics "strange. Sea-nymphs hour-by ring his knell:". The second system continues the vocal line with the lyrics "Ding-dong! Hark! now I hear them-Ding, dong, bell!". The score includes various musical notations such as dynamics (mf, p, mp, pp, sf, ppp, poco sf), articulation (accents, slurs), and performance directions (parlando). The piano part features complex chordal structures and rhythmic patterns.

In movement IV from the orchestral work *Meditations on Lines from Patrick Kavanagh* (1971), Bodley leans towards a more lyrical form of serialism allowing the voice some more freedom of expression. This is reflected firstly by the fact that the performer has some rhythmic freedom to express the text as the overall measure in performance is dictated by the

singer. There are no bar numbers in this handwritten score, but it includes many commas (which denote breath marks) that Bodley instructed me to add, to emphasise and punctuate the natural flow of the text. Therefore, the performance of the score, unlike *Ariel's Songs*, is much more relaxed than it appears but with the same attention to dynamic detail as indicated under the first system by the composer 'with intensity of expression and exact dynamics'. Secondly, the melodic line becomes more lyrical as the notes are lengthened to include crotchets and minims allowing the voice to present more tone and projection. It is a daunting task as a soprano to perform a piece written so low in the register. However, it is clear from the score that the orchestration is minimal at moments when the voice is at its lowest, for example, the words 'canal' and 'for me' (Example 2.4).

Example 2.4: Bodley, *Meditations on Lines from Patrick Kavanagh*, movement IV, p. 1

With intensity of expression and exact dynamics.

Leafy with love banks and the green waters of the canal

Pouring redemption for me that I do the will of

There is no fear that the voice will not project in a hall under these circumstances. The sparsity of the orchestration means also that the soloist must create the necessary dynamic through the delivery of the text to perform this work in an engaging manner (Example 2.5).

Example 2.5: Bodley, *Meditations on Lines from Patrick Kavanagh*, movement IV, p. 7

The image shows a handwritten musical score for a piece titled "Meditations on Lines from Patrick Kavanagh", movement IV, page 7. The score is written on three systems of staves. The first system consists of a vocal line and a piano accompaniment. The vocal line begins with the lyrics "Feed the gap-ing need of my sen-ses, give me". The piano accompaniment includes a bass line and a right-hand line. The second system continues the vocal line with the lyrics "ad lib To pray un-self-conscious-ly with over-flow-ing speech". The piano accompaniment continues with various dynamics and markings. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p*, *mf*, *f*, *ppp*, and *pp*. There are also performance instructions like "Ped" (pedal) and "Rit." (ritardando). The handwriting is in black ink on white paper.

Feed the gap - ing need of my sen - ses, give me

ad lib To pray un-self-conscious-ly with over-flow-ing speech

*p* *mf* *f* *p* *mp* *p*

*mp* *mf* *ppp* *p* *pp*

Ped

*mf* *p* *mf* *f* *p* *pp* *mf* *pp* *sfp* *ppp*

Rit. ---

## Dramatic

The topic of dramatic composition is prevalent in four works by Bodley: *The Hiding Places of Love* (2011), *Squall* (2006), *Cré* (1953) and *Never to Have Lived is Best* (1965).<sup>32</sup> The dramatic vocal line is an exaggeration of the spoken and declamatory text, both rhythmically and melodically. In Cavafy: 'The rest I'll speak of to the ones below in Hades', from the song cycle *The Hiding Places of Love* (2011). Bodley uses drama to embellish the protagonist's words, creating an 'increasingly intimate relationship between Irish poetry and song'.<sup>33</sup> From the third bar the text is spoken declamation. The protagonist is a proconsul, a governor of an ancient Roman province and held in high esteem. After the piano flourish and two crotchets there is great impact in the vocal solo entrance at bar 275 followed by a melodic trajectory that darts high and low portraying the vast importance of the protagonist. The intention of the proclamation, 'indeed the line is true', is marked by the double forte on a " flat to c'" until the descent to g flat' (Example 2.6).

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<sup>32</sup> See Chapter Four, 82.

<sup>33</sup> Lorraine Byrne Bodley, 'Art Song in Ireland', in Harry White & Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), i, 36.



Example 2.6: Bodley, *The Hiding Places of Love*, bars 273-279

♩ = 92      5 Cavafy: 'The rest I'll speak of to the ones below in Hades'

273 Allegro Moderato      excitedly *ff*      3      3      25

'Yes'... said the pro-con - su

♩ = 92  
Allegro Moderato

*mp*      *f*      with exaggerated expression

276 *f*      3      *ff*      3      *mf*

re - pla - cing the scroll,      'in - deed      the line\_ is true.      And beau

One of his earliest 'satisfying creations' and 'a big, dramatic song' is the work *Cré* (1953) which is indicated with very slow tempo and an opening vocal melody range that stretches the baritone range for almost an octave over the sustained chords in the piano (Example 2.7).

<sup>34</sup> Unknown Author, 'Impressive Contribution the Recitals', *The Irish Times*, 27 November 1954.

Example 2.7: Bodley, *Cré*, bars 1-8

Handwritten musical score for "Cré" by Bodley, bars 1-8. The score is in 4/4 time, marked "Lento" with a tempo of 40 M.M. It features a soprano line and a piano accompaniment. The lyrics are in Irish Gaelic. The piano part includes dynamic markings such as *p*, *cresc.*, and *mp*.

Lyrics (Irish Gaelic):  
Féach gur cré do bháth - fholt  
cas-ta go síl,  
Féach gur cré do bháth - fholt

In *Squall* (2006), a song for soprano and piano, the dramatic approach is to mirror the emotional tension and conflict evident in the vivid text by Micheál O'Siadhail (Example 2.8).

Example 2.8: Bodley, *Squall*, bars 1-7

Micheal O'Siadhail **Squall** Seoirse Bodley

Moderato ♩ = 65 mm approx. *f* *ff*

Soprano

A mis - un - der - stand - ing

Moderato ♩ = 65 mm approx.

Piano *f* *ff* *f*

quasi allegro\*

3 *mf* *ff* *f*

we should but didn't broach rank-les then flares, one

6 *ff*

load-ed re-mark rocks our world.

To emphasise the word 'glare', he uses the lower range to accentuate the sinister nature of the meaning of the sentence by incorporating the gritty timbre of the chest voice (Example 2.9).

**Example 2.9: Bodley, *Squall*, bars 13-17**

The musical score for Example 2.9, Bodley's *Squall*, bars 13-17, is presented in two systems. The first system (bars 13-14) shows a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the word 'proach.' and continues with 'Old sores'. The piano accompaniment features a strong bass line with a 'fff' dynamic marking. The second system (bars 15-17) shows the vocal line starting with 'glare.' and 'Yet why\_'. The piano accompaniment continues with a complex, rhythmic bass line, featuring a 'p' dynamic marking in the middle of the system and an 'mf' dynamic marking towards the end.

In the song cycle *The Hiding Places of Love*, Postscript, the text describes a jaunt in County Clare in Ireland and describes the rough weather, seas, jagged rocks and raw countryside. The music is incessant and thrilling as though the singer and audience were travelling in a fast car on small windy road. Not only are there very few rests in the vocal line but the melody itself is highly demanding, intervallically leaping to extremes while demanding pristine attention to the clarity and descriptive nature of the text (Example 2.10).

Example 2.10: Bodley, *The Hiding Places of Love*, bars 546-557

47

546

Flag-gy Shore, In Sep-tem-ber or Oc-to-ber, when the

549 *ff*

wind And the light are wor-king off each o-ther So that the

552

o-cean on one side is wild With foam and glit-ter, and

555

in-land a-mong stones The sur-face of a slate-grey lake is

## **The Bodleian Line**

The ‘Bodleian Line’ is a melodic style unique to Bodley’s vocal compositions. It is so prevalent in his song cycles that when it appears there is a recognition of the ‘Bodley sound’. The ‘Bodleian Line’ is a term that I have assigned to this sound. It is a construct of two phrases. The first line is characterized by stepwise motion, wide intervals of major and minor compound seconds and steady rhythmic movement often mirrored in the piano accompaniment. Distinct from his other styles, it possesses strong, stately, melodic and rhythmic figures incorporating longer note values that appear more lyrical to the listener. Lorraine Byrne Bodley writes ‘Bodley responds to art song ... by setting emotive words to longer time values, as if to extract musically the utmost feeling the words can convey’ (Example 2.11).<sup>35</sup>

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<sup>35</sup> Lorraine Byrne Bodley (ed.), *A Hazardous Melody of Being: Seoirse Bodley’s Song cycles on the Poems of Micheal O’Siadhail* (Dublin: Carysfort Press Ltd, 2008), xvii.

**Example 2.11: Bodley, *Look to this Day*, bars 1-7**

1 *Andante con moto* ♩ = 65 *mp*  
 Look to this

4 *mf* *p*  
 Day! For it is Life, the ve - ry Life of Life. In its

This style is present in many works including *Earlsfort Suite* (2000), *Look to this Day* (1997), *The Hiding Places of Love* (2011) and *The Naked Flame* (1987).

The second phrase of the Bodleian line is an ascending or descending arpeggiatic melody, mostly in triplet rhythmic pattern, for example, in ‘Delivery’ from *Earlsfort Suite* (2000) ‘This is my street, here I come wandering in’ (Example 2.12). In ‘Cavafy’ from *The Hiding Places of Love* (2012) this triplet figure is used in ascending arpeggiatic fashion to accentuate the word ‘beautiful’ (Example 2.13). These two phrases suggest contrasting thoughts of strength and solidity in phrase one versus fluidity and malleability in phrase two. Although

these melodic lines are prevalent throughout Bodley's works these phrases do not strictly appear one after the other. They may appear as isolated phrases.

**Example 2.12: Bodley, *Earlsfort Suite*, bars 4-13**

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The first system (bars 4-6) features a vocal line starting with a *mf* dynamic, containing three triplet figures. The piano accompaniment includes a *mp* section and a *mf* section. The second system (bars 7-10) continues the vocal line with lyrics: "Home: a stone's throw From a park entrance where bronze Fates". The piano accompaniment features a *mf* section. The third system (bars 11-13) features a vocal line with lyrics: "spin, As Nine - teen For - ty Se - ven is ga - ther - ing snow." and dynamics *f* and *pp*. The piano accompaniment includes a *mf* section and a *pp* section.

4 *mf* 3 3 *f* 3 3  
This is my street. Here I come wan-de - ring in. The Stel - la Ma - ris

7  
Home: a stone's throw From a park en-trance where bronze Fates

11 *f* 3 3 *pp*  
spin, As Nine - teen For - ty Se - ven is ga - ther - ing snow. *pp*



**Example 2.13: Bodley, *The Hiding Places of Love*, bars 276-283**

The musical score consists of two systems. The first system (bars 276-279) features a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic, followed by fortissimo (*ff*), and ends with mezzo-forte (*mf*). The piano accompaniment mirrors these dynamics. The lyrics are: "re-pla-cing the scroll, 'in-deed the line\_ is true. And beau". The second system (bars 280-283) continues the vocal and piano parts. The vocal line includes the instruction "pompously" above the notes and "ironically" below. The lyrics are: "ti - ful... So-pho-cles at his most phi - lo -". The piano accompaniment continues with a forte (*f*) dynamic.

**Parlando**

In this style, Bodley represents the natural rhythmic inflection of spoken text in a musical setting. This approach is reminiscent of the recitative of Bach or Mozart, however, the chosen language is naturally more fluid. Parlando style sees the complex rhythmic patterns almost mimicking the natural declamatory stressed and unstressed syllables of the text and a rhythmically accurate representation of the words ‘strolling along the’, ‘over the smudged traces of an’ and ‘day we paddled in the shadows’. The seemingly complicated looking rhythms are only reflective of the natural rhythm of the spoken text (Example 2.14).

Example 2.14: Bodley, *The Naked Flame*, bars 513-520

513 *mf*

3 5 3 *mp* 3

Soon we are strol - ling a - long the edge of a bay kick - ing

3 7 *mp*

3 3

515 *quasi parlando* **A tempo**

3 3 3 3

o-ver the smudged tra-ces of an ear-ly swim-mer. It's deep in-to June; sum - mer lush and un-planned

**A tempo**

518 *quasi parlando* *mf* **A tempo** *mp*

3 3 6

rocks us in its in - zy arms. In the breeze of day we pad-dle in the shad-lows; I

**A tempo**

The emphasis on reading text in rehearsal to ‘get the music out of the words’, as Bodley put it, was very important and almost more important than the pitch accuracy was the rhythmic precision and accuracy in favour of the meaning of the text.<sup>36</sup>

### **European Classicism**

In his work, *Gretchen am Spinnrade* for soprano and piano from the song cycle *Gretchen* (2012) by Johann Wolfgang von Goethe, Bodley chooses to set the drama of Goethe’s text with a flavour of European Classicism which is also reflected in his treatment of the piano accompaniment. The entire structure of the vocal line follows the more verse-like structural repetition that is found in most German Lied of the classical period in Europe. There are two main similarities in Bodley’s approach to the setting that are found in Schubert’s famous setting of the same text. The first evident similarity is the use of an oscillating or rolling melodic motif in the piano as the constant reminder of the spinning wheel (Examples 2.15 and 2.16).

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<sup>36</sup> Appendix D: In Rehearsal with Seóirse Bodley, Blackrock (18 May 2008), audio file 53:11

Example 2.15: Bodley, *Gretchen*, bars 77-79

Allegro ♩ = 114 approx.

77



Example 2.16: Schubert, *Gretchen am Spinnrade*, bars 1-4

\*)Nicht zu geschwind. ♩ = 72.

19. October 1814.

*sempre legato* Mei-ne Ruh' ist hin, mein

*pp*  
*sempre staccato*



The second is the emphasis and striking revelation and relevance of the word 'Kuss' which is marked by a brief cessation of music before resuming the spinning wheel motif (Example 2.17 and 2.18).

Example 2.17: Bodley, *Gretchen*, bars 135-137

58

135

Und ach, sein Kuß!

*ff* *rall.*

*rall.*

*ff*

sostenuto  
Ped.

Example 2.18: Schubert, *Gretchen am Spinnrade*, bars 65-70

Hän - de-druck, und ach, sein Kuß!

*ff* *sf* *sf* *pp*

## **Reflective**

In *Wandrer's Nachtlied* (2003), Bodley's approach is more subtle and minimal, addressing the delicacy of the overall meaning of the text and setting the atmosphere by balancing the sounds created by the collaboration of consonant, vowel, vocal resonance of pitch and piano. His knowledge of the voice is evident, as he produces an ethereal atmosphere with his simplicity of line and delicate dissonance with a fluid sense of measure particularly on the word 'ruh' meaning 'peace'. The rests in the vocal line, bars 5, 6, 7 and 9, seem to paralyse the forward motion of the music, however, they are just enough to evoke a suspension of time with anticipation. It is a demonstration of restraint and precision as the vocal and piano parts intertwine. The stillness created almost suspends time (Example 2.19).

Example 2.19, Bodley, *Wandrer's Nachtlied* (complete)

Lento ma un poco rubato ♩ = 50 mm (approx)

loco 15<sup>ma</sup>

*pp* *p* *p* *pp* *ppp*

Ü - ber al - len Gip - feln ist Ruh,

*p* *pp* *ppp*

7 *p*

In al - len Wip - feln Spü - rest du -

*p* *ppp*

9 *pp*

— kaum ei - nen Hauch;—

*pp*

© 2003 Seoirse Bodley

11 *p* *pp*

Voice Die Vög - lein schwei - gen im

Pno. *ppp* *pp*

14 *mp* *p*

Voice Wal - de. War - te nur,

Pno. *p* *mp* *p*

16 *pp*

Voice bal - de Ru - hest du

Pno. *pp*

18 *ppp*

Voice auch.

Pno. *ppp* *p* *pppp*



## Traditional

Speaking about Bodley's relationship with traditional music, Gareth Cox states that 'Over a period of twenty-five years, Bodley attempted to achieve a synthesis of Irish folk music and European modernism in a style uniquely and very recognizably his own'.<sup>37</sup> Bodley achieves this by incorporating ornamentation and rhythmic elements found in the Irish musical tradition within a predominantly tonal melody, 'the type of melodic curve which forms the basis of our best folk song is ... perhaps the one element of our folk music which could be successfully grafted onto the European tradition.'<sup>38</sup> However, the harmonic environment provided by the accompaniment can be at times dissonant and rhythmically unpredictable.

The song-cycle *A Girl* (1978) was jointly commissioned by both Trinity College Dublin and RTÉ. Throughout the work, traditional melodies are interwoven or 'grafted' into the texture of the vocal line. 'Some of the simplest settings are the most effective ... Bodley's work is a landmark in the history of Irish music (in the sense of direct use of traditional tunes), whether originally composed or otherwise'.<sup>39</sup> It consists of twenty-two short songs. The melody is peppered with the ornamentation and rhythmic patterns found in Irish traditional music. It is necessary for the singer to understand how these traditional elements are performed (Example 2.20).

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<sup>37</sup> Gareth Cox, *Seóirse Bodley*, 72.

<sup>38</sup> Seóirse Bodley, *Composer's at Work: Seóirse Bodley (1958)* <<https://www.cmc.ie/features/archives-seoirse-bodley>> [accessed 9 December 2020].

<sup>39</sup> Jane O'Leary, *Dublin Festival of Twentieth Century Music, Perspectives of New Music*, 17 (1979), 265.

Example 2.20: Bodley, *A Girl*, p. 2

Another strong element in this composition is the chant-like manner of the melody. This is like parlendo style; however, the tone and tempo are more deliberate, often accentuated by marcato signs above each note. This is delivered in much the same way as the sacred chant is delivered where a large amount of text is sung on a single note as in the delivery of the Latin mass when it is sung (Example 2.21).

Example 2.21: Bodley, *A Girl*, p. 32

2.5 Phrasing in Bodley's Vocal Works

Phrasing in Bodley's vocal works is dominated by the natural flow of the text and subsidiary to that, can be dictated by the moment one breaks the legato line for technical or aesthetic reasons. The singer can end a phrase to catch breath for the next phrase or indeed, in consideration of the textual content. If a composer has omitted to place a rest for punctuation or any other reason, the singer can choose to interpret the phrase whether it is a comma in the text or a break in the idea or meaning by taking a breath.

Seóirse Bodley's understanding of the natural inflection of text is reflected in his careful consideration of phrasing. Therefore, Bodley never felt it necessary to include phrase markings or 'breath marks' for singers. His vocal line is written in such a manner that it is evident where a singer could take liberty with the phrase either melodically or textually,

however, it must make sense to the poetry. In rehearsal with the composer, Bodley insisted on the realisation of the text spoken aloud and apart from the musical iteration. He reiterated the necessity to adhere to the flow of the text in the song ‘Rondo for Éamon’ from *The Naked Flame* ‘with the rhythm of the words, “actually here’s another I drew”’.<sup>40</sup>

However, as with all composers it is important for the singer to understand Bodley’s intention for the phrase as it is not immediately evident through the score where the breaths or phrases are to be placed. This is not unusual for composers. Johann Sebastian Bach wrote many vocal works that contain passages of melismatic vocalization without any apparent rests or phrase marks. The skill of the singer is to gain the necessary knowledge of genre and to become acquainted with the personal style of the composer’s vocal writing.

The most nuanced issue with regard to Bodley’s phrasing is in the relaxing of the ends of phrases before the re-entrance of the new idea. This is not a quantifiable moment. It depends on the text and context. This often occurs at the end of an entire textual idea or before an afterthought. The result is less metronomic and more instinctive. This nuanced phrasing became apparent to me in a rehearsal of Bodley’s work for performance by a pianist who was unfamiliar with Bodley’s intention of phrase. I felt the phrases were forced and not organic. This is prevalent and evident in his parlando and recitative styles but less obvious in the longer unarticulated phrases where both singer and accompanist must judge and interpret the shape of the overall phrase and meaning of the piece. Regardless of Bodley’s compositional

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<sup>40</sup> In rehearsal with Seóirse Bodley, Blackrock (18 May 2008).

style, this understanding of phrasing can be achieved by speaking the text in rhythm to reveal the natural declamation and spacing of the phrase.

## 2.6 Conclusion

The common feature that binds all these different approaches to melody is Bodley's relentless ambition and achievement in placing the text at the forefront of each vocal work and highlighting the meaning, inflection, colour and music that is innate in the text itself. This 'dominance of text' is an understanding and genuine affiliation with language and a respect for the vocal tradition which thrives 'between poetical and musical components' to expose the natural declamatory inflection.<sup>41</sup>

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<sup>41</sup> Lorraine Byrne Bodley, *A Hazardous Melody of Being, Seoirse Bodley's Song Cycles on the Poems of Micheal O'Siadhail* (Dublin: Carysfort Press, 2008), xv.

## Chapter Three: The Recreative artist as Collaborator

### 3.1 Overview

This chapter deals with the theme of collaboration and the relevance of the recreative artist Veronica Dunne on the work *Never to Have Lived is Best*. It explores the issue of vocal technique and how the artist Veronica Dunne was critical in shaping the melodic line of the work *Never to Have Lived is Best* by her particular technical ability and approach through her vast experience as a dramatic opera soprano. The issues surrounding vocal lineage refer to the vocal pedagogical lineage that I have with Veronica Dunne in terms of vocal technique. This issue is expanded in the autoethnographic research in chapter five. The latter part of the chapter discusses the dual interplay and effect of collaboration on both the performer and the composer.

The collaboration with the performing artist Veronica Dunne is a crucial element in the discussion of this work. Dunne premiered this work on 11 June 1965 with the RESO conducted by Tibor Paul and again on 8 January 1971 with the RTÉ Symphony Orchestra conducted by Pierre Michel Le Conte. This chapter discusses issues regarding collaboration and performance bolstering the view of *Never to Have Lived is Best* as a dramatic work could be recategorised as an orchestral work for dramatic soprano. The first issue discussed is the topic of collaboration and the collaborative artist Veronica Dunne, her vocal technique and ability as a performer of dramatic works. The second subject discussed is the collaboration between the creative artist (composer) and the recreative artist (performer).

### 3.2 The Issue of Collaboration

To begin the discussion of collaboration between Seóirse Bodley and Veronica Dunne and its effect on the composer's decision making, it is first important to define what kind of collaborative relationship can be applied in the context of the work *Never to Have Lived is Best*. For this discussion the term 'artist' is applied to the composer and the term 'recreative artist' is applied to the performer.

Alan Taylor makes the argument that it is necessary to clarify and define the efforts made by 'collaborators' and to clarify or define their roles and subsequent relationship in terms of their creative partnership. According to Taylor 'A distinction is drawn between dialogic creative activity – the universal situation of creating in a context - and creating with others actually present'.<sup>42</sup> Within this categorisation a further four types of relationship can occur when working with others. Taylor states that it is important to understand not only the meaning of 'collaboration' but also to realise the difference between the creative and recreative artist as 'to describe both lone and shared creative work as collaborative is therefore to obscure important differences'.<sup>43</sup> It must be made clear that the recreative artist does not participate in any of the 'artistic invention' or 'imaginative input'.<sup>44</sup> That part of the artistic decision-making process is absolutely left to the composer. However, this is the very argument which forms an integral part of the discussion regarding the composition of *Never to Have Lived is Best* and whether the fact of incorporating someone's voice as a crucial

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<sup>42</sup> Alan Taylor, 'Collaboration' in Contemporary Music: A Theoretical View', *Contemporary Music Review* 35 (2016), 562.

<sup>43</sup> *Ibid.*, 565.

<sup>44</sup> *Ibid.*, 567.

component of a composition could be regarded as collaborative. From Taylor's point of view as a composer, the recreative artist takes on a very subsidiary role, if any. He describes the general interaction with one's surroundings, be it with music of the present or the past, or one's own social context as 'artistic creation that takes place in dialogue with an artist's previous work and the previous work of all artists'.<sup>45</sup> From there, the notion of collaboration takes on many different forms. Bodley composed and created this work alone in six weeks, however, he was clearly influenced by the recreative artist of his composition, in this case his collaborator, Veronica Dunne.

Paul Roe discusses direct effects of collaboration in varying forms and refers to his specific interaction as a performer with various composers and how that impacts the compositional output.

Working collaboratively with Gardner gave us the opportunity to discuss ideas of mutual interest. For example, in this first meeting we both realised we had an interest in jazz, and in particular the music of John Coltrane ... This helped in describing the style and intensity required for the music that Gardner had envisioned in his new work.<sup>46</sup>

In this example, Roe discovers common ground between creative and recreative artist in the form of another musical language which eventually leads to an understanding between the collaborators. This interaction between artist and recreative artist has an influence on the direct 'artistic invention' to use Taylor's phrase and impacts the final compositions trajectory.<sup>47</sup> Elizabeth Dobson parallels the action of collaboration to the action of

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<sup>45</sup> Ibid., 564.

<sup>46</sup> Paul Roe, 'A Phenomenology of Collaboration in Contemporary Composition and Performance' (PhD dissertation, The University of York, Department of Music, 2007), 119.

<sup>47</sup> Alan Taylor, 'Collaboration' in *Contemporary Music: A Theoretical View*, 567.



improvisation performance between two jazz musicians as an illustration of the duality in partnership and equal artistic input.<sup>48</sup> The compositional output is in this case created equally by two individuals involved in the same manner at the same time to produce the composition.

The reason this discussion continues to be so diverse and controversial across academic fields is that it is impossible to quantify the invisible input or influence any one thing or person can have on any one final product of creativity where more than one person is involved. All creative process is a dialogic relationship involving the subconscious or conscious inclusion of external influence.<sup>49</sup> This belief forms the basis of Vera John-Steiner's book *Creative Collaboration* in which she explores the environment of the creative mind and collaborative relationship across fields of science, art and society. Sonya Lifschitz succinctly paraphrases the thoughts behind John-Steiner's ground-breaking research, 'every act of creative discovery nearly always involves the work of more than a single individual whereby artistic innovation is catalysed by joint thinking, mutual appropriation of skills emotional and intellectual rapport, and shared vision amongst the collaborators.'<sup>50</sup>

Further extension to the collaborative discussion and an unspoken phenomenon is how the composer can broaden the scope of the recreative artist's innate ability by embarking on new territory, where both creative and recreative artist are evolving through the composer's

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<sup>48</sup> Elizabeth Dobson, 'Serious Misunderstandings: Challenging the Educational and Creative Value of Collaboration for Music Technology Undergraduates', Paper presented at the Forum for innovation in Music Technology, Leeds College of Music, 21 February 2009.

<[http://eprints.hud.ac.uk/id/eprint/6814/3/Fimpac\\_paper\\_with\\_references.pdf](http://eprints.hud.ac.uk/id/eprint/6814/3/Fimpac_paper_with_references.pdf)> [accessed 12 December 2020].

<sup>49</sup> Sheryl Fontaine & Susan Hunter, *Collaborative Writing in Composition Studies* (Canada: Thomson Wadsworth, 2006), 11.

<sup>50</sup> Sonya Lifschitz, 'Creative Collaboration in and as Contemporary Performance Practice' (PhD dissertation, Melbourne Conservatory of Music and Victorian College of the Arts, University of Melbourne, 2014), 36.

process. Moreover, the composer's inexplicable breath of knowledge of the instrument for which he/she is composing without immense study or facility themselves, yet the composer can compose material that even the performer, with their own vast technical knowledge of their own instrument, are unaware they are capable of. Charles Acton states with more clarity and comparison in his review of the work *A Girl* (1978) written for Bernadette Greevy, 'The music had obviously been written for her as a Mozart opera for his singers'.<sup>51</sup> This is also apparently the case in Veronica Dunne's collaboration with Seóirse Bodley on *Never to Have Lived is Best*.

### 3.3 Veronica Dunne

Veronica Dunne was an internationally renowned Irish singer and teacher. As a result of winning 'the prestigious Concorso Lirico Milano in 1952, she was chosen to play Mimi in *La Bohème* the Teatro Nuovo in Milan'.<sup>52</sup> She later joined the Company of The Royal Opera House, Covent Garden performing the roles of Sophie in *Der Rosenkavalier* (Strauss), Susanna in Mozart's *The Marriage of Figaro*, Euridice in Gluck's *Orfeo ed Euridice* and key roles with Welsh National Opera, Scottish National Opera, Sadler's Wells (now ENO), and Wexford Festival Opera.<sup>53</sup> Apart from her operatic experience she also sang concert and oratorio repertoire.<sup>54</sup>

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<sup>51</sup> Charles Acton, 'Music by Seóirse Bodley at Gallery', *The Irish Times*, 18 October 1978.

<sup>52</sup> Aisling Kenny, 'Dunne, Veronica' in Harry White & Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), i, 337.

<sup>53</sup> *Ibid.*, 337.

<sup>54</sup> Alison Maxwell, *Ronnie: The authorised biography of Veronica Dunne* (Dublin: Ashfield Press, 2016), 142.

Dunne was internationally recognised as possessing great skills of interpretation on the stage and now ‘proved herself to have the rare gifts needed to be a major singer of present-day, serial music’.<sup>55</sup> Both reviews of her first performance of *Never to Have Lived is Best* clearly applaud her technical ability and interpretative skills in the modern idiom. Mary MacGoris of the *Irish Independent* praised her stating, ‘Veronica Dunne surmounted the vocal difficulties with glowing colour and impressive agility.’<sup>56</sup> Dunne’s performance schedule between the years 1964 and 1966 included *Vier Letzte Lieder*, *Stabat Mater* (Rossini) and *Tosca* which would be categorised as dramatic works for soprano (Table 5). Dunne’s flexible technique meant that even as a dramatic soprano she was able to access the contemporary idiom. In the years surrounding her collaboration with Bodley, Dunne performed several works for dramatic soprano. In an interview at the Royal Irish Academy of Music, in April 2018, Dunne revealed that she performed, by memory, *Harawi* by Olivier Messiaen at the Belfast Festival in 1969.<sup>57</sup> This challenging work is specifically titled for *grand soprano dramatique* and is approximately fifty-five minutes duration.

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<sup>55</sup> Charles Acton, ‘Dramatic New Work is Setting to Yeats’ Poetry’, *The Irish Times*, 12 June 1965.

<sup>56</sup> Mary MacGoris, in Alison Maxwell, *Ronnie*, 142.

<sup>57</sup> Interview with Veronica Dunne, Royal Irish Academy of Music, 19 April 2018.

**Table 5: Veronica Dunne, Works Performed 1964-1966** <sup>58</sup>

| <b>List of Works Performed</b>     | <b>Role</b> | <b>Composer</b> | <b>Year</b> |
|------------------------------------|-------------|-----------------|-------------|
| <i>Te Deum</i>                     | Soprano     | Bruckner        | 1964        |
| <i>Stabat Mater</i>                | Soprano     | Rossini         |             |
| <i>Tosca</i>                       | Tosca       | Puccini         |             |
| <i>La Bohème</i>                   | Mimi        | Puccini         |             |
| <i>Tosca</i>                       | Tosca       | Puccini         | 1965        |
| <i>Vier Letzte Lieder</i>          |             | Strauss         |             |
| <i>Stabat Mater</i>                | Soprano     | Rossini         |             |
| <i>Never to Have Lived is Best</i> |             | Bodley          |             |
| <i>Mass</i>                        | Soprano     | Stravinsky      |             |
| <i>Mass in E minor</i>             | Soprano     | Bruckner        |             |
| <i>The Bartered Bride</i>          | Marenka     | Smetena         |             |
| <i>La Bohème</i>                   | Mimi        | Puccini         |             |
| <i>Don Giovanni</i>                | Elvira      | Mozart          |             |
| <i>Orchester Lieder</i>            |             | Vogel           | 1966        |
| <i>The Bartered Bride</i>          | Marenka     | Smetena         |             |
| <i>A Terrible Beauty is Born</i>   | soprano     | Boydell         |             |

Between 1960 and 1978 Dunne performed in and collaborated on a number of contemporary works: *Das Marianleben* (Hindemith) with the RÉSO in December 1960, Ernest Vogel *Orchestral Songs* (1966), *A Terrible Beauty is Born* (Boydell) April and July of 1966, *Harawi* (Messiaen) in 1969, *Seven Irish Songs* (1971) and *The Táin* (1972) in 1972 and 1978 both by James Wilson.<sup>59</sup> The latter was dedicated to Veronica Dunne and Havelock Nelson. In August 1978, Dunne performed the challenging work *Pierro Lunaire* (Schoenberg) with pianist John O’Conor at the Kilkenny Arts Festival which is the last recorded performance

<sup>58</sup> Alison Maxwell, *Ronnie*: 255-257.

<sup>59</sup> *Ibid.*, 254-257.

by Dunne until 2002 when she returned to the stage in the role of the Countess in Tchaikovsky's *The Queen of Spades*.<sup>60 61</sup>

On her initial return to Ireland, Veronica Dunne gave an interview in a national newspaper stating that she had never performed a work by an Irish composer. Bodley, having read the article, contacted Dunne. He collaborated with Dunne during the compositional process, editing and refining the work based on suggestions given by the soprano. The melodic range of *Never to Have Lived is Best* spans a to c", which is not extreme, however, the tessitura is at times extreme. Tessitura is the amount of time the vocal line stays in a particular register. In Song III the vocal line divides its time between the low register and the upper register to define the different characters. The male character is presented by a low tessitura.

### 3.4 Technical Considerations

The issue of voice type and technique is very complex. Sopranos have four areas in the voice, similar to four strings of the violin: low, lower-middle, upper-middle and high voice which are audibly recognised by a shift in sound and timbre. Most also possess an extension which can be up to four notes above the high part of the voice. A good technique means that the sound can be manipulated so that there is no audible change between the various areas of the voice. Like the four strings on a violin, the different areas or shelves of the vocal range can incorporate notes from the lower or higher shelf (Table 6).

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<sup>60</sup> Opera Ireland performed this opera in November 2002 at the Gaiety Theatre Dublin. <<https://web.archive.org/web/20100402093035/http://www.operaireland.ie/index.jsp?p=95&n=172>> [accessed 12 May 2020].

<sup>61</sup> I had the pleasure of singing in the chorus during the performance of *The Queen of Spades* in 2002.

**Table 6: Soprano Vocal Range**

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| Average Range of Soprano |              |
|--------------------------|--------------|
| c-e'                     | lower voice  |
| e'-a'                    | Lower-middle |
| a'-e''                   | Upper-middle |
| e''-b''                  | Upper voice  |
| b''-d'''                 | Extension    |

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Normally for a soprano, that chest resonance can be brought to d' or e' with some control. Raising the chest voice means that the singer can engage and manipulate the resonance created in the lower register of the voice above what would be considered the normal 'chest range'. The resulting effect is a rich gritty sound with edge and depth (Track 1).<sup>62</sup> Therefore, Dunne's ability to play with the colouration of the text while navigating the range with such success through the upper register was unusual. In 1972, she performed *The Táin* by James Wilson, written especially for her, where she was required to use the facility of her lower 'chest' range again as the piece lay in the lower register. Charles Acton's review exaggerates but makes the point saying the piece was 'sung in the middle of the bass clef'.<sup>63</sup> The uniqueness of the dramatic voice is that it can express a range of emotion and colour, as well as a facility of motion, range and flexibility. In contrast, a lyric soprano presents a fluid smooth tone almost all the time and throughout the range. The dramatic voice in its essence is required to portray varied emotions, often on one aria and certainly in one role of an opera. This expansive vocal range was the palette for which Bodley was composing.

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<sup>62</sup> Appendix C: CD 1 Track 1 *Never to Have Lived is Best*, *The Mask*, bars 116-169.

<sup>63</sup> Charles Acton, 'Veronica Dunne in Premiere of monodrama', *The Irish Times*, 1 July 1971.

### 3.5 Pedagogical Legacy

Veronica Dunne began teaching singing in September 1961 at the Municipal School of Music, Chatham Row, Dublin and later became a member of the vocal faculty of Royal Irish Academy of Music Dublin until her retirement in 2020.<sup>64</sup> The Veronica Dunne International Singing Competition was founded in 1994.<sup>65</sup> Many of her pupils went on to achieve great international success including Anne Murray, Suzanne Murphy and, most recently, Tara Erraught.

Dunne had a particular method of teaching voice. Classes began in the morning with breathing followed by vocal exercises. These first vocal exercises were key to the production of tone and eventually the presentation of clear articulation of text throughout the range. The initial exercise was to hum a five-note scale ascending and descending, the goal of which was to connect the power of the air by the contraction of the abdominal muscles passing air through the vocal folds and sense the presence of vibration of the soundwaves at the lips. The presence of the vibration evolved through careful repetition to resonate not just at the lips but in the upper and front part of the face and head. The following exercise was to extend organically the hum ‘m’ sound to the word ‘mo’ which presents the face, jaw and lips in a particular manner to achieve greater elongation of the vocal folds and smooth tone. The sensation of the sound is always connected to the lip. As a result, the singer has the agility and facility to manipulate text by subtly adjusting tone at the front of the mouth which forms the core basis of the Dunne’s technique.

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<sup>64</sup> The Municipal School of Music was established by Dublin Corporation in 1890.  
<<https://www.dit.ie/conservatory/aboutus/ourpastourfuture/>> [accessed 12 June 2020].

<sup>65</sup> I participated as a finalist of the Veronica Dunne International Singing Competition in 2004.

Dunne's repertoire during her career is testament to that fact and proof of her vocal and mental adaptability. Her voice is unique for its forward placement. The particular line 'A doll in a doll maker's house looks at the cradle and bawls, "that is an insult to us"' that spans the register with awkward specification of text on both high and low registers is a clear example of this as she presents the text in front of the sound.<sup>66</sup>

The effect of this high forward placement is a clarity of text with less distortion of vowels and more accessibility to dynamic range. With this technique there is no compromise to the text and the singer is almost at the risk of debeatifying the voice. A high forward placement produces the necessary resonance that cuts through the dense orchestral texture which is needed for the repertoire of a dramatic soprano. Due to the constant pressure applied, the tone is constantly placed and as a result the colour, nuance and inflection of a phrase can be better manipulated. This also allows for greater variety of dynamic, rhythmic accuracy and colouration of sound.

### 3.6 Vocal Lineage

My father's main vocal teacher was Veronica Dunne. He studied with her from 1973 to 1979. My father was my main vocal teacher. This vocal pedagogical lineage, and the fact that I possess a similar voice type and repertoire as Dunne, gives me clear insight into Dunne's particular technique and vocal engagement with the work *Never to Have Lived is Best*. My

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<sup>66</sup> Appendix C: Track 3, *Never to Have Lived is Best*, 'The Dolls', 2:30-2:40.



engagement as a performer of Irish contemporary works spanning twenty years as autoethnographic research adds further perspective to my understanding (Table 7).

From 1991 to 1996 I divided my time as a choral scholar while studying music at Trinity College Dublin and later as chorister at Christ Church Cathedral as well as various other choral ensembles. In 1996 I became a member of the National Chamber Choir, which was a full-time position involving composer workshops, International choral festival events, performing internationally and opera chorus for the Dublin Grand Opera Society.

David Brophy was guest conductor of the National Chamber Choir for various projects over the years.<sup>67</sup> He was aware of my ability to sight read easily and my enthusiasm for contemporary music. In 2001 the Crash Ensemble were premiering a new work by Raymond Deane called *Passage Work*.<sup>68</sup> The singer engaged for the performance became ill and they needed a replacement within twenty-four hours. Brophy asked me to perform the piece with the ensemble. Michael Dervan reviewed my performance stating, ‘Sylvia O’Brien standing in at short notice ... sounded a tower of strength’.<sup>69</sup> Subsequent to that concert I became a regular performer of contemporary works in Europe while working with many established Irish contemporary composers (Table 7).

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<sup>67</sup> Since 1996, David Brophy has been guest conductor with many ensembles in Ireland including National Symphony Orchestra of Ireland, RTE Concert Orchestra, Crash Ensemble and the National Chamber Choir of Ireland.

<sup>68</sup> Founded in 1997 by composer Donnacha Dennehy, conductor and pianist Andrew Sinnott and clarinettist Michael Seaver, the Crash Ensemble was established to fulfil the need in Ireland for a flexible and interdisciplinary performance ensemble. Adrian Smith, ‘Crash Ensemble’, in Harry White & Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), i, 263-264.

<sup>69</sup> Michael Dervan, ‘Crash Ensemble/David Brophy’, *The Irish Times*, 24 December 2001.

**Table 7: Works performed by Irish composers. \* World Premiere**

| <b>Composer</b>   | <b>Title</b>                                | <b>Year</b> |
|-------------------|---|-------------|
| Raymond Deane     | <i>The Doll/The Alma Fetish*</i>            | 2012        |
| Raymond Deane     | <i>Passage Work*</i>                        | 2001        |
| Raymond Deane     | <i>Tristia</i>                              | 1980        |
| Raymond Deane     | <i>Siberia, String Quartet V *</i>          | 2017        |
| Martin O'Leary    | <i>Three Japanese Songs</i>                 |             |
| John Buckley      | <i>Abendlied</i>                            | 1989        |
| Siobhán Cleary    | <i>Ondine</i>                               | 2013        |
| Siobhán Cleary    | <i>Her Kind*</i>                            | 2015        |
| Gareth Sholdice   | <i>Sollst sanft</i>                         | 2011        |
| Benjamin Dwyer    | <i>Sobre Los Angeles*</i>                   | 2016        |
| Benjamin Dwyer    | <i>Scenes from Crow*</i>                    | 2000        |
| Benjamin Dwyer    | <i>Strange Country*</i>                     | 2016        |
| James Wilson      | <i>The Windhover</i>                        | 1979        |
| James Wilson      | <i>Les Fiancailles</i>                      | 1978        |
| Eibhlís O'Farrell | <i>O Star Illumined by the Sun</i>          | 1999        |
| Gerald Barry      | <i>The Bitter Tears of Petra von Kant *</i> | 2005        |
| Rhona Clarke      | <i>Five Songs</i>                           |             |
| Kevin O'Connell   | <i>Apollo and Marsyas</i>                   | 2003        |
| Kevin O'Connell   | <i>Aves de Paso</i>                         |             |
| Brian Irvine      | <i>Things we throw away *</i>               | 2016        |
| Brian Irvine      | <i>The oldest woman in Limerick*</i>        | 2017        |
| Linda Buckley     | <i>Revelavit</i>                            | 2017        |

Alongside a solo career, it has been a mission of mine to encourage the performance and instigation of works by Irish composers and to programme those works within recital programmes, alongside the standard repertoire from the seventeenth, eighteenth and nineteenth centuries.

### 3.7 Pushing the Boundaries

It is evident that the vocal line and treatment of the text is inspired not only by the technical ability of Dunne's voice but also by her performative skills and overall persona. Carol Acton,

wife of Charles Acton, presents this complex discussion in a very straight forward manner in her review of Dunne's second performance of *Never to Have Lived is Best*. 'Veronica Dunne was the soloist and hearing her sing such difficult music with such assurance, and indeed, ease, one wonders the effect on performers of such composers as Seóirse Bodley who continue to push the boundaries of technique to their limit and beyond.'<sup>70</sup> This has been my experience where the composer writing for my voice uncovers areas of my facility of which I was unaware.

This is a complex yet interesting aspect of the process that happens between new works being composed and performed and is experienced by both recreative artist and creative artist. As a performer, I can only explore the effects of this phenomenon on the recreative artist. As a performer of contemporary repertoire, I have opportunity to work in a collaborative manner with composers who, in different ways, encourage dialogue to inform the direction of the composition. Many composers that I have worked with have extended my knowledge of my own craft, specifically Raymond Deane, Kevin O'Connell, Gerard Barry and Brian Irvine.

In the case of my own direct collaborative experience with Bodley on the song-cycle *The Hiding Places of Love* and having sung a substantial portion of his compositional output for voice, it is evident that the work does fit my vocal facility. Comparative to his other vocal works, except for *Never to Have Lived is Best*, the work feels very much centred around my vocal preference. The vocal range of the work is wide, exploring the register above the stave,

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<sup>70</sup> Carol Acton, 'R.É.S.O. in festival programme', *The Irish Times*, 9 January 1971.

while incorporating a variation of his compositional styles. The work also embraces long phrases with wide intervallic leaps throughout.<sup>71</sup>

### 3.5 Conclusion

Whether consciously or unconsciously, the vocal line in *Never to Have Lived is Best* exists in another musical space with an emotionality unseen in Bodley's other vocal works. The clear evidence of dramatic vocal content derives from the recreative artist's unconscious influence.

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<sup>71</sup> See Chapter 2.4.

## Chapter Four: *Never to Have Lived is Best*

This chapter discusses the score *Never to Have Lived is Best* in relation to the musical content, form and response to text.

### 4.1 Context and Circumstance

*Never to Have Lived is Best* was premiered on 11 June 1965 at the opening concert of Dublin's Twentieth Century Music Festival in St Francis Xavier Hall Dublin with conductor Tibor Paul, the Radio Éireann Symphony Orchestra and soloist Veronica Dunne. It was commissioned to celebrate the centenary of the birth of William Butler Yeats. Bodley composed the work between the months of March and April of 1965. 'They had to be written in about six weeks.'<sup>1</sup> The programme for that concert included *Variations on a Theme by Mozart Op 132* by Max Reger and *Symphony No 3 in E flat Op 97* by Robert Schumann.<sup>2</sup> There have been two performances of this work since then, all performed by the Symphony Orchestra of Ireland (Table 8).

Bodley spent the summers in Darmstadt between the years 1963 and 1965 and 'had there the unforgettable opportunity to hear many of the leading composers of the day such as Boulez, Pousseur, Stockhausen, Babbitt, Ligeti, Kagel and Maderna'.<sup>3</sup> This experience triggered a change in the course and evolution of his compositional style.<sup>4</sup> In Darmstadt,

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<sup>1</sup> Charles Acton, 'Interview with Seóirse Bodley', *Éire-Ireland* 5 (1970), 119.

<sup>2</sup> Charles Acton, 'Dramatic New Works is Setting to Yeats's Poetry', *The Irish Times*, 12 June 1965.

<sup>3</sup> Gareth Cox, 'An Irishman in Darmstadt: Seóirse Bodley's String quartet no. 1 in Gareth Cox & Axel Klein (eds), *Irish Musical Studies 7: Irish Music in the Twentieth Century* (Dublin: Four Courts Press, 2003), 94.

<sup>4</sup> See Chapter 1.3.

Bodley was exposed to the new compositional techniques present in Europe and America and ‘committed himself to aleatoric compositional form’.<sup>5</sup>

**Table 8: Programmed repertoire 1965, 1971, 2009 with *Never to Have Lived is Best*.**

| <b>Date</b> | <b>Performance programmes</b>  | <b>Performer</b>  |
|-------------|--|---|
| 11/06/1965  | <i>Variations on a Theme by Mozart</i> (Reger)<br><i>Never to Have Lived is Best</i><br><i>Symphony No 3 in E Flat</i> (Schumann)  | Veronica Dunne (soprano)<br>RÉSO<br>Tibor Paul (conductor)                      |
| 08/01/1971  | Lotano (Ligeti)<br><i>Oboe Concerto No 2</i> (Maderna)<br><i>Never to Have Lived is Best</i><br><i>Le Sacre du Printemps</i> (Stravinsky)  | Veronica Dunne (soprano)<br>RÉSO<br>Pierre-Michel le Conte                      |
| 14/01/2009  | <i>Dunbarton Oaks</i> (Stravinsky)<br><i>Never to Have Lived is Best</i><br><i>Meditations on Lines from Patrick Kavanagh</i><br><i>Symphony No 2, Movt 2</i> ‘I have loved the Lands of Erin’ | Sylvia O’Brien (soprano)<br>RTÉ Symphony Orchestra<br>Colman Pearce (conductor) |

On his return from the first summer school in Darmstadt, Bodley began to experiment with new compositional techniques. His first work from this period embraced these new techniques in a work for piano entitled *Prelude, Toccata and Epilogue* (1963). This work ‘experiments with pianistic textures and sonorities’ and explores techniques of composition, breaking away from traditional notation.<sup>6</sup> In his next work, *Chamber Symphony No.1* (1964) Bodley explores ‘the somewhat Bergian use of twelve-tone technique and a tendency towards episodic construction’.<sup>7</sup> *Never to Have Lived is Best* was composed between the months of March and April of 1965 and is his first major work for voice and orchestra.

<sup>5</sup> Axel Klein, *Die Musik Irlands im 20. Jahrhundert* (Hildesheim: Olms, 1996), 247.

<sup>6</sup> Gareth Cox, ‘Seóirse Bodley’ in Harry White & Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), i, 105.

<sup>7</sup> Malcolm Barry, ‘Examining the Great Divide’, *Soundpost*, 16 (1983), 17.

Bodley gave a pre-concert talk before the performance in 2009. As distinct from the previous reviews of this piece, that centred around the performative effect of the work, Martin Adams wrote about the compositional aspects of the work and the evident influence of his incorporation of avant-garde techniques as a result of his experience abroad.

... as Bodley's pre-concert talk elucidated, it represented the artist's right to change style ... The first work in his programme, *Never to Have Lived is Best* (1965), reflects that encounter with what he [Bodley] calls the "full-blown avant-garde idiom". It is an accomplished piece which, like so much of Bodley's music, has close links with literature, in this case, poems by WB Yeats. The soaring vocal lines and intricate orchestral backdrop show an admirable command of technique and, in the combination of sensuality and determined atonality, the influence of figures associated with Darmstadt, such as Pierre Boulez ... Under the baton of Colman Pearce, the players of the RTÉ National Symphony Orchestra were persuasive advocates for Bodley's work. But best of all was the beautifully shaped and timed singing of soprano Sylvia O'Brien.<sup>8</sup>

Bodley was aware of his ability and facility to compose vocal works with ease and speed, however, he had to make a conscious effort to work on his compositional technique when writing instrumental music. In an interview with Charles Acton, Bodley discusses the circumstances surrounding the composition of *Never to Have Lived is Best* and the issues related to his approach to vocal and instrumental composition.

For instance, those Yeats song that I did a few years back for Veronica Dunne ... They had to be written in about six weeks. Oddly enough I found that quite easy to do. I can set words fairly fast. The whole problems of form are not really so much involved when you start to set words. The

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<sup>8</sup> Martin Adams, 'O'Brien, RTÉ NSO/Pearce, NCH, Dublin' *The Irish Times*, 15 January 2009.

form is free and governed by the words; but I felt that I just had to come to grips with what was involved in instrumental forms.<sup>9</sup>

Following the premiere of this work, Bodley took time off from composing. It was a period of reflection on all that he obviously processed and digested through his experience in Darmstadt. Bodley was keen not to simply experiment and apply these new techniques but rather incorporate these newly acquired skills organically in the creative process. Speaking in an interview in 1970, he discussed the idea of the conscious and subconscious mind, suggesting that the conscious mind was the awareness of form, technique and structure and the unconscious mind was the creative element, ‘... what is going on in modern music there is a very dangerous and very forbidding psychological split’, implying ‘a split between the conscious and the unconscious mind.’<sup>10</sup>

Bodley resumed his compositional output with his work *Configurations* (1967). This piece was premiered on 29 January 1967 by the Radió Éireann Symphony Orchestra conducted by Tibor Paul at the Gaiety Theatre Dublin. It uses serial techniques but also extends the idea of the traditional classical performance experience for both players and listeners. The orchestra was expanded to include piano, harps, sleigh bells, electric guitar, Chinese box, hand bells, xylophone and vibraphone. More important was the specific instruction of the layout or ‘configuration’ of the performers, engaging with the effects of the music in the space on the listener, and the inclusion of stopwatches for the string players. As part of the lecture series at the Darmstadt Summer School when Stockhausen presented a talk on his work *Gruppen für 3 Orchester* (1957).<sup>11</sup> Bodley was no doubt influenced by this experience as this piece is regarded as ‘probably the foremost orchestral

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<sup>9</sup> Charles Acton, ‘Interview with Seóirse Bodley’, *Éire-Ireland* 5 (1970), 119.

<sup>10</sup> *Ibid.*, 123.

<sup>11</sup> Gareth Cox, ‘An Irishman in Darmstadt’, 95.



achievement of the 1950s avant-garde'.<sup>12</sup> Acton remarked on the effects of this piece in performance, 'Bodley uses antiphonal effects of spacing as part of the music ... Schoenberg's "Klangfarbe(nmelodie) ... various effects such as those of the electric guitar were tantalising'.<sup>13</sup> This work marked a significant moment in the performance of new music in Ireland by an Irish composer and 'a milestone in the history of Irish music'.<sup>14</sup> Other significant compositions from this period include the *String quartet No. 1* (1968), *Ariel's Songs* (1968) and *Meditations on Lines by Patrick Kavanagh* (1971). These three works form the epicentre and extremities of Bodley's exploration into serialism and aleatoric techniques (Table 9). The aleatoric form in Bodley's works of this period presents itself as seemingly random, yet very constructed, selections of melodic, rhythmic or harmonic content.<sup>15</sup>

**Table 9: List of Works composed between 1963 and 1968 during the Darmstadt years**

| List of Works 1963-68                | Year | Instrumentation   | Duration |
|--------------------------------------|------|-------------------|----------|
| <i>Prelude, Toccata and Epilogue</i> | 1963 | Piano             | 6        |
| <i>Chamber Symphony No. 1</i>        | 1964 | Chamber Ensemble  | 26       |
| <i>Never to Have Lived is Best</i>   | 1965 | Soprano/Orchestra | 13       |
| <i>Configurations</i>                | 1967 | Ensemble          | 18       |
| <i>Ariel's Songs</i>                 | 1969 | Voice/Piano       | 6        |
| <i>Scintillae</i>                    | 1968 | 2 Irish Harps     | 6        |
| <i>String Quartet No. 1</i>          | 1968 | String Quartet    | 24       |

<sup>12</sup> Riachard Toop, 'Stockhausen, Karlheinz' in *Grove Music Online, Oxford Music Online*, (Oxford University Press) < <https://doi.org/10.1093/gmo/9781561592630.article.26808> > [accessed 14 December 2020].

<sup>13</sup> Charles Acton, 'New Adventures in Gaiety Concert', *The Irish Times*, 30 January 1967.

<sup>14</sup> Gareth Cox, *Seoirse Bodley*, 55.

<sup>15</sup> See Chapter 2.4, Aleatoric.

By the early 1970s ‘Bodley began to move away from modernism towards a neo-romantic style that engaged with the stylistic traits of Irish traditional music’.<sup>16</sup> One outstanding example is *Ceathrúintí Mháire Ní Ógáin* (1973), a work for soprano and orchestra set to Irish poems by Máire Mhac an tSaoi. This song-cycle represents this movement away from the extreme use of the aleatoric towards a more lyrical approach to melody that displays ‘an Irish element in a vocal line against a dissonant orchestral background’.<sup>17</sup> Like *Ariel’s Songs*, there is a table of signs, or specific instructions, at the beginning of the score. The vocal line itself is micromanaged throughout with extreme dynamics, phrase marks, tight rhythmic detail and wide melodic range which is vocally challenging. However, unlike *Ariel’s Songs*, where the overall effect of the vocal line is to mirror the character of Ariel, these songs are more textually driven, dramatic and clearly follow a similar compositional approach to the vocal line used in his previous orchestral song-cycle *Never to Have Lived is Best*. *Ceathrúintí Mháire Ní Ógáin* allows for more vocal expression than *Ariel’s Songs* with expansive range and dynamic through the application of longer notation resulting in the presentation of the voice in more resonant registers.<sup>18</sup>

Acton suggests that this work does not hold the same dramatic tension ‘sounding less complex and more direct than *Never to Have Lived (is Best)*’ and not conveying ‘the emotional involvement of the words’.<sup>19</sup> However, it is not the composition that is lacking in its strength of characterisation of the poetry. The soloist Minnie Clancy was a member of the RTÉ Singers from 1965 and was familiar with sight-reading a variety of repertoire

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<sup>16</sup> Mark Fitzgerald, ‘Modernism’, in Harry White & Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), ii, 671-672.

<sup>17</sup> Hazel Farrell, ‘Aspects of Pitch Structure and Pitch Selection in Post-War Irish Composition: An Analytical Study of Tonal and Post-Tonal Referential Collections in Selected Works by Irish Composers’ (PhD dissertation, Mary Immaculate College, University of Limerick, 2002), 59.

<sup>18</sup> See Chapter 4.4 and Example 4.34.

<sup>19</sup> Charles Acton, ‘R.T.É.S.O. in new work by Bodley’, *The Irish Times*, 10 June 1974.

on a frequent basis. She was ‘assured in the notes and intonation’, however she was not a regular soloist or a performer of opera and therefore ‘did not seem to have the drama or vocal sensuousness that the music must need’.<sup>20</sup>

There are three scores of *Never to Have Lived is Best* in existence: handwritten orchestral and vocal score by the composer (1965) and a digital vocal score by the composer which was made available to me for the performance in 2009. The orchestral score published by the Contemporary Music Centre (2006) is Bodley’s original handwritten orchestral score.

As Bodley is a pianist the vocal score is well condensed for the piano, sufficiently represents the orchestral score pianistically and it is a very helpful score from which to work. Bodley is conscious to give the singer some clues in the scoring to help find the melodic pitch. Bodley will either leave enough time from the end of a phrase for the singer to find time to pitch the note or include the singer’s next pitch in the previous or present chord.

Although the digital vocal score provides the relevant scoring necessary for the singer to find pitching and harmony, clarity of text, notation and articulation, there are some discrepancies between the digital and handwritten scores. The barring and/ or stemming of notes in the vocal line is presented differently. In the handwritten score each separate syllable is denoted by a separate stem on each note whereas in the digital version the notes are barred in relation to the rhythmic value and place in the bar. The addition of bar numbers in the digital score is helpful. The other small discrepancy is the difference

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<sup>20</sup> Ibid.

in the notation of the crotchet rest between the handwritten and digital scores (Example 4.1). Examples 4.1 and 4.2 present the same passages of music to show the discrepancies between the digital and handwritten scores.

**Example: 4.1.: Bodley, *Never to Have Lived is Best*, handwritten score, bars 104-115**

RALL - - - - - Stringendo - - - - -

PERCHES ON A STONE! AND

THEN I LAUGH TILL TEARS RUN DOWN AND THE

HEART THUMPS AT MY SIDE, RE-MEMBERING THAT HER SHRIEK WAS LOVE

AND THAT HE SHRIEKS FROM PRIDE,

ACADEMY

Handwritten musical score for voice and piano. The score is divided into several systems. The first system features a vocal line with lyrics "PERCHES ON A STONE!" and "AND", and piano accompaniment. The second system continues the vocal line with "THEN I LAUGH TILL TEARS RUN DOWN AND THE". The third system includes the lyrics "HEART THUMPS AT MY SIDE, RE-MEMBERING THAT HER SHRIEK WAS LOVE". The fourth system concludes with "AND THAT HE SHRIEKS FROM PRIDE,". The score includes various musical notations such as dynamics (RALL, Stringendo, mp, cresc, ff), articulation (accents, slurs), and performance instructions (vib. horn, Tube, ALLEGRO, QUASI RECIT.). The piano part features complex rhythmic patterns and chordal structures. The page is signed "ACADEMY" at the bottom left.

Example: 4.2: Bodley, *Never to Have Lived is Best*, digital score, bars 107-115

9

**G**  
Allegro  
*mf*

107 then I laugh till tears run down And the

111 heart thumps at my side, Re-mem-ber-ing that her shriek was love

114 And that he shrieks from pride.

In Song III, 'The Mask', there are clear indications in the handwritten scores at the bottom of the first page of this song which are not found in the digital vocal score.

These indications are crucial to the performative aspect of this work (Example 4.3).

This work could benefit from a newly edited publication for future performances.

**Example 4.3: Bodley, *Never to Have Lived is Best*, orchestral score, bars 116-134**

THE MASK

The image shows a handwritten musical score for 'THE MASK'. It consists of several staves. The top staff is a treble clef with a key signature of one flat and a common time signature. Below it are several other staves, including a bass clef staff. The score includes various performance instructions and dynamics. Key annotations include:

- Violins (Vibr. WITHOUT FANS):** A dynamic marking of *p* is present. A bracketed instruction reads "L.V. UNTIL FIG. ①".
- Violas (Vibr. WITHOUT FANS):** A dynamic marking of *p* is present. A bracketed instruction reads "L.V. UNTIL FIG. ①".
- Clarinets (Clark.):** A dynamic marking of *p* is present. A bracketed instruction reads "L.V. until fig. ①".
- Strings:** A dynamic marking of *pppp* is present. A bracketed instruction reads "ALL STRING DYNAMICS ARE THE SAME".
- General Instructions:**
  - "VERY FREE IN RHYTHM — WITH MAXIMUM DRAMATIC INTENSITY"
  - "\* [mp cresc.] PUT OFF"
  - "ALL STRINGS SINGLE UP-BOW UNTIL FIG. ①"
- Footnote:**
  - \* BRACKETED DYNAMICS ARE SUGGESTIONS ONLY.
  - † ARROWS INDICATE POSITIONS OF ACCOMPANIMENT IN RELATION TO VOICE. THE POSITIONING MAY BE ALTERED WITHIN LIMITS.

There are two recordings of performances according to RTÉ, the 1971 performance with Veronica Dunne and my own performance in 2009. Unfortunately, the recording of the performance in 2009 is registered but either cannot be found in the archives or has been damaged.

The performance in 1965 was programmed as part of the Yeats centenary celebration and presented ‘a sandwich of highly romantic bread with avant-garde meat’.<sup>21</sup> However, in 1971 and 2009 the work was presented as part of contemporary festival programmes with other contemporary works creating an entirely different context for the work than the first performance. The audience in the first performance of 1965 may have not been as familiar with contemporary repertoire as it was not advertised in a contemporary setting, as was the case in the performances of 1971 and 2009.

#### 4.2 Dramatic Style of William Butler Yeats

William Butler Yeats was born in Dublin in 1865 and received the Nobel Prize in Literature in December 1923. He is considered one of the greatest English-language poets of the twentieth century. Yeats’s writings can be broadly divided into three categories. His early style is more lyrical and traditional, engaging with themes of love and mysticism while the later writing is more contemporary in subject confronting themes of the day, political, social and religious. His writing style became more dramatic in his middle to late period, leaning towards symbolic inclinations and the occult. In his later years, he engaged more with the staging of plays and the theatre. Yeats wrote dramatic works for stage, ‘the vast majority of them go beyond the dramatic poetry and exist as intense one-act poetic dramas’.<sup>22</sup> However, ‘there is no doubt about the dramatic force of Yeats’s

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<sup>21</sup> Charles Acton, Dramatic New Work is setting to Yeats’s Poetry, *The Irish Times*, 12 June 1965.

<sup>22</sup> Andrew Parkin, *The Dramatic Imagination of W. B. Yeats* (Dublin: Gill and Macmillan Ltd, 1978), 51.



poetry' particularly in the works chosen by Bodley for *Never to Have Lived is Best*.<sup>23</sup> Within Yeats's dramatic style is a consciousness to emulate the spoken word. 'I have tried to make my work convincing with a speech so natural and dramatic the hearer would feel the presence of the man thinking and feeling it'.<sup>24</sup>

Yeats was noted for his 'hostility' towards music either as accompaniment to his dramatic works or indeed by his poetry being set to music as he felt that the spoken word, prose or poetry was imbued with its own sense of musicality.<sup>25</sup> Bodley approaches the composition of the vocal line by responding to that natural declamatory inflection and musicality or in this case an exaggeration of the declamatory inflection through 'traditional gestures, gestures in this sense meaning dramatic gestures'.<sup>26</sup>

Even though each poem was chosen separately, the overall arch of the chosen text chronicles the cycle of life from birth to the grave, in a similar way to the song cycle *Vier Letzte Lieder* by Richard Strauss (1864-1949) with text by Hermann Hesse and Joseph von Eichendorff. The title *Never to Have Lived is Best* is the 'concluding section of the third choral ode (lines 1311-48)', from the text *Oedipus at Colonus* (A Man Young and Old) 1928 (Table 10).<sup>27</sup>

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<sup>23</sup> *Ibid.*, 51.

<sup>24</sup> William Butler Yeats, Allan Wade, eds., *The Letters of W.B. Yeats*, (New York, Octagon, 1980), 583.

<sup>25</sup> Harry White, 'William Butler Yeats', Harry White & Barra Boydell (eds), *The Encyclopaedia of Music in Ireland* (Dublin: University College Dublin Press, 2013), ii, 1077.

<sup>26</sup> Charles Acton, 'Interview with Seóirse Bodley', *Éire-Ireland* 5 (1970), 127.

<sup>27</sup> Brian Arkins, 'The Duality of Oedipus in Yeats', *International Journal of the Classical Tradition*, 18 (3) (2011) <<http://www.jstor.org/stable/41474725>> [accessed 3 June 2021]. 445.

**Table 10: List of Poems set in *Never to Have Lived is Best*<sup>28</sup>**

|   | <b>Text</b>                     | <b>Year</b> | <b>From</b>         |
|---|---------------------------------|-------------|---------------------|
| 1 | <i>The Dolls</i>                | 20/09/1913  | Responsibilities    |
| 2 | <i>The Friends of his Youth</i> | 02/07/1926  | A Man Young and Old |
| 3 | <i>The Mask</i>                 | 08/1910     | The Player Queen    |
| 4 | <i>The Coming of wisdom</i>     | 21/3/1910   | The Green Helmet    |
| 5 | <i>Oedipus at Colonus</i>       | 13/3/1927   | The Tower           |

*The Dolls* is the last poem in the group of poetry from the anthology *Responsibilities and other poems* dated 1914.<sup>29</sup> The poem is set in a doll-makers shop. It is about the newborn baby of the doll-maker and his wife and the ensuing conversations not only between the doll maker and his wife but also between the other dolls in the shop discussing the potential threat of this new arrival. This narrative could be the premise of an entire play. The characters are vivid, dramatic and witty in their interactions with an underlying suggestion of promiscuous behaviour.

*The Friends of his Youth* is the seventh poem from a group of poems entitled *A Man Young and Old*. The sprightly manner of the text is of a young man's observations of the world around him and his moral opinion of people's actions without owning all the information necessary to form any opinion.

The text for *The Mask* comes from a song within the play *The Player Queen* (1907) which was first performed in 1919. The poem was first published in 1912. It is 'a form of dialogue' and a 'straight confrontation of two attitudes' between a male and female protagonist.<sup>30</sup> This is certainly reflecting the more mature relationships between man and woman and indeed the in-depth self-reflective dialogue.

<sup>28</sup> Daniel Albright, (ed.), *W.B. Yeats, The Poems* (London: Random House, 1992).

<sup>29</sup> William Butler Yeats, *Responsibilities and Other Poems* (New York: Macmillan Company, 1916).

<sup>30</sup> Alasdair D. F. Macrae, *W.B. Yeats: A Literary Life* (London: Macmillan Press Ltd, 1995), 138-139.

The *Coming of Wisdom with Time* is the shortest song in the work and represents a letting go of the darker emotions of envy and despair to embrace a more appreciative understanding and vision of life.

*Oedipus at Colonus* is from *The Tower from A Man Young and Old* (1922) which is a play by the Greek playwright Sophocles and is one of three plays that are known as the Theban plays. *Oedipus Rex* and *Antigone* are the other two plays. Yeats translated and adapted these plays for the stage. *Oedipus at Colonus* was first performed in 1927 to great success.<sup>31</sup> This text engages the reader on a journey to enquire what is of most value in life. It presents an overview of the main junctions that are encountered by human beings and raises questions as to their relevance. Most importantly, these texts are essentially meant as a dialogue with the listener. Various protagonists engage in conversation with each other however there is an overall sense that the protagonists are also communicating to the audience, the listener, to convey their life's lessons'.

#### 4.3 Text and Melody: An Analytical Perspective

*Never to Have Lived is Best* contains five songs and for ease of reference Roman numerals are assigned here to each song. Bodley chose the texts for each song from various works by Yeats. However, the story through each song unifies the work and the characters

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<sup>31</sup> Yasuko Suzuki, 'Yeats's "From the 'Antigone'": Desire and Loss,' *The Harp*, 15 (2000), 49.

presented within each song enhance the narrative and create overall cohesion and coherence (Table 11).

**Table 11: Characters presented within each song in *Never to Have Lived is Best***

| <i>Never to Have Lived is Best</i> | Song | Role               | Character         |
|------------------------------------|------|--------------------|-------------------|
| The Dolls                          | I    | Main Character     | Narrator          |
|                                    |      | Doll 1             | Observer          |
|                                    |      | Doll 2             | Doll maker's Wife |
|                                    |      | Doll 3             | Doll Maker        |
|                                    |      | Doll 4             | Older Doll        |
| The Friends of his Youth           | II   | Main Character     | Narrator          |
|                                    |      | Male Protagonist   | Peter             |
|                                    |      | Female Protagonist | Madge             |
| The Mask                           | III  | Male Protagonist   | Doll maker        |
|                                    |      | Female Protagonist | Doll maker's Wife |
| The Coming of Wisdom with Time     | IV   | Main character     | Narrator          |
| From Oedipus at Colonus            | V    | Main Character     | Narrator          |

Bodley's choice of text inherently lends itself to dramatisation. Yeats's language is vivid and engaging by the inclusion of dialogue, prose-like style and at times absurd or unexpected turn of events. 'His precise demands in connection with sonority link well with the human concerns of Yeats in the song-cycle *Never to Have Lived is Best*'.<sup>32</sup> The subject matter deals with various protagonists and their emotional responses to life's journey. The protagonists are both male and female and vary in age. Their emotional responses also vary from inner monologue to dialogic interaction. These issues are reflected by the variation in the inflection of the text. Another influential element to be

<sup>32</sup> Malcolm Barry, 'Examining the Great Divide', 17.

considered as part of the musical dramatisation of the text is that the vocal modulation of intonation in the Irish manner of speaking is more melodically expressive and expansive therefore inflating the already exaggerated extension of the melody.

There is an interconnectedness between the characters of each song that permeates the work and is reflected through Bodley's melodic approach. On closer inspection of the textual narrative, it can be construed that the characters throughout the work are related to the overall story. In song I, there is a doll maker and his wife. The doll maker's wife has had a baby however the identity of the father of the baby is not clear. In song II, two characters are identified. The first is Peter 'who had great affairs and was a pushing man' and who may be the father of the baby in Song I. The next is a woman called Madge who is carrying a stone that she thinks is a baby. The marking at the beginning of Song II is 'wild' which is also the text used in bar 93 by the narrator to describe the character Madge- 'she that has been wild', creating a connection between the two. In song III, we have a conversation between a female and a male protagonist, whose textual and melodic detail suggests they are the doll maker and the doll maker's wife. The sense of unity is also reflected by the emotional journey and evolution of the characters. The carefree attitude of the doll maker's wife in song I changes by song III where she becomes more conscious of her behaviour and more confrontational in her conversation with the doll maker.

Bodley's interpretation of the text implies the narrator throughout as female. The narrator guides the listener and shares her own thoughts and reflections on the happenings in the story and on life in general, particularly in songs IV and V. This assumption is not presumed because the piece is written for soprano but also that the narrative involves

trials of womanhood and the narrator's comments throughout seem to be drawn from the perspective of personal insight. In Song II there is clear empathy on the part of the narrator to the character Madge who appears to be cradling a stone as if it were an infant. Character recognition throughout the work is created by several elements. The most obvious feature of each character is thematic identification where both the melodic and rhythmic detail applies to that character. Other combined elements include register, narrative context, articulation, tempo and specific intervals.

The analysis of text and melody is 'a complex matter, and the relation between musical (specifically vocal) rhythm and poetic rhythm is even more complex'.<sup>33</sup> With respect to the tradition of nineteenth-century art song, there is metre and symmetry in the chosen poetry which is often reflected by a symmetric musical response sympathetic to the strophic form and textual meaning. Late classical and early romantic composers of Lied respected the metre in poetry 'with musical changes made in successive stanzas for the sake of the text-representing a middle course between the strophic and the through-composed song'.<sup>34</sup> The topic of French *mélodie* or French Art Song and its approach to text setting, in standard repertoire of the same period, is different because of the fluid nature of the language which is based on two fundamental rules, and it is the very opposite of English diction'.<sup>35</sup> This fluidity affects the approach to metre and melody involving an even more complex issue where 'the durational aspect of poetic rhythm is determined ... by the regularities inherent in the given language'.<sup>36</sup> Therefore, there is more similarity in the approach to text-setting from Lied that can be applied to the English repertoire.

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<sup>33</sup> Harald Krebs, 'The Expressive Role of Rhythm and Metre in Robert Schumann's Late Lieder', *Online Journal of the Music Theory Society of the Mid-Atlantic*, 2 (2009), 268.

<sup>34</sup> Geoffrey Chew, 'Song: 1815-1910', *Grove Music Online, Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.50647>> [accessed 12 December 2020].

<sup>35</sup> Pierre Bernac, *The Interpretation of French Song* (London: Gollancz Ltd., 1987), 20.

<sup>36</sup> Harald Krebs, 'The Expressive Role of Rhythm and Metre in Robert Schumann's Late Lieder', 268.

This analysis investigates ‘rhythmic and metric practices’ as well as the principle of ‘poetic metre and musical metre’ throughout the work.<sup>37</sup>

Bodley applies various compositional techniques to intensify the drama by means of word painting, mimicry, scene description, an exaggeration of the natural declamatory inflection and by reflecting the states of the characters’ inner dialogue through the thematic evolution of the characters’ melodies. All this is shown through his approach to the architecture of the melody and rhythmic response to the text. Bodley’s primary compositional approach to this work, which sets it apart from his other vocal compositions, is his exaggeration of the natural declamatory inflection. The techniques used to enhance the dramatic content through rhythm and melody include the exploration and elaboration of the vocal register, fluctuating time signatures, irregular rhythmic gestures overstating the natural spoken metre of the text, inflating the extremity of the range to reflect the inflection of dialogue, mimicry, word painting and thematic identification.

The exploitation of range to heighten drama is seen in the vocal architecture of many operatic composers including Mozart. Konstanze (*Die Entführung aus dem Serail*), Donna Anna (*Don Giovanni*) and Elektra (*Idomeneo*) represent the most dramatic of Mozart’s soprano roles. In *Die Entführung aus dem Serail* (1782) the main character Konstanze is enraged and condemning her captor in the aria *Martern aller Arten*. To reflect her angered emotional state, Mozart composes one of the most technically fierce arias for soprano. However, the emotional state that is derived from this acrobatic show is of anger, strength and love. This drama is achieved by constant contrast between

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<sup>37</sup> Ibid., 267.

leaping arpeggiated movement which spans over two octaves, fluid semiquaver coloratura sections followed the stillness of semibreve notes with forte-piano dynamic (Example 4.4 and 4.5).



Example 4.4: W. A. Mozart, *Die Entführung aus dem Serail*, 'Martern aller Arten',

bars 61-74

Constanze (erhebt sich).

Mar-tern al-ler Ar-ten, al-ler Ar-ten mö-ge-n mei-ner war-ten, ich ver-  
*Che pur aspro al cuo-re, aspro al cuore ne soen-da il do-lo-re, io de-*

la-che, ich ver-la-che, ich ver-la-  
*ri-der, io de-ri-der lo sa-prò,*

-che Qual und Pein.  
*de-ri-der lo sa-prò.*

Example 4.5: W. A. Mozart, *Die Entführung aus dem Serail*, 'Martern aller Arten',

bars 119-122

Se- - - - - gen be- loh- - - ne, be- loh- - - ne  
*del- - - - - tà can- giar, can- giar do-*

## Song I ‘The Dolls’

Bodley catapults the listener from the beginning of the vocal entry in song I, capturing the absurdity of the unfolding drama in the opening vocal phrase, which is acrobatic, chromatic, with sparse accompaniment and atonal. From bar 9, every note is matched to a new syllable while the extremity of range used exaggerates the fluidity of the natural declamation of the descriptive and dialogic text. There is constant fluctuation of tempo marking with numerous rests and pause marks which supports the emotionally charged frenzy of the text (Example 4.6). There is no key signature for the piece and ‘each accidental applies to the note it prefixes and lasts for the rest of the bar at the same pitch’.<sup>38</sup> The metronome marking at the beginning of the piece is 72 with the expression *moderato*; however, there are many instructions throughout the work requesting variation of expression and tempo which ultimately enhances the unpredictability of the vocal line. The range for the soprano from bar 9 to bar 22 spans d' to c'''. However, this is not realised in a scalar fashion. There are wide angular, arhythmic leaps, straddling the registers in fast succession. This is clearly displayed in the opening bars 9-15 where the narrator begins the story (Example 4.6). For the purposes of ease and visibility, the piano vocal score will be used for all examples for the score *Never to Have Lived is Best*.

The hysterical inflection of the text ‘That is an insult to us’ at bars 14-15 is captured by a change of time signature with semi-quaver rhythmic detail and staccato markings while placing the text on the higher register. Most composers leave the higher range of the soprano voice with broad vowels and little syllabic content to help with the ease of vocal

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<sup>38</sup> Bodley’s instruction in the preface of the piano score. The piano score was produced for rehearsal purposes only by the composer.

production. In this case, Bodley purposely forces the word 'that' on high c'' to emphasise the emotion of disgust on the part of Doll 1, the onlooker (Example 4.6).

Example 4.6: Bodley, *Never to Have Lived is Best*, bars 1-22

W.B. Yeats

1. The Dolls

Seóirse Bodley

Moderato ♩ = 72

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). A section labeled 'A' begins at bar 8. The piece concludes with a *p* (piano) dynamic marking at the end of bar 22.

10 **A**

doll in the doll - ma - ker's house Looks at the cra - dle and

stgs.  
*mf* harp/horn vibr.

13

bawls: 'That is an in - sult to us.' But the

*ff* *mp*  
pizz. brass, piano, harp  
*mf* muted brass *ff*

17 **B**

old - est of all the dolls, Who had seen,

2 flts. ob. clt.  
*mp*

20

be - ing kept for show, Ge - ne - ra - tions of his sort, Out - screams the whole shelf:

stgs. flts. vibr. harp horn

The extended intervals and juxtaposition of triplets and duplets is continued by the narrator's text through the end of section B where the mimicry of the text 'outscreams the whole shelf' in bar 22 is portrayed by the *forte pausa* culminating on the upper b" flat (Example 4.6).

Bodley creates a vocal line that reflects the character's inner monologue and progression of emotions. At the beginning of section C, the next protagonist, the older doll from the shelf, proclaims in a self-righteous manner 'although there's not a man can report evil of this place, a man and a woman bring hither to our disgrace, a noisy and filthy thing'. This declaration of the apparent truth is reflected by the introduction of a definite tempo. The approach to bars 23-36 also informs the listener of the emotional prejudice of the character and the annoyance of the character to its environment. This is created by staccato markings above the notes, a rigidity of the pulse and rhythm which is interspersed by quaver and semi-quaver rests along with a restricted melodic curve (Example 4.7). The certainty of the rhythm is quickly dissolved at bar 32 'to our disgrace' with the sudden disruption to the semi-quaver movement. The tempo unravels with asymmetric rhythms and unpredictable intervals. The culmination of the phrase explodes on the upper b" flat to expose the character's ultimate frustration (Example 4.7).

Example 4.7: Bodley, *Never to Have Lived is Best*, bars 23-36

23 **C**

'Al - though There's not a man can re - port

stgs.

*sf* muted brass

*mf* xyl. (clt.)

26

Ev - il of this place, The

tpt. stgs.

pizz./harp clt.

29

man and the wo - man bring Hith - er, to our dis -

sempre cresc.

sempre cresc.

33

grace, A noi - sy and fil - thy thing.'

*sf* gliss.

Mimicking the meaning and physical gesture or sound made by the word is another approach used by Bodley to highlight and contrast his text. The physical gesture of the word 'stretch' and the onomatopoeic sound of the word 'groan' through the entire phrase from bar 41 to 45 exemplify this approach. The triplet figure followed by the dotted crotchet on the words 'hearing him groan' coupled with the chromatic melody appears to pull back the forward motion of the phrase. The elaborate leaps in the subsequent melody also with the triplet figure on the words 'and stretch the doll maker's wife' reflect the expanse of the stretch representing the tempo of the action itself. It also expresses some emotional content regarding the doll-maker's wife. In the story, it is suggesting she is hiding a baby from her doll-maker husband. The slow triplet movement over the minim 'hearing him groan' and the minimal melodic treatment may also be mirroring her actions, tiptoeing about possibly referring to the underhand activities of the wife's secret (Example 4.8).

This mimicry is continued by another physical gesture in the word 'crouched'. In bar 46 the rhythmic juxtaposition between triplet and duplet rhythm varies the triplet duration from a minim to a crotchet which imitates the quicker movement of the action. The melodic arch drops to the lower register d' and quickly back up to emulate the word itself (Example 4.8).





It could be construed that the doll maker was unaware of the arrival of this child. Recoiling, the wife's reticence to tell the truth is displayed by the rhythmic insistence of the dotted semi-quaver followed by the demi-semi-quaver and ninth leap from b flat to c'. The repetitive oscillation between b' flat and c' and subsequent leap of a major seventh to b'' flat conveys the fear of the reaction to her explanation (Example 3.6). Following this pleading is the character's non-credulous admittance, 'it was an accident'. This incredulity is suggested by quick semi-quaver staccato movement with reserved *mp* dynamic and *senza espressione* (Example 4.9).

**Example 4.9: Bodley, *Never to Have Lived is Best*, bars 49-55**

The musical score for Example 4.9 consists of two systems of music. The first system covers bars 49 to 55. The vocal line begins at bar 49 with the lyrics "up - on shoul - der leant: 'My". It features a triplet of eighth notes in bar 49, followed by a dotted quarter note in bar 50, and a half note in bar 51. The piano accompaniment includes a triplet of eighth notes in bar 49 and a dotted quarter note in bar 50. The second system covers bars 51 to 55. The vocal line begins at bar 51 with the lyrics "dear, my dear, O dear, It was an ac - ci - dent.". It features a triplet of eighth notes in bar 51, followed by a dotted quarter note in bar 52, and a half note in bar 53. The piano accompaniment includes a triplet of eighth notes in bar 51 and a dotted quarter note in bar 52. Performance instructions include *f*, *Molto espressivo*, *mp*, *stringendo*, *mf*, and *senza espressione*. A box labeled 'E' is placed above the vocal line at bar 51. The page number 56 is located at the bottom left of the score.

## **Song II ‘The Friends of his Youth’**

Bridging the gap between song I and II, these seemingly unrelated texts join seamlessly at this moment. It is believable that the protagonist in the first song is the same that begins Song II. The venue has changed, however, and the protagonist is out of the doll’s shop. What has happened to the ‘noisy and filthy thing’? The opening melismatic phrase, with contrasting accentuation which is free from any restrictive accompaniment to reflect the word ‘laughter’ (with the flexibility of the artist’s own intention), reflects the ‘Wild’ hysteria of the protagonist’s laughter. This vocal line compares with the opening phrase of the work (Example 4.10). The phrase is notated with contrasting staccato markings and accents with wide intervals and irregular rhythms. The overall expression mark is ‘wild’. Bodley emphasised in rehearsal not to be over focused on the tempo but to exaggerate the ‘wild’ hysteria of the protagonist, Madge (the doll maker’s wife).

In bars 65 to 66, the onomatopoeic musicality of the word ‘crack’ is mimicked. The tempo settles to a 3/4 at bar 63 and the melody is now more lyrical and legato through bars 64-65. The slurred crotchet e" flat followed by the staccato quaver f" is assigned a crescendo to sforzando. This sudden staccato and sforzando purposely arrests the vocal production to reflect the word. This is followed by the leaping vocal line triplet, c" sharp - d' - b' over the words ‘in it’. The drop in melody from c" to d' straddles the vocal registers, creating the crisp change of tone for the lower register leap to emulate the sound of a crack in the voice. (Example 4.10)

**Example 4.10: Bodley, *Never to Have Lived is Best*, bars 61-66**

The dramatisation of the word ‘laughter’ is again reflected in bars 71-72 by an arpeggiated leaping melody in semi-quaver movement and notated with staccato marking. The elongated crotchets in the phrase and staccato leaps to the higher register emulate not only the onomatopoeic musicality of the word but also the underlying frenzy of the story. The passing of time for this already devious character has injected some bitterness which is portrayed through the purposeful cross register leaping. The sudden presentation of the lower range creates a forced drop. The voice dropping from its height, unprepared, to the lower register will naturally create a darker, more gravel-like sound. The resulting effect when the soprano voice staddles the registers between low and upper middle voice can create a sense of mixed emotions between joy and sadness (Example 4.11).

**Example 4.11: Bodley, *Never to Have Lived is Best*, bars 67-75**

The musical score for Example 4.11 consists of two systems of staves. The first system (bars 67-75) features a vocal line and piano accompaniment. The vocal line begins at bar 67 with a *p* dynamic and a **B** section marker. The tempo is marked *sempre cresc.* and *stringendo*, with a *rall.* marking at the end of the system. The lyrics are: "And when the moon's pot - bell - ied I get a laugh - ing". The piano accompaniment includes parts for glock/harp (*p*), cello (*cresc.*), and a *<f* dynamic marking. The second system (bars 72-75) begins with a *sf* dynamic and a **C** section marker. The tempo is marked *Allegro*. The piano accompaniment includes parts for flut. (*f*), clarinet/piccolo (*p*), horn (*hn.*), and oboe (*ob.*), with a *mp* dynamic marking for the oboe. The key signature changes to one flat (B-flat) and the time signature changes to 6/8.

At times, the scene painting is simple, set by a change of tempo as in bars 77-83. The music settles to a 6/8 tempo, the rhythmic metre of the melody, in contrast to the previous section, becomes laid back mirroring the character's relaxed, carefree movements walking 'down the lane', to describe the scene (Example 4.12).

**Example 4.12: Bodley, *Never to Have Lived is Best*, bars 76-83**

76 *mf*  
 For that old  
 clt./flt./picc. stgs.  
*mf* *mp*

80  
 Madge comes down the lane, A stone up on her  
 stgs. hn./clt.

However, the irregularity and natural declamatory rhythm resumes with the reintroduction of the topic of the child. This time the child is symbolised ‘by a stone’. From bar 93 to 96, the quick gossiping and judgmental nature of the narrator is reflected by spurts of fast ‘colla-voce’ semi-quaver movement on the text ‘She that has been wild, And barren as a breaking wave, Thinks that the stone’s a child’ (Example 4.13).

**Example 4.13: Bodley, *Never to Have Lived is Best*, bars 92-106**

8

92 *mf* *ten.*  
 hush and hush - a - by; She that has been wild And bar - ren as a break - ing wave

95 *rall.* **F** *Andantino* *p*  
 Thinks\_ that the stone's a child. And Pet - er that had great af - fairs And

99 *rall.* *cresc.* *accelerando*  
 was a push - ing man. Shrieks 'I am King\_ of the Pea - cocks,' And

103 *rall.* *ff* *stringendo* *mp*  
 perch - es on a stone; And

Instrumental markings: *fag. pno. tbnns. sf*, *colla voce*, *pizz./harp p*, *vib. 3*, *stgs. mf*, *p cresc.*, *tuba*, *vib./horn*, *f solo cello*

The grandiose nature of the new character introduced by the narrator in bar 97 and his peculiar text is mirrored by the melodic and rhythmic treatment. The 'King of the Peacocks' vocal line is characterised by broad ranging leaps that extend from c to b" and

variations in accentuation between marcato, staccato and legato phrasing to reveal his inflated ego, particularly in bars 101-104 (Example 4.13).

In bar 113, it seems that Bodley is suggesting that the narrator is regretting actions of the past which could also be reasons for her apparent bitterness. The final two vocal phrases of this song are set poignantly. There is fragility in the subtle oscillating b' flat to c' and a freedom, 'Quasi Recit', that has not been presented until now. This implies a certain empathy on the part of the narrator. The quiet voice represented by the low register and pause mark on the word 'love' in bar 113 is suddenly juxtaposed by the exclamatory, wide leaping interval to the high register b'' in bar 114 to declare the emotion of the word 'Pride' (Example 4.14).

**Example 4.14: Bodley, *Never to Have Lived is Best*, bars 111-115**

The musical score for Example 4.14 consists of two systems of music, each with a vocal line and a piano accompaniment. The first system covers bars 111 and 113. Bar 111 begins with a vocal line marked *f* and the lyrics "heart thumps at my side,". The piano accompaniment features a rhythmic pattern of eighth notes. Bar 113 continues the vocal line with the lyrics "Re-mem-ber-ing that her shriek was love". The tempo marking "(quasi Allegro 6/8)" is indicated below the piano part. The second system covers bars 114 and 115. Bar 114 starts with a vocal line marked *ff* and the lyrics "And that he shrieks from pride." The piano accompaniment continues with a similar rhythmic pattern. Bar 115 concludes the system with the piano part marked *ff* and "(quasi Allegro 6/8)".



At the end of the song, bar 114, the narrator refers to Peter in her final phrase. The reference is depicted by the fortissimo dynamic over the wide leaping melody b' flat to a'' on the words 'shrieks'. Not only is the word painting in reference to Peter's boisterous manner by mirroring the leaping melody on the word 'Peacocks', but it also mimics the sound of the word 'shrieks' (Example 4.14).

### **Song III 'The Mask'**

'The Mask' is 'Very free in rhythm with maximum dramatic intensity' and includes 'arrows (in the score) to indicate the approximate position of the accompaniment in relation to the voice'.<sup>39</sup> Bodley's approach in Song III is operatic recitative. 'Recitatives from operas of later periods also require a variety of colouration depending on the extent to which the recitative is closer to being sung or closer to speech.'<sup>40</sup> Schubert also used this approach in his song *Erlkönig* where 'he employed the traditional use of recitative in order to gain a singular result ... and actively involves the listener in a moment of dramatic climax'.<sup>41</sup>

In a dramatic piece of such scope as Goethe's ballad, *Der Erlkönig* ... inner timing ... is of utmost importance. Four characters are presented by one person: the compassionate narrator, the calming father, the demonic *Erlkönig* and the feverish child. Although vocal ranges of these characters to be impersonated are about the same, it must be perfectly clear to the listener ... which character is singing.<sup>42</sup>

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<sup>39</sup> Score indications at the bottom of Example 4.15.

<sup>40</sup> Alice Gerstl Duschak, 'Musical Style as a Stimulant on Vocal technique', *American Music Teacher*, 18 (1968), <<https://www.jstor.org/stable/43537340>> [accessed 12 June 2020].

<sup>41</sup> Lorraine Byrne Bodley, 'The Poetic Muse: Goethe, Schubert and the Art of Song', paper presented at the Oxford Lieder Festival, 2014 <[https://issuu.com/oxfordlieder/docs/oxflieder\\_singlepages\\_programme2014](https://issuu.com/oxfordlieder/docs/oxflieder_singlepages_programme2014)> [accessed 5 April 2019].

<sup>42</sup> Alice Gerstl Duschak, 'Musical Style as a Stimulant on Vocal technique', *American Music Teacher*, 18 (1968), <<https://www.jstor.org/stable/43537340>> [accessed 12 June 2020].

Bodley, however, treats the two protagonists by placing their respective melodic range in a particular manner to clarify their roles. For the first character the melodic line sits around a with sinister effect and the leaping line from a to g' on the text 'burning gold' at bar 119 delivers an unusual colour particularly with the slur as the voice negotiates between the lower chest and middle voice range.<sup>43</sup> This is a technical challenge for the soprano; however, the composer has just the right amount of accompanying support under the voice so as not to overshadow the lower range (Example 4.15). Bodley uses these techniques to enhance the contrast between both characters and add depth to the meaning of song No. III, The Mask (Example 4.15).

I asked Ronnie what sounds she could make with the different parts of her voice. In 'No.3, The Mask, for example there is a dialogue between the man and the woman, and I found that Ronnie could raise her chest voice up to about a g[']]. She is a heavy dramatic soprano, and I tailored the piece to suit her.<sup>44</sup>

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<sup>43</sup> See Table 6.

<sup>44</sup> Seóirse Bodley, in conversation with the author, Alison Maxwell, *Ronnie, The authorised biography of Veronica Dunne* (Dublin: Ashfield Press, 2016), 141.

Example 4.15: Bodley, *Never to Have Lived is Best*, bars 116-134\*

116 *Very free in rhythm with maximum dramatic intensity* [*mp*]\*\* *cresc.*  
 'Put off

vibr. celesta glock.

118 *f*  
 that mask of burn - ing gold With em - er - al eyes.'

124  
 'O no, my dear, you make so bold To find if hearts be

glass chimes high cymbal (susp.) celesta solo cello harp/piano glock.

131  
 wild and wise, And yet not cold.'

vibr.

\*Arrows indicate the *approximate* position of the accompaniment in relation to the voice. The position may be altered, within limits.  
 \*\*Bracketed dynamics etc. are suggestions only.

\*In song III and song V, there are no bar lines to define time signatures, therefore the bars' numeration varies from line to line.

From bar 124 the second character must shift gear to leap from g' to a'' and there is an immediate change of colour created by the placement of the melody to head voice. From bar 135, the first character is again placed below the staff with a slur on the word 'there's' however the word 'Love' and second syllable of the word 'deceit' are placed on the staff allowing for more audible and pleasant sound. The composer shows skill and knowledge of vocal technique by allowing time between 'find,' and 'Love' and 'or'. Unlike the previous words 'burning' and 'there's' (bar 135), where the slur placed by the composer aids the voice in its trajectory, the time allowed in the long comma gives the voice a moment to find the proper placement to elongate and colour the words 'love' and '-ceit' (Example 4.16).

**Example 4.16: Bodley, *Never to Have Lived is Best*, bars 135-144**

The image shows a musical score for Example 4.16, consisting of a vocal line and a piano accompaniment. The vocal line is in treble clef and begins at bar 135 with a mezzo-piano (*mp*) dynamic. The lyrics are: "I would but find what there's to find, Love or de - ceit." The word "there's" is slurred, and there is a long comma after it. The word "Love" is placed on the staff, and "de - ceit" is also placed on the staff. The piano accompaniment is in treble and bass clefs, starting with a pppp dynamic and ending with a ffff dynamic. The key signature has one sharp (F#) and the time signature is 2/5. There are markings for dynamics and phrasing throughout the score.

The second character (beginning bar 124, 145 and 160) has a broader and higher placed melodic line that seems to meander, but the fluid melody is always conscious of the emphasis and stress of the text. From bar 145, the architecture of the line, which begins on c' sharp and rises to a'', exposes dominant points of the text at every turn of the phrase. The words 'It was the mask engaged your mind,' begins on c' sharp, 'It' rises to b', 'was' rises to d' (the) falls to g on the mask. The falling to g' on the word mask and rising to a' and f' clearly defines the composer's intention of the natural flow of the text. The end of

the second character's vocal line suggests that the text is reflecting a similarity of thought or feeling between the two protagonists involved. The line concludes 'So there is but fire in you, in me?' Up to this moment in the text, the second character seems to protest and deny but finally succumbs to the suggestion.

The obvious disparity between these two protagonists is portrayed by the polarisation of the vocal range and the movement. The highest note for the first character is g' sharp; however, the male character's tessitura hovers below the staff and rarely leaps to the staff. Those leaps are made on significant words like, 'burning', 'eye', 'deceit' and 'my envy'. On the final phrase, the second character sings the note g' on the word 'in' as if to find common ground; however, the melody diverges at that junction of commonality on the word 'me' to the higher note a' (Example 4.17).

**Example 4.17: Bodley, *Never to Have Lived is Best, The Mask*, bar 164**

The musical score for Example 4.17 consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and includes the lyrics: "so there is but fire In you, in me?". The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes dynamic markings: *f* (forte) above the first measure, *mf* (mezzo-forte) above the second measure, and *mp* (mezzo-piano) below the piano accompaniment. A vibrato marking "vib. b" is placed above the final notes of the vocal line. A circled number "6" is located at the end of the vocal line. The bar number "164" is written at the beginning of the vocal line.

#### **Song IV 'The Coming of Wisdom with Time'**

Of all the songs this is the least dramatic to begin with and the most lyrical. Consequently it stands out for its lyricism. The direction given by the composer in the vocal line is 'With the utmost refinement of expression'. There is more lyrical content for the orchestral parts also. The piece opens with the main theme in the oboe and its final sustained note a' sharp is the first note of the vocal line (b' flat) suggesting some resolutions and resignation to the turmoil up to that point. As the title suggests the narrator is reflecting on life and making the analogy of life with nature, specifically trees and flowers. The focus and clarity of text and naturalness is present in all phrases.

The text does not demand painting or mirroring but a clear revelation of its meaning; however, the swaying of the branches is depicted by the oscillating e" flat and d" in bar 179 and the continuing winding phrase at bar 180 (Example 4.18). The repetitive motif suggests a winding, weaving or turning motion like a worm which may reflect the moving upwards or downwards at the end of life into the earth. This is the composer's reiteration of the state of being young while trying to find purpose and possibly wasting time (Example 4.18).

**Example 4.18: Bodley, *Never to Have Lived is Best*, bars 169-181**

The musical score consists of four systems. The first system (bars 169-172) shows the vocal line and piano accompaniment for oboe, cor anglais, bassoon, and clarinet. The second system (bars 173-175) includes the vocal line with lyrics "Though leaves are ma-ny, the" and piano accompaniment for cor anglais, French horn with sordana, and tuba. The third system (bars 176-178) includes the vocal line with lyrics "root is one; Through all the ly-ing days of my youth I" and piano accompaniment for bassoon and bass clarinet. The fourth system (bars 179-181) includes the vocal line with lyrics "swayed my leaves and flowers in the sun;" and piano accompaniment for oboe, cor anglais, clarinet, and French horn. Performance markings include *espress.*, *mp*, *p*, and *pp*, along with dynamic changes and articulation marks.

The voice is more relaxed here and allowed to produce a more ‘refined’ mature tone. This is created by two elements. The first element is the comparatively economic and sometimes chromatic movement of the melodic motif which is slightly altered in

repetition. This melodic motif is characterised by a falling semi-tone then a leap of a major or minor third followed by another falling semi-tone then another leaping major or minor third. The second element is characterised by triplet rhythm over minims and confirmed in the final text 'into the truth' by a triplet over the entire bar (Example 4.19).

**Example 4.19: Bodley, *Never to Have Lived is Best*, bars 182-187**

The musical score for Example 4.19 consists of two systems. The first system, starting at bar 182, features a vocal line with lyrics "Now I may with - er" and a piano accompaniment with parts for 2 clarinets (clts.), 2 bassoons (bssns.), and oboe (ob.). The piano part includes a triplet of eighth notes. The second system, starting at bar 185, features a vocal line with lyrics "in - to the truth." and a piano accompaniment with a part for cor anglais. The piano part includes a triplet of eighth notes and a dynamic marking of *pp*. A 'C' time signature change is indicated above the vocal line in bar 185.

**Song V 'From Oedipus at Colonus'**

In song V, some time has passed, and the protagonist wishes to convey the life lessons he has accrued from his own experience. There is a continuation of the lyrical style in song IV reflecting a prolongation of the protagonist's state of mind. This is aided by the stabilisation of rhythms and time signatures, which up to the end of song III were extremely irregular, fluctuating, or nonexistent. The vocal line begins with the upbeat a' flat to the minim b' flat, which is the same interval, up a tone, that begins the entire piece.



Not only the melodic interval emphasising the point but the elongation of the stressed syllable by a minim (which is one of the longest notes in the whole piece) is used to mirror the meaning of the word 'Endure' (Example 4.20).

**Example 4.20: Bodley, *Never to Have Lived is Best*, bars 196-204**

The musical score for Example 4.20 consists of two systems. The first system (bars 196-204) features a vocal line starting at bar 196 with a long minim note on the word 'En -'. The piano accompaniment includes parts for clarinet (clts.), three tubas (3 tbns.), and trombone (tbn.). Dynamics range from piano to fortissimo (f). The second system (bars 201-204) shows the vocal line with lyrics: 'dure what life God gives and ask no'. The piano accompaniment includes parts for oboe (ob. b.) and tuba (tbn. solo). Dynamics include fortissimo (f) and mezzo-forte (mf). Performance instructions include 'stgs.' and 'tbn. solo'.

The next most important phrase highlights the protagonist's acceptance of death. This is presented in a similar manner. The second accented syllable of the word 'delights' is presented by a wide interval leap of a compound minor third to a minim a" flat (Example 4.21). The assuredness found in the first acclamation soon becomes fragile and unsettled from bar 222 by the interruption of the steady repetitive quaver movement in the accompaniment with a seemingly erratic melody and rhythm at bar 222-223 (Example 4.21). This is reflected by the juxtaposition of the triplet rhythm in the accompaniment versus the triplet figure in the vocal line. The tempo is no longer secure as the word memory is mentioned. In bar 227 the accompaniment stops and the vocal line continues with quavers to end the bar; however, it becomes stilted again by the quadruplet figure

starting after the first beat in bar 228. It continues in a disjointed manner with the text fragmented (Example 4.22).

**Example 4.21: Bodley, *Never to Have Lived is Best*, From 'Oedipus at Colonus, bars 213-223**

The image displays a musical score for Example 4.21, consisting of three systems of music. The first system, labeled 'B', covers bars 213 to 217. It features a vocal line and piano accompaniment. The vocal line begins with a rest in bar 213, followed by the lyrics 'De - light be -' in bar 214. The piano accompaniment includes parts for 'clts.' (clarinets), 'ob.' (oboe), and 'stgs.' (strings). The second system, labeled 'C', covers bars 217 to 220. The vocal line continues with the lyrics 'comes death - - - long - ing if' across these bars. The piano accompaniment includes parts for 'stgs.' and 'brass'. The third system, also labeled 'C', covers bars 220 to 223. The vocal line continues with the lyrics 'all long - ing else - - - be vain. - - -'. The piano accompaniment includes parts for 'ww' (woodwinds), 'hns.' (horns), and 'brass'. The score includes various musical notations such as dynamics (f, mf, sf), articulation (accents), and performance instructions (e.g., 'stgs.', 'brass').

**Example 4.22: Bodley, *Never to Have Lived is Best*, bars 224-231**

224 *mp*  
Ev - en from that de - light me-mo-ry

8va  
clt.  
*sf* *p*

228 *f*  
treas - ures so, Death, de - spair, di -

Fr. Hns  
*mp* harp  
cello  
*sf* *sf*

The word echo is treated in the conventional repetition of melody and rhythm in bar 250 suggesting the narrator's sense of nostalgia (Example 4.23). The word 'tumultuous' is treated with an extended melismatic vocal line suggesting the emotional weight of the past experiences. The melody flows and the rhythmic movement supports the melodic phrase giving it strength of purpose. This is aided by the crescendo throughout the line that drives the forward motion and meaning of the text. (Example 4.24).

**Example 4.23: Bodley, *Never to Have Lived is Best*, bars 248-251**

248  
long ech - σ ing street  
*p subito* *mf*  
contrabass solo  
*sf*

**Example 4.24: Bodley, *Never to Have Lived is Best*, From *Oedipus at Colonus*, bars 262-268**

262  
and tu - mul *sempre cresc.*  
*mf*  
265  
tous song; *ff*  
*sempre cresc.* *ff*

The stability of the 6/8 time-signature is made secure by the even quaver accompaniment that appears in from bar 202 to 222, 224 to 226, and on and off at irregular intervals until bar 244 where the time signature changes to 3/4 (Example 4.25).

**Example 4.25: Bodley, *Never to Have Lived is Best*, bars 240-247**

18

240

begg - ar and these God - hat - ed child - ren know, —

244 **F**

In the

offstage trio

vln. *mf*

sax. *sf*

*gliss.*

The entire drama of the piece culminates in the final section H. Primarily it is recitative with the orchestral accompaniment acting as an atmospheric addition to the drama. Bodley sets the beginning of the recitative on e', the lower part of the middle register with the expression mark 'toneless'. This is possibly the most relaxed position of the soprano voice. It is a static opening phrase that states the text on a repeated note. This cessation of melody is arresting to the listener. Bodley delicately creeps around this lower range initially in minor thirds in the following phrase but bursts forth on the word 'long' (Example 4.26).

**Example 4.26: Bodley, *Never to Have Lived is Best*, , bars 269-288**

20. **H** [mp] toneless-----

269 I ce - leb - rate the sil - ent ki - ss that ends

cymbal roll

271 LP non-vibrato - white like a violin harmonic [p] mp

short life or long. Nev - er to have lived is best,

(off)

Vle. tr [p] Vln. 1 tr [p]

277 an - cient writ - ers say; Nev - er to have drawn the breath of life,

V'Celli tr [p] Vln. 2 tr divisi [p]

283 nev - er to have looked in - to the eye of day; The sec - ond best's a gay good - night

[p]

All trills off

288 and quick - ly turn a - way.

tr Trills on downward glissandi

[f or p] Vle. C'bassi tr

Dublin April 1965

The ascending and descending melodic phrase follows the accented and unaccented syllables of the text. The chromatic movement and minor third intervals are dominant features throughout the section in varying guises and the rhythmic gesture is a mix of

quavers and crotchets that essentially follow the very basic emphasis of the meter of the text. This treatment reflects the tiredness and lack of impetus at the end of the journey. From the opening statement at section H, at bar 269 there are eight separate vocal interjections that are punctuated by an orchestral instrument. Each interjection, except for the first phrase, expands the melodic range therefore incrementally intensifying the drama. The character of the melodic line is still illustrated by the elaborate range however the tone is almost lifeless without vibrato and ‘white, like a violin harmonic’ (Example 4.26).

Yeats’s meter matters at this point. He has carefully crafted a pulse into the text of which Bodley is clearly aware and responds to by carefully placing each phrase in the final section.

The syllabic meter dictates the pulse.

I celebrate the silent kiss (8 syllables)

That ends short life or long (6 syllables)

Never to have lived is best (6 syllables)

Ancient writers say (5 syllables)

Never to have drawn the breath of life (9 syllables)

Never to have looked into the eye of day (11 syllables)

The second best’s a gay goodnight (8 syllables)

Then quickly turn away (6 syllables)

Bodley’s choice of text as discussed is deliberate for its dramatic content and fluidity of prose. At this ultimate point of the composition, the syllabic weight and directness of each word is poignant. The direct treatment of the text and pale timbre puts an end to the wild

hysteria of the characters. The work is bound together in many ways creating a semblance of unity throughout.

#### 4.4 Orchestral Song Cycle: Expanding the genre

This section focuses on the main attributes of the orchestral song cycle that evolved from the mid nineteenth century into the twentieth century and how they relate to Bodley's work *Never to Have Lived is Best*. There are many contributing factors that lead to the rise and flourish of the orchestral song form from the mid-1840s. The main reason for this evolution was instigated by the change of performing environment from the drawing room to the concert hall.<sup>45</sup> This move prompted the rearrangement of songs originally composed for voice and piano to be arranged for orchestra, and following that came works originally composed for voice and orchestra.<sup>46</sup> This led to a development of the form and melodic architecture of song. Parallel to this was the advancement and the inclusion of voice in many other orchestral forms which consequently gave rise to the development of vocal writing.

The recital room or drawing room concert was being replaced by the concert hall performance. It became a burdensome task to pause a symphony concert to reset the piano for the singer's performance. The evolution from recital room to concert hall, piano to orchestra, aligned with the fact that 'most nineteenth-century concert programmes were a kind of pot-pourri, consisting of symphonic movements, concertos, pieces of chamber music, operatic arias, and, with time, *Lieder*.'<sup>47</sup> *Lied* and *Mélodie* had to adapt to their new surroundings.<sup>47</sup> *Lied* and *Mélodie* with just voice and

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<sup>45</sup> Laura Tunbridge, *The Song Cycle* (Cambridge: Cambridge University Press, 2016). 64.

<sup>46</sup> Edward E. Kravitt, 'The Orchestral Lied: An Inquiry into its Style and Unexpected Flowering around 1900', *The Music Review* 37 (1976), 209.

<sup>47</sup> Laura Tunbridge, *The Song Cycle*, 6.



piano seemed to lack sufficient dynamic for the concert stage therefore arrangements of vocal works for orchestra began to appear. The orchestral lied in part arose from the practical performative aspect of programming in the nineteenth century. However, it was not enough to simply orchestrate previously composed songs to fit the bill. Many orchestral works for solo voice emerged in the latter part of the nineteenth century and have become standard programme performance repertoire for singers internationally (Table 12).

**Table 12: Key Orchestral Song Cycles of the nineteenth and twentieth century**

| Composer     | Title                                  |      | Author              |
|--------------|--|------|---------------------|
| Berlioz      | <i>Les Nuits d'Ete*</i>                | 1856 | Théophile Gautier   |
| Mussorgsky   | <i>Songs and Dances of Death*</i>      | 1877 | Arseny Golenishchev |
| Mahler       | <i>Lieder eines fahrenden Gesellen</i> | 1885 | Gustav Mahler       |
| Chausson     | <i>Poème de l'amour et de la mer*</i>  | 1893 | Maurice Bouchor     |
| Ravel        | <i>Sheherezade*</i>                    | 1903 | Maurice Bouchor     |
| Mahler       | <i>Kindertotenlieder</i>               | 1904 | Friedrick Rückert   |
| Mahler       | <i>Des Knaben Wunderhorn</i>           | 1905 | Folk poems          |
| Mahler       | <i>Das Lied von der Erdre</i>          | 1909 | Hans Bethge         |
| Schoenberg   | <i>Pierro Lunaire*</i>                 | 1912 | Albert Giraud       |
| Britten      | <i>Les Illuminations*</i>              | 1940 | Arturo Rimbaud      |
| Strauss      | <i>Vier Letzte Lieder*</i>             | 1948 | Joseph von          |
|              |  |      | Eichendorff         |
|              | <i>Seven Romances on Poems Op</i>      |      | Hermann Hesse       |
| Shostakovich | <i>127*</i>                            | 1967 | Alexander Blok      |
| Shostakovich | <i>Symphony Fourteen*</i>              | 1969 | Garcia Lorca        |
|              |  |      | Guillaume           |
|              |  |      | Apollinaire         |
|              |  |      | Rainer Maria Rilke  |
|              |  |      | Wilhelm             |
|              |  |      | Küchelbecker        |

This shift away from the intimacy of the recital environment instigated a reimagining of the melodic architecture within the nineteenth-century song cycle. The melody has certainly broadened its scope through the orchestral song cycle. As a result of the introduction of the orchestra to this form, the vocal line became responsive to and part of

a multilayered conversation in which the development of colouration of tone in response to the orchestra's variation was crucial. The vocal architecture evolved from the symmetric formula inherent in the classical song structure and progressed to a more lyrical, through composed line with more exaggerated range and expressive dynamics at times borrowing from the operatic forms and techniques of vocal writing including recitative and *sprechstimme*. The latter is 'speaking in rhythm on a monotone' or 'indicated approximate pitches by notating the vocal lines with x's instead of note heads'.<sup>48</sup>

The theme or subject in orchestral song adhered to the same poetic themes as in the early nineteenth century. *Poèmes de l'amour et de la mer*, *Les Nuits D'été*, *Les Illuminations* and *Shéhérezade* represent texts that are descriptive and nostalgic (Table 12). However, the melodic response was now drawing from and incorporating the wider palette of orchestral colour. Not all composers of *Lied* or *Mélodie* were convinced by the expansion of this intimate art form that expresses with subtlety and nuance the most delicate of inner emotions. 'Henri Duparc thought that the vocal writing was driven too much by the music rather than the words'<sup>49</sup> However, the trajectory of melody in this new setting ultimately expressed the same delicate and personal, subtle and intense nature of the text with more expansive range, dynamic and palette. In this example of Chausson's *Poème de l'amour et de la mer* we see how the mellifluous vocal line explores the lower and upper ranges in this single phrase (Example 4.27).

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<sup>48</sup> Sharon Mabry, *Exploring Twentieth-Century Vocal Music: A Practical Guide to Innovations in Performance and Repertoire* (New York: Oxford University Press, 2002), 77.

<sup>49</sup> Laura Tunbridge, *The Song Cycle*, 70.

Example 4.27: Chausson, *Poeme de l'amour et de la mer*, bars 107-118

Simplement *p*  
Et mon cœur s'est levé par ce matin d'été;

*pp*  
Car une belle enfant était sur le rivage. Lais-

sant errer sur moi des yeux pleins de clarté, Et qui me souriait d'un air

Un peu plus animé  
tendre et sauvage.

*Les Nuits d'été* by Berlioz is hailed as the first song cycle for voice and orchestra.<sup>50</sup> Originally the work was scored for voice and piano in 1941 and subsequently for voice and orchestra in 1956. The orchestrated version of this work elevates the meaning and vocal line. The orchestration presents itself as another character, complimenting the vocal line and 'he (Berlioz) was able to clarify harmonic voicing and enhance word painting'

<sup>50</sup> *Les Nuits d'Été* by Hector Berlioz (1803-1869) was written in 1941 and is available in keys for both soprano and mezzo-soprano.

more through the orchestral version, supporting the poetry by creating an extra layer of wonder, anticipation and overall atmosphere (Example 4.28).<sup>51</sup> The version for voice and piano is very beautiful but the vocal line is indeed enhanced by the orchestral palette conveying the mystery and other worldly feeling the composer intended (Example 4.29).

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<sup>51</sup> Laura Tunbridge, *The Song Cycle*, 65.

Example 4.28: Berlioz, *Les Nuits d'été*, 'L'île inconnue', p.1 (piano)

*Allegro spiritoso. M.M. ♩ = 90.*

Mezzo Soprano  
or Tenor.

PIANO.

*mf.*

Say, fair - est maid - en, whither you fain would  
Di - - les, la jeu - ne belle, où vou - lez vous al -

*dimin.*

*pp*

go. My bark is rea - dy la - - den The gen - tle breeze - es  
- ler? La voi - - le enfle son ai - - le, la bri - se va souf -

**Example 4.29: Berlioz, *Les Nuits d'été*, 'L'île inconnue', p.1 (Orchestra)**

H. Berlioz.  
Componirt 1834, instrumentirt 1856.

**Allegro spiritoso. (♩. = 96.)**

Flauti. *f* *dim.* *pp*

Oboe. *f* *dim.* *pp*

Clarinetti in B (Sib). *f* *dim.* *pp*

Corno I in F (Fa). *f* *dim.* *pp*

Corno II in C (Ut). *f* *dim.* *pp*

Corno III in B (Sib). *f* *dim.* *pp*

Fagotti. *f* *dim.* *p*

Mezzo Soprano  
o Tenore. *mf*  
Di - tes,  
Sag: 100  
Tell me.

Violino I. *f* *dim.* *pp*

Violino II. *f* *dim.* *pp*

Viola. *f* *dim.* *pp*

Violoncello. *f* *dim.* *p*

Contrabasso. *f* *dim.* *pp*

**Allegro spiritoso. (♩. = 96.)**

The approach to melody and accompaniment as the duality of the paired layering that existed in the classical song period become more fluid, overlapping and interconnected. In the song cycles of Wagner, Mahler and Debussy, both voice and accompaniment were inextricably linked and mellifluously interwoven. In the orchestral songs this fluidity and lyricism was further explored by the expansive orchestral colour palette through the inclusion of instruments which heightened the dynamic interplay with the voice. This was the orchestral song form at its height.

The influence of Wagner's writing and fluidity of through compositional style is clearly seen in Chausson's *Poemes de L'amour et de La Mer* and Debussy's *Cinq Poemes de Beaudelaire* (1889). It is important to note the *Cinq Poèmes de Beaudelaire* were not

arranged for orchestra, however, the immensity of the accompaniment and broad ranging, through composition of the vocal part that is so interwoven in the texture places this in the same evolutionary path as that of the orchestrated songs (Example 4.30). It is also comparable to the works of Mahler and Wagner that were orchestrated after the works were written and performed for voice and piano. The orchestral lieder, anticipated by Wagner's *Wesendonck Lieder*, gained a new importance as 'Wagner ... diverted his private passion, first explored in the intimate sphere of song into the public space of the opera house' (Example 4.31).<sup>52</sup>

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<sup>52</sup> Laura Tunbridge, *The Song Cycle* 69.

Example 4.30: Debussy, *Cinq Poèmes de Baudelaire*, 'Harmonie du Soir', bars 14-25

12

**Poco animato**

*p* Val-se mé-lan-co-lique et lan-gou-reux ver-ti-gel  
*In a lan-go-rous waltz each soul with o-ther mat-ing;*

**Poco animato**

*pp* *p* *molto dim.*

**a Tempo**

Chaque fleur s'é-va-pore ain-si qu'un en-cen-soir;  
*Every bloom gives a per-fumed kiss to woo-ing wind;*

**a Tempo**

*pp* *p*

**Animando poco a poco**

Le vi-o-lon fré-mit comme un cœur qu'on af-fli-ge;  
*Mourn-ful the fiddle's voice like a heart that's sick with wait-ing,*

**Animando poco a poco**

*pp* *p*

**Poco string.**

*p* *poco* *cre-* *scen-* *do*

Val-se mé-lan-co-lique et lan-gou-reux ver-ti-gel  
*In a lan-go-rous waltz each soul with o-ther*

**Poco string.**

*p* *poco* *cre-* *scen-* *do*



Example 4.31: Wagner, *Wesendonk Lieder*, 'Der Engel', bars 13-26

bor - gen, daß, wo still es will ver - blu - ten, und ver - gehn in Trä - nen -  
mor - row, or wä - er - e'er a heart lies bleed - ing, with its burn - ing, tears but

gesteigert, aber zart  
*piu impetuoso, ma sempre tenero*  
flu - ten, daß, wo brün - stig sein Ge - bet ein - zig um Er - lö - - sung  
plead - ing, and with hands to hea - ven raised on - ly for re - demp - - tion

*poco riten.* *a tempo*  
fleht, da der En - gel nie - - - - - der - schwebt, und es  
prays; there an an - gel, sent by love, bears that

*zart con tenerezza* *sehr ruhig*  
*tranq. molto*  
sanft gen Him - mel hebt. Ja, es stieg auch mir ein En -  
soul to heav'n a - bove. So, for me to earth an an -

*sehr zart*  
*very tenderly*

Edition Peters. 9846

In *Never to Have Lived is Best*, Seóirse Bodley's approach to melody is bold in its escape from the lyricism and melodic curve attributed to his other vocal works. The melody is broad ranging yet unpredictable and angular. It is not there to service the voice it is serving the characters of the story. The only song that embraces the fluid lyricism is the nostalgic moment inherent in the text of song IV (Example 4.32).

Example 4.32: Bodley, *Never to Have Lived is Best*, bars 168-190

ob. *espress*  
 mp  
 cor angl.  
 clt.  
 bssn.  
 tpt. con sord.  
 ob.

173 **A** *With the utmost refinement of expression*  
 p  
 Though leaves are ma-ny, the  
 cor angl.  
 pp  
 4 fr. hns. con sord.  
 tuba  
 clt.  
 p  
 clt.

176  
 root is one; Through all the ly-ing days— of my youth I  
 ob.  
 2 flts.  
 mp  
 Bass clt.  
 bssn.

**B**  
 179  
 swayed— my leaves and flowers in the sun;  
 ob.  
 cor angl.  
 clt.  
 Bass clt.  
 2 flts.  
 mp  
 fr. hn.

182

*p*

Now I may with - er

2 clts.

ob.

2 bssns.

185

**C**

in - to the truth.

cor anglais

*pp*

188

Fr. Hn. con sord.

bssn.

*pp*

bass clt.

*pp*

In the fourth movement of *Meditations on Lines from Patrick Kavangh* (1971), Bodley incorporates solo voice. This approach to text in an orchestral setting presents similarities and dissimilarities with *Never to Have Lived is Best*. Composed in 1971, the vocal line is aleatoric and sporadic and does react to the syllabic stresses of the individual words. However, unlike *Never to Have Lived is Best* the sentences and meaning may be obscured by the unpredictability of the vocal architecture (Example 4.33). The score has very few bar lines and no bar numbers but uses alphabetic letters for rehearsal recognition.

Example 4.33: *Meditations on Lines from Patrick Kavanagh*, from section A

The image shows two systems of handwritten musical notation. The first system is labeled 'A' and contains three staves. The top staff has lyrics 'fore & grew.' and 'The bright sticks'. The middle staff has lyrics 'Ped' and 'Ped'. The second system contains two staves with lyrics 'trapped, the breeze' and 'adding a third party to a couple'. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings like *pp*, *mp*, *sf*, and *ppp*. There are also handwritten annotations like 'Ped' and 'ppp gva'.

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics "kiss-ing on an old seat" and "And a". Dynamics include *mf*, *pp*, and *mf p*. The middle staff is a piano accompaniment with a treble clef, showing chords and a melodic line. The bottom staff is a bass line with a treble clef, showing a rhythmic accompaniment. There are some handwritten annotations like "V 100" and "f/mf/p/pp".

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics "bird gath-er-ing mat-er-ials for the nest for the Word EL-o-". Dynamics include *mp*, *mf*, and *p*. There is an "accel." marking and a "f A Tempo" marking. The middle and bottom staves are piano accompaniment with treble and bass clefs respectively, showing chords and a rhythmic accompaniment.

\* This note 'F' should be repeated, varying between few and many repetitions, with a medium degree of irregularity. Dynamics from given repertoire 4

In *Ceathrúintí Mháire Ní Ógáin* (1973), the vocal line is injected with some traditional ornamental effects and has more rhythmic impetus, where the melody is more through composed. The syllabic stress within the words emphasises the rhythmic detail rather than

the meaning of the text. In song VII, the vocal also incorporates the *parlando* or *sprechstimme* effect (Example 4.34).

**Example 4.34: In *Ceathrúintí Mháire Ní Ógáin*, Song VII, opening section**

The image displays three systems of handwritten musical notation. Each system includes a vocal line with lyrics in Irish and an orchestral line with various musical markings. The first system features dynamics such as *mp*, *sfp*, *ppp*, and *mf*, along with performance instructions like "Medium" and "Slower than medium". The second system includes dynamics like *f*, *p*, and *mf*, with markings for "Rall." and "Accel.". The third system is marked "Parlando" and includes dynamics like *sf* and *mf*. The lyrics are written in Irish Gaelic throughout.

In each of these works for voice and orchestra, Seóirse Bodley always allows the voice to cut through the orchestral texture unless he wishes to create a moment of intensity and possible conflict reflected in the text as we find in Song V of *Never to Have Lived is Best*. Bodley builds the penultimate passage before section H in a frenzied manner (Track 2).<sup>53</sup>

<sup>53</sup> Appendix C: CD 1, Track 2: *Never to Have Lived is Best*, From *Oedipus at Colonus*, 10:15-12:47.

To highlight the contrast at section H the music becomes still, and the voice begins its final recitative section on a repetitive monotone e'.

#### 4.5 Conclusion

Seóirse Bodley's response to Yeats's text in the score *Never to Have Lived is Best* confirms the scholarly view that this work was composed with dramatic intent and purpose. Throughout the work, each song responds uniquely to the ebb and flow of the changing drama in the text while remaining organically driven as one idea from beginning to end. The form within the orchestral song cycle does not intrude on the fluidity of the work but defines the critical junctions necessary to denote a clear change in the evolution of the narrative.

## Chapter Five: Autoethnographic Research in Practice and Performance

This chapter explores the themes of practice, preparation, and performance of Seóirse Bodley's vocal works from an autoethnographic perspective which illuminates the understanding of performing the work *Never to Have Lived is Best*.

### 5.1 Introduction

The performance of a song cycle, especially the orchestral song cycle, demands a wide range of skills. To achieve synthesis of meaning, 'optimum communication of music and poetic imagery requires solid technique, good diction and language skills, musicianship, a sense of drama, and an inquiring mind'.<sup>1</sup> It involves a complex blend of vocal colour, character and timbre to create something ultimately unique.

The performance of orchestral song demanded bigger voices, that had 'to compete with an orchestra' and therefore 'they needed increasingly powerful voices-which basically meant operatic ones' to cut through the orchestral texture and resonate in a larger concert hall.<sup>2</sup> This was directly reflected through the fact that the performer needed to present a more resonant tone with grander gesture and display vocal virtuosity. The nineteenth century, as with all instruments, experienced the rapid acceleration of vocal development and with this came the introduction of the *Fach* system.

Rather more than others, the Germans have systematically distinguished between the various types of singing voice and have stipulated which operatic roles are suitable for each of them. The main categories (soprano, contralto, tenor, baritone, bass) each have their own subdivisions, so that the

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<sup>1</sup> Carol Kimball, *Art Song: Linking Poetry and Music* (USA: Hal Leonard, 2013),

<sup>2</sup> Laura Tunbridge, *The Song Cycle* (Cambridge: Cambridge University Press, 2016). 64.



more dramatic type of soprano, for example, may be said to lie within any one of three *Fächer*: the *jugendliche dramatische Sopran*, the *Zwischenfachsängerin* (or ‘in-between type’) and the *hochdramatische Sopran* (the ‘high’ or ‘serious’ dramatic soprano, as opposed to the first type, the ‘youthful’ and therefore lighter type).<sup>3</sup>

It is a misconception that works written for voice and orchestra simply require more volume from the singer. As a consequence of the broad spectrum of colour presented by the varied timbres of the orchestra, it was necessary for the voice to be able to access a wider palette from which to respond. The issues became more specifically about voice types (soprano, contralto, tenor or bass) and the *Fach* system rather than simply bigger or smaller voices. ‘Once placed within their *Fach*, German singers have traditionally found it relatively difficult to perform outside it, though this has become less so in recent years’.<sup>4</sup>

In the 1960s most singers involved in contemporary performance did not have dramatic voices or perform dramatic opera. In 1965, the same year Bodley’s work was premiered, Cathy Berberian premiered a new work titled *Sequenza III* composed by her husband, Luciano Berio.<sup>5</sup> Cathy Berberian was a singer who specialised in early opera and contemporary repertoire as ‘she embraced seventeenth-century opera (she had a particular affinity with Monteverdi), folksong of all countries ... to such *trouvailles* as Griepenkerl’s vocal version of the ‘Moonlight’ Sonata’.<sup>6</sup> This is the kind of singer that would have been mostly engaged with modern music at that time.<sup>7</sup>

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<sup>3</sup> J. B. Steane, ‘Fach’, *Grove Music Online, Oxford Music Online* (Oxford University Press) <<https://doi.org/10.1093/gmo/9781561592630.article.O003863>> [accessed 15 December 2020].

<sup>4</sup> *Ibid.*

<sup>5</sup> Andrew Porter, ‘Berberian, Cathy’, in *Grove Music Online, Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.02745>> [accessed 26 November 2020].

<sup>6</sup> Cathy Berberian (1925-1983) was a singer who specialised in early opera and contemporary music. Composers who wrote for her included Stravinsky, Henze, Haubenstock-Ramati and Bussotti. Andrew Porter, ‘Berberian, Cathy’.

<sup>7</sup> Andrew Porter, ‘Berberian, Cathy’.

Until the late 1990s, internationally, singers who performed contemporary music often performed early music, even though they are worlds apart, due to the similar vocal challenges of both styles, agility, pitch accuracy and clean tone. Since then, the global rise of contemporary music on the stage and at festivals throughout Europe has forced singers, normally unaccustomed to this music, to embrace the contemporary landscape and incorporate present-day compositions within their standard repertoire. The demands of contemporary repertoire involve rhythmic complexity, agility, pitch accuracy and, with the introduction of extended techniques, microtonal music and the capacity to mimic orchestral timbres to create the appropriate dissonances where necessary are ‘considered by many to have a musical language that is difficult to fathom and places unrealistic demands on the voice’.<sup>8</sup> Voices with a wide vibrato can struggle within the confines of the exactitude of contemporary compositions and singers must have a higher technical level for some works than for others in order to perform them well.’<sup>9</sup>

However, the educational and professional path for singers specifically in Ireland has been different. Ireland is a unique environment in which to learn the craft of classical singing, as the scope of possible performance or engagement is less than one might expect in the rest of Europe. If one were living in Germany, the normal trajectory of the training vocal artist would lead more specifically as one progresses in the direction of either a *Kammersänger* or *Opernsänger*. Within these two categories there are subsections and specifications. Fortunately, or unfortunately, as there are two sides to this argument, professional singers in Ireland must be agile and competent enough to embrace all forms,

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<sup>8</sup> Sharon Mabry, *Exploring Twentieth-Century Vocal Music: A Practical Guide to Innovations in Performance and Repertoire* (New York: Oxford University Press, 2002), 14.

<sup>9</sup> *Ibid.*, 14.

styles and genres if they are to remain employed. However, it was very unusual in the mid-1960s for a dramatic soprano to perform contemporary repertoire. It was the case Veronica Dunne's performing years and is the same now.

## 5.2 Rehearsing with Seóirse Bodley

In preparation for the performance of the work *Never to Have Lived is Best* in 2009 there were three stages of learning: solo practice, rehearsal with Seóirse Bodley and a rehearsal with the orchestra.

Before the performance in 2009, I was unaware of the recording of the 1971 performance with Veronica Dunne. As with most new works or standard repertoire, my process of integration with the piece is only with the musical score and rarely with a recording. With newly composed works there are either no recordings available or there may be a digital audio file that is a computerised reproduction of the work. There are two main issues for vocalists that arise from listening to previous recordings to inform a performer's practice or first performance. The first is that the performer can misinterpret or be misguided by inaccuracies of the score or text. The process of accessing the score can be distorted by relying on the fragility of aural cognition. The second issue is that the recording can inform the performer on certain elements of another performer's vocal production. From a technical point of view, as each voice is unique, there is the danger of trying to emulate the tonal production of someone else's voice again through aural recognition.

The solo preparation of any vocal work is a detailed study of the three main elements: text, melody and rhythm. The unique part of the singer's production as distinct from any other musician is the delivery of text. It is an obvious point to make but a crucial one as

text can disturb the machinations of the physiological production of the voice through subjective attachment or empathy. It is vital to intellectualise and internalise these elements before trying to engage the vocal mechanism with the subjectivity of a work. This is like driving a car blind without a map. The overall assessment of the work is made by sectioning the material and creating a plan of study. In conversation with the singer Barbara Hannigan, who has an international career in contemporary vocal performance, the issue of preparation was discussed. She mentioned that she would not try to sing a new piece until it was almost memorised.<sup>10</sup> The three elements are studied separately and then combined in various permutations, text and rhythm, melody and rhythm or altogether. The result being an accurate execution of all the elements through the voice.

The rehearsals with Seóirse Bodley brought perspective to the shaping of the vocal line in context with the orchestral elements. Up to this point of preparation the clinical knowledge of the work had been refined. The emphasis now was on the phrasing and to shift the focus away from the vocal production into another realm, the realm of communication. From this point, the interpretation of the work began to unfold, where decisions were made ‘to enhance certain aspects of the structure of the music ... to communicate emotion through tempo, articulation, tone, dynamics and timbral effects.’<sup>11</sup>

Throughout the rehearsals with Bodley, which took place at his residence, the emphasis was on the dramatic performance and delivery of the text. This initial goal of the rehearsal was to read through the score to iron out any issues in the melody, text or rhythm. Bodley would often speak the text in rhythm with inflection and dramatic tone to illustrate its

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<sup>10</sup> In conversation with Barbara Hannigan, Skype call, 22 April 2016.

<sup>11</sup> Isabelle Heroux, ‘Creative Processes in the Shaping of a Musical Interpretation: A study of Nine Professional Musicians’, *Frontiers in Psychology*, 9 (2018), 2.

meaning so that I might understand how to inflect the text and ultimately colour and shape the phrase. The score represented a framework from which to absorb the material. The next step was to elevate the text, that was bound by rhythm and melody, to another level through performance. Bodley was adamant that clarity of text and meaning was key and that the function of the fully sung voice was to support the colouration of the text as much as possible. This was particularly emphasised in the final section of the piece where the music is delivered in recitative style.<sup>12</sup>

### 5.3 Orchestral Rehearsal

Relocating from the solo practice environment to the orchestral rehearsal is an aural adjustment than is not often discussed. In Berlioz, *Les Nuits d'été*, the dynamic variation of a pianist's rendition of the piece, no matter how well it is executed, will never prepare the singer's ear for the sound world that is created by the orchestral version. There are issues to consider in both versions of the work. As the piano is inherently a percussive instrument and is grounded by its wooden and metal material, the high register will still be firmly planted with rhythmic exactitude. The fluidity of the flute, however, with its floating seemingly unearthed sound will not render the same rhythmic solidity. Furthermore, the orchestra can sustain carpets of sound at varying dynamics for longer periods of time and support the voice whereas the piano version only has the facility of the sustaining pedal which fades over time. Therefore, the voice instinctively reacts to the subtle nuance of the various timbres presented by the orchestral palette.

Rehearsing with a large orchestra, who may not be as intimately familiar with the work as the soloist, is a challenge. It is essential to inform the orchestra and conductor by

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<sup>12</sup> See Chapter Four, Example 4.23.

leading with the intention of the vocal line. There is no room for hesitation in delivery. With the first layer of solo practice leading to secure technical knowledge of the work, that solid foundation and inner confidence places the voice more clearly with the resonant production and allows a certain freedom to explore the possibilities of expression with the music.

#### 5.4 Vocal Engagement in Performance

The next part of the collaborative puzzle is the moment that involves the relationship between the composer, the recreative artist and the listener. The moment where ‘two types of narrative can be said to exist in relation to musical performance: one that is constructed by the performer and is poietic in function, whereas the other is constructed by the listener and is esthetic in nature’.<sup>13</sup> The interpretation where ‘the singer needs to fit together harmoniously all cycle parts as the complete entity to make the audience trace a coherent narrative line, as if both the singer and the audience are doing a puzzle.’<sup>14</sup> This is the uninterruptible moment in time which is effective through the performer’s ‘corporeal agency, affecting reality and communication mechanisms, generating and shaping the dramatic physical space’.<sup>15</sup> There are many options for performative spacing and staging, however, commitment to the delivery of the dramatic content is not optional, it is essential.

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<sup>13</sup> John Rink, ‘The Work of the Performer’, in Paolo de Assis (ed.), *Virtual Works - Actual Things: Essays in Music Ontology* (Belgium, Leuven University Press, 2018), 96.

<sup>14</sup> Elena Borisova & Elena Klimenko, , ‘The Song Cycle: Hermeneutic and Communication Approaches’, Proceeding of the 2<sup>nd</sup> International Conference on Culture, Education, and economic Development of Modern Society, *Advances in Social Science, Education and Humanities Research*, 205 (ICCESE 2018), 640.

<sup>15</sup> Francesca Placanica, ‘The Unsung One: The Performer’s Voice in Twentieth-century Musical Monodrama’, *Journal of Musicological Research* 37 (2018).

While performing, one's consciousness is often different from, indeed at odds with, any normal state. 'A suspension of time and place can occur while performing - the overriding feeling being one of connection and identification with the music (to the extent that concentration remains focused) but also one of disembodiment, disenfranchisement from normal awareness and the outer world.'<sup>16</sup>

Unfortunately, the recording of the performance in 2009 was either mislaid, mislabelled, or technically flawed but it was not possible to retrieve a copy from the archives at RTÉ. Therefore, I am unable to include a comparative study of performance of both recordings. The information is based on my own autoethnographic research and data.

Holistic performance is when the whole body is working simultaneously to deliver the artist intention in an organic way and the technique is there to facilitate those artistic intentions, with a firm technique the communication of intention in fluid. The performance of *Never to Have Lived is Best* presents a unique experience for the singer. The activation of the voice is only one part of the engagement with this piece. There are many complex layers of thought working simultaneously. Within the text are multiple personae, both male and female, that demand quick and spontaneous reaction of the performer. The interplay between these characters presents various styles of vocal styling including recitative, lyricism, angular intervals and crisp rhythmic detail. This is the same performative engagement required for Monodrama which 'incarnates quintessentially the performer not only in his/her capacity of *having* a body but of *being* a body'.<sup>17</sup> The crux

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<sup>16</sup> John Rink, 'The Work of the Performer', 96.

<sup>17</sup> Francesca Placanica, 'The Unsung One', 2.

of the argument lies in the execution of performance. *Never to Have Lived is Best* extracts the subjective rather than the narrative approach in the physical performance.

Subjectivity is presented in opera in numerous ways by various composers and becomes an especially important motif in modernist operas. Opera is uniquely valuable in the representation of the concept of the self in that it depends on and exploits the singing voice. Just as the body is the primary sign in theatre, the voice in opera is the primary sign, proclaiming the presence and actions of the person.<sup>18</sup>

The physical production of voice in a narrative environment differs from that engagement in a subjective environment to distinguish ‘the narrative mode of thought from the forms of narrative discourse’.<sup>19</sup> In *Meditations on Lines from Patrick Kavanagh*, the role of voice with the orchestra is one with the orchestra. In this instance the voice is non dictatorial and more complicit within the overall narrative of the music. The technical challenge is not to over emotionalise the voice but to present tone with exactitude and precision within the parameters of colour, dynamic, tempo and trajectory. This ‘purely musical’ alignment with the music contrasts with the interactive engagement of *Never to Have Lived is Best*.<sup>20</sup> This subjectivity is a psychological state that ‘is in a sense an ideology of the self: that is the idea we have and the use we make, individually and as a culture of what it means to be self’.<sup>21</sup>

*Never to Have Lived is Best* bears more relation in its physical interaction with the short opera *Drive by Shooting* (2015) by Brian Irvine from a group of short operas *The Things we Throw Away* (2015). In the case of the character (first old woman), the architecture of

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<sup>18</sup> Sandra Corse, *Operatic Subjects: The Evolution of Self in Modern Opera* (London: Associated University Press, 2000), 4.

<sup>19</sup> Jerome Bruner, ‘The Narrative Construction of Reality’, *Critical Inquiry*, 18 (1991), 5.

<sup>20</sup> John Rink, ‘The Work of the Performer’, 93.

<sup>21</sup> Sandra Corse, *Operatic Subjects*: 5.



the vocal line is similar to that of *Never to Have Lived is Best*. Irvine's character is self-reflective, delivering an inner monologue at one point and later in conversational dialogue with another character (second old woman). The exaggerated, expansive, and intervallic vocal line with arhythmic detail emulates the bitterness felt by the character (Example 4.2). The nostalgic reflection on the past is presented by the elongation of notation and overall lyricism (Example 4.3).

**Example 5.1: Brian Irvine, *The Things We Throw Away*, 'Drive By Shooting', bars 36-46**

36  
 Woman 1  
 Woman 2  
 since be-fore the free state Thought you'd more taste Ed-die Mc - Grath  
 shouts after Eddie  
 He cant hear  
 mf

42  
 Woman 1  
 a word the ran - dy deaf pig I flushed his hear-ing aid down the

47  
 Woman 1  
 Woman 2  
 toil - et  
 mf How did you find out? did you catch them in bed  
 gliss.  
 D  
 2  
 2

**Example 5.2: Brian Irvine, Things We Throw Away, ‘Drive By Shooting’, bars 125-**

**145**

The image shows a musical score for a soprano part, labeled 'Woman 1'. It consists of three staves of music. The first staff starts at bar 125, marked 'expressivo' and 'mf'. The lyrics are 'hung on his wall for <sup>3</sup>fif ty odd years his dad dy a sol dier in'. The second staff starts at bar 134, with lyrics 'nine teen six - teen nine teen six - teen fought'. The third staff starts at bar 141, with lyrics 'in Ga-lip o li goma pophi with his da - d d y s own gun'. The score includes various musical notations such as treble clefs, time signatures (3/4, 2/4, 3/4), and performance markings like 'port.' and '3' (triplets).

**5.5 Performance Considerations**

In consideration of the performative possibilities for *Never to Have Lived is Best*, there are some issues to be explored. The form of the work is labelled ‘a song cycle for soprano and orchestra’.<sup>22</sup> However, the work itself pushes the boundaries of the orchestral song cycle form.<sup>23</sup> It is apparent, with the multiple iterations that the solo vocal orchestral relationship has taken throughout the twentieth century, that terminology and labels are very loose-fitting objects for reference only and no longer specifically characterise the contents; Orchestral Song Cycle, Symphonic form (including voice), Voice and Orchestra, Monodrama and One-act Opera.

There is much variety in the twentieth-century form and ‘the various guises in which modernist composers’ have labelled form ‘clearly seems to vary from work to work, with each given a unique specification’ leading one to question whether the performative aspect of these works is equally ambiguous while grappling with the identification and

<sup>22</sup> Seóirse Bodley, *Never to Have Lived is Best* (orchestral score), Contemporary Music Centre (Dublin, CMC, 1965).

<sup>23</sup> See Chapter 4.4.

definition of genre.<sup>24</sup> Mahler's use of 'voices' in his symphonic works, which was unconventional for the time, 'has been prized as a function of their subversively modernist, even postmodernist, character'.<sup>25</sup> However there was a structure and format of performance that remained unambiguous.

The worlds of monodrama, one act opera and works labelled 'soprano and orchestra' seem to meld, where the lines of definition are blurred and 'in modern times, the term has lost its exclusive association with the combination of speech and music characteristic of melodrama and is often used as a synonym for a one-character opera'.<sup>26</sup> The similar musical elements that combine these forms can also be attributed to Bodley's work. They are often through composed works for one voice with orchestra with varying durations. Both *Erwartung* (1909) by Schoenberg and *Émilie* (2010) by Saariaho are definite examples of the one act through composed monodramas that represent their title as they are expressed with the same subjectivity and intention as described by Sandra Corse where 'the music is seen to represent in objective form the interior mental and emotional life of the characters, interiority being often thought as the essence of subjectivity'<sup>27</sup>.

However, *Neither*, (1977) by Morton Feldman and *Lonely Child* (1980) by Claude Vivier are twentieth century works that present themselves in an ambiguous fashion. *Neither* is labelled as a one act opera and there are no indications throughout the score of any dramatic direction with the duration is approximately sixty minutes. It is a highly technical challenge for the singer. The vocal line is treated in a similar manner to the

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<sup>24</sup> Francesca Placanica, 'The Unsung One', 3.

<sup>25</sup> Peter Franklin, 'Gustav Mahler', *Grove Music Online, Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.40696>> [accessed 12 December 2020].

<sup>26</sup> Anne Dhu McLucas, Monodrama, *Grove Music Online, Oxford Music Online* (Oxford University Press), <<https://doi.org/10.1093/gmo/9781561592630.article.18976>> [accessed 12 December 2020].

<sup>27</sup> Sandra Corse, *Operatic Subject*, 2.

string and wind instruments of the orchestra with little consideration for breathing or register. There are sudden changes of register and long periods where the writing is constantly sitting about the staff. The text by Beckett is deconstructed and mostly incomprehensible to the listener. I have performed this work twice and it appears that the overall ethereal, pure musical effect of the performance is more dramatic itself than a staged version. (Example 5.4)

**Example 5.3: Feldman, *Neither*, bars 69-77**

The image shows a handwritten musical score for Example 5.3, Feldman's *Neither*, bars 69-77. The score is written on multiple staves for various instruments including Cl., HN, TRP, VC, FL, OB, TBN, PF, maracas, Cym., PERC. B.D., timp., w-b, timp., SOP., VLA, and CB. The Soprano part is highlighted in yellow. The score includes dynamic markings like 'ppp' and 'ppp'. The notation is dense and complex, with many notes and rests. The Soprano part has some handwritten annotations in red and blue, including circled numbers 1 through 6.

In Vivier's work *Lonely Child*, there is an intension of drama by the story itself and through the application of the text and extended vocal techniques that demand engagement from the listener as a cry of attention. The orchestra acts in dialogue with and reaction to the protagonist's emotions. There is dramatic intent, yet the work is simply titled *Lonely Child pour Soprano et Orchestre de Chambre*. Even though I have only performed this work in concert format, it is often performed in a staged version, the most notable of which is the 2012 video recording with Susan Narucki (soprano), Asko and Schoenberg Ensembles conducted by Reinbert de Leeuw. The length of the work is approximately 15 minutes duration. (Example 4.5)

Example 5.4: Vivier, *Lonely Child*, bars 132-137

132

3/4

4/4

2/4

Flc.

Fl.

Hob. I

Hob. II

Clar. I

Clar. II

Rin.

Gong

T. de Bsn.

Soprano

des mor-reux de et-tes ou-bli-és de-je-Pho-ne-tis-ect-le-mest-ô-ri-

Vin I-1

Vin I-2

Vin I-3

Vin I-4

Vin I-5

Vin II-1

Vin II-2

Vin II-3

Vin II-4

Vin II-5

Alto I

Alto 2

Alto 3

Alto 4

Vcl.

Cb.

*The Táin* (1970) by James Wilson is a work that Veronica Dunne performed in 1972 as part of the Dublin Festival of Twentieth Century Music. This is a piece for soprano, piano and percussion set to texts by Ian Fox and is 35 minutes duration. The work is titled *Monodrama*. Acton remarks on the dramatic entrance of Dunne in the performance of Wilson's work and references Schoenberg's *Erwartung* as a comparative to the work., 'Wilson set this for singer, piano and percussion, calling it a monodrama as Schoenberg so entitled his "*Erwartung*". Entering from the back of the hall, in traditional ancient costume, Miss Dunne gave a magnificent performance ... this is a major dramatic achievement'.<sup>28</sup>

## 5.6 Conclusion

*Never to Have Lived is Best* appears to abide by the cyclical form of the orchestral song cycle. It is presented as five songs however there is a sense of one unified piece flowing from beginning to end. The content speaks to a more dramatic, subjective and interactive performance. In the preparation of this work, the performer needs to view this work as an operatic undertaking, not as a song cycle. The demands are more technical and more emotionally involved. This approach will lead to a better performance.

Bodley's work fits with the narrative of form, collaboration, and performance elaboration. *Never to Have Lived is Best* has only ever been performed with orchestra as a concert piece, never staged or even semi-staged.

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<sup>28</sup> Charles Acton, 'Veronica Dunne in premiere of monodrama', *The Irish Times*, 1 July 1972.

## Conclusion

Seóirse Bodley's dedication to enhancing the dramatisation of the spoken word in *Never to Have Lived is Best* is unique to his entire vocal compositional output. Naturally embedded in the creative process is his own natural facility and ease for writing vocal music. This thesis has explored Bodley's relationship with text and melody. Unlike other orchestral song cycles, this work stands apart from the cyclical forms that present separate songs in one group as singularly descriptive statements, where the individual songs are thematically different and offer a separate sound world. Bodley unifies the work through his choice of texts and overarching narrative, his approach to the melodic curve and thematic identification and ultimately his treatment of text in an exaggerated fashion to express the dramatic content.

These findings contribute to, concur with, and expand on the present academic writings of Bodley that portray this work as uniquely dramatic. This thesis confirms writings and reviews attesting to the dramatization of text throughout this work. *Never to Have Lived is Best* presents a narrative that unfolds and evolves each song through means of narration, observational commentary, dialogic relationships, and personae. These means are melodically identifiable by Bodley 'which generates a natural melding of story and music, poetry and a musical setting making the singer's and the audience's images double potent'.<sup>1</sup> It is a glowing moving miniature monodrama, dense with expression and content and economic with the peripheral forces of the orchestra that support the drama.

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<sup>1</sup> Elena Borisova & Elena Klimenko, 'The Song Cycle: Hermeneutic and Communication Approaches', Proceeding of the 2<sup>nd</sup> International Conference on Culture, Education, and Economic Development of Modern Society, *Advances in Social Science, Education and Humanities Research*, 205 (ICCESE 2018), 640.



The aspect of autoethnography reveals insights and a deeper understanding of Bodley as a composer, of his vocal works and of Bodley as a performer. My own technical pedagogical lineage to Veronica Dunne and my experience as a performer of contemporary and standard repertoire enhances the overall research of Seóirse Bodley's work *Never to Have Lived is Best*.

It cannot be underestimated that the choice of singer for the performance of this work inevitably affected the composition of the vocal line. With Dunne's technique, tone and dramatic experience, the possibilities in terms of melodic range were varied. The vocal technique demanded to sing this work by its extreme vocal scope and dynamic as well as the agility necessary 'to sustain an audience interest by communication drama, emotion, mood, and stories' is substantial.<sup>2</sup> There is a physical delight in the vocal challenges of this piece and the work affords the singer every opportunity to explore the possibilities of range and colour particularly in the extremities of the range. Not only is his innate ease for setting texts evident throughout the score but also an inherent understanding of the voice's capability. The words are part creator and collaborator that supply the necessary form and direction. This work not only shows 'an admirable command of technique' in compositional writing for voice, with a keen grasp of what the voice is capable of but is an outstanding composition considering it is Bodley's first and only work that combines these elements in this dramatic fashion.<sup>3</sup>

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<sup>2</sup> Ibid. 640.

<sup>3</sup> Martin Adams, 'O'Brien, RTE/NSO', *The Irish Times*, 15 January 2001.

This work evidently broadens the structural parameters of the melodic curve of the song cycle as a response to the text that is apparently dramatic in style. According to Kravitt ‘the door has been closed to further development of this genre by the early 1920’s’.<sup>4</sup> However, it has borrowed from some modern forms, including monodrama (sprouting from the operatic form and the exploration of drama within a chamber setting), one-act opera and the vocal symphony, possibly creating an interesting subgenre, the Dramatic Song Cycle, that unlocks the performative opportunities for the work.

This is Bodley’s dramatic response, through his reverence for text and song, to the operatic form in a contemporary setting. In response to being asked about the idea of writing opera, Bodley states

Indeed, I have. In fact, I went so far as to get permission to set Yeats’ *Purgatory*. But the real difficulty is that to write an opera you need just loads of time at your disposal and you need to be sure of performance. I think the latter end of it would probably be all right: the difficulty is the vast amount of time needed.<sup>5</sup>

On the matter of Bodley composing an opera, I would suggest that the coincidence of opportunity, inspiration and commission by an agency for an opera did not present itself. Indeed, Bodley has been so busy with many aspects of his performative, academic and compositional life throughout his career that he possibly did not feel the need to pursue a commission.

It is therefore my hypothesis that the coincidence of the commission from RTÉ, which was an orchestral commission for the Yeats centenary, and the timely reading of Veronica

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<sup>4</sup> Edward E Kravitt, ‘The Orchestral Lied: An Inquiry into its style and Unexpected Flowering around 1900’, *The Music Review Music Review* 37 (1976), 226.

<sup>5</sup> Charles Acton, ‘Interview with Seóirse Bodley’, *Éire-Ireland* 5 (1970), 118.

Dunne's article in a daily newspaper, all happening within a relatively short period of time, created the basis for collaboration and for this work to be composed.

These elements coupled with the impact of travelling abroad, with the wealth of exposure to new ideas and techniques, played a vital role in the final outcome of this work. Without the incredible resources of the performer Veronica Dunne, the composer would not have dared imagine the vast possibilities afforded to him by the singer within this form.

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| Oral Interview   | Venue                                    | Date       |
|------------------|--|------------|
| Seóirse Bodley   | 13 Cloister Green, Blackrock, Co Dublin  | 10/03/2016 |
| John Buckley     | Il Café di Napoli Westland Row Dublin 2  | 26/02/2016 |
| Seóirse Bodley   | St Patrick's College, Drumcondra, Dublin | 22/12/2016 |
| Benjamin Dwyer   | St Patrick's College, Drumcondra, Dublin | 22/12/2016 |
| Barbara Hannigan | Skype Call                               | 22/04/2016 |
| Seóirse Bodley   | 13 Cloister Green Blackrock, Co Dublin   | 12/02/2018 |
| Veronica Dunne   | Royal Irish Academy of Music, Dublin     | 12/04/2018 |

| Reviews                | Title                                   | Date       | Author         |
|------------------------|---|------------|----------------|
| <i>The Irish Times</i> | Symphony Concert                        | 11/12/1952 | Unknown        |
| <i>The Irish Times</i> | Lunchtime Concert in TCD                | 12/11/1954 | Charles Acton  |
| <i>The Irish Times</i> | Impressive Contribution To Recitals     | 27/11/1954 | Unknown        |
| <i>The Irish Times</i> | Dublin Composer Wins £100 Prize         | 21/05/1956 | Announcement   |
| <i>The Irish Times</i> | Irish Composer's new Work Played        | 21/07/1956 | Charles Acton  |
| <i>The Irish Times</i> | Music Competitions                      | 24/09/1956 | Announcement   |
| <i>Cork</i>            | Douglas Cameron String Orchestra        | 05/10/1956 | Unknown        |
| <i>The Irish Times</i> | Two Symphony Concerts                   | 04/01/1960 | Charles Acton  |
| <i>The Irish Times</i> | Dramatic New work                       | 12/06/1965 | Charles Acton  |
| <i>The Irish Times</i> | Ernst Vogel song cycle performed        | 29/11/1966 | Charles Acton  |
| <i>The Irish Times</i> | New Adventures in Gaiety Concert        | 30/01/1967 | Charles Acton  |
| <i>The Irish Times</i> | R.T.É Quartet in modern festival        | 07/01/1969 | Charles Acton  |
| <i>The Irish Times</i> | Stimulation of Young Composers          | 08/01/1970 | Charles Acton  |
| <i>The Irish Times</i> | Marni Nixon, John McCabe                | 08/01/1970 | Charles Acton  |
| <i>The Irish Times</i> | Irish Musicians Worthy                  | 13/01/1970 | Charles Acton  |
| <i>The Irish Times</i> | R.É.S.O in festival programme           | 09/01/1971 | Carol Acton    |
| <i>The Irish Times</i> | Veronica Dunne in premiere of Monodrama | 07/01/1972 | Charles Acton  |
| <i>The Irish Times</i> | Triumphant end to Festival              | 07/03/1972 | Charles Acton  |
| <i>The Irish Times</i> | R.T.É.S.O in new work by Bodley         | 12/06/1974 | Charles Acton  |
| <i>The Irish Times</i> | Music by Seóirse Bodley at Gallery      | 18/10/1978 | Charles Acton  |
| <i>The Irish Times</i> | Concert Hall Opens in fanfare of Glory  | 10/09/1981 | Caroline Walsh |
| <i>The Irish Times</i> | Opening at the National Concert Hall    | 10/09/1981 | Charles Acton  |
| <i>The Irish Times</i> | A Note of Change                        | 25/03/2002 | Charles Acton  |
| <i>The Irish Times</i> | O'Brien, Bodley                         | 22/04/2008 | Michael Dungan |
| <i>The Irish Times</i> | O'Brien, RTÉ NSO, Pearce                | 15/01/2009 | Martin Adams   |
| <i>The Irish Times</i> | O'Brien, Bodley                         | 10/03/2011 | Michael Dungan |

## Appendix A: Catalogue of Vocal Works

### Works for Solo Voice and Piano

| Title of Work                          | Year | Author                      | Voice             | Dur | Premiere   | Performers                             |
|--|------|-----------------------------|-------------------|-----|------------|--|
| <i>A Cradle Song</i>                   | 1950 | W.B. Yeats                  | Baritone          | 2'  | 26/11/1954 |  |
| <i>O Mistress mine</i>                 | 1950 | W.B. Yeats                  | Baritone          | 3'  | 26/11/1954 |  |
| <i>A Drinking Song</i>                 | 1953 | W.B. Yeats                  | Baritone          | 3'  | 26/11/1954 |  |
| <i>Cré</i>                             | 1953 | Anon                        | Baritone          | 3'  | 26/11/1954 | Tomás Ó Súilleabháin, Seóirse Bodley   |
| <i>Deire Fomhair</i>                   | 1953 | Séamus O'Neill              | Baritone          | 3'  | 26/11/1954 | Tomás Ó Súilleabháin, Seóirse Bodley   |
| <i>Do Bhádasá Uair</i>                 | 1953 | Anon                        | Baritone          | 3'  | 26/11/1954 | Tomás Ó Súilleabháin, Seóirse Bodley   |
| <i>Ná Déan Gáire</i>                   | 1953 | Séamus O'Neill              | Baritone          | 3'  | 26/11/1954 | Tomás Ó Súilleabháin, Seóirse Bodley   |
| <i>Paidir I</i>                        | 1953 | Seán Ó Riordáin             | Baritone          | 3'  | 26/11/1954 | Tomás Ó Súilleabháin, Seóirse Bodley   |
| <i>Paidir II</i>                       | 1953 | Séamus O'Neill              | Baritone          | 3'  | 26/11/1954 | Tomás Ó Súilleabháin, Seóirse Bodley   |
| <i>Stróll</i>                          | 1953 | Liam S. Gógan               | Baritone          | 3'  | 26/11/1954 | Tomás Ó Súilleabháin, Seóirse Bodley   |
| <i>The Fairies</i>                     | 1953 | William Allingham           | Baritone          | 3'  | 26/11/1954 | Tomás Ó Súilleabháin, Seóirse Bodley   |
| <i>Gogaí-ó-gaog</i>                    | 1960 |                             | Voice             | 3'  |            |  |
| <i>Ariel's Songs</i>                   | 1969 | William Shakespeare         | Soprano           | 3'  | 07/11/1969 | Marni Nixon, John McCabe               |
| <i>A Girl</i>                          | 1978 | Brendan Kennelly            | Mezzo             | 35' | 17/10/1978 | Bernadette Greevy, John O'Connor       |
| <i>A Passionate Love</i>               | 1985 | Seóirse Bodley              | Mezzo             | 8'  | 05/05/1985 | Aylish Kerrigan, Seóirse Bodley        |
| <i>Canal Bank Walk</i>                 | 1986 | Brendan Kennelly            | Mezzo<br>Soprano/ | 3'  | 05/07/1986 | Aylish Kerrigan, Seóirse Bodley        |
| <i>The Naked Flame</i>                 | 1987 | Micheál O'Siadhail          | Mezzo             | 40' | 15/11/1988 | Bernadette Greevy, Micheál O'Rourke    |
| <i>Carta Irlandesa</i>                 | 1988 | Antonio Gonzalez-Guerrero   | Mezzo             | 15' | 04/09/1988 | Aylish Kerrigan, Seóirse Bodley        |
| <i>By the Margin of the Great Deep</i> | 1995 | George William Russell      | Mezzo             | 5'  | 14/05/1995 | Aylish Kerrigan, Seóirse Bodley        |
| <i>Fraw Musica</i>                     | 1996 | Martin Luther/Johann Walter | Mezzo             | 30' |            | Aylish Kerrigan, Seóirse Bodley        |
| <i>Look to This Day</i>                | 1997 | Anon                        | Voice             | 2'  | 21/12/1997 | Aylish Kerrigan, Seóirse Bodley        |
| <b><i>Earlsfort Suite*</i></b>         | 2006 | Micheál O' Siadhail         | Soprano/Mezzo     | 12' | 20/04/2008 | Sylvia O'Brien, Seóirse Bodley         |
| <i>After Great Pain</i>                | 2002 | Emily Dickenson             | Voice             | 10' | 11/09/2002 | Aylish Kerrigan, Gabriele Schinnerling |

|  |      |                            |                  |          |            |   |
|--|------|----------------------------|------------------|----------|------------|---|
| <i>Wandrer's Nachtlied</i>               | 2003 | Johann Wolfgang von Goethe | Mezzo            | 2'       | 06/05/2003 | Aylish Kerrigan, Seóirse Bodley                                   |
| <b><i>Squall*</i></b>                    | 2006 | Micheál Ó Siadhail         | Soprano          | 4'       | 20/04/2008 | Sylvia O'Brien, Seóirse Bodley                                    |
| <b><i>The Hiding Places of Love*</i></b> | 2011 | Séamas Heaney              | Soprano          | 40'      | 08/05/2011 | Sylvia O'Brien, Seóirse Bodley                                    |
| <i>Remember</i>                          | 2011 | Christina Rosetti          | Voice            | 4'       |            |   |
| <b><i>Gretchen*</i></b>                  | 2012 | Johann Wolfgang von Goethe | Soprano/Voice    | 25'      | 20/04/2012 | Sylvia O'Brien, Seóirse Bodley<br>Imelda Drumm/Mornington Singers |
| <i>Vermächtnis</i>                       | 2014 | Johann Wolfgang von Goethe | Soprano          | 2.30'    |            |   |
| <i>The Song of Wandering Aengus</i>      | 2017 | William Butler Yeats       | Voice            | 3'       |            |   |
| <b><i>Songs of the Reservoir*</i></b>    | 2017 | Brendan Kennelly           | Soprano<br>Mezzo | &<br>35' | 18/06/2018 | Sylvia O'Brien<br>Imelda Drumm<br>Dearbhla Brosnan                |
| <b><i>*Premiere</i></b>                  |      |                            |                  |          |            |   |

## Works for Solo Voice and Ensemble

| Title   | Year | Author                     | Voice                        | Ensemble  | Dur'                |
|---|------|----------------------------|------------------------------|---|---------------------|
| <i>An Bhliain Lán</i>                             | 1956 |                            | Baritone                     | SATB  | 11'                 |
| <i>Tiocfaidh an Samhradh</i>                      | 1956 |                            | Baritone                     | Children's<br>orchestra   | choir/chamber<br>2' |
| <i>An Speic Seóigheach</i>                        | 1956 |                            | Baritone                     | Children's<br>orchestra   | choir/chamber<br>2' |
| <i>Tá mé I mo shuí</i>                            | 1956 |                            | Baritone                     | orchestra   | 2'                  |
| <i>Gogaí-ó-Gaog</i>                               | 1960 |                            | voice                        | Cor anglais/piano   | 3'                  |
| <i>Never to Have Lived is Best</i>                | 1965 | William Butler Yeats       | Soprano                      | Orchestra   | 15'                 |
| <i>Meditations on Lines from Patrick Kavanagh</i> | 1971 | Patrick Kavanagh           | Mezzo                        | Orchestra   | 25'                 |
| <i>Ceathrúintí Máire Ní Ógáin</i>                 | 1973 | Máire Mhac an tSaoi        | Soprano                      | Orchestra   | 17'                 |
| <i>Transitions</i>                                | 1978 | Brendan Kennelly           | Mezzo                        | 2 Pianos/2 speakers   | 25'                 |
| <i>Ceol: Symphony No 3</i>                        | 1980 | Brendan Kennelly           | Soprano/Mezzo/<br>Tenor/Bass | Chorus<br>Semi-chorus<br>Children's Choir<br>Speaker<br>Orchestra | 25'                 |
| <i>I will walk with my love</i>                   | 1982 |                            | Voice                        | SATB  | 3'                  |
| <i>The Banshee</i>                                | 1983 | Seóirse Bodley             | Soprano/Mezzo                | Live Electronics  | 15'                 |
| <i>A Concert Mass</i>                             | 1984 |                            | SATB                         | SATB/String orchestra   | 30'                 |
| <i>Fraw Musica</i>                                | 1996 | ``<br>Wilfred Owen/Thomas  | Mezzo soprano                | Children's choir/Orchestra  | 30'                 |
| <i>Pax Bellumque</i>                              | 1997 | MacGreevy                  | Voice                        | Chamber Ensemble  | 14'                 |
| <i>Earlsfort Suite</i>                            | 2000 | Micheal Ó Siadhail         | Mezzo                        | Orchestra   |                     |
| <i>Zeiten des Jahres</i>                          | 2004 | Johann Wolfgang Von Goethe | Soprano                      | Guitar  |                     |
| <b><i>Gretchen*</i></b>                           | 2012 | Johann Wolfgang von Goethe | Soprano/Mezzo                | SATB, piano   | 25'                 |

# Appendix B: Never to Have Lived is Best (Vocal Score)

W.B. Yeats

## 1. The Dolls

Seóirse Bodley

Moderato ♩ = 72

The musical score is written for piano accompaniment in 4/4 time, marked Moderato with a tempo of ♩ = 72. It consists of four systems of music, each with a vocal line above and a piano line below. The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and dynamic markings (p, mf, f). The first system begins with a piano (p) dynamic. The second system features a mezzo-forte (mf) dynamic and a forte (f) dynamic. The third system includes a mezzo-forte (mf) dynamic. The fourth system includes a forte (f) dynamic and a piano (p) dynamic, with a section labeled 'A'.

**A**  
10  
doll in the doll - ma - ker's house Looks at the cra - dle and

stgs.  
*mf* harp/horn vibr.

13  
bawls: 'That is an in - sult to us.' But the

*ff* *mp*  
pizz. brass, piano, harp  
*sf* muted brass *ff*

**B**  
17  
old - est of all the dolls, Who had seen,

2 flts. ob. clt.  
*mp*

20  
be - ing kept for show, Ge - ne - ra - tions of his sort, Out - screams the whole shelf.

stgs. flts. vibr. harp horn

23 **C**

*f*

'Al - though There's not a man can re - port

stgs.

*sf* muted brass

*mf*

xyl. (clt.)

26

Ev - il of this place, The

tpt.

stgs.

pizz./harp

clt.

*mf*

29

man and the wo - man bring Hith - er, to our dis -

sempre cresc.

sempre cresc.

33

grace, A noi - sy and fil - thy thing.'

*sf*

triss.



4 37 *ff* **D** *Andante* *V*

*ff* *pp* *sf* *loco* *gliss.*

41 *mp* *V*

Hear-ing him groan and stretch The doll ma-ker's wife is a-

*mp* *sf* *vibr./stgs./harmonics*

(8) 44 *f* *mf*

ware Her hus-band has heard the wretch, And

*f* *mf* *stgs./clts.*

(8) 46 *sempre piu agitato e piu forte*

crouched by the arm of his chair, She mur-murs in-to his ear, Head

*mf* *stgs./clts.*

49 *f* **Molto espressivo**  
*mp*  
 up - on shoul - der leant: 'My

**E** 51 (quasi ad lib.) *p* **stringendo** *mf* **senza espressione**  
*mp*  
 dear, my dear, O dear, It was an ac - ci - dent.  
 harmonics/vibr.

56  
 stgs. col legno  
 harp  
*pp*  
*pp*

58  
 tpt.  
*pp*  
 8<sup>va</sup>...1

2. The Friends of his Youth

61 (Wild) *ff* Laugh *rall.*

pno./tpts./tbns. *ff*

63 **A** *mp* *sf* *3*

- ter not time des-troyed my voice And put that crack in it,

stgs. sul pont. *p* *gliss.* *gliss.*

67 *p* **B** *sempre cresc.* *stringendo* *rall.*

And when the moon's pot - bell - ied I get a laugh - ing

*<f*

glock./harp *p* *cresc.* cello

72 *sf* **C** *Allegro*

fit, clt./picc. ob. *mp*

*f* hn. *p*

76 *mf*

clt./flt./picc. stgs. For that old

*mf* *mp*

80

Madge comes down the lane, A stone up - on her

stgs. hn./clt.

84 **D** sempre piu agitato e crescendo

breast, And a cloak wrapped a - bout the stone, And

hn.

88 *< f* **E** *Andante* *p* quasi recit.

she can get no rest With sing - ing

flt. #b pno. 3

fag./stgs 7

92 *mf* *ten.*

hush and hush - a - by; She that has been wild And bar-ren as a break-ing wave

fag. pno. tbns. *sf* colla voce *sf*

95 **F** *rall.* *Andantino* *mf*

Thinks\_ that the stone's a child. And Pet - er that had great af - fairs And

*sf* *pizz./harp* *p*

99 *rall.* *cresc.* *accelerando*

was a push - ing\_ man\_ Shrieks 'I am King\_ of the Pea - cocks,' And

vib. 3 stgs. *mf* *p* *cresc.*

103 *rall.* *ff* *stringendo* *mp*

perch - - - es on a stone; And

vib./horn *f* solo cello tuba

G

107 *Allegro*  
*mf*  
then I laugh till tears run down And the

hn.  
*mf*  
stgs.

111 *f* *Quasi recit.*  
heart thumps at my side, Re-mem-ber-ing that her shriek was love

tpts. stgs.  
(quasi Allegro 6/8)  
*f*  
hns.

114 *ff*  
And that he shrieks from pride.

(quasi Allegro 6/8) *ff* (quasi Allegro 6/8)

## 3. The Mask

116 *Very free in rhythm with maximum dramatic intensity* [*mp*]<sup>\*\*</sup> *cresc.*

'Put off

*p*

vibr. celesta glock

*pppp*

118 *V* *f* ①

that mask of burn - ing gold With em - er - alid eyes.'

*fff*

124

'O no, my dear, you make so bold To find if hearts be

*mf* *mf* *glock.*

glass chimes  
high cymbal (susp.) solo cello  
harp piano

131 ②

wild and wise, And yet not cold.'

vib.

\*Arrows indicate the *approximate* position of the accompaniment in relation to the voice. The position may be altered, within limits.

\*\*Bracketed dynamics etc. are suggestions only.

135 [mp] 11 ③

'I would but find what there's... to find, Love or de - ceit.'

*pppp* *fff*

145

'It was the mask en - gaged your mind, And

*piano*

glock.  
vibes (no fans)  
cymbals  
triangle

*f*

148 ④

aft - er set your heart to beat, Not what's be - hind.'

glock. celesta

*f* *f*

152 [mp cresc.] ⑤

'But lest you are my en - e - my, I must en - quire.'

*pppp* *fff*



12

160 [ *mf* cresc. // (accel.---)

'O no, my dear, let all that be; What mat - ter,

vibr. fade into voice

Hihat *mp*  
glock  
vibr.  
piano/celesta

celesta *mf*

*mf*

5

5

164 (---) ) *f* // *mf* | ⑥

so there is but fire In you, in me?"

vib. *mp*

ob. *express*  
 cor angl.  
 clt.  
 bssn.  
 tpt. con sord.  
 ob.  
 mp

173 **A** *With the utmost refinement of expression*  
 p  
 Though leaves are ma-ny, the  
 clt.  
 p  
 7 clt.  
 cor angl.  
 pp  
 4 fr. hns. con sord.  
 tuba

176  
 root is one; Through all the ly - ing days — of my youth I  
 ob.  
 2 flts.  
 mp  
 Bass clt.  
 bssn.

**B**  
 179  
 swayed my leaves and flowers in the sun;  
 ob.  
 cor angl.  
 clt.  
 Bass clt.  
 2 flts.  
 mp  
 fr. hn.

182

*p*

Now I may with-er

2 flts. ob. 2 bssns.

185

in - to the truth.

cor anglais

*pp*

188

Fr. Hn. con sord.

bssn. *pp*

bass clt. *pp*

From "Oedipus at Colonus"

191 Allegro

tbns. *sf*  
tuba  
bssns.  
piano

196 *f* En -

clts.  
3 tbns. *sf*  
gliss *sf*

**A**  
201

dure what life God gives and ask no

stgs. *f* *mf* *mf* *mf*  
ob. *mf* *mf* *mf* *mf*  
tbn. solo *mf* *mf* *mf* *mf*

205

lon - ger span; Cease to re - mem - ber the de -

tpt. *sf* *sf* *sf* *sf*  
clt. *sf* *sf* *sf* *sf*

209

lights of youth, travel-wearied aged man;

ob.

celesta/harp

213 **B**

De-light be-

clts.

ob. *f*

stgs. *f*

*mf*

217

comes death - - long - ing if

*mf*

stgs.

stgs.

220 **C**

all long - ing else - - be vain - -

*f*

brass

ww

hns.

*sf*

*f*

224 *mp* 2 2 2  
Ev - en from that de - light me-mo-ry

228 **D** *f*  
treas - ures so, Death, de - spair, di -

Fr. Hns

*mp* harp  
cello

232  
vis - ion of fam - il - ies, all en - tan - gle - ments of

clt. *mf*  
bssn.

236 **E** *f*  
man-kind grow, As that old wan-der - ing ft.

harp  
cello

strgs. w.w. *sf* *f* *mf*

240

begg - ar and these God - hat - ed child - ren know

*mf*

*f*

244

**F**

*mf*

In the

offstage trio

*gliss.*

*mf*

*sf*

sax.

*sf*

248

long ech - o ing street

*p subito*

*mf*

contrabass solo

*sf*

252

the laugh - ing danc - ers throng, The

*mf*

*gliss.*

*gliss.*

256

bride is car - ried to the bride - groom's

259

**G** *cresc.*

cham - ber through torch - light

262

*sempre cresc.*

and tu - mul - tuous

265

*ff*

tous song.

*sempre cresc.*

*ff*



20

**H**

[mp]

269 toneless-----

I ce - leb - rate the sil - ent ki - ss that ends

cymbal roll

271 LP non-vibrato - white like a violin harmonic

short life or long. Nev - er to have lived is best,

(off) Vln. 1 tr [p] mp

277

an - cient writ - ers say; Nev - er to have drawn the breath of life,

V'Celli tr [p] Vln. 2 tr divisi

283

nev - er to have looked in - to the eye of day; The sec - ond best's a gay good - night

All trills off

288

and quick - ly turn a - way.

tr Trills on downward glissandi

[f or p] Vle. C'bassi tr

Dublin April 1965

## **Appendix C: CD 1 Recording *Never to Have Lived is Best***

RTÉ Symphony Orchestra 1971: Veronica Dunne soprano, Pierre-Michel Le Conte  
conductor

Track 1 *Never to Have Lived is Best*, The Mask, 6:30-8:25

Track 2 *Never to Have Lived is Best*, From Oedipus at Colonus, 10:15-12:47 288

Track 3 *Never to Have Lived is Best*, The Dolls, 2:30-2:40

**Appendix D: Never to Have Lived is Best (Orchestral Score)**

**Handwritten score by Seóirse Bodley (1965)**

I

The Dolls

Moderato

Fl.

Cor anglais

Clto  
B♭

2<sup>a</sup> contrabasso

Fag.

1  
2  
3  
4

Tr. in B♭  
Tr. in D

Alto

Ombone  
basso

Tuba

ARA

Celesta

Sop.  
Solo

Moderato

V.i.

V.ii.

Vle.

V.c.

C.B.

P

ARCO

PIZZ.

mf

CON SOFF.

ARCO

PIZZ.

ARCO

PIZZ.

ARCO

PIZZ.

ARCO

PIZZ.



Handwritten musical score for a symphony, featuring multiple staves for woodwinds, strings, and a vocal soloist. The score includes dynamic markings like *sf*, *ff*, and *mp*, and performance instructions such as "SLACK TIMPANI" and "PIZZ.".

Woodwind parts include: Flute (1st and 2nd), Clarinet (1st and 2nd), Bassoon (1st and 2nd), and Contrabassoon. String parts include: Violin (1st and 2nd), Viola, Violoncello, and Double Bass.

Vocal Soloist part includes the lyrics: "BRAWLS: THAT IS AN IN-SULT TO US" and "But the".

Performance instructions include: "SLACK TIMPANI" and "PIZZ." (pizzicato).

4. (B)

Fl. *mp* *a2*

Ob.

2 Clts in B $\flat$  *mp* *a2*

Fag.

Corn

Arpa

Vibra.

Solo Sop. (B)

OLD-EST OF ALL THE DOLLS WHO HAD SEEN, BE-ING KEPT FOR

V.I. *arco mp*

V. II *mp*

ViE

Vc

C'B

(C)

Fl. Cl. Bb. Fg. Vln. I Vln. II Vla. Sop.

SOP. SHOW. GE-NE-RATIONS OF HIS SORT, OUT-SCREAMS THE WHOLE SHELF; AL-THOUGH THERE'S

Vln. III Vcllo Cb.

(C)



6

Handwritten musical score for Soprano, Xyl., and Percussion. The score is written on multiple staves. The Soprano part includes lyrics: "NOT A MAN CAN RE-PORT EV-IL OF THIS RACE, THE". The Xyl. part includes the instruction "(SUONI REALI)". The Percussion part includes instructions: "SENZA SORD.", "SENZA SORD.", "SENZA SORD. PIZZ. BORD.", and "SENZA SORD.". The score features various musical notations including notes, rests, and dynamic markings such as *mf*, *sf*, and *a2 sf*.

a 2 >  
sfz  
sfz  
sfz 2° = cor anglais

f  
f

f  
f

SEMPRE CRESC. -

f  
f

pizz  
pizz

f  
f

8.

Handwritten musical score for a symphony orchestra and voice. The score includes staves for Flute, Clarinet, Bassoon, Trumpet, Trombone, Horn, Violin, Viola, Cello, Double Bass, and Soprano. It features dynamic markings like *sf*, *ff*, and *cresc.*, performance instructions like *ARCO* and *PIZZ*, and tempo markings *Andante*. The lyrics "AND FILTHY THING." are written under the Soprano staff.

Handwritten musical score on ten staves. The first staff contains a melodic line with notes, slurs, and dynamic markings like 'sf' and 'v'. The second staff has notes with 'gliss.' markings. The third staff has a melodic line with 'mp' marking. The fourth staff contains lyrics: 'HEAR - ING HIM GROAN AND STRETCH THE'. The fifth staff has 'SOLO' and 'gliss.' markings. The remaining staves are empty.

10.

Contra-fagotto

DOLL MA-KER'S WIFE A-WARE HER HUSBAND HAS HEARD THE WRETCH, AND

CON SORD. SENZA SORD. SOLO SENZA SORD. TUTTI DIV.

*mf* *Rec.*

*sempre piu agitato e piu forte*

CRONCHED BY THE GRIP OF HIS CHAIR, SHE MUR - MURS IN - TO HIS EAR, HEAD

*mf*

*mf*

SENZA SORD.

12

(E)

Musical score for strings and woodwinds, measures 1-5. The score consists of ten staves. The first two staves (Violins I and II) contain handwritten notes with fingerings (5) and accents. The remaining staves are mostly empty, with some light pencil markings.

Musical score for vocal line, measures 1-5. The staff contains handwritten notes with lyrics: "up-ON SHOUL- DER LEANT : My DEAR, my dear,". Above the staff, there are performance markings: *mp*, *molto espressivo*, and *stringento*. A circled "E" is written above the staff in the second measure.

V.C.  
C.B.

Musical score for Violoncello (V.C.) and Contrabass (C.B.), measures 1-5. The score consists of two staves. The Violoncello staff contains handwritten notes with dynamics like *f* and *p*. The Contrabass staff is mostly empty.

TEMPO 1°

13

Handwritten musical score for five staves. The first four staves are empty. The fifth staff contains musical notation starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). There are some handwritten markings like 'mf' and 'o' above the notes.

*f* *mp* SENZA ESPRESSIONE TEMPO 1°  
DEAR, I WAS AN AC-CID-ENT

Handwritten musical score for a vocal line. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). There are some handwritten markings like 'f', 'mp', and '3' above the notes.

Handwritten musical score for multiple staves. The first four staves are labeled 'COL LEGNO BATTUTO' and contain musical notation with various performance instructions: 'mf', 'pp ORDINARIO', 'mp', '3', 'TUTTI'. The fifth staff is labeled 'COL LEG. BATT.' and contains musical notation with 'mp' and '3'. The sixth staff is empty. The seventh staff is empty. The eighth staff is empty.



14

Tr. <sup>no</sup>D

Sop.

con sord.  
pp

B<sup>1</sup>

H

ORO. COLLEC. BATT.

ORO. COLLEC. BATT.

THE FRIENDS OF HIS YOUTH.

1

II

ANDANTINO

2<sup>o</sup> con angelo

CON SORD.

1<sup>o</sup> p ff SENZA SORD.

2<sup>o</sup> p ff SENZA SORD.

3<sup>o</sup> p ff SENZA SORD.

4<sup>o</sup> p ff SENZA SORD.

5<sup>o</sup> p ff

6<sup>o</sup> p ff

7<sup>o</sup> p ff

8<sup>o</sup> p ff

9<sup>o</sup> p ff

10<sup>o</sup> p ff

11<sup>o</sup> p ff

12<sup>o</sup> p ff

13<sup>o</sup> p ff

14<sup>o</sup> p ff

15<sup>o</sup> p ff

16<sup>o</sup> p ff

17<sup>o</sup> p ff

18<sup>o</sup> p ff

19<sup>o</sup> p ff

20<sup>o</sup> p ff

21<sup>o</sup> p ff

22<sup>o</sup> p ff

23<sup>o</sup> p ff

24<sup>o</sup> p ff

25<sup>o</sup> p ff

26<sup>o</sup> p ff

27<sup>o</sup> p ff

28<sup>o</sup> p ff

29<sup>o</sup> p ff

30<sup>o</sup> p ff

31<sup>o</sup> p ff

32<sup>o</sup> p ff

33<sup>o</sup> p ff

34<sup>o</sup> p ff

35<sup>o</sup> p ff

36<sup>o</sup> p ff

37<sup>o</sup> p ff

38<sup>o</sup> p ff

39<sup>o</sup> p ff

40<sup>o</sup> p ff

41<sup>o</sup> p ff

42<sup>o</sup> p ff

43<sup>o</sup> p ff

44<sup>o</sup> p ff

45<sup>o</sup> p ff

46<sup>o</sup> p ff

47<sup>o</sup> p ff

48<sup>o</sup> p ff

49<sup>o</sup> p ff

50<sup>o</sup> p ff

51<sup>o</sup> p ff

52<sup>o</sup> p ff

53<sup>o</sup> p ff

54<sup>o</sup> p ff

55<sup>o</sup> p ff

56<sup>o</sup> p ff

57<sup>o</sup> p ff

58<sup>o</sup> p ff

59<sup>o</sup> p ff

60<sup>o</sup> p ff

61<sup>o</sup> p ff

62<sup>o</sup> p ff

63<sup>o</sup> p ff

64<sup>o</sup> p ff

65<sup>o</sup> p ff

66<sup>o</sup> p ff

67<sup>o</sup> p ff

68<sup>o</sup> p ff

69<sup>o</sup> p ff

70<sup>o</sup> p ff

71<sup>o</sup> p ff

72<sup>o</sup> p ff

73<sup>o</sup> p ff

74<sup>o</sup> p ff

75<sup>o</sup> p ff

76<sup>o</sup> p ff

77<sup>o</sup> p ff

78<sup>o</sup> p ff

79<sup>o</sup> p ff

80<sup>o</sup> p ff

81<sup>o</sup> p ff

82<sup>o</sup> p ff

83<sup>o</sup> p ff

84<sup>o</sup> p ff

85<sup>o</sup> p ff

86<sup>o</sup> p ff

87<sup>o</sup> p ff

88<sup>o</sup> p ff

89<sup>o</sup> p ff

90<sup>o</sup> p ff

91<sup>o</sup> p ff

92<sup>o</sup> p ff

93<sup>o</sup> p ff

94<sup>o</sup> p ff

95<sup>o</sup> p ff

96<sup>o</sup> p ff

97<sup>o</sup> p ff

98<sup>o</sup> p ff

99<sup>o</sup> p ff

100<sup>o</sup> p ff

LAUGH

TER NNT TIME DE-STAINED MY

RALL. DIM.

SUL PONT.

PIZZ.

ALLO

PORTAMENTO

16

B

STRINGENDO

CORNI

ARPA

CELESTA

SOLO

The musical score is handwritten and consists of several systems of staves. The top system includes five staves for strings, with a circled 'B' above the second staff and the word 'STRINGENDO' to the right. The second system is for 'CORNI' and includes two staves with dynamics 'p' and 'CON SOTTO'. The third system is for 'ARPA' and 'CELESTA', each with two staves and dynamics 'mp'. The fourth system is for 'SOLO' and includes a vocal line with lyrics: 'VOICE AND PUT THAT CRACK IN IT AND WHEN THE MOON'S POT'. Below the vocal line are staves for piano accompaniment, including a 'PIZZ.' section and an 'ARCO P' section. The score concludes with a 'STRINGENDO' marking and a 'Cresc.' instruction.

**C** ALLEGRO

PICCOLO  
2<sup>a</sup>  
Cor anglais

SENZA SONO P<sub>i</sub>

**C** ALLEGRO

-BELL-IED I GET A LAUGH ING FIT, sf

NORMALE

Handwritten musical score for page 18. The score includes the following parts and markings:

- Top Staff:** Melodic line with dynamic markings *mp* and *mf*. Includes handwritten annotations: *1<sup>o</sup> fl.*, *(2<sup>o</sup> = pizz.)*, and *2<sup>o</sup> = fluke.*
- CRNI:** Clarinet in B-flat part, marked *mp*.
- HRPA:** Horn in B-flat part, marked *mp*.
- CELESTA:** Celesta part, marked *mp*.
- SOLO:** Solo vocal line with lyrics: "FOR THAT OLD MANNE COMES". Includes dynamic marking *mf*.
- Bottom Staff:** Bass line with dynamic marking *mp* and *pizz.*

D

mf

1

D

S

SEMPRE PIU' AGITATO E PIU' CRESC.

DOWN THE LANE, A STONE UP-ON HER BREAST AND A CLOAK WRAPPED A-BUT THE STONE,

NORMALE > mp

(pizz)

20

Handwritten musical score for page 20, featuring a vocal solo and piano accompaniment. The score includes various performance instructions and dynamic markings.

**Handwritten Annotations:**

- 1<sup>o</sup> sff (E) Andante
- 2<sup>o</sup> = piano
- SENZA SPINA
- PIANO
- XYL.
- Solo
- And SHE CAN GET NO REST WITH SING-ING HUSH AND HUSH-A-BY
- mf cresc.
- f
- Andante (quasi recit.)

The score consists of multiple staves for piano accompaniment and a vocal line. The vocal line includes lyrics: "And SHE CAN GET NO REST WITH SING-ING HUSH AND HUSH-A-BY". The piano part includes dynamic markings such as *mf cresc.* and *f*.

Handwritten musical score for page 21. The score consists of multiple systems of staves. The first system includes a vocal line with lyrics and piano accompaniment. Dynamics include *sf* (sforzando) and *mf* (mezzo-forte). The second system continues the accompaniment with *sf* markings and the instruction "SENZA SORD." (without mutes). The third system features a *mf* marking. The fourth system includes a *pp* (pianissimo) marking and the instruction "RALL" (rallentando). The lyrics are: "SHE THAT HAS BEEN WILD AND GAR-REN AS A BREAKING WAVE THINKS THAT THE STONES A CHILD, AND". The score is written in a standard musical notation style with various clefs and time signatures.



22.

(F)

RALL. - - -

Tuba

ARPA

VIBR.

(F) ANDANTINO

RALI

Solo

PET-ER THAT HAD GREAT AFF-AIRS AND WAS A PUSH-ING MAN - STRIKES

pizz. p

ARCO mf

pizz. p

ARCO mf

pizz. p

pizz. p

p

ACCEL.

RALL.

21

Handwritten musical score for the first system. It consists of several staves. The top staff is a vocal line with lyrics "(OH SOAD)". The second staff is for TUBA, marked *pp*. The third staff is for VIBRA, marked *sf*. There are also empty staves for other instruments.

ACCEL.

RALL.

Handwritten musical score for the second system, featuring a vocal line with lyrics: "I AM KING OF THE PEACOCKS, AND PERCHES ON A STONE;". The music includes various notes, rests, and articulation marks.

Handwritten musical score for the third system. It includes a section labeled "SOLO CELL" with dynamics *p* and *cresc.*. The music is written on a single staff with some notes and rests.

24

G

Handwritten musical score for Tuba and Piano. The score includes staves for Tuba and Piano, with lyrics "AND THEN I LAUGH TILL TEARS RUN DOWN AND THE". It features dynamic markings like "pp", "p", "mf", "p", and "sempre cresc.", and tempo markings "Stringendo" and "ALLEGRO". A circled "G" is present above the vocal line.

Handwritten musical score for a symphony orchestra and vocal soloist. The score is written in 2/4 time and includes the following elements:

- Orchestra:** Multiple staves for woodwinds, brass, and strings. Key markings include *sf* (sforzando) and *2° piccolo*. A section is marked *SENZA SOPRO.* (without soprano).
- Vocal Soloist:** A vocal line with lyrics: "HEART THUMPS AT MY SIDE RE-MEM-BE-RING THAT HER SHAKE WAS LOVE". The tempo is marked *Quasi recit.* with a 5-measure phrase and a 3-measure phrase.
- Performance Instructions:**
  - cresc.* (crescendo) and *mf* (mezzo-forte).
  - ALLEGRO* = length of 2 bars in other parts.
  - ARCO.* (arco).

2



# THE MASK

20

Handwritten musical score for "THE MASK". The score includes vocal parts (KPA, WNO, ESTA) and piano accompaniment (phone, spiel, C.).

Key markings and instructions:

- ESTA:**  $p$ , L.V. UNTIL FIG. (1)
- phone:** Vibr., WITHOUT FANS,  $p$ , L.V. UNTIL FIG. (2)
- spiel:** Glack.,  $p$ , L.V. until fig. (2)
- phone/spiel/C.:** Arrows point down to the piano part.
- piano part:**
  - VERY FREE IN RHYTHM - WITH MAXIMUM DRAMATIC INTENSITY
  - \* [mp cresc.]
  - PUT OFF
  - ALL STRINGS SINGLE UP-BOW UNTIL FIG. (1)
  - pppp = ALL STRING DYNAMICS ARE THE SAME

\* BRACKETED DYNAMICS ARE SUGGESTIONS ONLY.

↑ ARROWS INDICATE POSITIONS OF ACCOMPANIMENT IN RELATION TO VOICE. THE POSITIONING MAY BE ALTERED WITHIN LIMITS.

28

ARRA

PIANO

CELESTA

Vibraphone  
Glock.

PERC.

Sop

SOLO V'CELLO  
V'celli

①

DAMP

DAMP

DAMP

STRGS  
OFF

ffff

Handwritten musical score for a vocal and instrumental ensemble. The score includes parts for RA, AND, LESTA, INSREL, SIES, LAL ENDED, and V'CELLO. The lyrics are: "O NO, MY DEAR, YOU MAKE TOO BOLD TO FIND IF HEARTS BE WILD AND WIFE, AND".

Key annotations and performance instructions:

- RA:** sf L.V. UNTIL ②, sf L.V. UNTIL ②, sf L.V. UNTIL ②
- AND:** sf Ped. - Hold UNTIL ②, sf, sf
- LESTA:** mf, sf, sf, sf L.V. UNTIL ②
- INSREL:** G-LOCK. (with a diagram of a glockenspiel)
- SIES:** (sf) KEEP IN MOTION TO MATCH FADE-OUT OF CYMBAL L.V. UNTIL ②
- LAL ENDED:** SPRT STICKS (sf) L.V. UNTIL ②
- V'CELLO:** sf mf, sf mp, sf p HOLD UNTIL ②

\* PIANO, HARP AND SOLO V'CELLO MUST BE TOGETHER - EVEN IF THEIR POSITION, RELATIVE TO THE SOPRANO PART, IS ALTERED.





③

TO FIND LOVE OR DE-CENT.

STUNGS  
OFF

ffff

32

ARPA: sf L.V. UNTIL (4) sf L.V. UNTIL (4) sf L.V. UNTIL (4)

PIANO: f sf sf sf

CELESTA: Ped. HOLD UNTIL (4)

VIBRA.: RAPIDO L.V. UNTIL (4)

GLOCK.: RAPIDO L.V. UNTIL (4)

SMALL CYMBAL: sf L.V. UNTIL (4)

TRIANGOLO: RAPIDO L.V. UNTIL (4)

Sop.: # IT WAS THE MASK EN-CAGED YOUR MIND, AND AF-TER SET YOUR HEART TO

Solo V.C.: sf mf sf mp sf p HOLD

DAMP (4)

OFF

f # 2 4 2 L.V. UNTIL (4) OFF

DAMP

DAMP

DAMP

DAMP

(4)

BEAT, NOT WHAT'S BE-HIND. (4)

OFF

(4)

34 5

ARPA

PIANO

CELESTA

VIBRAPHONE

GLOCK.

Sop. *Imp cresc.*  
 BUT LEST YOU ARE MY EN-E-MY I MUST EN-QUIRE!" 5

ALL STRINGS UP-BOW UNTIL 5

pppp *f* *fff* 5

Solo.



36

6

ARPA

PIANO

CELESTA

VIBR.

GLOCK.

Sop.

Solo VC.

DAMP

OFF

OFF

4p b

L.V. ---

DAMP

L.V. ---

DAMP

TR

[ACCEL.]

[R.S.]

SO THERE IS GUT FIRE IN YOU, IN ME?"

OFF

IV THE COMING OF WISDOM WITH TIME.

Handwritten musical score for the first system, featuring multiple staves. The music is in G major and 4/4 time. The first staff is marked *mp* and *espressivo*. The second staff is marked *mp dolce*. The third staff is marked *mp dolce*. The fourth staff is marked *pp*. The fifth staff is marked *pp*. The sixth staff is marked *pp*. The seventh staff is marked *pp*. The eighth staff is marked *pp*. The ninth staff is marked *pp*. The tenth staff is marked *pp*. The eleventh staff is marked *pp*. The twelfth staff is marked *pp*. The thirteenth staff is marked *pp*. The fourteenth staff is marked *pp*. The fifteenth staff is marked *pp*. The sixteenth staff is marked *pp*. The seventeenth staff is marked *pp*. The eighteenth staff is marked *pp*. The nineteenth staff is marked *pp*. The twentieth staff is marked *pp*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Handwritten musical score for the second system, featuring multiple staves. The music is in G major and 4/4 time. The first staff is marked *mp*. The second staff is marked *pp*. The third staff is marked *pp*. The fourth staff is marked *pp*. The fifth staff is marked *pp*. The sixth staff is marked *pp*. The seventh staff is marked *pp*. The eighth staff is marked *pp*. The ninth staff is marked *pp*. The tenth staff is marked *pp*. The eleventh staff is marked *pp*. The twelfth staff is marked *pp*. The thirteenth staff is marked *pp*. The fourteenth staff is marked *pp*. The fifteenth staff is marked *pp*. The sixteenth staff is marked *pp*. The seventeenth staff is marked *pp*. The eighteenth staff is marked *pp*. The nineteenth staff is marked *pp*. The twentieth staff is marked *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings. A circled letter 'A' is present at the top right of the system.



3D

Fl.  $\text{a}_2$  p (B)

Ob.

Cor Ang.

Cl.

U. bass.

Fag.

Sop. Solo

ROOT IS ONE; THROUGH ALL THE LY-ING DAYS — OF MY YOUTH I SWAYED

Fl.  $\text{a}_2$  p

Ob.

Cor Ang.

Cl.

U. bass.

Fag.

Sop. Solo

ORNI

MY LEAVES AND FLOWERS IN THE SUN

(SENZA SOLO) pp



40 V

FROM "OEDIPUS AT COLONUS"

*Allegro*

2 Fl.  
2 Ob.  
2 Clt.  
2 FAG.  
CORNI 1/2  
3 Tr. in B  
2 Tbn  
Tbn basso  
Tuba  
PIANO  
Sopr. Sop.  
V. I  
V. II  
VIE.  
V'CELLI  
C' BASSI

Detailed description: This is a handwritten musical score for a symphony orchestra, page 40, marked 'V'. The title is 'FROM "OEDIPUS AT COLONUS"'. The tempo is 'Allegro'. The score is written in 8/8 time and includes parts for woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Cornets, Trumpets, Trombones, Tuba), strings (Violins I & II, Viola, Violoncelli, Contrabasses), and a Soprano. The woodwinds and strings have rhythmic patterns with accents and dynamic markings like 'sf' (sforzando) and 'f' (forte). The brass parts are mostly rests with some notes in the tuba and trombone sections. The strings play a rhythmic accompaniment. The Soprano part is a single line with rests.



42

Handwritten musical score for orchestra and voice, measures 42-45. The score includes parts for 2 Flutes (2 Fl.), 2 Oboes (2 Ob.), 2 Clarinets (2 Clt.), Bassoon (Fag.), Contrabassoon (Kontrafag.), Cori (Corns), Trumpet I (Tr. I.), Trumpet II (Tr. II.), Trombone I (Tbn I), Trombone II (Tbn II), Trombone III (Tbn III), ARPA, CELESTA, Soprano (Sop.), and various string parts (V.I., V.II., Vle., V'c., C.B.).

Measures 42-45 are shown. The woodwinds and strings have complex rhythmic patterns. The voice part (Sop.) has lyrics: "QUEST AND ASK NO LONGER SPAN; CEASE TO RE-MEM-BER THE DE-".

Dynamic markings include *mf*, *f*, and *sf*.

(B)

LIGHTS OF YOUTH, TRAVEL-WEAR-IED AG-ED MAN,

LIGHTS OF YOUTH, TRAVEL-WEAR-IED AG-ED MAN,



(C)

Handwritten musical score for a multi-staff ensemble. The score includes parts for woodwinds (flute, clarinet, bassoon) and strings. Dynamics include *sf*, *sfz*, and *f*. A clarinet part is marked "(Clar.)".

(C)

Vocal line with lyrics: ELSE BE VAIN. EV-EN FROM THAT DE-LIGHT. The music is marked with *mp* and includes phrasing slurs.

(C)

Handwritten musical score for a multi-staff ensemble. The score includes parts for woodwinds and strings. Dynamics include *sf*, *f*, and *p*. Markings for *ARCO* and *Pizz.* are present.



46

(D)

Handwritten musical score for orchestra and solo voice. The score is written on 18 staves. The instruments listed on the left are: 2 Fl., 2 Ob., 2 Cl., Fag., Contrafag., CORNI, TR. I, TR. II, TROMBONI 2, TROMBE BASSO, TUBA, HARP, Perc., and Solo Sop. The score includes various musical notations such as notes, rests, dynamics (p, mp, f, sf), and articulation marks. A circled 'D' is placed above the first measure of the Solo Sop staff. The lyrics for the Solo Sop part are: "ME-MO-RY THEA-SURES SO, DEATH, DES-PAIR, MV-IS-I-ON OF". The score is divided into measures by vertical bar lines.

Handwritten musical score for a choir and piano. The score includes vocal parts with lyrics and piano accompaniment. Dynamics range from *mf* to *sf*. Performance markings include *acc.*, *rit.*, *piu mos.*, and *piu rall.*. The lyrics are: "FAM-IL-IES ALL EN-TAN-GLE-MENTS OF MAN-KIND GROW, AS TIME".

48 (E) (F)

2 Fl. *mf*

2 Ob. *mf cresc.*

TENOR B♭ SAKROPHONE \* (OFFSTAGE)

2 Cl. *mf cresc.*

Fag. *mf cresc.*

Contrafag. *mf cresc.*

Corn. *mf cresc.*

3 Tr. in B♭

Tromb. I *mf cresc.*

Tromb. II *mf cresc.*

Tromb. Basso *mf cresc.*

Tuba *f*

Piano *mf*

Perc. *mf*

Solo Sop. *cresc.*

OLD MAN-DER-ING BEG-GAR AND THESE GOD-HAT-ED CHILD-REN KNOW

SOLO VLN. \* (OFFSTAGE)

VLN. I *NON DIV. mf cresc.*

VLN. II *DIV. mf cresc.*

VLE. *mf cresc.*

V. Celli C. BASSI *ARCO mf cresc.*

SOLO CONTRABASSO \* (OFFSTAGE) *ARCO mf cresc.*

CON ALTO *(OFFSTAGE) sf*

\* OFFSTAGE INSTRS. SHOULD BE PLACED TOGETHER

Handwritten musical score for a scene. The score is written on ten staves. The instruments and parts are labeled on the left side of the staves:

- ENOR. V. (OFFSTAGE): The top staff, featuring a melodic line with a *fz* dynamic marking and a *3* (triple) marking.
- CRAN: The second staff, currently empty.
- PIANO: The third staff, currently empty.
- Perc.: The fourth staff, containing rhythmic notation for *TIMP.* (timpani) and *XYL.* (xylophone) with *mp* dynamics.
- do Sep.: The fifth staff, containing a vocal line with *mf* dynamics and the lyrics "IN THE LONG ECH-O". A *P SUBITO* marking is present at the end of the line.
- do Vln. (OFFSTAGE): The sixth staff, featuring a melodic line with *gliss.* (glissando) markings and *sf* (sforzando) dynamics.
- do C.B. (OFFSTAGE): The bottom staff, featuring a melodic line with *f* (forte) dynamics.

The score is divided into measures by vertical bar lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

50

TENOR SAX (OFFSTAGE)  
Timp.  
Xyl.  
Solo Sop.  
Vln. Solo (OFFSTAGE)  
C.B. Solo (OFFSTAGE)

ING STREET THE LAUGHING DAN CERS THROUGH THE BRIDE IS

TENOR SAX (OFFSTAGE)  
Timp.  
Xyl.  
Vln. Solo (OFFSTAGE)  
C.B. Solo (OFFSTAGE)

CARRIED TO THE BRIDE - GROOMS CHAM - BER THROUGH TORCH - LIGHT AND TH-

mf cresc. 51.

Soprano: *mf cresc.*

Middle: *cresc.*

Alto: *mf*

Tenore: *mf*

Basso: *mf*

SOLO TUBE: *sempre cresc.*

SOLO TUBA: *sempre cresc.*

MUL: *sempre piu agitato*

TUOUS SONG;

SSION

CYMBAL (SOFT STICKS) (SUSP.)

*p* (take over from sop's "ss")

off

Sop: [mp] TONELESS - - - - -

I CE-LE-BRATE THE SI-LENT KI-SS THAT ENDS SHORT LIFE OR

I

II

III

Alti

Bassi

52.

L.F. <sup>o</sup>

Solo Soprano

NON-VIBRATO, WHITE LINE A  
VIOLIN HARMONIC.

LONG. NE-VER TO HAVE LIVED IS BEST AN-CIENT WR

V.I. <sup>o</sup> [P] tr

V.II. [P] tr

VLE #0 (P)

V.C.

C.B.

Solo Sop. -TERS SAY; NEVER TO HAVE DRAWN THE BREATH OF LIFE NE-VER TO HAVE LOOKED IN-TO THE

V.I. [P] tr

V.II. [P] tr

VLE [P] tr

V.C. [P] tr

C.B.

Solo Sop. EYE OF DAY; THE SE-COND BEST'S A GAY GOOD-NIGHT

V.I. OFF

V.II. OFF

VLE OFF

V.C. OFF

SUL C AL FINE

SUL C OR AL FINE

SUL E AL FINE

Sop. AND QUICKLY TURN A-WAY.

I.

II.

LE

VC

VB

*perdendosi*  
(tr. on glass downward.)

*perdendosi*  
(tr. on glass downward.)

*perdendosi*  
(tr. on glass downward.)

FINE.

DUBLIN. APRIL 1965.



## Appendix E: The Text by William Butler Yeats<sup>1</sup>

### 1. The Dolls

A doll in a doll-maker's house  
Looks at the cradle and bawls:  
'That is an insult to us.'  
But the oldest of all the dolls,  
Who had seen, being kept for show,  
Generations of the sort,  
Out screams the whole shelf: 'Although  
There's not a man can report  
Evil of this place,  
The man and the woman bring  
Hither, to our disgrace,  
A noisy and filthy thing.'  
Hearing him groan and stretch  
The doll-maker's wife is aware  
Her husband has heard the wretch,  
And crouched by the arm of his chair,  
She murmurs into his ear,  
Head above shoulder length:  
'My dear, my dear, O dear,  
It was an accident.'

### 2. The Friends of his Youth

Laughter not time destroyed my voice  
And put that crack in it,  
And when the moon's pot-bellied  
I get a laughing fit,

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<sup>1</sup> Daniel Albright (ed.), *W. B. Yeats: The Poems* (London: Everymans's Library, 1992)

For that old Madge comes down the lane,  
A stone upon her breast,  
And a cloak wrapped about the stone,  
And she can get no rest  
With singing hush and hush-a-by;  
She that has been wild  
And barren as a breaking wave  
Thinks that the stone's a child.

And Peter that had great affairs  
And was a pushing man  
Shrieks, 'I am King of the Peacocks,'  
And perches on a stone;  
And then I laugh till tears run down  
And the heart thumps at my side,  
Remembering that her shriek was love  
And that he shrieks from pride.

### 3. The Mask

'Put off that mask of burning gold  
With emerald eyes.'  
'Oh no, my dear, you make so bold  
To find if hearts be wild and wise,  
And yet not cold.'  
  
'I would but find what there's to find,  
Love or deceit.'  
'It was the mask engaged your mind,  
And after set your heart to beat,  
Not what's behind.'

‘But lest you are my enemy,  
I must enquire.’  
‘O no, my dear, let all that be;  
What matter, so there is but fire  
In you, in me?’

#### 4. The Coming of Wisdom with Time

Though leaves are many, the root is one;  
Through all the lying days of my youth  
I swayed my leaves and flowers in the sun;  
Now I may wither onto the truth.

#### 5. From *Oedipus at Colonus*

Endure what life God gives and ask no longer span;  
Cease to remember the delights of youth, travel wearied  
aged man;  
Delight becomes death-longing if all longing else be vain.

Even from that delight memory treasures so,  
Death, despair, division of families, all entanglements of  
mankind grow,  
As that old wandering beggar and these God-hated children  
Know.

In the long echoing street the laughing dancers throng,  
The bride is carried to the bridgroom’s chamber through  
torchlight and tumultuous song;  
I celebrate the silent kiss that ends short life or long.

Never to have lived is best, ancient writers say;  
Never to have drawn the breath of life, never to have looked  
    into the eye of day;  
The second best's a gay good-night and quickly turn away.