



2021

## An Analysis of *Kingdom of the Heart's Content*, Op. 11 by Joseph Baber

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Digital Object Identifier: <https://doi.org/10.13023/etd.2021.022>

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AN ANALYSIS OF *KINGDOM OF THE HEART'S CONTENT*, OP. 11

BY JOSEPH BABER

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DOCTOR OF MUSICAL ARTS PROJECT

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A DMA project submitted in partial fulfillment of the  
requirements for the degree of Doctor of Musical Arts in the  
College of Fine Arts  
at the University of Kentucky

By  
Sanghee Kim

Lexington, Kentucky

Director: Dr. Irina Voro, Professor of Piano

Lexington, Kentucky

2021

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ABSTRACT OF DOCTOR OF MUSICAL ARTS PROJECT

AN ANALYSIS OF *KINGDOM OF THE HEART'S CONTENT*, OP. 11  
BY JOSEPH BABER

*Kingdom of the Heart's Content*, Op. 11 is a selection of twelve sketches written between 1952 and 1956. In this work, Joseph Baber draws inspiration from his childhood memories and a variety of locations in Richmond, Virginia, using his unique blend of folk idioms, traditional forms and harmonies, and capricious metric changes to bring these vignettes to life. *Kingdom of the Heart's Content* is comprised of twelve movements with the programmatic titles: *Introduction: Stick Horses, Walk to Monroe Park, Charlie Short, Tag, Monument Avenue, Battle Abbey, Cycling, Sleighbells, Park Avenue Triangle, Goblins, Spring, and Finale: West End Farewell.*

The purposes of this DMA project are 1) to provide pianists and teachers with insight into Joseph Baber's life, compositional style, and musical philosophy, 2) to provide a descriptive analysis and a brief performance suggestion of *Kingdom of the Heart's Content*.

This document will introduce the selected piano work by Joseph Baber to students and teachers; provide biographical information about Joseph Baber's life, education, and career; and examine his compositions in the context of his personal narrative.

KEYWORDS: Joseph Baber, childhood, Richmond, solo piano, program music, twelve musical sketches

Sanghee Kim

February 19, 2021

AN ANALYSIS OF *KINGDOM OF THE HEART'S CONTENT*, OP. 11

BY JOSEPH BABER

By

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Dr. Irina Voro  
Director of DMA Project

Dr. Lance Brunner  
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February 19, 2021  
Date

## DEDICATION

To my family.

## ACKNOWLEDGMENTS

I would like to thank Dr. Irina Voro for being a persistent and encouraging mentor who is full of passion and positive energy. Her ingenious teaching style has helped me to achieve many goals and has shaped me into the musician I am today.

I would also like to thank the other members of my committee: Dr. Lance Brunner for his help and encouragement during the writing process; Dr. Schuyler Robinson for his support, insightful comments about artistry, and musicianship; Dr. Jason Dovel for his thoughtful feedback and considerable coaching throughout the degree program, and Dr. Min-Young Lee for her well-rounded advice as I earned my degree.

I also want to thank the composer, Joseph Baber, who constantly helped and encouraged me throughout this process. His support and guidance made this project possible.

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## Chapter 1 Introduction

“My whole world is music. I love being inside of it.”<sup>1</sup> This beautiful and heartfelt phrase was said by the American composer and violist, Joseph Baber (b. 1937). He is currently Composer-In-Residence and Professor of Composition at the University of Kentucky. Prof. Baber is best-known for his opera, *Rumpelstiltskin*, Op. 42 (1976), composed with librettist and distinguished novelist John Gardner (1933–82), and for the tonal orchestral work, *Symphony No. 2*, Op. 59 (1987). Both compositions earned Baber nominations for Pulitzer Prizes. However, many of his compositions are relatively unknown due to the composer’s decision not to actively publicize his work and seek a broader audience. Joseph Baber has written in nearly all genres, including operas, song cycles, symphonies, concerti, chamber music, solo instrumental works, and several works for solo piano.

The aim of this document is to draw the attention of scholars as well as the general public to Joseph Baber’s music, particularly his works for solo piano. The piano works of Joseph Baber deserve to be studied and performed, because of their charm, beauty, and accessibility to performers and audiences. Although his music includes characteristics of Modernism, Baber’s music maintains “enough tonal familiarity” for listeners’ ear “to feel comfortable a great deal of the time.”<sup>2</sup>

This monograph is based on in-person interviews with Prof. Baber, documents from his personal archives, and the composer’s personal webpage,<sup>3</sup> which includes

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<sup>1</sup> S. Emerson, “Overture,” *Lexington Philharmonic Women’s Guild*, no-date.

<sup>2</sup> Kevin Nance, “A musician’s defiant quest for beauty,” *Lexington Herald Leader*, March 25, 1990, C2.

<sup>3</sup> Joseph Baber, “Joseph Baber,” accessed October 1, 2019. <https://www.babermusic.com/>.

recordings, scores, and video clips that are accessible to the public. Ultimately, this document will attempt to provide pianists and teachers with insight into Joseph Baber's life, compositional style, and musical philosophy, as well as an analysis of *Kingdom of the Heart's Content*, Op. 11 (1952–56) from the composer's early stylistic period.

Joseph Baber has his own compositional process. He once commented, "For me, a piece will start with nostalgia. I remember something in my past and get that in my mind and then write it."<sup>4</sup> Baber tends to compose music for a specific person or about a place, taking inspiration from past experiences or his day-to-day life. As Baber says, "you can't live in the whole world. Nobody is big enough to do it. You have to live in a specific place."<sup>5</sup> The tendency to compose music for a specific person or about a place was influenced by the advice of his teacher at the Eastman School of Music, Francis Tursi (1922–91):

If you really want to take my advice, go to some place that is nice that has music, has an orchestra, has choirs, and churches, have a family, be happy, have a real life and write your music for the people around you.<sup>6</sup>

Although unified by Baber's tendency of writing for people and about specific places, his works can be divided into three stylistic periods as classified by Joyce Hall Wolf's dissertation written in 1997: "(1) Early Period, including Op. 1–12; (2) Modernist Period, including Op. 19–37 and 40; and (3) Return to Tradition, beginning with Op. 41."<sup>7</sup> This corresponds to Baber's own account:

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<sup>4</sup> Tammy Gay, "Music Teacher Baber Enjoys Composing", *Kentucky Kernel*, August 28, 1992, 8.

<sup>5</sup> Heidi Parales, "Joseph Baber's music written for individuals, becomes universal," *Communi-K*, no-date.

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

<sup>7</sup> Joyce Hall Wolf, "A Performance Guide to Selected Solo Songs by Joseph Baber" (DMA diss., University of Kentucky, 1997), 2.

I was traditional in the first period, and the second period was more Modernist, and in the third period, I went back to my childhood writing but with more maturity. The Early period was basically tonal and academic, and the *Frankenstein* Years were more dissonant and pessimistic. When I came back to traditional tonality, technically, the music was more advanced in its tonal setting and there was more sense of optimism in the slightly-Modernist techniques which remained.<sup>8</sup>

The composer has suggested that the Modernist Period can be divided into two smaller time periods: (2A) the College Years, including Op. 13–29 (1956-65) and (2B) the *Frankenstein* Years (1967-76), including Op. 30–40.<sup>9</sup> Baber himself classifies his College Years, including his time studying at Michigan State University and the Eastman School of Music, as driven by his educational assignments and goals, while his *Frankenstein* Years represent his experience composing his first opera as a young professional, where his compositional choices were his own. Adopting only selected contemporary compositional techniques and experimental trends, Baber juxtaposed new techniques such as bitonality, mode mixture, and chromaticism with traditional forms in the works composed during this Modernist Period. Stylistically, Joseph Baber describes his music generally as ‘Modern classical,’ within the European tradition but with an American flavor.”<sup>10</sup>

This document offers an overview of Baber’s distinct stylistic periods as well as an in-depth analysis of one of his piano works, *Kingdom of the Heart’s Content*, Op. 11, specifically selected as a quintessential example of his Early Period (1949-56). As a

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<sup>8</sup> Joseph Baber, “Baber’s Piano Music,” interview by Sanghee Kim, November 7, 2019, audio, 01:37.

<sup>9</sup> Joseph Baber called the years he collaborated with John Gardner his *Frankenstein* Period because the works he wrote during that period contain monster-like qualities. The music uses dark, mysterious, and pessimistic elements to represent dramatic, obsessive, and hallucinatory effects..

<sup>10</sup> From a conversation with Joseph Baber.

whole, Baber's music for solo piano features a variety of compositional characteristics which parallel Baber's personal growth in each of the three periods.<sup>11</sup>

This research is the first study that deals with this body of piano music. It also exposes new primary source materials in the form of interviews with the composer, composer's notes, and unpublished sketches. The final aim of this document is to provide pianists and teachers with an insight on the subject of a lesser known, but important composer.

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<sup>11</sup> Joseph Baber, "Baber's piano music," interview by Sanghee Kim, November 7, 2019, audio, 01:12.



## Chapter 2 Biography of Joseph Baber

There was a time when Baber found himself isolated. In the fall of 1949, because of his parents' divorce and traumatic memories of the war, Baber began to experience a kind of agoraphobia and left school for a semester during the sixth grade and stayed at home. During this time Baber started to compose because writing music gave him consolation. This is when he began his first compositions, *Duos for Violin and Viola*, Op. 1 (1949–54).

When Baber went back to school in the spring of 1950, things began to improve. In the fall of 1950, he entered middle school and began to feel more confident. He started doing much better with the help of two extremely good teachers, Celia Meyer and Anna Seaton. They both recognized Baber's potential and nurtured him as if he were their own child. Meyer encouraged Baber to read a great deal, and Seaton, a drama teacher, helped him become more outgoing by acting in plays. Meanwhile Baber continued to compose more and more.

In high school (1952–56), Baber continued to write music, and emerged as a very talented violist, playing in several professional orchestras. Also, while in high school he began to study with his first composition teacher, John Powell (1882–1963).<sup>12</sup> In his final two years of high school, particularly the last year from 1955 to 1956, Baber became

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<sup>12</sup> John Powell (1882–1963), American pianist and composer, attended the University of Virginia in 1901 and left for Vienna to study with Theodor Leschetizky and Karel Navrátil. Powell made his recital debut in Berlin in 1907 and subsequently performed in Paris, London, and Vienna. After living in London for several years, Powell returned to Richmond, where he developed an interest in black American folksong. His reputation as an important American composer was established with the première of *Rhapsodie nègre* for piano and orchestra (1918). Inspired by Joseph Conrad's *Heart of Darkness*, the work quotes black American melodies and uses syncopated ragtime rhythms. Powell's late works show his integrity of folk tune and modal style in traditional form. "Powell, John," David Z. Kushner, Grove Music Online, January 20, 2001, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.22212>.

especially prolific in writing music. Works from this time include the *Sinfonia*, Op. 7 (1954–56), the *Serenade for String Trio*, Op. 8 (1954–56), nine *Shakespearean Madrigals*, Op. 9 (1954–56), and several dozen songs. By the time he finished composing *Kingdom of the Heart's Content* (1952–56), Baber had already become a more expressive composer, using his music as a means of depicting his feelings about the places and people around him.

Born on September 11, 1937, in Richmond, Virginia, Joseph Baber grew up in a musical family that provided him with a great love of music and that paved the way for his future music study. His father, Joseph Wilson Baber, was a folk singer, guitar player, and performer on WMBG, Richmond's local radio station.<sup>13</sup> His radio program, "Joe and Little Joe," was broadcast early in the mornings and included seven-year-old Joseph singing folk and western songs.<sup>14</sup> Joseph's mother, Clara Elizabeth Poindexter Baber, did not play any instrument, but was an enthusiastic music lover, offering commentary on Baber's early compositions. Joseph's Uncle Ashby and Aunt Blanche played guitar and joined the family in singing classic folk songs such as "Blue-Tail Fly," "Froggy Went A-Courtin,'" and other songs like those sung by Burl Ives.<sup>15</sup> The couple taught young Baber how to play the guitar and rehearsed with him often.

While typical students in public school began instrumental lessons in the fourth grade, Baber began studying violin in the third grade.<sup>16</sup> His previous training on guitar had not only developed his musicianship, but also had calloused his fingers, making the violin more comfortable to play. Baber's talent for playing violin was recognized by

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<sup>13</sup> From a conversation with Joseph Baber.

<sup>14</sup> Ibid.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

Frank Wendt (1925–2018),<sup>17</sup> a violinist and public-school educator, who allowed Baber to begin lessons early. Wendt was a dedicated string teacher, and he became a significant influence in Baber’s life. In addition to teaching violin, Wendt was also the first person who encouraged Baber to compose, often listening to and performing Baber’s new compositions.

Baber’s violin studies continued until junior high. One day, caught in the middle of a bad spat between his siblings, Baber fell and landed on his instrument, breaking it so badly that it was unplayable.<sup>18</sup> At the time, his family could not afford to buy a new violin, so Baber had to continue his string studies on a borrowed viola from the school. While this could have been a devastating and discouraging event for a young musician, Baber was undeterred and took to the new instrument quickly. Thereafter, the viola became Baber’s primary instrument, even after his violin was repaired. He played viola in the school orchestra for three years during junior high and soon realized that there was more opportunity and less competition on the viola for a young composer.<sup>19</sup>

Baber continued playing in the school orchestra throughout high school, building his confidence and playing skills as a musician. In his second year of high school, Wendt sent him to the All-State Orchestra in Arlington, Virginia, where Baber experienced a rehearsal that he would never forget.<sup>20</sup> In the first rehearsal, the students were seated according to the number of years of ‘private lessons,’ and Baber, who had only taken public school lessons, sat in the back. The program of the concert included the *Holberg*

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<sup>17</sup> Frank Wendt (1925–2018), an American violinist and graduate of Northwestern University, was Baber’s string teacher when he was in the third grade at Fox School in Richmond, Virginia.

<sup>18</sup> From a conversation with Joseph Baber.

<sup>19</sup> Ibid.

<sup>20</sup> Ibid.

*Suite*, Op. 40 by Edvard Grieg (1843–1907), which contained a very tricky and fast viola solo. When the conductor cued the solo for the first time, the first chair violist refused to play the part but was unsuccessful. The second chair also refused to play, as did the third and others in the section. Finally, the conductor, Howard Mitchell (1910–88),<sup>21</sup> director of the National Symphony asked if anybody was able to play the solo. Baber raised his hand. He performed the solo well in rehearsal and at the concert, receiving the conductor's and his teachers' praise. Baber cited this experience as one of the glorious moments of his childhood. This gave him the confidence to continue playing in orchestras.<sup>22</sup> Upon returning home from the All-State Orchestra, Baber sought out more opportunities for orchestral performances, joining the Norfolk Symphony Orchestra, the Orchestra of the Richmond Professional Institute (now the Virginia Commonwealth University), the Roanoke Symphony Orchestra, and the University of Richmond Chamber Orchestra. Baber enjoyed playing with these local orchestras and learned to navigate the challenges of large-ensemble playing from his colleagues, who were either professional or semi-professional musicians. His experience as a string player served as a catalyst for Baber's career as a composer.

Orchestral playing offered continuous exposure to important works by such masters as Bach, Haydn, Mozart, Beethoven, Schubert, Dvorak, and Tchaikovsky, giving Baber many chances to learn the compositional devices and skills used by those

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<sup>21</sup> Howard Mitchell (1910–88), a cellist who was music director of the National Symphony Orchestra for 20 years, joined the Washington orchestra as principal cellist in 1933. He made his conducting debut with the National Symphony in 1941 and was appointed music director in 1949. Before he retired in 1969 as music director emeritus and guest conductor, Mr. Mitchell led the orchestra on its first foreign tour in 1959, with 12 weeks of performances in 19 countries in South and Central America. The ensemble toured Europe under his baton in 1967. AP, "Howard Mitchell, 77, Cellist and Conductor," *New York Times*, June 23, 1988, <https://www.nytimes.com/1988/06/23/obituaries/howard-mitchell-77-cellist-and-conductor.html>.

<sup>22</sup> From a conversation with Joseph Baber.

composers.<sup>23</sup> One performance that Baber remembers fondly was with the Polish pianist Mieczyslaw Horszowski (1892–1993)<sup>24</sup> and the Norfolk Symphony on November 21, 1955. The performance included the Mozart two piano concertos, No. 9 and 27. Before the concert Horszowski took Baber aside to talk to him about music as a spiritual act.<sup>25</sup> Once the pianist and the orchestra started playing, Baber felt something that he had never felt before. He recalls, “I was playing in the orchestra, being inside of music. It was amazing and just like a religious experience.”<sup>26</sup>

Baber’s natural talent for composing led Frank Wendt to solicit formal training for the young musician in composition from John Powell, an American pianist and composer who taught at the University of Virginia in Charlottesville.

When Powell traveled to Richmond to visit his sister, Baber took traditional composition lessons as well as how to use the keyboard in composing. Powell assisted Baber by playing through his music and was the first teacher to recognize Baber’s natural gift for creating melodies.<sup>27</sup> Powell also taught Baber basic keyboard skills, using the piano as a tool to explore basic compositional elements such as chord progression,

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<sup>23</sup> Joyce Hall Wolf, “*A Performance Guide to Selected Solo Songs by Joseph Baber*” (DMA diss., University of Kentucky, 1997), 9.

<sup>24</sup> Mieczyslaw Horszowski (1892–1993) was an American pianist of Polish birth. A remarkable child prodigy, his playing from the earliest age was noted for its rare musicality and maturity of insight. His mother, a pupil of Mikuli, was his first teacher, and before going to Vienna in 1899 to study with Leschetitzky, he also had lessons from Melcer-Szczawiński (piano) and Soltys (composition). His USA début took place on 30 December 1906 in Carnegie Hall. From 1914 he lived in Milan, which remained his base until the outbreak of World War II. He then moved permanently to the USA. Invited to join the teaching staff of the Curtis Institute in Philadelphia in the early 1940s, Horszowski was a member of the piano faculty there until his death at the age of 100. An important aspect of his career was his activity in chamber music and for 50 years he was the favored duo partner of the cellist Pablo Casals. “Horszowski, Mieczyslaw,” James Methuen-Campbell, Grove Online Music, January 20, 2001, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.13379>.

<sup>25</sup> From a conversation with Joseph Baber.

<sup>26</sup> Ibid.

<sup>27</sup> From a conversation with Joseph Baber.

transposition, and reduction.<sup>28</sup> Powell encouraged Baber to compose piano sketches daily depicting various Richmond places and to keep them in notebooks, a practice which Baber has continued throughout his career.<sup>29</sup> John Powell told him, “If you were a painter, you would go out every day to sketch things such as the sky, birds, trees, etc. Composers should do the same thing.”<sup>30</sup> As a composer, Baber loved sketching as a creative activity, because he felt that it gave him more ideas for writing music. Guided by Powell, Baber combined his natural talent as a composer with his newfound piano skills to create *Kingdom of the Heart’s Content* Op. 11, which is his very first work for the piano.

In addition to Frank Wendt and John Powell, there were several other musicians who impacted Baber’s compositional style by exposing him to the orchestral sounds of great composers as he played in the local orchestras. Edgar Schenkman (1908–93),<sup>31</sup> conductor of the Norfolk Orchestra, exposed Baber to the classical and romantic repertory, including Schubert and Haydn, as well as *Elijah* by Felix Mendelssohn and the *St. Matthew Passion* by J. S. Bach. Frederick Neumann (1907–94),<sup>32</sup> American musicologist, violinist, and professor at the University of Richmond, also had an impact on Baber’s musical development, creating a deep interest in eighteenth century music by way of his extraordinary musicological scholarship, especially regarding Mozart. Baber

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<sup>28</sup> From a conversation with Joseph Baber.

<sup>29</sup> Ibid.

<sup>30</sup> Joseph Baber, “Baber’s Piano Music,” interview by Sanghee Kim, November 7, 2019, audio, 18:30.

<sup>31</sup> Edgar Schenkman (1908–93) was an American conductor and violist. He was the music director of the Norfolk Symphony Orchestra from 1944–66 and the Richmond Symphony from 1957–71.

<sup>32</sup> Frederick Neumann (1907–1994), an American musicologist and violinist, studied politics and economics in Germany and received the PhD in 1934. He received his second PhD from Columbia University in 1952 and was professor of music at the University of Miami and the University of Richmond. He had a number of publications on Baroque and post-Baroque ornamentation, including ornamentation in Baroque and Post-Baroque music. “Frederick Neumann,” Paula Morgan, Grove Music Online, January 20, 2001, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.19778>.

played continuously in Neumann's chamber orchestra at the University of Richmond, which frequently programmed Mozart symphonies and Bach concerti. These works became models for the formal structure of Baber's compositions. Chairman of the music department at the University of Richmond, James Erb, encouraged young Baber to compose. With his knowledge and enthusiasm, Erb also helped Baber to further develop his interest in J. S. Bach and contemporary music. Hearing compositions by the classical masters as directed by his musical mentors taught Baber the structures of classical form. This prepared him for his own college studies.

In 1956, Joseph Baber graduated from high school and spent the summer in Williamsburg, Virginia, performing in eighteenth century period orchestra at William and Mary College. During one of their concerts, a piece by Baber was performed, the *Sonnet for Solo Oboe, Flute, and Strings*, Op. 5, no. 1. That fall, he began college at the University of Miami, where he studied composition with Renée Longy (1897–1979).<sup>33</sup> During this time, Baber began studying the music of contemporary composers and experimenting with Modernist techniques, such as polytonality. Longy was a single-minded contemporary music supporter, and her ensemble regularly performed contemporary music. Baber performed numerous new works with the ensemble, including several compositions by Bohuslav Martinů (1890–1959) and Gunther Schuller (1925–2015).<sup>34</sup> Practicing contemporary techniques, Baber wrote many piano pieces which employed traditional forms with slightly Modernist elements. Although Baber

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<sup>33</sup> Renée Longy (1897–1997), French-born, American pianist and theoretician was one of the founders of the Longy School of Music of Bard College, located in Cambridge, MA in 1915, and the teacher of Leonard Bernstein, the composer and conductor. "Renée Longy, Pianist, Music Theoretician, Bernstein's Teacher," John Cook, New York Times, May 22, 1979, <https://www.nytimes.com/1979/05/22/archives/renee-longy-pianist-music-theoretician-bernsteins-teacher.html>.

<sup>34</sup> From a conversation with Joseph Baber.

benefitted from his studies with Longy, an unexpected meeting with Howard Hanson (1896–1981),<sup>35</sup> discussed below, created a desire for Baber to go to a better school. He did not return to continue his studies at Miami the next year.<sup>36</sup>

Baber's time at the University of Miami included a remarkable encounter with Howard Hanson, the head of the Eastman School of Music, who would later play an important role in Baber's life. During Baber's tenure as a violist with the Miami orchestra (now called the Greater Miami Symphony), Hanson visited the ensemble to conduct his own music. At an informal audition, Baber impressed Hanson with a live viola performance and a recording of his composition, *Sonnet for Solo Oboe, Flute, and Strings*, Op. 5, no. 1. After the audition, Baber received "a blanket invitation"<sup>37</sup> by the director of the school saying, "anytime you want to come to Eastman, let me know."<sup>38</sup> Not long after, in May of 1957, Baber left Miami and returned to Richmond, spending the following year and a half playing in the Norfolk Orchestra and newly formed Richmond Symphony, as well as in Neumann's chamber orchestra at the University of Richmond and the Roanoke Symphony.

Baber wanted to continue his studies and found that students majoring in strings could receive generous scholarships from a number of universities.<sup>39</sup> Although he first applied to the Eastman School of Music as an undergraduate, Baber was not qualified for

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<sup>35</sup> Howard Hanson (1896–1981), was the first director of the Eastman School of Music and the first American recipient of the Rome Prize to take up residence in Rome with his work, *California Forest Play of 1920*. He incorporated modern techniques in lyrical and traditional scores and his music can be called neo-romantic. Hanson was the author of *Harmonic Materials of Modern Music: Resources of Tempered Scale*, his most important book, published in 1960. "Hanson, Howard," Ruth T. Watanabe, rev. by James Perone, Grove Music Online, January 20, 2001, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.12342>.

<sup>36</sup> From a conversation with Joseph Baber.

<sup>37</sup> Wolf, "A Performance Guide," 12.

<sup>38</sup> From a conversation with Joseph Baber.

<sup>39</sup> Wolf, "A Performance Guide," 12.



the financial assistance as he needed.<sup>40</sup> Luckily, Michigan State University, among other schools to which he applied, accepted him with an offer of a full-tuition scholarship.<sup>41</sup>

Joseph Baber left Richmond in January of 1959 to study at Michigan State University. He studied composition with Mario Castelnuovo-Tedesco (1895–1968),<sup>42</sup> viola with Lyman Bodman (1915–2006),<sup>43</sup> and literature and classical form with Gomer Jones (1911–77).<sup>44</sup> He graduated in June of 1962. While earning his bachelor’s degree in composition, Baber continued to explore Modernist techniques and further developed his own compositional style. In his courses with Mario Castelnuovo-Tedesco, he focused exclusively on piano writing but encouraged a study of Ravel’s scores in orchestration.<sup>45</sup> While studying composition with Castelnuovo-Tedesco, Baber wrote a large set of piano variations on an original theme for his teacher entitled *Seven Variations and a Fantasia for Piano*, Op. 17, no. 1, rescored for two pianos in 1996.

Lyman Bodman, professor of violin and viola, served as a father-figure to Baber. Recognizing Baber’s immense talent for the viola, Bodman exposed Baber to a large body of viola repertory and tried to change his major to viola, treating Baber’s talent in composing with skepticism. Luckily, Baber rejected Bodman’s persistence, with the help

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<sup>40</sup> Wolf, “A Performance Guide,” 12.

<sup>41</sup> Ibid.

<sup>42</sup> Mario Castelnuovo-Tedesco (1895–1968), an Italian composer and pianist, was the most renowned guitar composer of the twentieth century and well-known as a winner of the La Scala opera competition. He became a US citizen in 1946 and he was associated with the Los Angeles Conservatory of Music (now California Institute of the Arts). He was one of the most sought-after teachers of film music. “Castelnuovo-Tedesco, Mario,” James Westby, Grove Online Music, January 20, 2001, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.05128>.

<sup>43</sup> Lyman Bodman (1915–2006) was a professor of violin and viola at MSU and known for 27 essays on violin pedagogy published in 2002.

<sup>44</sup> Gomer Jones (1911–77), a student of Elgar and a graduate of the Eastman was appointed as an instructor at MSU in 1938 and full professor in 1955. He received Doctorate in music from University of Wales, United Kingdom in 1955. “Gomer Llywelyn Jones Papers,” The Eastman School of Music, accessed October 3, 2019, <https://www.esm.rochester.edu/sibley/files/Gomer-Llywelyn-Jones-Papers.pdf>.

<sup>45</sup> From a conversation with Joseph Baber.

of Bodman's friend, composer Warren Martin (1916–82)<sup>46</sup>, who visited East Lansing often. During these years, Baber wrote *Six Preludes for Piano*, Op. 14 (1959–62) for Bodman's wife, Virginia, whose musicianship and sight-reading ability were extraordinary and who was an enthusiastic supporter for Baber's piano works.<sup>47</sup> She and Warren Martin played these preludes as sight-reading exercise. The preludes served as compositional exercises for Baber and show an attempt to blend slightly Modernist features such as quartal, quintal, and parallel harmonies with folk music influences such as the use of *banjo*.<sup>48</sup>

Gomer Jones (1911–77)<sup>49</sup>, a phenomenal pianist and choral conductor, taught the Bartok quartets, as well as Brahms and Mozart in his literature classes. During Baber's lessons with him, Jones emphasized form over texture along with the importance of

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<sup>46</sup> Warren Martin (1916–82) Matriculating at Westminster Choir College at age 15, he was a student there until 1938, earning his Bachelor and Master of Music degrees. His major teachers included Paul Boepple, Roy Harris, David Hugh Jones, and Carl Weinrich. After graduation he became organist of the First Congregational Church of Los Angeles, at that time the largest church of its denomination. During World War II he served in the United States Army, seeing active duty in France. After the war he returned to the Los Angeles church as Minister of Music, becoming one of the most sought-after organ recitalists on the West Coast. In 1948 he became Director of Music at Rockefeller Memorial Chapel of the University of Chicago. In 1950 he returned to Princeton to join the Westminster faculty, where he served until his final illness in December 1981. In his long and versatile career, he served variously as Head of the Graduate Department, Musical Director, conductor of Symphonic and Westminster Choir, Head of the Theory Department, and outstanding teacher of an extraordinary variety of music subjects to countless Westminster students. "Warren Martin Biography," Rider University, accessed January 19, 2021, <https://www.rider.edu/academics/colleges-schools/westminster-college-arts/wcc/about/historic-westminster/warren-martins-true-story-cinderella/warren-martin-biography>.

<sup>47</sup> From a conversation with Joseph Baber.

<sup>48</sup> The five-string banjo regained something of its former popularity after World War II, largely because of the influence of the American banjoists Pete r. Seeger, who popularized traditional rural southern styles among urban players as one aspect of the folksong revival, and Earl Scruggs), who became famous as the developer of the "bluegrass" style of banjo playing. "Banjo," Jay Scott Odell and Robert B. Winans, Grove Online Music, November 26, 2013, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.A2256043>.

<sup>49</sup> Gomer Jones (1911–77), a student of Elgar and a graduate of Eastman was appointed as an instructor at MSU in 1938 and full professor in 1955. He received a Doctorate in music from the University of Wales, United Kingdom in 1955. "Gomer Llywelyn Jones Papers," The Eastman School of Music, accessed October 3, 2019, <https://www.esm.rochester.edu/sibley/files/Gomer-Llywelyn-Jones-Papers.pdf>.

studying of Bach.<sup>50</sup> While studying at Michigan State, Baber became more aware of contemporary composers such as Bartok, Shostakovich, and Hindemith. Overall, Baber's studies at MSU focused on all periods of music and augmented the Modernist techniques he had learned from Longy at the University of Miami.

In the summer of 1962, the composer returned to Richmond and worked in a restaurant for few months. As fall approached, Baber decided to relocate to Durham, North Carolina in order to take non-credit courses in Greek and Latin at Duke University.<sup>51</sup> Unfortunately, there were not many jobs available to part-time student-workers in the town, and his financial situation became perilous. Nonetheless, Baber never stopped composing and completed half of the original ten-song cycle, *Shakespearean Songs*, Op. 19, during this period. After a short time trying to work and attend courses, Baber decided that his efforts would be better spent on musical endeavors, and he quit the classical language courses after one term at Duke.

Luckily, after choosing to pursue full-time work as a musician, an opportunity presented itself to Baber. The conductor of the North Carolina Symphony came to Durham looking for string players. Baber auditioned and became principal viola for their annual tour, a position which began in January of 1963 and lasted for six months.<sup>52</sup> With the money he earned from this, Baber decided to travel to London to explore European culture and music and to apply to the Royal College of Music. However, with only a tourist visa, he could not pursue academic study.<sup>53</sup> Instead, Baber spent the summer of

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<sup>50</sup> From a conversation with Joseph Baber.

<sup>51</sup> Wolf, "A Performance Guide," 14.

<sup>52</sup> From a conversation with Joseph Baber.

<sup>53</sup> Wolf, "A Performance Guide," 14.

1963 bicycling in England and France and attending theatrical performances in London.<sup>54</sup>

After an enjoyable summer in Europe, Baber returned to the United States with ten dollars, which he used to purchase a bus ticket to the Eastman School of Music in Rochester, just three weeks before the beginning of the fall term.<sup>55</sup> At first, Baber's impromptu attempt to enroll in classes was unsuccessful, and Baber was told to wait and enroll in classes the following year.<sup>56</sup> However, following the advice of a friend, Baber made an appointment to meet with Francis Tursi (1922–91),<sup>57</sup> Eastman's professor of viola, for whom he played a viola audition and a recording of his first viola sonata.<sup>58</sup> Tursi was impressed by Baber's talent as a performer and composer and worked to assure Baber's prompt admission to the school. Tursi phoned Howard Hanson, the director of the School of Music whom Baber had met in Miami, and Hanson remembered Baber fondly.<sup>59</sup> With the combined efforts of Tursi and Hanson, Baber was able to secure acceptance to the Eastman along with a full orchestral scholarship.

Baber further developed his skills as a musician and composer at the Eastman School of Music, where he received a Master of Music degree in 1965, studying viola with Francis Tursi and composition with Howard Hanson, Bernard Rogers (1893–

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<sup>54</sup> Wolf, "A Performance Guide," 14.

<sup>55</sup> S. Emerson, "Overture," *Lexington Philharmonic Women's Guild*, no-date.

<sup>56</sup> From a conversation with Joseph Baber.

<sup>57</sup> Francis Tursi (1922–1991), a legendary violist and composer, received two bachelor of music degrees from Eastman, one in composition and one in viola. Tursi was a founding member of the Eastman Piano Quartet and played in the New England Piano Quartet. He is known for the recording of all the Mozart string quintets. "Francis Tursi," The Eastman School of Music, accessed October 5, 2019, <https://www.esm.rochester.edu/about/portraits/tursi/>.

<sup>58</sup> Wolf, "A Performance Guide," 15.

<sup>59</sup> *Ibid.*

1968),<sup>60</sup> and John LaMontaine (1920–2013).<sup>61</sup> During his Eastman years, Baber began to refine his own musical voice, which blended Modernist techniques with Baber’s typically more-tonal style. He also began composing longer works instead of collections of shorter pieces. Tursi continuously encouraged Baber to compose in a traditional style, while other teachers promoted Modernist music and tutored Baber in techniques of twentieth century composers. Tursi’s mentorship had a great impact on Baber’s motivation for writing music and played a large role in Baber’s disinterest in publicity. Tursi told Baber to “get away from artistic hubs like New York and go somewhere like Idaho and compose for the schools, compose for the churches, compose for the people.”<sup>62</sup> These lessons learned from Tursi made a deep, lifelong impression on Baber and shaped his philosophy of music.

Written as a part of the graduate requirement for his master’s degree at Eastman, Baber’s *Rhapsody for Viola and Orchestra*, Op. 22 (1964) was his first large work that gained critical and favorable reviews.<sup>63</sup> Howard Hanson performed the work on a student

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<sup>60</sup> Bernard Rogers (1893–1968) is known for the symphonic elegy, *To the Fallen*, premiered successfully by New York Philharmonic in 1919. His early composition teachers include Ernest Bloch and Arthur Farwell. Rogers studied with Nadia Boulanger in France in 1927. His book *The Art of Orchestration* (1951) has been used as a classic in the field of composition. “Bernard Rogers,” The Eastman School of Music, accessed October 20, 2019, <https://www.esm.rochester.edu/about/portraits/rogers/>.

<sup>61</sup> John LaMontaine (1920–2013) is American composer and pianist. He entered the Eastman School of Music, where he studied composition with Howard Hanson and Bernard Rogers. He also studied at the Juilliard School. He taught at the Eastman School and the University of Utah and served as composer-in-residence at the American Academy in Rome. His honors included two Guggenheim fellowships and the Pulitzer Prize (1959, for the Piano Concerto, a commission from the Ford Foundation). LaMontaine’s works demonstrated his deep interest in nature sounds, which he used in such compositions as *Birds of Paradise*, the *Mass of Nature* and the *Wilderness Journal*. “LaMontaine, John,” James P. Cassaro, Grove Online Music, January 20, 2021, [https://www-oxfordmusiconline-com.ezproxy.uky.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015911?\\_start=1&pos=1&q=la+montaine&search=quick&source=omo\\_gmo](https://www-oxfordmusiconline-com.ezproxy.uky.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000015911?_start=1&pos=1&q=la+montaine&search=quick&source=omo_gmo).

<sup>62</sup> Rich Copley, “Composer heeded mentor’s advice and followed his own path,” *Lexington Herald Leader*, April 29, 2012, [https://www.kentucky.com/entertainment/music-news-reviews/article44170803.html?fbclid=IwAR1yQ\\_U64UaDYSDHpfJfJMjBd2BCycof-Wz9FdACzBV67hzBDtGG4Gfz-hdI](https://www.kentucky.com/entertainment/music-news-reviews/article44170803.html?fbclid=IwAR1yQ_U64UaDYSDHpfJfJMjBd2BCycof-Wz9FdACzBV67hzBDtGG4Gfz-hdI).

<sup>63</sup> From a conversation with Joseph Baber.

symposium and selected it for performance at the American Music Festival of 1964, performed by the Eastman-Rochester Orchestra with Baber as the soloist. After its premiere in 1964, Baber won the Louis Lane Prize.<sup>64</sup> This honor distinguished Baber as an accomplished composer, and he graduated from the Eastman in 1965 excited to begin his professional career.

Following graduation, Baber moved to Japan, got married, and served two years (1965–67), as principal violist with the Tokyo Philharmonic Orchestra. The orchestra members viewed Baber as a promising artist and commissioned him to write a concerto. The result of this commission, *Concerto No. 2 for Viola and Orchestra*, Op. 28 was premiered in 1967 by the Tokyo Philharmonic with Baber as the solo violist.<sup>65</sup> Baber’s mixture of old and new musical styles, shaped by traditional formal structure but with slightly Modernist touches, impressed Japanese music critics.

In the spring of 1967, Baber returned to the United States to find a job. Soon after, he was hired as assistant professor of viola and theory at Southern Illinois University in Carbondale in the fall of 1967, where he also served as Violist-In-Residence with the Illinois String Quartet led by the very talented violinist Myron Kartman (b. 1933), who would later become the Director of the String Department at Northeastern University.<sup>66</sup> While playing with the Quartet, Baber was encouraged to compose a work for the ensemble, the *String Quartet*, Op. 30, which was completed in 1968 and played on tour. In a review of the composition, James Backas wrote in the Washington Post, “For one thing, its composer writes extremely well for string quartet. Then, too, there were

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<sup>64</sup> Louis Lane (1923–2016) was a graduate of the Eastman school of music in 1947 and an associate conductor of the Cleveland Orchestra during 1960–70.

<sup>65</sup> Wolf, “*A Performance Guide*,” 17.

<sup>66</sup> From a conversation with Joseph Baber.

smatterings of Modern touches throughout – polytonality, pointillism, chromaticism, and maybe even some serialism writing here and there, and all very smoothly and unobtrusively done.”<sup>67</sup> The reviewer declared Baber’s ideas intriguing and applauded his thorough understanding of the quartet medium.<sup>68</sup> This Quartet showcases Baber’s expressive talent for crafting melodies along with his use of experimental techniques.

On the night of the *String Quartet*’s premier in the spring of 1968 in Carbondale, Baber met John Gardner (1933–1982),<sup>69</sup> who would become a close friend and artistic partner until Gardner’s death in 1982. After the performance, Gardner walked backstage and said to Baber, “We are going to write operas.”<sup>70</sup> And, in fact, the pair did just that.

Gardner supplied the librettos and Baber composed the music for three operas:

*Frankenstein*, Op. 40 (1968–75), *Rumpelstiltskin*, Op. 42 (1976),<sup>71</sup> and *Samson and the Witch* Op. 52 (1995). While working with Gardner on *Frankenstein*, Baber used a more Modernist vocabulary, such as bitonality, high levels of dissonance, and persistent ostinato patterns, creating dramatic and fantastic effects. This first opera is full of dark, mysterious, and haunting sounds created by simultaneously juxtaposing keys, which are a

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<sup>67</sup> Southern Illinois University, *University News Services*, December 16, 1968.

<sup>68</sup> Ibid.

<sup>69</sup> John Gardner (1933–1982), American novelist, medievalist, librettist, critic, and poet, is best-known for his work, *Grendel* (1971) and *The Sunlight Dialogue* (1972). The focus of Gardner’s fictions is on the inner conflicts of the characters. Among Gardner’s publication, *On Moral Fiction* (1978) reveals his view of the despair of many modern writers toward pessimism. With *October Night*, John Gardner was given the National Book Critic’s Circle Award in 1976. David W. Dunlap, “John Gardner, 49; Novelist and Poet,” *New York Times*, September 15, 1982, <https://www.nytimes.com/1982/09/15/obituaries/john-gardner-49-novelist-and-poet.html?searchResultPosition=8>.

<sup>70</sup> Kevin Nance, “A musician’s defiant quest for beauty,” *Lexington Herald Leader*, March 25, 1990, C2.

<sup>71</sup> *Rumpelstiltskin*, the name of a character from a German fairy tale collected by the Brothers Grimm for their *Grimm’s Fairy Tales* (1812–22). Among Baber’s three operas, *Rumpelstiltskin* is a comic opera in two acts, each act lasting about one hour. It was premiered in January of 1977, as part of the opening of the newly restored Opera House in Lexington, Kentucky. Baber was nominated for a Pulitzer Prize for this work. The opera was produced three times by the Opera Company of Philadelphia in 1978, 1979, and 1980, and was broadcast on National Public Radio. Joseph Baber, “Rumpelstiltskin,” accessed July 16, 2019, <https://www.babermusic.com/>.

tritone apart.<sup>72</sup> Baber continued to work at SIU and perform with the faculty quartet from 1967–1970, before leaving that post to work as Composer-In-Residence for a Ford Foundation College Co-operative venture in Kansas, including Emporia State and six other colleges from 1970–71.<sup>73</sup>

In the fall of 1971, Baber accepted a position as Composer-In-Residence at the University of Kentucky (UK), where he remains today.<sup>74</sup> Baber’s position at UK provided him with more opportunities to display his compositional skills and allowed him to establish a local, regional, national, and international reputation as a composer. This period was marked by a return to the writing style of his early years, gradually moving away from much of the Modernist language he used in his first opera and instead, emphasizing traditional forms and harmonies, the use of tonal centers, and chord progressions once again.<sup>75</sup> Still, Baber had not necessarily abandoned all his *Frankenstein* qualities. Although he had moved on from his *Frankenstein* Years, he retained some of its traits but with a more optimistic character to his music.<sup>76</sup>

Baber’s First Symphony in E, Op. 46 (1979) has “a powerful statement with profound as well as dazzling climaxes.”<sup>77</sup> This symphony, which Baber calls his “war

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<sup>72</sup> From a conversation with Joseph Baber.

<sup>73</sup> The director of the Department of music at Emporia State Teachers College in Kansas (now Emporia State University), Bill Nugent, had organized a venture with six Kansas colleges to hire a composer to write music and do workshops at each of them. This was sometime in the 1960s. The director had applied for and received a Ford Foundation Grant to fund this enterprise for several years. It was called the Kansas College Co-operative Composers Project. By the time Baber was hired in the fall of 1970, the Ford Foundation Grant had expired but the six colleges decided to keep the Project going by funding it themselves. The six colleges, all in Kansas, were: Emporia State Teachers College in Emporia, Tabor College in Hillsboro, Hutchinson Community College in Hutchinson, Friends University in Wichita, Butler Community College in El Dorado, Kansas City College in Kansas City, Kansas (not Missouri).

<sup>74</sup> American Society of Composer, Authors, and Publishers, *ASCAP Biographical Dictionary*, (New York & London: Jaques Cattel Press R. R. Bowker Company, 1980), 4<sup>th</sup> ed., 19.

<sup>75</sup> From a conversation with Joseph Baber.

<sup>76</sup> *Ibid.*

<sup>77</sup> Evelyn Herron, “Emmanuel Ax plays Brahms brilliantly at Opera House,” *Lexington Herald Leader*, October 19, 1979, B-9.



symphony,” reflects some of the fear and pessimism of WWII and still has some elements of the *Frankenstein* Years.<sup>78</sup> Baber employed “incompatible elements such as jazz and percussion which combine with Brahmsian seriousness” in this work.<sup>79</sup> With his second symphony, *Symphony No. 2, Op. 59* (1987),<sup>80</sup> Baber abandoned many, but not all, traces of his Modernist Period. This symphony, written in three movements, is a “very jubilant, celebratory piece and very American.”<sup>81</sup>

Although Baber’s works have been widely performed and acclaimed, the composer never sought publicity for his music. In fact, Baber was afraid of fame and made a concerted effort to avoid popularity for two reasons. First, Baber believed that “wild popular appeal can stifle an artist’s creativity.”<sup>82</sup> Baber said that taking time to promote your music takes away time from composing. Second, Baber insisted that one’s life can be ruined by being a celebrity.<sup>83</sup> When his close friend and opera collaborator, John Gardner, became a best-selling author for his sensational hit, *The Sunlight Dialogues* (1972), Baber saw his friend’s life destroyed by fame and alcoholism. After John’s unfortunate death in 1982 in a motorcycle accident, Baber became convinced that the path of celebrity was not for him. In addition, critics, theorists, and composers

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<sup>78</sup> From a conversation with Joseph Baber.

<sup>79</sup> Herron, “Emmanuel Ax,” B-9.

<sup>80</sup> Baber’s Second Symphony was written for the Chamber Music Celebration at Morehead State University in the summer of 1987. Baber had been on the faculty for the summer festival the previous summer, where a number of his chamber works were played. As a result, MSU commissioned a symphony for chamber orchestra to be played the following year. This work was given an award from the American Society of Composers, Authors, and Publishers in 1990. The first performance was conducted by Manfred Blum both in 1987 and for the festival in 1988. He subsequently conducted the work as a guest conductor at the Hochschule in Cologne. Joseph Baber, “Symphony No. 2, Op. 59,” *Joseph Baber*, accessed November 25, 2020, <https://www.babermusic.com/orchestral.html>.

<sup>81</sup> Linda VanHoose, “UK’s Joseph Baber wins music award for Symphony No. 2,” *Lexington Herald Leader*, January 3, 1990.

<sup>82</sup> Kathy Brown, “Spotlight on the Arts: Co-Creators of the Music of Life,” *The Lane Report*, August 1994, 42.

<sup>83</sup> From a conversation with Joseph Baber.

criticized Baber's music harshly, declaring it tonal and not new music.<sup>84</sup> Despite their criticism, Joseph Baber kept making efforts to produce music that is pleasing to the ears as well as being original. He chose to write music that he likes as opposed to music others expected of him, even though this attitude brought him only limited commercial success. Now, in the age of Post-modernism, his music is no longer out of step. Recently, Baber's music has grown in popularity, which supports his belief that "if the music is good it will go on its own; people will hear it and call me."<sup>85</sup>

Joseph Baber's distinct compositional style of Modern classicism is built on an excellent foundation of musical training, first from his family and later by a series of mentors, from his early teachers Wendt and Powell, to his collegiate composition teachers Longy, Hanson, and Tursi, that inspired Baber to keep composing. Although he enjoyed a prolific career as a composer and a violist both at home and abroad, his music is relatively unknown. In an attempt to remedy that, the remainder of this document is dedicated to an overview and descriptive analysis of Baber's piano work, *Kingdom of the Heart's Content*, Op. 11, which is representative of his Early Period.

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<sup>84</sup> From a conversation with Joseph Baber.

<sup>85</sup> Heidi Parales, "Joseph Baber's music written for individuals, becomes universal," *Communi-K*, no-date.

### Chapter 3

#### An Analysis of *Kingdom of the Heart's Content*, Op. 11

Baber's first composition for solo piano, *Kingdom of the Heart's Content*, Op. 11 is a selection of twelve sketches written between 1952 and 1956 while he was still in high school. Each movement depicts the composer's personal experiences from his childhood, using a kaleidoscope of texture, harmony, and motivic gesture to portray specific mood or atmosphere. To assist performers in executing his ideas, Baber provides notes and interpretive suggestions within the musical score, explaining the inspiration and background of each sketch. Building on Baber's score annotations, this document will provide more detailed narratives for each movement acquired through conversations with the composer.

The movements of *Kingdom of the Heart's Content* each contain a programmatic title: *Introduction: Stick horses, Walk to Monroe Park, Charlie Short, Tag, Monument Avenue, Battle Abbey, Cycling, Sleighbells, Park Avenue Triangle, Goblins, Spring, and Finale: West End Farewell*. In this suite, Baber uses the names of existing locations in Richmond, Virginia, such as Monroe Park, Monument Avenue, Battle Abbey, Park Avenue Triangle. While each movement has a distinct character, pieces are unified in their depiction of places, people, and seasonal events in the composer's life<sup>86</sup>: places are depicted in *Walk to Monroe Park, Monument Avenue, Battle Abbey, Park Avenue Triangle*, and *Finale: West End Farewell*; people are depicted in *Stick horses, Charlie Short, Tag* and *Goblins*; and events are depicted in *Cycling, Sleighbells* and *Spring*.<sup>87</sup>

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<sup>86</sup> From a conversation with Joseph Baber.

<sup>87</sup> Ibid.

Baber's compositions do not seek to depict explicitly the topics indicated by the movement titles, but rather the composer's own feelings about person, place, and seasonal events derived from memories of his childhood in Richmond. Joseph Baber explains *Kingdom of the Heart's Content* as follows:

The seasonal piano pieces that make up *Kingdom of the Heart's Content*, Op. 11 are a selection of the best of the piano sketches written between 1952 and 1956, when I left Richmond, Virginia for college. My piano teacher, Marie Frick Costello, and later my composition mentor, the distinguished Virginia composer John Powell, encouraged me to keep a notebook of musical fragments, much as a painter might keep a sketchbook. Since I lived in the city's historic Fan District, there were many picturesque places about which to write as well as friends and childhood experiences to provide subject matter for these vignettes.

Some of these pieces, as I played them, were so improvisatory as to be unnotatable, whimsical and mercurial to the point of being kaleidoscopic. In this edition, especially in Monument Avenue and Park Avenue Triangle, italicized performing indications have been included as a guide to how they were originally conceived. However, the sudden shifts of mood, as they existed in my mind, may be more extreme than many performers will be comfortable performing. Still, these indications can serve as general guidelines.

The title is a paraphrase of a play title by William Butler Yeats, which a literary friend showed me in Junior High School: *The Land of Hearts-Desire*.<sup>88</sup>

Although each movement of *Kingdom of the Heart's Content* has its unique musical element and charm, the work has several pervading features which unite the composition as a whole. The majority of the movements are both short and simple in their formal structure. The movements range in length from 40 seconds to the longest spans of two minutes and thirty seconds. Also, the majority of the pieces contain a maximum of two primary melodic themes. These themes are presented in either binary (AB) or ternary (ABA) form. The harmonic makeup of each movement in *Kingdom of the Heart's Content* displays a clear tonal center, and some movements contain nontraditional key relationships. The composer's focus is on how the tonal center changes within each

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<sup>88</sup> Joseph Baber, "Keyboard Music," <https://www.babermusic.com/keyboard.html>, accessed October 21, 2019.

movement. The melodies of *Kingdom of the Heart's Content* showcase Baber's affinity for short phrases and motivic development. Baber's use of various rhythms highlights the different characters of each movement. Baber uses frequent metric changes in most of the movements to create an irregular phrase structure and cultivate a kaleidoscopic effect. In fact, that approach seems to be a hallmark of his compositional style seen throughout much of his oeuvres. The recurring treatments of form, harmony, melody, and rhythm that unify *Kingdom of the Heart's Content* also equip each movement with the opportunity to showcase its own distinct character.

*Kingdom of the Heart's Content* embodies the genuine emotion of the composer in his youth and constitutes a musical record of the composer's childhood experiences. The sincerity and relatability with which Baber writes enables him to connect with audiences and performers and write music that people like to hear. The remainder of this chapter is devoted to an analysis of each sketch and suggestions for pianists who aspire to perform or teach this work.

*Introduction: Stick Horses* (Op. 11, No. 1)

*Introduction: Stick Horses*, the first movement of *Kingdom of the Heart's Content*, is inspired by young boys playing with sticks from brooms or other tools as if riding imaginary horses.<sup>89</sup> Baber does not seek to depict the stick horse itself but instead to reflect upon his feelings about and memories of this type of play.<sup>90</sup> The “random jumping-quality” of the play is the character of this piece featured by frequent meter changes and irregular, rhythmic phrases, creating a veritable kaleidoscope of sonic pattern.

The structure of the piece is broadly divided into two parts, A and A', which are parallel in theme. The first twelve measures of Part A consist of two different musical elements: an octave displacement in the right-hand and a horn-fifth figure in the left-hand, illustrated in Example 1.<sup>91</sup>

Example 1. Opening in *Introduction: Stick Horses*, mm. 1–5

The image shows a musical score for the first five measures of the piece. The right hand (treble clef) starts with a forte (f) dynamic and features an octave displacement, indicated by a red circle around the first two notes. The left hand (bass clef) features a 'Horn fifth' figure, indicated by a red circle around the first two notes. The tempo/mood is 'with lightly prancing high spirits'.

<sup>89</sup> From a conversation with Joseph Baber.

<sup>90</sup> Ibid.

<sup>91</sup> In part-writing, a type of hidden 5ths occurring when each part approaches its note from an adjacent note of an overtone series containing that 5th, thus in imitation of two-part writing for the natural horn. “Horn’ fifths,” Grove Online Music, January 20, 2001, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.13363>.

The elemental quality of the horn fifth has played a large part in all of Baber's music.<sup>92</sup> It is perhaps a part of his desire for an American open and spacious sound.<sup>93</sup> The movement opens with the motive presented in a rhythm of two sixteenth notes tied over a bar and an eighth note followed by the metric change (2/8→3/8), which creates an irregular pulse.

The first section (mm. 1–11) presents these tied motifs with frequent metric changes, while the second section (mm. 12–29) of Part A presents more regular pulse by using less metric change, ending in G# major.<sup>94</sup> The return of Part A (mm. 30–67) is marked by a restatement of the original motive, this time presented in fewer measures and with a more regular pulse without metric changes, as illustrated in Example 2.<sup>95</sup>

Example 2. Use of regular pulse in the second section of the repeated A, mm. 48–54

The musical score for Example 2 shows measures 48 through 54. The melody in the treble clef features eighth notes with ties, creating a sense of continuity. The bass clef accompaniment consists of chords that provide a steady, regular pulse. A red arrow labeled "regular pulse" points to the bass line, highlighting the consistent rhythmic pattern.

Though the movement is written in the key of E major, it begins with C# minor chord, moving through G# major chord at the end the first section. C# minor chord returns at the beginning of second section and finally ends the movement with a plagal cadence in E major. Interestingly, this harmonic contour can be seen as an elongation of

<sup>92</sup> Joseph Baber, Email message to author, January 4, 2021.

<sup>93</sup> From a conversation with Joseph Baber.

<sup>94</sup> Ibid.

<sup>95</sup> Ibid.

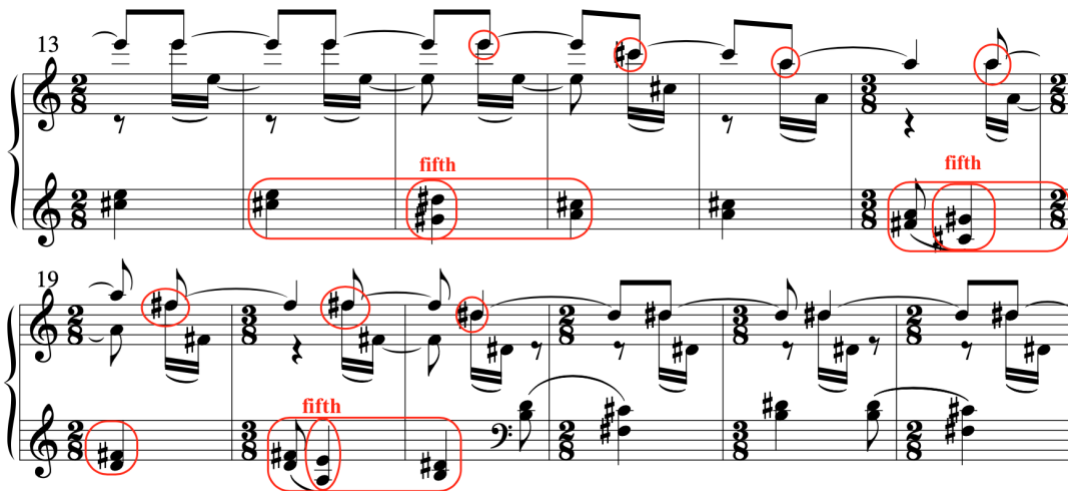
the horn fifth motivic unit (C# minor - G# minor - A major) presented in the opening section and shown in Example 3.

Example 3. Motivic harmonic unit in *Stick Horses*



The melodic content of *Stick Horses* centers around intervals of perfect fifths and major/minor thirds. The first section of Part A repeats perfect-fifth intervals on B-E in the treble line and G#-C# in the bass. The melodic movement of the second section is characterized by a pattern of descending thirds, E-C#-A-F#- D#, in the treble and by a sequence of original harmonic units (third-fifth-third), which include horn fifths followed by a third as illustrated in Example 4.

Example 4. Melodic movement by third and sequence of harmonic unit, mm. 13–24



The melodic contour, presented in the right-hand, reappears in the repeated A as modified: E-C#-A and B-G#-E. A pentatonic scale on E begins the first phrase of each



section and the transition (mm. 6–7, 29–30, and 40–41). In coda, the progression of the original harmonic unit is modified. The horn-fifth figure is followed by third, but two voices all moved by contrary motion at measure 60, as illustrated in the Example 5. The cadence in the left-hand enclosed with the horn fifths as part of the harmonic unit.

Example 5. Modified harmonic unit in coda, mm. 59–67

The image shows a musical score for piano, consisting of two systems of staves. The first system starts at measure 56 and the second at measure 62. The music is in 3/4 time. In the first system, measures 59 and 60 show a sequence of chords in the bass line. A red circle highlights a chord in measure 59, with a red label 'fifth' pointing to it. Another red circle highlights a chord in measure 60. In the second system, measures 64 and 65 show a sequence of chords in the bass line, with red circles highlighting them. A 'rit.' marking is present in measure 64. The score ends with a double bar line in measure 67.

In the opening movement of *Kingdom of the Heart's Content*, a reoccurring rhythmic motive, frequent metric changes, and horn fifths create the playful and jumping character of this movement.

#### Performance

Since the movement features two motives that are repeated throughout the movement, the performer needs to exercise his/her creativity in performing each repetition differently, to add variety to the performance. The performer can consider the dynamic changes, emphasizing different voices, and/or having various characters for repeating ideas, as some means of creating contrast and keeping audiences engaged. The first thing to consider is the piece's overall character. In order to portray the playful

character indicated by the composer, the performer needs to think how the feeling of jumping can be evoked through sound. Physically, jumping takes place when the feet press against the ground in order to bounce up high in the air. The two notes of the tied octave motive in the treble line are perfectly designed to evoke the sense of jumping. If the performer holds the upper note in the tied octave and then gradually “open up” the hand to reach the bottom note in the octave—kind of imitating jumping step with a hand—the performer may achieve the bouncing effect the piece asks for. In addition, the performer is recommended to separate or hand-breathe between the two notes of the motive. Keeping a stretched hand should be avoided by all means. Breathing with the hand by collecting all fingers together after the tied octaves (end of both slurs) is the key to creating the feeling of jumping in addition to physical comfort in performing this piece.

### ***Walk to Monroe Park*** (Op. 11, No. 2)

The second movement of *Kingdom of the Heart's Content* is entitled *Walk to Monroe Park*. Monroe park was situated halfway between Baber's home and the public library downtown. He frequently passed through this park while walking to the library. On his way to Monroe park, Baber walked past a dark convent, a sanctuary for sequestered Catholic women. While Baber considered the park to be a pleasant place, the convent seemed mysterious to him. Baber wrote this movement to reflect his combined impressions of walking to the park, past the convent, musically depicting the “mood change from a carefree walk at the beginning to one that is more romantic and turbulent

as he passes the convent.”<sup>96</sup> This movement is characterized by a lyrical melody over a swinging accompaniment as if imitating the casual walking.

*Walk to Monroe Park* is written in ternary form with two A sections characterized by a homophonic texture, framing a contrasting B section with a polyphonic texture. Baber indicates that this movement should be played with *rubato*, thus allowing the performer to have more freedom to express the transition in character from carefree to romantic.

In this movement, Baber begins with an eighth-note rest in the left hand, using it as a special tool to make the left-hand irregular, creating an aural illusion of walking for the audience. This breath helps to establish the syncopated rhythm in the left hand, which contrasts with the unsyncopated right-hand melody.<sup>97</sup>

Section A (mm. 1–10) presents a song-like melody in the right-hand accompanied by a syncopated rhythm in the left-hand to represent the sense of walking. These two parts combine to form an initial theme that creates an image of walking in a pleasant place, as illustrated in Example 6.

Example 6. Initial theme in the opening of *Walk to Monroe Park*, mm. 1–3

The image shows a musical score for the first three measures of the piece. It is written for piano in 2/4 time. The right hand (treble clef) starts with a whole rest in the first measure, then plays a melody of quarter notes: G4 (with a sharp sign), A4, B4, C5, B4, A4, G4. A slur covers the entire right-hand part. The left hand (bass clef) starts with an eighth-note rest in the first measure, followed by a syncopated accompaniment of chords: G2-B2 (with a sharp sign), A2, B2, C3, B2, A2, G2. The tempo marking 'p rubato' is placed above the first measure of the left hand.

<sup>96</sup> Joseph Baber, Email message to author, May 16, 2020.

<sup>97</sup> From a conversation with Joseph Baber.

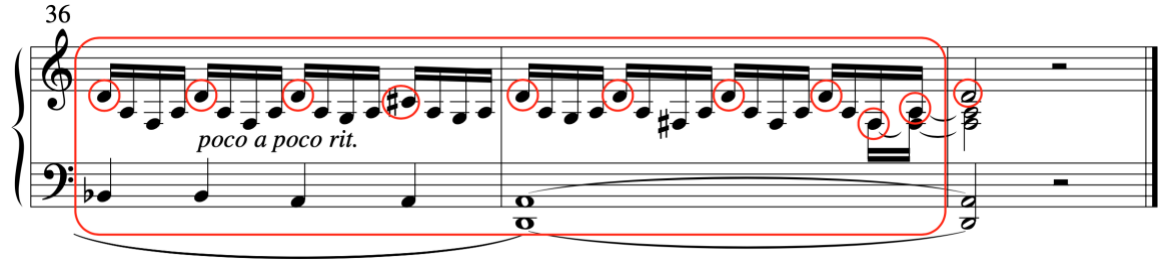
The B section (mm. 10–25) introduces a new melody in the left-hand accompanied by a sixteenth-note figure in the right-hand marked *poco piu agitato e cresc.* (a little more agitated and getting louder), to express the romantic- and mysterious-quality of the convent. The sixteenth notes in the right hand contain a melodic shape and the accompaniment figure adds a lovely counterpoint to the melody, as shown in Example 7.

Example 7. New melodic material in intro of B section, mm. 10–13

The image shows a musical score for two systems, measures 10 through 13. The top system starts at measure 10 with a treble clef and a 3/4 time signature. The right hand (RH) has a melodic line starting on a sharp (F#) and moving in a series of eighth notes. The left hand (LH) has a bass clef and a 3/4 time signature, with a melodic line starting on a natural (F) and moving in a series of eighth notes. The RH is marked 'legato' and 'poco piu agitato e cresc.'. A red box labeled 'Part B' highlights the RH melody from measure 10 to 13. The bottom system starts at measure 12 with a treble clef and a 4/4 time signature. The RH has a melodic line starting on a natural (F) and moving in a series of eighth notes. The LH has a bass clef and a 4/4 time signature, with a melodic line starting on a natural (F) and moving in a series of eighth notes. The RH is marked 'legato' and 'poco piu agitato e cresc.'. A red box labeled 'Part B' highlights the RH melody from measure 12 to 13.

These elements create a contrast with the previous section, using a new mode and melodic elements to recreate the eerie atmosphere of the convent. The return of the A section (mm. 25–38) is marked by the indication *come prima*, which means “to play as before.” This restatement primarily contains the melodic material seen in the original Part A statement with slightly modified rhythms. It also includes a slightly-fragmented melodic element from Part B as illustrated in Example 8, which evokes the memory of the convent.

Example 8. Insertion of fraction of Part B before ending, mm. 36–38



The melodic content of this movement consists of two different themes. The first theme is comprised of nine-notes under a slur, introduced in mm. 2–4, as indicated in Example 9a, and the first five-notes of the theme reappear in the repeated A section.

Example 9a. First theme in *Walk to Monroe Park*, mm. 1–4



The second theme consists of ascending and descending dotted-eighth-sixteenth rhythms as illustrated in Example 9b.

Example 9b. Second theme in *Walk to Monroe Park*, mm. 7–9



This theme reappears at the end of Part B and in the repeated A section. Baber combines the first and second themes in mm. 32 and 33, switching the voice parts from their

original positions, as illustrated in Example 10. The combination of the first and the second theme enhances the sense of walking in a pleasant environment.

Example 10. Combination of first and second themes, mm. 32 and 33

The image shows a musical score for two staves, treble and bass clef, in 4/4 time. The first measure is marked with the number 32. The bass clef staff contains a sequence of notes: a dotted quarter note, an eighth note, a dotted eighth note, a sixteenth note, and a quarter note. These five notes are circled in red, with a red line underneath them and the text "first five notes of the first theme" below. The treble clef staff contains a sequence of notes: a dotted quarter note, an eighth note, a dotted eighth note, a sixteenth note, and a quarter note. These five notes are circled in red, with a red line above them and the text "second theme" above. The tempo marking "poco meno mosso" is written below the bass clef staff.

Paralleling these two melodic themes, this movement also features two contrasting rhythmic ideas: syncopation in the left-hand that permeates the entire movement, and a rhythm consisting of a dotted-eighth-sixteenth figure in the right hand, primarily found in Part B. The right-hand part, accompanied by a scale, used in the B section, creates a mysterious and suspenseful atmosphere. In summary, Baber primarily uses two rhythmic motives to evoke an image of walking to the park.

### Performance

The composer uses a recurring dotted rhythm coupled with a scalar motion accompanied by the sixteenth-note figure in the B section to evoke an image of walking, depicting a change of mood from a carefree walk to a more romantic and turbulent one as he passes the convent. Upon passing the convent, the rhythm in a conjunct motion creates the ‘walking gesture,’ in the shadow of the building. To express the image of walking past the mysterious convent, the performer is recommended to be aware of the ‘walking’ melody in order to bring it out. Special attention in the “walking” theme should be given

to the dotted rhythm: this type of rhythm may be difficult to maintain properly and often such a rhythm may sound like triplets. Fortunately, the composer makes the “walking” theme to be accompanied by the sixteenth notes accompaniment (like mm. 11–13, see Ex. 7), so just secure the last sixteenth notes in the theme and in the accompaniment exactly at the same time to execute the dotted rhythm pattern successfully.

It is also fun to simplify the texture while practicing and play the last sixteenth note of the melody with the last sixteenth note of the accompaniment: for example, in measure 11, it would be E (LH) with the A (RH); G (LH) and A (RH); G (IH) and D (RH) and C (LH) and D (RH). Simplifying the texture always gives the performer a chance to listen for hidden motives, or hidden dissonances and being aware of such hidden gems will certainly enhance the final performance. To shape the “walking” theme better, the performer is recommended to always play the sixteenth notes in the dotted patterns softer. There are three melodic fragments that can be found in this section, culminating in an arrival point on the D in measure 15, as illustrated in Example 11.

Example 11. Finding melody in scales in *Walk to Monroe Park*, mm. 12–15

The musical score for Example 11 consists of two systems of piano music. The first system covers measures 12 and 13. Measure 12 is in 4/4 time, and measure 13 is in 3/4 time. The second system covers measures 14 and 15. Measure 14 is in 3/4 time, and measure 15 is in 4/4 time. The score features a walking theme with a dotted rhythm. Red annotations highlight melodic fragments and an 'arrival point' on a D note in measure 15. The score is marked with a forte (f) dynamic in measure 15.

These melodic fragments need to be played with a sense of forward motion and agitation, simulating the gesture of walking back and forth while passing the convent.

### *Charlie Short* (Op. 11, No. 3)

The third movement of *Kingdom of the Heart's Content* is entitled *Charlie Short*. Short was the family name of the composer's friend, Alice, who had a brother named Charlie. In addition to being named Charlie Short, this boy was also physically short. His personality was "changeable and impish, which is why the music is so playfully scatterbrained."<sup>98</sup> Considered a runt by his older peers, Charlie was always busy running around and sometimes bothering others while they played. Often, Baber and his friends busied themselves by chasing Charlie. Baber's feelings about Charlie were that of affection for a clownish, crazy boy.<sup>99</sup>

Musically, this movement is characterized by its brevity and its consistent texture. Baber gives the indication *capriccioso* to establish an atmosphere of sudden and impulsive change. This movement is based on a single theme presented in three phrases with no contrasting material. This describes the simplicity of Charlie Short's nature. Baber presents this simple motivic idea in the first measure, and then he modifies it by changing the meter and slightly extending its length, resulting in a simple yet unified piece. The first phrase (mm. 1–4) introduces the single motivic idea: two detached chords in a short-long rhythmic pattern leaping to a pattern of descending thirty-second notes.

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<sup>98</sup> Joseph Baber, Email message to author, May 15, 2020.

<sup>99</sup> From a conversation with Joseph Baber.



Baber uses this short motivic statement throughout the first phrase, even though the interval varies, as illustrated in Example 12, to portray Charlie's sportive character, running around here and there.

Example 12. Motivic idea and motivic development in *Charlie Short*, mm. 1–2

The second phrase (mm. 5–8) repeats the opening motive, transposing it down a fifth in m. 5 and repeating it in mm. 6–8. The third phrase (mm. 9–13) offers still more playful repetition of the motivic idea, this time using a sequential process over the inverted seventh chords in descending motion, which seem to evoke an image of Charlie jumping downstairs with his both feet, as illustrated in Example 13.

Example 13. Sequential patterns of motive in *Charlie Short*, mm. 9–10

In this movement, the composer does not establish a key center because of the Charlie's random behavior. Baber employs a C# as a Picardy third one measure before

the end, to close the movement in the parallel major mode, as illustrated in Example 14.<sup>100</sup>

Example 14. Use of Picardy third, mm. 11–13

The image shows a musical score for three measures. Measure 11 is in 5/4 time, measure 12 is in 6/4 time, and measure 13 is in 4/4 time. The key signature changes from one flat to one sharp. In measure 13, the final chord is a major triad (C major), which is circled in red and labeled 'Picardy 3rd'. The bass line in measure 13 also has a red circle around the final notes.

The last four notes including the Picardy Third express the character of Charlie’s sneaking steps.

#### Performance

To create an atmosphere of running and chasing, as depicted in this movement, the performer is recommended to choose an image or picture to go along with the piece. Having a visual image for the piece sparks the imagination and provides additional ideas of possible colors for the piece. Once the imagination is involved in the process of practicing, it will help the performer to better shape the phrases thus bringing the character forward in a more convincing way. In addition, without shaping the phrases well, there is no singing-quality to the sound. To facilitate shaping, it is recommended to break down the long phrases into shorter sub-phrases. For example, the notes moving up

<sup>100</sup> Picardy third refers to ‘a raised third degree of the tonic chord.’ “Tierce de Picardie [Picardy 3rd],” Julian Rushton, Grove Music Online, January 20, 2001, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.27946>.

and down in m. 8, as illustrated in Example 15, seem to depict a whimsical little boy skipping in a zigzag pattern.

Example 15. Shaping phrases in *Charlie Short*, m. 8



The melodic shape based on the single tones circled in the right hand may be seen as comprised of two short sub-phrases, each with an emphasis on the arrival note marked with the arrow. The melodic contour of the single notes can be described as a depiction of Charlie’s skipping gesture, and the chords can be likened to the sense of excitement he experiences when he plays with the other children. To bring out the playful character of this episode, it is recommended to hold the first notes in the right-hand melody longer during practicing, while echoing them with the upper note of the thirds in the left hand. The performer might be pleasantly surprised to discover some “delicious” dissonances while listening to the echo effect and may learn how to playfully present the interaction of the melody with the accompaniment, especially, if the upper note of the thirds is played staccato.

## *Tag* (Op. 11, No. 4)

The fourth movement of Baber's sketches, entitled *Tag*, is named after a popular children's game that involves touching or "tagging" somebody and then running away. Baber felt excitement when he was running, playing tag, and chasing his friends.<sup>101</sup> *Tag* embodies Baber's excitement by means of a driving, motivic rhythm consisting of two sixteenth-notes and one eighth-note. Metric changes do not occur as frequently in *Tag* as they do in previous movements. Baber did not give any expression marking for the performance suggestion in this movement as opposed to the previous three movements.

This movement can be divided into two parts, each with three sub-sections. The first section (mm. 1–6) consists of two, three-bars phrases and introduces the rhythmic motive (♩ ♪) followed by repeated eighth-notes. The phrase begins with a two sixteenth-note pickup and ends with a six sixteenth-note pickup, as illustrated in Example 16.<sup>102</sup>

Example 16. Opening section in *Tag*, mm. 1–3

<sup>101</sup> From a conversation with Joseph Baber.

<sup>102</sup> Ibid.

The use of an empty measure in the unusual meter of 1/4 in m. 3 seems to have a great effect, evoking an image of a person who unexpectedly becomes ‘out of play’ after being tagged. This running and stopping is very much in the character of *Tag*.

The motivic rhythm ♪ ♪, introduced in the opening, is also used in the first phrase of the second section (mm.7–12) The two-note pickup and the six-note pickup are together in the same measure, as illustrated in Example 17.

Example 17. Second section in *Tag*, mm. 7–9

The musical score for Example 17 shows three measures in 4/4 time. Measure 7 begins with a two-note pickup (circled in red) followed by a six-note pickup (circled in red). Measure 8 is an empty measure. Measure 9 begins with a two-note pickup (circled in red) followed by a six-note pickup (circled in red). The word 'pickup' is written in red above the six-note pickup in measure 7 and below the two-note pickup in measure 9.

The final section of Part A is a short transition to Part B based on the repeated eighth notes that opened this movement, coupled with a series of chords in a sequence, as illustrated in Example 18. It is as if the game is becoming more animated and building to a climax.

Example 18. Transition in *Tag*, mm. 14–16

The musical score for Example 18 shows three measures in 4/4 time. Measure 14 contains a half note G4 and a half note B4. Measure 15 contains a half note C#5 and a half note C#5. Measure 16 contains a half note D5 and a half note D5. The chords are labeled as b minor, B major, c#dim., C# major, D Major, and d minor.

The first section of Part B (mm. 17–22) introduces new material with a contrasting rhythmic feature that moves by leap. The composer feels that this figure represents one of the players taunting the other.<sup>103</sup> The slurred quarter notes indicate to play the first note with more emphasis and importance, while making the second one de-emphasized and staccato in a downward motion, creating a long-short motive. The two-note slur supports the composer’s idea of a taunting gesture, as illustrated in Example 19.

Example 19. Introduction of contrasting material, mm. 17–19

Example 19 shows a musical score in 4/4 time, starting at measure 17. The score is written for piano with a grand staff (treble and bass clefs). The first two measures (17 and 18) feature a prominent rhythmic motif in the right hand, consisting of a slurred quarter note followed by a staccato quarter note, moving by leap. This motif is highlighted with red circles and a red bracket. The rest of the score (measures 17-19) shows the continuation of this motif and its interaction with the left hand.

The second section of Part B (mm. 23–26) reintroduces the opening motive, but this time the theme is used in a different harmonic pattern, as illustrated in Example 20.

Example 20. Reintroduce the motivic rhythm, mm. 23–25

Example 20 shows a musical score in 4/4 time, starting at measure 23. The score is written for piano with a grand staff (treble and bass clefs). The first two measures (23 and 24) feature a prominent rhythmic motif in the right hand, consisting of a slurred quarter note followed by a staccato quarter note, moving by leap. This motif is highlighted with red circles and a red bracket. The rest of the score (measures 23-25) shows the continuation of this motif and its interaction with the left hand.

<sup>103</sup> From a conversation with Joseph Baber.

According to the composer, this section, beginning in m. 23, is a restatement of the opening motive in the first three measures, without the 1/4 measure rest, and suggests with its continuous motion, that the game has become much more intense and frantic.<sup>104</sup>

The coda contains a further development of this motivic rhythm, creating an upbeat rhythm by inserting rests on the downbeats. This section seems to imply that some of the players are tired of playing and one of the others is trying to provoke them into keeping them play.<sup>105</sup>

The harmonic motion of this movement is characterized by a pattern of ascending thirds. The movement begins in the key of F major, and then it transitions through A major and C major before beginning the coda in the key of Eb. Baber briefly raises the Eb to E-natural, creating the leading tone in order to return to the home key of F major, as illustrated in Example 21.

Example 21. Raising Eb to E-natural before returning to home key (F major), mm. 29–31

The musical score for Example 21 consists of two staves, treble and bass clef. Measure 29 is in F major (one flat). Measure 30 is in Eb major (three flats). Measure 31 is in F major (one flat). Red boxes highlight the Eb chord in measure 29 and the E-natural chord in measure 30. A red arrow points from the Eb chord to the E-natural chord, labeled 'V4/3'. Another red arrow points from the E-natural chord to the F major chord in measure 31, labeled 'I'. The chord in measure 29 is labeled 'b VII6'.

The melodic motion in this movement is complementary to the harmonic motion.

While the tonic consistently moves up by thirds, the melody contains movement by thirds

<sup>104</sup> From a conversation with Joseph Baber.

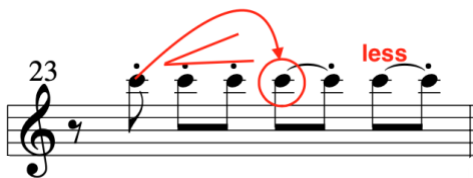
<sup>105</sup> Ibid.

as well. In terms of intervallic composition, Baber mainly uses intervals found as part of a triad, such as thirds, fifths, and sixths.

### Performance

This piece is full of repeated notes. While repeated notes might be fun for the listeners, often they are not easy to the performer to execute. The most challenging aspect of executing repeated notes is to shape them as opposed to playing each note with the same quality of sound. A sense of direction can easily be lost in a phrase made up of repeated notes and as a result, the phrase becomes shapeless and does not serve its purpose. For example, in m. 23, the repeated C's must be shaped and played with a buildup in sound. The first three notes should crescendo slightly (with the first C being the softest in the group), arriving at the tied fourth note with more emphasis, as illustrated in Example 22.

Example 22. Shaping in the repeated-notes phrase in *Tag*, m. 23



Then, the tied final note will get less volume, resulting in a 'hairpin' dynamic shape created by the waves of crescendo and diminuendo. Although the fourth and fifth notes are both written in the same way, they should be played with different tone qualities for the sake of flow and character. One of the ways to create more direction in a phrase based on repeated notes is to let the finger/s executing the repeated notes gently slide on the key. Sliding is a very comfortable and natural motion our fingers do many times a



day, so employing sliding without force would also help avoid unnecessary accents. The performer may want to keep in mind that sliding is done more naturally when the hand is approaching the keys a bit from the side: sideway motion of the hand combined with the natural sliding of the finger on the key give the best results in shaping and outlining the direction of the phrases based on repeated notes.

### *Monument Avenue* (Op. 11, No. 5)

The fifth movement of *Kingdom of the Heart's Content* is entitled *Monument Avenue*, which is named for a street located in the Fan District in Richmond, Virginia. Monument Avenue was the place where Baber was happiest, because at that location he felt like he was at the center of world.<sup>106</sup> Baber has stated that his own affectionate feelings for the avenue were of “playful contentment and peacefulness.”<sup>107</sup> Although Monument Avenue is a grand boulevard, the composer had chosen a miniature form, two pages of music that reflects his feelings about the avenue rather than merely depicting it.

Although this sketch consists of only forty-four measures, it contains a vast array of different characters, from pianissimo runs of cascading sixteenth notes to fortissimo chord progressions bolstered by the sustaining pedal. However, despite its distinctive characters, the movement is unified by a pervading sense of lyricism and a distinct melody that runs throughout the various sections. The composer provides the direction “in an improvisatory manner” at the beginning of the movement, and he frequently alternates between 3/4 and 4/4 meters throughout.

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<sup>106</sup> From a conversation with Joseph Baber.

<sup>107</sup> Joseph Baber, Email message to author, May 18, 2020.

*Monument Avenue* can be divided into two large sections (AA'), separated by a transition, each with three distinct sub-sections. The first section (mm.1–6) presents a BMm7 chord with C as a flat-ninth (b9) in a disjunct melodic motion. The composer feels “the addition of C to the B dominant seventh chord softens the effect in a romantic, nostalgic way.” These first six notes are like a wave of emotion before the melody begins. This establishes the character of the movement. The opening chord serves as a short introduction, sort of an invitational gesture before the main melody enters in measure 2 with a descending excerpt from a B minor scale, as illustrated in Example 23.

Example 23. Opening section in *Monument Avenue*, mm. 1–4

Joseph Baber, Op. 11, No. 5

The second phrase (mm.7–10) opens with a series of descending tetra chords in the right-hand over an accompaniment in which the bass note moves down by thirds, as illustrated in Example 24.

Example 24. A series of tetra chord, mm. 7–10

This sequence from m. 7 to m. 10, consisting of the two-note slurs, evokes playful atmosphere in contrast to the dreamy first melody in the opening section. In mm. 9 and 10, the arpeggiated chord tones of the BMm7 with C reappears in the bass clef as illustrated in Example 25. This is like remembrance of the opening chord.

Example 25. Reappearing of opening chord (BMm7<sup>b</sup>9), mm. 9–10

The third phrase (mm.11–18) consists of octave displacements in both clefs. The significant distance within the first four notes, as illustrated in Example 26, serves the main purpose which is bringing forward the character of great freedom and youthful joy.<sup>108</sup>

Example 26. Octave displacement over chromatic scale, mm. 11 and 12

The transition (mm.19–24) presents several dominant seventh chords which are reminiscent of the opening statement. The complete opening chord (BMm7<sup>b</sup>9) returns in

<sup>108</sup> From a conversation with Joseph Baber.

mm. 23 and 24, as illustrated in Example 27, and it is followed by the return of the A Section in m. 25.<sup>109</sup>

Example 27. Variants of dominant seventh, mm. 21–24

The musical score for Example 27 consists of two staves, treble and bass clef, in 3/4 time. The first measure (m. 21) is marked with a treble clef and a key signature of one sharp (F#). The bass line contains notes G#2, B2, and D3, with red circles around G#2 and B2. A red label 'C#Mm7' is placed below the bass line. The second measure (m. 22) has a treble clef and a key signature of two sharps (F#, C#). The bass line contains notes F#2, A2, and B2, with red circles around F#2 and A2. A red label 'F#Mm7' is placed below the bass line. The third measure (m. 23) has a treble clef and a key signature of two sharps (F#, C#). The bass line contains notes B2, D3, and F#3, with red circles around B2 and D3. A red label 'BMm7' is placed below the bass line. The fourth measure (m. 24) has a treble clef and a key signature of two sharps (F#, C#). The bass line contains notes C#3, E3, and G#3, with red circles around C#3 and E3. A red label 'b9' is placed below the bass line. A dynamic marking 'p' is placed above the bass line in the third measure.

Baber’s use of harmony in this movement strays from the traditional classical Western harmonies he has used in other movements by using chords that sound slightly more like popular music. The movement sounds like it begins in E minor after the short introduction and keeps changing keys, and it ends in the key of A minor, which is also non-traditional. According to the composer, this movement can be considered either in the key of E minor or A minor: “I did not conceive the movement in any particular key because of the freedom I felt in the environment of this beautiful throughfare.” The freedom from any particular key allowed Baber to focus on selecting the proper sounds to reflect his feelings about the avenue.<sup>110</sup> At first glance, the harmony of the opening section (mm. 2–6) is not readily recognizable, although the persistent E in the left hand of the opening section can be considered a pedal tone to present the harmony. However, the tonal center of the theme is eventually shown more clearly at the return of the A section in m. 25, where it is accompanied by an E minor triad on the first beat, as illustrated in Example 28.

<sup>109</sup> From a conversation with Joseph Baber.

<sup>110</sup> Ibid.

Example 28. Insertion of E minor chord for the main theme, mm. 25–27

The image shows a musical score for three measures (25-27) in 3/4 time. The top staff is a treble clef with a melodic line starting on a dotted half note G4, followed by quarter notes A4, B4, C5, B4, A4, and G4. The bottom staff is a grand staff (treble and bass clefs). The first measure (m. 25) features a piano (*pp*) dynamic and a red circle around the first two notes of the bass line: G3 and F3, which form the root and fifth of an E minor chord. The second measure (m. 26) continues with a bass line of G3, F3, and E3. The third measure (m. 27) features a bass line of G3, F3, and E3, with a fermata over the final E3 note.

Baber couples his unique use of harmony with simple rhythms, primarily using quarter and eighth notes; in addition, he simultaneously subverts the pulse with frequent metric changes between 3/4 and 4/4. These metric changes create a subtle shift in pulse and emphasis, contributing to the composer’s capricious choice of character for this movement.

The principal melodic elements employed in this movement are stepwise motion, tetrachords, and octave displacement. The first section features frequent use of stepwise motion, while the second organizes this motion into tetrachords, and the third section incorporates octave displacement.

This movement clearly shows Baber’s skill as a songwriter who can create charming melodies for piano, just as in his operas and songs. The lyricism and unexpected harmonies evoke a nostalgic atmosphere, while textural changes in each section, coupled with Baber’s initial direction to play in an “improvisatory” style, create a kaleidoscopic variety of characters.

#### Performance

Baber frequently visited Monument Avenue because it was beautiful and thus an

excellent place to compose music. To Baber, the avenue felt like home.<sup>111</sup> The melody and harmonies used in *Monument Avenue* create ‘a wistful and eccentric waltz-like’ atmosphere.<sup>112</sup> To express Baber’s sense of nostalgia and playfulness, the performer should consider which notes deserve emphasis and which should be played more gently: the concept of “unequal notes” developed during the Baroque era could be exercised abundantly in the *Movement Avenue*. Creating an inequality between the notes enables them to more aptly depict the characters of nostalgia and playfulness because music starts to swing and obtains a very comfortable flow. The written notes may look as if they deserve equal importance; however, all of the notes within a phrase must have different qualities, in order to create a sense of flow, especially since the composer suggests to perform the piece in an improvisatory manner.

There are two different primary melodic shapes that deserve additional attention: the dotted-half notes in the bass line moving in a descending motion from A to E, and the melodic units of three descending notes in treble clef, of which the last note should be considered an arrival point and therefore needs more of a conclusive emphasis, as illustrated in Example 29.

Example 29. Inequality between notes in *Monument Avenue*, mm. 37–40

<sup>111</sup> From a conversation with Joseph Baber.

<sup>112</sup> Joseph Baber, Email message to author, May 17, 2020.

The section from m. 37 to m. 40, which is a melodic variation of the material of measures 11 and 12 seen in the previous Example 26, expresses more restfulness.<sup>113</sup> In the opinion of this author, the falling, three-note gesture in Example 29 represents Baber's peaceful contentment. Apart from the bass note, the voice moving up by a minor second, the notes in the treble line moving up by a minor third can be envisioned as shadows of the trees, playing gently against the grass.

***Battle Abbey*** (Op. 11, No. 6)

*Battle Abbey*, the sixth movement of *Kingdom of the Heart's Content*, portrays the contrasting emotions that Baber experienced while walking between the Abbey and the village-like neighborhood nestled behind the Abbey. The Abbey began construction in 1912 and opened in 1921 as a Civil War Museum sponsored by the Virginia Historical Society. The front of the Abbey looked straight and very formal for the composer. This atmosphere made Baber want to stop running and sit calmly on the grounds. One day, Baber strolled the Boulevard on which the Battle Abbey was located, and he discovered the neighborhood mentioned above. This neighborhood seemed mysterious to Baber and he uses different compositional tools to distinguish between the contrasting emotions of "formality versus mysteriousness" evoked by the Abbey and the small village.<sup>114</sup>

This movement is written in AB form. Each of the two sections presents its own unique theme, which provides contrast within the movement. These sections are differentiated by texture as well as melody, and they are easily identifiable by the tempo

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<sup>113</sup> From a conversation with Joseph Baber.

<sup>114</sup> *Ibid.*

and expression markings indicated at the beginning of each section: *Andante* and *Piu lento misterioso*.

Part A consists of two periods. The first period (mm. 1–6) opens with the principal rhythmic and melodic materials on D major chord as illustrated in Example 30.

Example 30. First phrase of first period in *Battle Abbey*, mm. 1–3

The musical score for Example 30 is in 12/8 time and D major. The treble clef part begins with a dotted quarter note followed by eighth notes. The bass clef part features a repetitive dotted-note figure. A red circle highlights the final chord in measure 3, which is an A minor chord, with a red 'i' below it. The dynamic marking 'mp' is present in the first measure.

The repetitive dotted-note figure reflects the feeling of the building’s formal symmetry.<sup>115</sup>

The change to an A minor chord at the cadence at measure 3, diminishes this feeling. The second period (mm. 7–13) is asymmetrical and repeat of the rhythmic pattern from the first period. The composer says “repeating music with changes is the primary method of the development of ideas. It is not always about emotion but about the music itself.”<sup>116</sup>

Part B (mm. 14–19) consists of suddenly new rhythmic, melodic, and harmonic materials, as well as changes in texture, to portray Baber’s feelings about the change of the emotion created by the ‘strange’ village-like neighborhood, behind the Abbey. This section is referred to as “somewhat polyphonic with the broken chords creating the feeling of separate lines” by the composer.<sup>117</sup> In the bass of this section, the tonic of the home key of A major is held through changing harmonies, as illustrated in Example 31.

<sup>115</sup> From a conversation with Joseph Baber.

<sup>116</sup> Ibid.

<sup>117</sup> Joseph Baber, Email message to author, January 14, 2021.



Example 31. Use of polyphonic texture in Part B, mm. 13 and 14

The image shows a musical score for Example 31, illustrating the use of polyphonic texture in Part B, measures 13 and 14. The score is in 12/8 time and A major. It features a polyphonic texture with four voices. The bass voice has a sustained pedal tone on A, which is circled in red and labeled "pedal tone on A". The other voices move through chords G/A, B/A, Em/A, and Dm/A, which are also labeled in red above the staff. The score is marked *pp* (pianissimo). A red arrow points to the beginning of Part B at measure 13.

Part B is organized in four voices, and each voice brings out distinct quality of sound, beginning with the pickup notes at m. 13. To create the strange, mysterious qualities, Baber, who is a string player, uses string-like sustained notes over a pedal tone.<sup>118</sup>

The tonal centers of this movement coincide with its formal structure. The anchoring notes A, separated by an octave at the beginning of the first and second periods of Part A, serve to emphasize the tonal center of the piece. In Part A, this movement begins on the subdominant (IV) chord in the tonic key of A major and ends on the tonic (I) chord. In part B, Baber uses a pedal tone on A separated by an octave in the bass voice, which resonates continuously throughout the section while the other harmonies are moving above it and he ends the movement with the tonic (I) chord. Baber's bold use of dissonant sounds in this section features diminished chords and intervals over the pedal point A, lending a mysterious quality to this section that starkly contrasts with the consonances permeating Part A, as illustrated in Example 32.

<sup>118</sup> From a conversation with Joseph Baber.

Example 32. Use of diminished chords and intervals, mm. 15 and 16

Performance

When confronted with the same texture in several phrases as found in *Battle Abbey*, some pianists may have a tendency to play similar passages in the same way, resulting in metrical waves of sound that lack a melodic shape as well as musical storytelling. To maintain the audience’s interest throughout similar passages, one is advised to search for ‘Question-and-Answer’ or conversational arrangements in the piece. In Baber’s piano music, plenty of such conversational arrangements can be found. Drawing attention to Q&A will help the performer to become more involved in interpreting the character of each phrase and to focus on the emotional state that the composer sought to emulate. One can locate the ‘Question-and-Answer’ passages by identifying where changes in musical color (or harmony) occur, as illustrated in Example 33.

Example 33. ‘Question-and-Answer’ arrangements in *Battle Abbey*, mm. 1–3

To aid the performer in adopting the appropriate character for this movement, the current author suggests choosing a word or phrase to fit each passage. For the ‘question’ phrase, for instance, one could choose the word ‘curious’ or a phrase ‘what is it, who is there, please let me know?’ and for the ‘answer’ the word ‘charming’ or a phrase ‘what I can see makes me so calm and so peaceful’ could be chosen. Looking for and bringing forward musical questions and answers is a powerful exercise combined with specific “lyrics” (specific words or sentences that fit the character of the piece). This exercise will definitely help the performer to shape the musical ideas more expressively.

### *Cycling* (Op. 11, No. 7)

Riding a bicycle afforded Baber great freedom as a child and was his primary mode of transportation.<sup>119</sup> Baber’s cycling took him beyond the Fan District, in Richmond, Virginia, and sometimes he composed songs while cycling. *Longfellow Songs* and the *Emersonian Hymns*, Op. 2 were all composed on his bicycle.<sup>120</sup> Baber’s creativity in terms of transforming a bike ride into a musical piece is very interesting: the piece is full of the speed, and a change of scenery. *Cycling*, the seventh movement of *Kingdom of the Heart’s Content*, is characterized by stepwise melodic motion supported by harmonic movement comprised of triadic chords. This movement goes through frequent metric change between 2/2 and 3/2 and depicts a light-hearted, jovial atmosphere created by a driving rhythmic force and melodic material in the high register.

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<sup>119</sup> From a conversation with Joseph Baber.

<sup>120</sup> Ibid.

This movement is written in seven sections, in which a recurring theme alternates with three episodes. Because of the harmonic movement in third, this movement has no key center but a tonal center on E-flat. All recurring themes begin on an E $\flat$  major chord. The second recurring theme is the only exception to this since it begins on a F $\sharp$  major chord and ends with an A major chord, a third relationship.

The first recurring theme (mm. 1–4) consists of a four-measure unit of conjunct melodies primarily accompanied by inverted E $\flat$  major chord, ending with a  $\flat$ III (G $\flat$  major chord), as illustrated in Example 34.

Example 34. Use of upper neighbor tone in *Cycling*, mm. 1–4

The musical score for Example 34 consists of two staves. The top staff is the right hand, and the bottom staff is the left hand. The time signature is 2/2. The piece is marked *p* and *legiero*. The right hand melody in the first two measures has notes circled in red, indicating an upper neighbor tone. The left hand accompaniment features inverted chords. The first measure is labeled 'E  $\flat$  major' and the fourth measure is labeled 'G  $\flat$  major'.

The C-flat, upper-neighbor tone one half step above the tonic pitch (B $\flat$ ) of creates a more “breathless excitement.”<sup>121</sup> This melodic motive runs throughout the entire piece.

The first episode (mm. 5–14) uses the melodic element from the recurring theme. Harmonically, it is untraditional, giving a sense of the freedom of cycling. The second recurring theme (mm. 15–18) begins on the F $\sharp$  major chord with a modified rhythmic feature in the left-hand part and ends on a  $\flat$ III chord (A major chord), in the descending motion, as illustrated in Example 35. The second theme recreates the excitement of a speeding bicycle.

<sup>121</sup> From a conversation with Joseph Baber.

Example 35. Second recurring theme, mm. 15–18

The second episode (mm. 19–28) begins on the G $\flat$  minor chord and presents material similar to that of Episode I over the chromatic tones, as illustrated in Example 36.

Example 36. Episode II, mm. 19–24

The excitement of cycling is “developed” further in this episode with unexpected rhythms and chromatic harmonies.

The third recurring theme (mm. 29–32) marks a return to the home chord (E $\flat$ ) with a modified accompaniment figure in the left hand. The final episode (mm. 33–39) again presents similar material from Episode I, passing through several different tonal areas moved by a third: B $\flat$  minor-D $\flat$  major-f minor-A $\flat$  major, as illustrated in Example 37. This section suggests an image of the scenery quickly passing by.

Example 37. Episode III, mm. 33–35

The movement concludes with a modified final recurring theme on E $\flat$  major chord with the addition of G $\flat$ , which is a lower-neighbor tone the tonic pitch G-natural (mm. 40–48).

*Cycling* is difficult to analyze using traditional harmonic analysis. The movement moves through several tonal centers. Though the movement begins and ends on an E-flat chord, most of the music in-between follows a kind of ‘creeping chromaticism,’ as stated by the composer. According to Baber’s explanation, “this happens when one note of a triad is shifted up or down creating a continuous succession of rising or falling chords that pass through various keys randomly.”<sup>122</sup> All the tones of a triad move chromatically, but not at the same time. Baber utilizes this practice as a harmonic movement, as illustrated in Example 38.

Example 38. Use of creeping chromaticism, mm. 25–28

<sup>122</sup> Joseph Baber, Email message to author, March 14, 2020.

In the last recurring theme (mm. 40–48), Baber employs a pedal marking for the first time in this work, as illustrated in Example 39.

Example 39. Use of *sostenuto al fine* in coda of *Cycling*, mm. 40–43

The image shows a musical score for the coda of 'Cycling' by Joseph Baber, measures 40-43. The score is in G major and 2/4 time. The right hand plays a rhythmic figure of eighth notes, and the left hand plays a bass line. A sostenuto pedal marking is shown below the notes G, Eb, and Bb in the first measure of the coda.

The use of the sostenuto pedal creates “a kind of tonal smokescreen allowing the accompanying rhythmic figure to disappear high on the piano,” as if the bicycle is disappearing into the distance.<sup>123</sup> *Sostenuto al fine* is indicated below the notes: G-Eb-Bb, instructing the performer to depress the sostenuto pedal until the end of the movement to provide harmonic support as well as the character of ‘smokescreen.’ In the last three measures, Baber adds a dissonant Gb to the top voice in direct opposition with the G-natural being sustained, evoking the sonic impression of bicycle bell as getting soft as the bicycle disappears.

### Performance

The rhythmic stability in *Cycling* serves as a contrast to the instability found in movements like *Monument Avenue* and *Park Avenue Triangle*, which are inconsistent in

<sup>123</sup> From a conversation with Joseph Baber.

pulse.<sup>124</sup> However, the character of the piece is the first priority for the performer to consider and maintain throughout. The melodic line in the right hand, consisting of oscillating conjunct notes, needs to be shaped in a way that expresses ‘breathless excitement.’ To do so, the notes need to be played in a detached style, while having a small “cut” after the note on each downbeat, which the audience can associate with ‘being out of breath,’ as illustrated in Example 40.

Example 40. Associating musical idea with character in *Cycling*, mm. 29–32

The “cut” is a hand breath between the notes to separate them, helping the performer to feel the vibrations of each note and to create the character of the piece. The “cut” between the first and second eighth notes in each measure creates a tiny space approximately the length of a very quick breath but should not result in a rhythmic delay. The performer can quickly collect the fingers or use a snapping touch to make the “cut.” The C-flats that merit the most emphasis are those located on the first downbeat of each measure. Phrasing and fingering suggestions for this passage are included in Example 40.

<sup>124</sup> From a conversation with Joseph Baber.



*Sleighbells* (Op. 11, No. 8)

*Sleighbells*, the eighth movement of *Kingdom of the Heart's Content* depicts a day during which Baber visited Monument Avenue to enjoy the snow-covered thoroughfare while most other people stayed warm inside. While Baber was walking on the quiet street in the late afternoon, he heard sleighbells far away becoming closer and closer. Soon, a horse-drawn sleigh came into to sight. Baber remembers this moment as if it were a 'magical dream.' He found the moment particularly memorable, because "Virginia is a Southern State with rather mild weather usually, so it was shocking that someone actually owned a sleigh and a horse waiting for the once-in-a-decade chance to use them."<sup>125</sup> At first, seeing the sleigh was a surprise but later as the sleigh disappeared into the distance, the event took on a magical quality. Both the surprise and the magic are reflected in the music.<sup>126</sup>

This movement is characterized by a homophonic texture, with a single melody and chordal accompaniment in static motion; however, there is a polyphonic moment in the closing section. The static motion in the accompaniment represents the sleighbells themselves. In contrast to many of the other movements, this movement is written in 4/4 throughout with no metric changes. This creates the sense of the "steady tread of the horse pulling the sleigh."<sup>127</sup>

The movement can be divided into three parts: ABA'. Part A (mm. 1–9) introduces beautiful melodic phrases, which the composer refers to as an 'earthly theme,'

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<sup>125</sup> Joseph Baber, Email message to author, May 18, 2020.

<sup>126</sup> From a conversation with Joseph Baber.

<sup>127</sup> Ibid.

presented in the left hand and right hand by turns, as illustrated in Example 41. The ‘earthly theme’ represents the first surprise at seeing the sleigh in reality, compared to the magical ‘heavenly theme,’ discussed later.

Example 41. Introduction of ‘earthly theme’ in *Sleighbells*, mm. 1–10

The musical score for Example 41 consists of three systems of music. The first system (mm. 1-4) shows the right hand playing a series of chords in the treble clef and the left hand playing a melodic line in the bass clef. The bass line is labeled 'earthly theme' and includes a red box around a phrase. A chord symbol 'V7' is marked below the bass line. The second system (mm. 5-8) continues the bass line with another red box and a 'V6/4' chord symbol. The third system (mm. 9-10) shows the bass line with a final red box and 'V7' chord symbol, while the right hand plays a series of chords.

Part B (mm. 22–44) presents new rhythmic and harmonic material interspersed with transitional passages, a kind of developmental section. This is followed by the ‘heavenly theme,’ as labeled by the composer.<sup>128</sup> The ‘heavenly theme’ refers to “an idealization of the earthly theme,” and it is characterized by ascending melodic phrases culminating in very long and sustained notes, as illustrated in Example 42, representing the composer’s impression of the sleigh as part of a magical dream.<sup>129</sup>

<sup>128</sup> From a conversation with Joseph Baber.

<sup>129</sup> Ibid.

Example 42. 'Heavenly theme' beginning at measure 33, mm. 33–44

The musical score for Example 42, 'Heavenly theme' beginning at measure 33, mm. 33–44, is presented in four systems. The first system (measures 30-33) shows the beginning of the 'heavenly theme' in the right hand, with a red circle around the final note. The second system (measures 34-37) shows the continuation of the theme with a long tie over a high note, circled in red. The third system (measures 38-41) shows the climax with a tied F# note, circled in red. The fourth system (measures 42-44) shows the theme descending and then rising again, with a 'poco rit.' marking and a 'poco meno mosso' marking. Red circles highlight specific notes throughout the score.

The contrast of 'heavenly theme' with the 'earthly theme' is caused by the sustained note in the high register. By extending the length of these notes with the tie, the sublime melodic line increases in tension, creating a divine atmosphere and building to the final climax in m. 38, with a tied F#, as illustrated in Example 42.<sup>130</sup> The melody then gradually descends and then rises again into the polyphonic coda.

<sup>130</sup> From a conversation with Joseph Baber.

The coda (mm. 44–54) consists of a fragment from the original ‘earthly theme’ utilizing a rhythmic motive from Part A in the inner voice, as illustrated in Example 43. This section can be described as “two-part angelic choir” according to the composer.<sup>131</sup>

Example 43. Returning to ‘earthly theme,’ in coda, mm. 44–47

By thinning the texture along with a diminuendo in the ending phrase, as illustrated in Example 44, Baber evokes an image of the sleigh gradually fading away from view, and the sleighbells getting fainter and fainter.

Example 44. Ending phrase of *Sleighbells*, mm. 51-54

<sup>131</sup> From a conversation with Joseph Baber.

## Performance

The composer expresses the ideas about the horse-drawn sleigh through a specific choices of texture. In *Sleighbells*, the repeated, staccato accompaniment, which recurs throughout the movement, creates a sleighbell-like sound. Traditionally, the staccato notes would be played in a short and detached manner just like the horse's quick short steps; however, in the interest of preserving the character of this piece, it is not advised to employ traditional staccato touch in this passage. To begin with, as illustrated in Example 45, find the melodic line in the accompaniment to better sustain the flow.

Example 45. Shaping phrases in staccato passage in *Sleighbells*, mm. 34–37



The image shows a musical score for Example 45, which is a staccato passage from *Sleighbells*, measures 34-37. The score is in G major (one sharp) and 3/4 time. The right hand has a melodic line with a slur over measures 34-37. The left hand has a staccato accompaniment of chords. Red circles highlight the first note of each chord on the downbeat, and red arrows point to the arrival points of the chords.

The notes circled on the downbeat can be emphasized and held a little longer than the other notes, arrival points are marked with the arrow. When playing the chords, the performer needs to achieve a round, warm tone quality by grasping the keys and then quickly snapping the fingers back toward the palm, creating space between the chords.

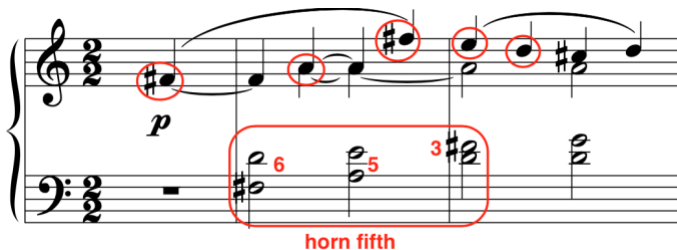
*Park Avenue Triangle* (Op. 11, No. 9)

*Park Avenue Triangle*, the ninth movement of *Kingdom of the Heart's Content*, is characterized by its homophonic texture, consisting of a fragmented melodic line in the right hand accompanied by diatonic chords in the left hand. In the Fan District of Richmond, Virginia, many of the streets come together to form triangles like the base of a fan.<sup>132</sup> Park Avenue is one such street, and in the triangle created by its juncture with Hanover Avenue, rests a small park. When Baber cycled past this park, he often saw children playing and women gathered nearby with babies in their carriages.<sup>133</sup> For this reason, Baber quotes *Rock-a-Bye Baby* in the first phrase of *Park Avenue Triangle* as illustrated in Example 46a and 46b.

Example 46a. Excerpt from *Rock-a-Bye Baby*



Example 46b. Quoted theme from song of *Rock-a-Bye Baby*, mm. 1 and 2



<sup>132</sup> Joseph Baber, Email message to author, May 19, 2020.

<sup>133</sup> Ibid.

As illustrated in Example 46b, the quoted theme is presented over a horn fifth progression. In addition to quoting *Rock-a-Bye Baby* to pay tribute to the babies snuggling in carriages alongside their mothers, *Park Avenue Triangle* frequently changes mood to depict the capriciousness of the older children playing. Like *Monument Avenue*, the composer feels that this movement is another of his kaleidoscopic movements.<sup>134</sup>

Part A introduces the primary theme quoted from *Rock-a-bye Baby*, followed by original material by Joseph Baber. This section also includes a key change, which accomplishes the ‘capriciousness,’ the character of this piece. The composer did not use a key signature in *Park Avenue Triangle* because he frequently changes modes. For example, he begins in D major, but quickly transitions to D minor within the first four measures.<sup>135</sup> This shift of key suggests only one of the several mood changes found in this movement, as illustrated in Example 47.

Example 47. Opening in *Park Avenue Triangle*, mm. 1–5

The musical score shows the opening of *Park Avenue Triangle* in 3/2 time. The first four measures are in D major, and the fifth measure is in D minor. The score includes a piano (p) dynamic marking and a horn fifth progression. The bass line is annotated with Roman numerals: I, III, A, and V. A red box highlights the first four measures, and a red circle highlights the fifth measure. A red arrow points to the G note in the fifth measure, labeled 'rit. equivalent of C#'.

In Part B, he uses “a D major scale with sixth and seventh scale degrees lowered (B $\flat$  and C) and also uses a flat second scale degree note (E $\flat$ )” as illustrated in Example 48.<sup>136</sup>

<sup>134</sup> From a conversation with Joseph Baber.

<sup>135</sup> Joseph Baber, Email message to author, January 7, 2021.

<sup>136</sup> Ibid.

Example 48. Use of modified D major scale in Part B, mm. 11–15

The image shows a musical score for measures 11-15. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/2. Red circles highlight specific notes: the lowered 2nd degree (Bb) in measure 13, the lowered 7th degree (Cb) in measure 13, and the lowered 6th degree (Eb) in measure 13. The tempo marking 'poco animato' is written above the staff in measure 13.

In measure 13, the use of *poco animato* creates another change of character from capricious (the children playing) to sentimental (the mothers watching).<sup>137</sup>

Altering a major scale by lowering the 6<sup>th</sup> and 7<sup>th</sup> scale degrees was an idea Baber adapted from Mendelssohn’s Violin Concerto, which he was studying on the violin at the time of composition.<sup>138</sup> Mendelssohn begins with an A major scale with F and G lowered, while Baber begins with a D major scale with B and C lowered.<sup>139</sup>

Occasionally, “when the 5<sup>th</sup> scale degree is also lowered, the piece seems to sample the key of E-flat briefly” as illustrated in Example 49.<sup>140</sup>

Example 49. Use of fifth scale degree lowered, mm. 16–18

The image shows a musical score for measures 16-18. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 3/2. Red circles highlight the lowered 5th degree (Eb) in measure 17. The tempo markings 'poco f' and 'mf' are written above the staff in measures 17 and 18 respectively.

<sup>137</sup> Joseph Baber, Email message to author, January 7, 2021.

<sup>138</sup> Ibid.

<sup>139</sup> Using the major scale with a lowered 6<sup>th</sup> and 7<sup>th</sup> was something that Joseph Baber heard from Mendelssohn’s Violin Concerto, the second movement in the middle section around measure 57.

<sup>140</sup> Joseph Baber, Email message to author, January 7, 2021.



According to the composer, the use of chromaticism employed in this movement was new and challenging for him at the time, and as a result, he relied more on his ear instead of theory.<sup>141</sup> For instance, the cadence at the end of the first phrase begins with an A major dominant seventh chord with a Db enharmonic written instead of a C#, because there is a C-natural in the top voice. The composer intended to write an “A major dominant seventh chord with a flatted third (C-natural) on top (like a jazz blues major/minor dominant chord) which means it should have been spelled A and G in the left hand, with a C# and C-natural in the right hand” instead of including a Db, as illustrated in Example 50.<sup>142</sup> The composer did not know that a chord could contain a C-sharp and C-natural at the same time.

Example 50. Cadence at the end of the first phrase, mm. 3 and 4

Baber’s frequent use of an anticipation occurring before a downbeat chord is a characteristic of this piece, as illustrated in Example 51.

<sup>141</sup> Joseph Baber, Email message to author, January 7, 2021.

<sup>142</sup> Joseph Baber, Email message to author, January 13, 2021.

Example 51. Use of anticipation, mm. 6–10

Baber gives contrasting dynamic indications for each section. In parts A and A', *piano* is used to create a gentle and soothing character; in part B, *forte* is employed with the expression mark *poco animato* (a little animated) to build a lively and kinetic atmosphere. In part A', Baber gives the expressive direction *meno mosso* in the last phrase at the end, directing the performer to play with less energy as if the candlelight gradually is dying, as the outer voices move in contrary motion. According to the composer, in this last three-measure cadence, there is “sudden mock-seriousness” that adds a touch of humor to the end of the piece, since the harmonies are rather tragic in quality, as illustrated in Example 52.<sup>143</sup>

Example 52. Final cadence in *Park Avenue Triangle*, mm. 31–33

<sup>143</sup> From a conversation with Joseph Baber.

## Performance

To better bring forward the capricious character of the piece, the composer uses quick changes in dynamics and tempos. In the second section, Baber uses the indication *poco animato* to create a ‘sentimental’ character representative of the mothers watching their children play, as mentioned above.<sup>144</sup> It is the performer’s challenge to effectively portray the sentimental quality to the audience.

To begin with, imagine a specific situation beyond the notes since every single musical idea has a message. For example, the mother is so busy dealing with her duties at home while the child is playing in the backyard. Although the mother has no time to take a rest during the day, she always makes a mellow smile whenever watching the child from a distance. This imaginary situation may help the performer to make the sound warm along with the scene. Then, shape the phrases as you feel and listen beyond the notes while giving special attention to the tied notes. Tied notes always serve a dual purpose and serve as small centers “of gravity.” Tied notes need more sound and a good breath before them secures the feeling of “gravity” while making the tied notes stand out enough.

The performer is suggested to emphasize the notes marked with circles in measures 13–15 as they serve as arrival points (indicated in Example 53). Once aware of color and sound, it is easier to transmit internal images and the information “behind the notes” into the performance.

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<sup>144</sup> From a conversation with Joseph Baber.

Example 53. Shaping phrases *Park Avenue Triangle*, mm. 13–15

The image shows a musical score for Example 53, measures 13-15 of *Park Avenue Triangle*. The score is in 2/2 time and features a treble and bass clef. The treble staff contains a melodic line with several phrases circled in red and connected by red arrows, indicating phrasing. The bass staff contains a harmonic accompaniment. The tempo marking "poco animato" is written below the treble staff.

### *Goblins* (Op. 11, No. 10)

*Goblins*, the tenth movement of *Kingdom of the Heart's Content* is the most challenging for the performer in the composer's view. However, it is simple in structure and character although it is the longest and most difficult to play. The musical materials do not change throughout. This movement reflects the humor which Baber experienced when seeing little children wearing ghost costumes for Halloween. Although the costume-wearers intended to be spooky, in reality it was "pseudo scary and funny."<sup>145</sup> To indicate the scariness, this movement is characterized by the extensive use of chromatic scales.

This movement can be divided in three sections (ABA'). Part A (mm. 1–12) is characterized by the juxtaposition between the two ideas: the first has a hopping figure on each beat with a long-short rhythm. Even though there is no accent written the music implies an accent on each beat. The second is a contrasting, slurred chromatic scale. Baber does not always employ an entire uninterrupted chromatic scale, but rather repeats

<sup>145</sup> From a conversation with Joseph Baber.

part of the scale, ‘backtracking’ to an early pitch, as illustrated in Example 54, creating the sense of humor as well as would-be spookiness.<sup>146</sup>

Example 54. Backtracking in *Goblins*, mm. 1–6

The image displays a musical score for the first six measures of a piece. It consists of two systems of music, each with a treble and bass clef staff. The first system begins with a piano (*pp*) dynamic marking. In the first system, the bass staff contains a chromatic scale in the right hand. A red circle highlights the final three notes of this scale (F, E, D), with an arrow pointing back to the first note (F), labeled 'backtracking'. The second system starts with a measure rest (marked '4') in the treble staff. The bass staff continues with a chromatic scale, and a red circle highlights the final three notes (F, E, D) with an arrow pointing back to the first note (F), also labeled 'backtracking'.

Part B (mm. 13–36) is a developmental section, reflecting the playfulness of the children after receiving their treats between houses. The opening rhythm of Part B is development of the original figure from measure 1. The scalar passages are still present but are not chromatic in this section. With the return of A part (mm. 37–49), the chromatic scales reappear. Some differences between Part A and A’ involve changes of register. The composer reimagines certain passages in order to create variety, as illustrated Example 55.

<sup>146</sup> From a conversation with Joseph Baber.

Example 55. Change of register, mm. 40–42, compared with mm. 4–6

The image shows a musical score for three measures (40-42) in a piano piece. The score is written for a grand piano with a treble and bass clef. Measure 40 starts with a treble clef and contains a melodic line with a circled note. Measure 41 continues the melodic line. Measure 42 features a chromatic scale in the bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings.

### Performance

Once the performer discerns the character of this piece, it is advisable to divide it into small sections for practicing. In this movement, ‘being spooky’ in a chromatic scale passage, can be accomplished with a change in dynamic and an emphasis on certain notes within a phrase. As illustrated in Example 56, the F on beat three in measure 7 may receive more attention, while the two Fs on second and fourth beat may receive less.

Example 56. Shaping phrase in *Goblins*, m. 7

The image shows a musical score for measure 7 in a piano piece. The score is written for a grand piano with a treble and bass clef. The treble clef contains a melodic line with a slur over it. The bass clef contains a chromatic scale passage with a slur over it. Red annotations highlight specific notes: a red triangle points to the F on beat three in the bass clef, and red circles highlight the F notes on the second and fourth beats of the bass clef. The score includes various musical notations such as slurs, ties, and dynamic markings.

This may evoke an image of wind blowing and swirling in the night, adding the contrasting dynamics, and as a result, may help establish the character of ‘being spooky.’

*Spring* (Op. 11, No. 11)

*Spring*, the eleventh movement of *Kingdom of the Heart's Content*, is inspired by the resurgence of life seen in the world as winter comes to a close. Baber describes spring as “the world coming to life again.”<sup>147</sup> Unsurprisingly, this movement is characterized by a sense of vitality created by distinctive rhythmic patterns passed between the hands.

The Expository section (mm. 1–18) introduces the main theme in the top voice with a fast accompaniment of thirty-second notes shared between the hands, as illustrated in Example 57. This theme portrays the image of ‘rustling the leaves.’

Example 57. Opening section in *Spring*, mm. 1–3

Joseph Baber, Op. 11, No. 10

A major; I64      iii64      IV64      I64

There is a secondary theme with a recurring dotted rhythm in measure 4, as illustrated in Example 58.

<sup>147</sup> From a conversation with Joseph Baber.

Example 58. Secondary theme in *Spring*, m. 4

This theme is similar to the ‘walking themes’ in *Walk to Monroe Park* and *Battle Abbey*. The middle section (mm. 19–30) is best viewed as a developmental section based on the main and the secondary themes from the previous section, rather than a new section. As illustrated in Example 59, the rhythms of the two themes are maintained but the pitches vary.

Example 59. First phrase in developmental section, mm. 19 and 20

Also, the rustling-leaves theme now appears in the low register of the piano, resembling ‘thunder’ more than fluttering leaves, creating a slight sense of humor in this section.<sup>148</sup> This developmental section features a series of chords borrowed from the parallel minor key in m. 21 and 22, arriving at the variants of BM7 and EM7 chords in the key of A major, as illustrated in Example 60.

<sup>148</sup> From a conversation with Joseph Baber.



Example 60. Key instability in the developmental section, mm. 21–23

21

A major;  $\flat$  VI (F major)       $\flat$  III (C major)       $\flat$  VI 43 (FM7)

23

EM7

These variant chords are developmental, creating a sense of key instability. This passage is followed by a transition (mm. 25–30), forecasting the return of the main theme in measure 31. At the end of the movement, the composer creates a final cadence by gradually delaying the fluttering motive, as illustrated in Example 61.

Example 61. Delaying the fluttering motive, mm. 38–42

36

senza rit.

40

The compositional device of delaying the motive is an example of Baber’s sense of humor from the exuberance instilled in him by the springtime.<sup>149</sup>

### Performance

Any performance suggestions regarding this movement must begin with the following quote by Joseph Baber: “In the latest version of this movement, I am allowing the pianist more freedom with the fluttering accompaniment of the main theme.” The editor of *Kingdom of the Heart’s Content*, Ian Stewart, revised the notation of the theme’s texture with Baber’s approval for more flexibility in performance. The tremolo symbol used between the two notes in alternating notes creates a better trembling effect, as illustrated in Example 62, which is evocative of the ‘rustling of the leaves.’<sup>150</sup>

Example 62. Notational revision in *Spring*, mm. 1–3

Joseph Baber, Op. 11, No. 11

The use of the 1/4 meter, instead of a comma (breath mark), is a common characteristic of the music composed during Baber’s Early Period.<sup>151</sup> In this movement, according to the composer, the empty bar creates a ‘sigh’ of sorts between the phrases, providing yet another example of springtime exuberance. To take a breath musically in

<sup>149</sup> From a conversation with Joseph Baber.

<sup>150</sup> Joseph Baber, Email message to author, May 23, 2020.

<sup>151</sup> From a conversation with Joseph Baber.

this movement, try to imagine a specific moment related to the character mentioned above, a sigh, and physicalize it. For example, imagine that you inhale the aromas of blooming flowers in a garden in springtime and mimic the movement of the breath in that setting. This physicalizing exercise may help the performer to better express the character of the empty measure.

***Finale: West End Farewell*** (Op. 11, No. 12)

*Finale: West End Farewell*, the buoyant final movement of *Kingdom of the Heart's Content*, depicts Baber's personal farewell to the area of Richmond referred to as the West End. This movement, which begins with "a fanfare-like" passage, was written before he left for college in the spring of 1956 and was placed at the end of *Kingdom of the Heart's Content* to provide an ending for all the previous sketches. As Joseph Baber states, this movement is different from all of the other movements in terms of inspiration. All the other movement are about "childhood and being young," but the last movement is about "looking forward and saying good-bye to his childhood."<sup>152</sup>

The movement is written in ABA' form with an introduction and coda. The introduction (mm. 1–8) incorporates horn fifths, as illustrated in Example 63, giving the opening the "fanfare-like" quality mentioned above.

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<sup>152</sup> From a conversation with Joseph Baber.

Example 63. Use of horn fifths in the opening of *Finale: West End Farewell*, mm. 1–6

The character of this opening is one of great optimism. The composer was not fearful of the future and was filled with confidence.<sup>153</sup> These horn fifths at the beginning are also the main motives of the movement, either complete or as fragments of these motives. The first section of Part A (mm. 9–15) presents the primary theme at measure 9 after the introduction, as illustrated in Example 64.

Example 64. Beginning of main theme in mm. 9–11

The second section of Part A (mm. 16–47) contains both complete and incomplete horn fifths, including the main motive from the opening, as illustrated in Example 65.

<sup>153</sup> From a conversation with Joseph Baber.

Example 65. Use of horn-fifth figures in second section of Part A, mm. 24–35

The image displays a musical score for two systems, measures 24–35. The key signature is three sharps (F#, C#, G#). The first system (measures 24–29) shows a treble clef with a series of chords, each circled in red. The bass clef has a similar series of chords, also circled in red. The second system (measures 30–35) continues the pattern. In measure 30, the treble clef has a triplet of eighth notes (G#, A, B) circled in red, with a red '3' above it. The bass clef has a triplet of eighth notes (F#, G, A) circled in red, with a red '3' below it. In measure 31, the treble clef has a triplet of eighth notes (A, B, C) circled in red, with a red '3' above it. The bass clef has a triplet of eighth notes (G, A, B) circled in red, with a red '3' below it. In measure 32, the treble clef has a triplet of eighth notes (B, C, D) circled in red, with a red '3' above it. The bass clef has a triplet of eighth notes (F#, G, A) circled in red, with a red '3' below it. In measure 33, the treble clef has a triplet of eighth notes (C, D, E) circled in red, with a red '3' above it. The bass clef has a triplet of eighth notes (G, A, B) circled in red, with a red '3' below it. In measure 34, the treble clef has a triplet of eighth notes (D, E, F#) circled in red, with a red '3' above it. The bass clef has a triplet of eighth notes (F#, G, A) circled in red, with a red '3' below it. In measure 35, the treble clef has a triplet of eighth notes (E, F#, G#) circled in red, with a red '3' above it. The bass clef has a triplet of eighth notes (G, A, B) circled in red, with a red '3' below it.

The third section of Part A (mm. 48–59) utilizes the same material from the first section.

Part B (mm. 60–92) presents new harmonic materials transposed from the key of E major to the keys of D major and C major. This section is characterized by frequent use of broken chord figures, a development taken from the first notes of the first theme at measure 9, as illustrated in Example 66.

Example 66. Use of broken chords, mm. 76–81

The image displays a musical score for two systems, measures 76–81. The key signature is one flat (Bb). The first system (measures 76–80) shows a treble clef with a series of broken chords, each circled in red. The bass clef has a similar series of broken chords, also circled in red. The second system (measures 81–85) continues the pattern. In measure 81, the treble clef has a broken chord (G, A, B) circled in red. The bass clef has a broken chord (F#, G, A) circled in red. In measure 82, the treble clef has a broken chord (A, B, C) circled in red. The bass clef has a broken chord (G, A, B) circled in red. In measure 83, the treble clef has a broken chord (B, C, D) circled in red. The bass clef has a broken chord (F#, G, A) circled in red. In measure 84, the treble clef has a broken chord (C, D, E) circled in red. The bass clef has a broken chord (G, A, B) circled in red. In measure 85, the treble clef has a broken chord (D, E, F#) circled in red. The bass clef has a broken chord (F#, G, A) circled in red.

Part A' (mm. 93–133) presents the same melodic and rhythmic material from Part A in reduced length. There is a coda that incorporates a new, syncopated rhythm in the left-hand part.

E major is the tonal center of this movement, with sections that move through D Major and C Major in Part B before returning to the home key of E major in the repeated A section. The harmonic, horn-fifth motive is the unifying musical factor throughout the movement.

Baber uses ‘sprung rhythm,’ which happens when rhythms are reversed (In poetry, it happens when word accents go from ‘short-long,’ to ‘long-short’).<sup>154</sup> The use of sprung rhythm in *Finale: West End Farewell* can be found from measure 113 where the left-hand notes are off the beat, then in measure 122 change to on the beat as illustrated in Example 67.<sup>155</sup> The composer feels that the use of sprung rhythm at this point gives a sense of dramatic conclusion to the coda.

Example 67. Use of ‘sprung rhythm,’ mm. 116–127

The image displays a musical score for Example 67, covering measures 116 to 127. The score is written for piano in E major (three sharps) and 4/4 time. It consists of two systems of music. The first system, measures 116-121, shows the left hand with notes that are 'off the beat' (circled in red). The second system, measures 122-127, shows the left hand with notes that are 'on the beat' (circled in red). The right hand plays a melodic line throughout.

<sup>154</sup> Sprung rhythm is a term invented by G. M. Hopkins to describe his own idiosyncratic poetic meter, as opposed to normal ‘running’ rhythm, the regular alternation of stressed and unstressed syllables. “Sprung Rhythm,” Oxford Reference, accessed January 4, 2021, <https://www.oxfordreference.com/view/10.1093/oi/authority.20110803100525625>.

<sup>155</sup> Joseph Baber, Email message to author, January 4, 2021.

## Performance

The composer uses horn-fifth figures throughout this movement to create a ‘fanfare-like’ atmosphere, and thus the pianist must reflect a fanfare-like atmosphere in the sound as well as perform this movement in a way that maintains an active, optimistic feeling. Overall, it is highly recommended to play the piece with an ear to its hypermeter, in which “individual measures could behave as a single beat.”<sup>156</sup> The employment of hypermeter calls for the performer to consider each measure as one unit instead of three individual beats, which helps to create a sense of forward motion throughout the movement. To portray the ‘fanfare-like’ atmosphere mentioned above and create a more natural flow, the performer should emphasize the notes on the weaker beat marked with circles in Example 68, allowing the tonic pitches (D# and B) in measure 4 to serve as arrival points, while the surrounding notes are de-emphasized.

Example 68. Shaping phrase in *Finale: West End Farewell*, mm. 1–6

**Allegro**  $\text{♩} = 70$  **Joseph Baber, Op. 11, No. 11**

*p*

The performer may imagine this opening as if played by two different brass instruments in order to obtain a variety of tone-qualities. For example, the first four measures could

<sup>156</sup> David Carson Berry and Sherman Van Solkema, “Theory,” Grove Online Music, November 26, 2013, <https://doi-org.ezproxy.uky.edu/10.1093/gmo/9781561592630.article.A2258426>.

mimic a trombone with a grand, dashing sound while the next two measures could approximate a horn's warm and brilliant sound.



## Chapter 4 Conclusion

Throughout his prolific career in the 20<sup>th</sup> and 21<sup>st</sup> centuries, American composer Joseph Baber has been recognized for the variety of musical genres in which he has composed. Early exposure to folk music stirred Baber's interest in composition and his talent was further developed by years of study with influential teachers. The diversity of his music education enabled him to develop his own compositional style. Among Baber's piano works, *Kingdom of the Heart's Content*, Op. 11 is a quintessential example of the composer's Early Period (1949–56), one that features strictly tonal music. In this work, Baber draws inspiration from his childhood memories and a variety of locations in Richmond, Virginia. He uses a unique blend of folk idioms, traditional forms and harmonies, and capricious metric changes to bring these vignettes to life.

Each movement of *Kingdom of the Heart's Content* depicts a specific mood from Baber's personal experiences. The movements vary in length, texture, and melodic and harmonic material, but they are all generally organized into AB or ABA forms and are often characterized by a kaleidoscopic quality. Following well-established practices of the European art music traditions, clear themes are established at the beginning of each movement, followed by developmental materials and restatements, whether complete or fragmented. Typically, a second section may present new and contrasting ideas, although they occasionally develop material from the opening section instead. Occasionally, Baber adds a short introduction.

The melodies contained in this work portray a variety of images, atmospheres, and characters. In many cases, the melodic motives are fragmented and repetitive,

although some movements do feature longer and extended phrases. Baber's use of specific intervals, such as the horn fifths in the *Finale*, often permeate an entire movement.

The harmonic contours found in each of the twelve movements can be described as using conventional harmony in unconventional ways. Some of the movements begin with a submediant or dominant chord as opposed to the tonic, although his harmonic language is not always traditional. In fact, some of the pieces have little sense of key at all such in *Cycling* and *Park Avenue Triangle*. Baber utilizes major and minor triads, diminished chords, and seventh chords in a free and experimental way, seeking to achieve that kaleidoscopic quality of which he was so fond.

Baber's use of rhythmic motives to develop the character of each movement is very interesting. He often presents some fragmentation of rhythmic patterns throughout an entire work. In many cases, Baber uses both conventional meters and frequent metric changes to increase irregularity and rhythmic complexity, at times, resulting in a capricious atmosphere or unpredictable phrase structures. Rhythmic diversity is further increased by Baber's use of devices such as octave displacement and syncopation.

*Kingdom of the Heart's Content* was conceived as a collection of character pieces, and it demonstrates how a momentary impression can be transformed and preserved in a musical form by a talented composer. Baber believes that "the experiences that you have when you write a piece are the same that the audience will have. If you write a piece

detached, they are going to feel detached. If I am deeply involved in a piece, the emotion I am feeling seems to be the emotion the audience gets out of it.”<sup>157</sup>

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<sup>157</sup> Rich Copley, “Emotion behind Civil War ‘Requiem’ continues to resonate with composer”, *Lexington Herald Leader*, accessed September 19, 2019, <https://www.kentucky.com/entertainment/music-news-reviews/article44388561.html>.

Appendix  
Joseph Baber Interview  
“Baber’s Piano Music”  
November 7<sup>th</sup>, 2019

K: Sanghee Kim (Author/Interviewer)

B: Joseph Baber (Composer/Interviewee)

K: Good morning, Prof. Baber. I wanted to ask you about your piano music. Before moving on to that topic, how would you describe your musical style?

B: Usually, I describe... When I go to workshops, they always asked that. The way I would say is... I am an American, modern composer in the European tradition with an American flavor. So, I’m a modern classicist in the European tradition with an American feeling to it. If you listen to some of my best orchestral music, such as *September Towns*, that represents my style and that American feeling. *September Towns* describes American cities where I lived. Anyone who hears this will know that this is American music. *September Towns* is classical, modern, and it has a feeling of an American landscape. And another piece I have written is called *The Kentucky Suite*. It has the same American flavor, but anybody listening to that will say that it comes out of European music. I wrote for a traditional orchestra and the forms are European, but the feeling is American. So, I would say I’m American modern classicist.

K: All right. Could you speak about your piano works?

B: If you want to start with *Kingdom of the Heart’s Content*, the early works, those are innocent works, like a child. It’s about having more fun; not thinking about anything like a future, or fame, but just having fun. *The Bodman’s preludes* were composed when I was an early college student, when I was aware of other composers like Ravel and Gottschalk. The *Sinfonias* are my own style. With the *Sinfonias*, I found my own voice and a mature style, because the *Sinfonias* do not sound like anyone except me. Those three works show a sense of childhood and innocence, and then a student in college, and then a mature adult. They reflect change in my growing up and present the three different stages of my life. You might also want to mention that I was traditional in the first period, and the second period is more Modernist, and in the third period I returned to my childhood writing but with more maturity. Actually, the Modernist techniques I used in the second period, I have not applied to piano music, except for the *Toccatas*, but more in the orchestral music. The childhood works are so innocent. I wasn’t thinking about how other composers were doing things, I was just enjoying myself. In the third period, I was able to go back to that childhood state. In the second period, I was trying to become somebody. Every composer wants to be famous. We are trying to make money, to be a tenured professor, to play in the New York Philharmonic, and so on. I think of the second period as more ambitious. It’s about ambition. But in the third, I never cared about these things. You already have your job. You know what you are doing. I don’t have to worry about New York... I can just enjoy myself.

K: I think you are someone who internalizes your story into your music. Is that right?

B: Yes, very much. It's like my own biography in the music. I think those three works (*The Kingdom*, the *Preludes*, and the *Sinfonias*) cover the three stages of my life. With the *Sinfonias*, it was easy to compose, because I had already found [my] own voice. They are very original and sound like themselves. Anyway, I wrote each movement of the *Sinfonias* in one day.

K: Each one in a day?

B: Sure, I was giving them to my friend: one every day. I'd take the movement by her house at night and put it on her door. And then the next day, I brought another one, and the next day I put it on her door. Each day for six days. She could not believe that I could write that way.

K: Would you explain your own style in the *Sinfonias*?

B: It is hard to explain. I don't know... Maybe you can look at the music and see what it is. It is hard for me to know. I just know what sounds right. When I start to compose, I think I know 'that's not right' or 'this is right.' When you make choices, that becomes your style. I am not sure exactly what... If you are a theorist, look at the music and say that it uses modes, polychords... whatever. But there's something in the *Sinfonias* which was very relaxed. I wasn't struggling. And I have a friend of mine, Katherine McGlasson, one of my closet friends. When she was married, I felt like I was losing her.

K: My favorite piece is the third movement of the *Sinfonias*.

B: It has to be played very slow like a Bach's Aria. Its sounds like mental pain. And the music should be steady in the left-hand part. Kathy loved that piece.

K: Did she play the *Sinfonias*?

B: Yes, we performed them. In 1987, we were at Morehead State University. They had a summer festival, and we were both teaching there. We gave a concert, and she played them there.

K: What made you write the *Sinfonias* for her?

B: I think because I was so upset. I went to her wedding, and it was very painful. I think I was angry, and thought I could express myself, and give it to her in a way that she would understand. The music could tell her what I was feeling, but I did not hurt her by telling her that I was upset or angry, because I thought that would make her upset. So, I did not say anything, and I wrote the music to give her as a wedding gift.

K: How would you describe your feelings about her wedding?

B: We have a word in English. It's called 'resign'. Resign means when you accept something that's very bad, but you must accept it. Like, if you have a son who is sick and the doctor says your son is going to die. You must accept that. You can't do anything about it. You must resign yourself. You must give up hope. Resigned is... ok, I won't say anything. I accept it. It is from God. I do not like it, but I accept it. I felt resigned. I couldn't do anything about her leaving. The *Sinfonias* have a feeling of resignation. It is a very complicated English word. Brahms' music is very resigned, especially his late

works. He knows he is going to die, and Brahms loved life. He loved eating, drinking, loved people. And when he became ill, his music became very resigned. The last symphony is very resigned. His music is still beautiful but a little bit sad. But not terrible, not tragic. Resigned means 'it's tragic but I must accept it.' It's more mature. Anyway, the *Sinfonias* are a very personal work.

K: As far as I know about the *Kingdom of the Heart's Content*, your teacher encouraged you to observe things around you and to write daily sketches. How did that activity affect your development of compositional skills? How did the things you saw turn into music?

B: Yes, my teacher, John Powell, told me that if you are a painter, you should go out every day to sketch things, such as skies, birds, trees, etc. Composers should do same thing. He wanted me to write something every day, and I, of course, wrote many things. I sketched every day. I didn't use them all, but just the good ones.

K: Is it like a diary?

B: Yes, it's like a diary! I liked bicycle riding in the springtime, and I would think, 'oh, this feels good!' So, I wrote a piece about springtime. Or about... there's a street, one of them is called *Monument Avenue* and that was my favorite. I would always want to go over there. *Monument Avenue* has big statues.

K: So, did the activity improve your ability to write?

B: I think it gave me a sense of freedom. I would have written a string quartet, an orchestral piece, etc., but I didn't know how. Powell said, do not try to write something big, but write something small. So, you can develop your melodies, harmonies, and... So, I felt like I was free. He said, just write sketches. Go out and write something good if you see it. I loved weather. Many people say that my music is about places. When I was in Kansas, I wrote a cello sonata. The sonata is about the prairie many have seen in Kansas. But the *Kingdom* is about people, places, and seasons. I love the changes. Like, on *Monument Avenue* it was different every day. The light was different. In winter, it's different. In Summer: green and beautiful. Christmas is different. I would love to go to *Monument Avenue* each time the weather changed. That was like the feeling of watching a person's change. The street was never the same. In many ways, *Monument Avenue* is the main subject of the twelve pieces, because I went to bicycle over there almost every day. Up and down and up and down... Just to feel the weather: cold, warm, hot, whatever. I loved to see the differences there.

K: Sounds great. Let me ask you this. From John Powell's teaching, you mostly learned binary form?

B: Yes, he felt that that was very useful, and I always use binary form, especially when I need to write quickly. Binary form is extremely... First of all, once you write the beginning of the binary form, the second part is based on the first part. So, you don't have to keep writing more music. You write the first theme, and you modulate, and then you end the first section in the dominant, and then you repeat it. In the second section, you start in the dominant, but the material stays in the same. For example, consider themes A, B, C, and D in the first part: A will be in the tonic key; B will be like an answering phrase, and you modulate it to the dominant; and C and D will remain in the dominant.

And then you repeat. You feel the key go back to the tonic, and then you do the same thing. You go up to the dominant and you have C and D, but when you do the second part you start with A again. It's still A, B, C, D. The music stays in the same order, but the keys go backwards. Once you finish the first section, the second part is already written. You write one phrase and then reverse it or change the key. You do not have to think about anything new. It's very quick to write in binary form.

I think the *Sinfonias* are in binary form, except for No. 5. I think No. 5 is like a hymn. It is innocent and very simple. It's not binary form. It's just one statement. When my student started to play it, I suddenly realized that this is an almost perfect piece. It doesn't have extreme emotion but musically, it goes perfectly. All the phrases go to the next phrase, to the next phrase, to the next phrase. It just unfolds, like one thing is gone and then the next comes in. You know *Traumerei*? It's one of the most perfect pieces in the world. Many people say that *Traumerei* is the greatest short piece that was ever written. Brahms said it's the best piece in the world. For all my life, one of the first pieces I heard as a child was the *Traumerei*. I bought a recording of it as a child. I always wanted to write a piece like *Traumerei*, but I never did. If you play movement No. 5 in the *Sinfonias* correctly, it has some of the same feeling of *Traumerei*. Everything happens exactly right. There are not too many notes. It's just the right amount. Not too long or too short. It can't be any longer and it can't be any shorter. That's the way to feel. I think this movement is neutral and has no particular feeling or meaning. It's just in between the others. The movement is my *Traumerei* in a sense. That is the way I want [the] performer to play it. To play *Traumerei*, you must be in that place. Not too fast or too slow, [because] it must be not sentimental. It should have sweetness. It's a dream piece. It's also like a hymn.

K: Sounds great! Let me ask you about the *Preludes*. What made you write the *Preludes*?  
B: They were written for schoolwork at Michigan State University, except for, No. 5. No. 5 was written when I was in Miami. Virginia Bodman was the wife of Lyman Bodman who was my viola teacher at MSU. She was a phenomenal accompanist with an excellent sight-reading ability. She loved to read and play new music. Her friend, Warren Martin, assistant director of the Westminster Choir in New Jersey, enjoyed playing new music at the piano with her. On one of his visits, they played what I had written for a school assignment, and they enjoyed it. In memory, the experience of watching Warren and Virginia sight-reading four-hand piano music in the evening at the Bodmans house is indelibly etched on my brain. In terms of the musical style of the *Preludes*, when I learned composition in college, I listened to a lot of music from other composers. Not surprisingly, you can hear some musical features of Ravel, Gottschalk, and Scarlatti in the work. For example, in Prelude No. 1, you can hear some of the texture and feeling of Ravel's music.

**Part II Degree Recital**

Program I  
**April 30, 2017**  
**Heeren Hall**  
**7:30 P.M.**

*Prelude and Fugue in G-sharp minor, BWV 887 (1738)* J. S. Bach  
(1685–1750)

*The Garden of Eden (1974)* William E. Bolcom  
(b. 1938–)

*Old Adam*

*The Eternal Feminine*

*The Serpent's Kiss*

INTERMISSION

*Piano Sonata in A-flat major, Op. 26 (1801)* Ludwig van  
Beethoven  
(1770–1827)

*Andante con Viazioarni*

*Scherzo*

*Marcia Funebre*

*Allegro*

*Fantasia in f minor, Op. 49 (1841)* Frédéric Chopin  
(1810–1849)



## Program Notes

The Prelude and Fugue in G-sharp minor, BWV 887, was written in 1738 and published in the second volume of *The Well-Tempered Clavier*. In the key of G-sharp minor, this piece presents contrasting emotional statements: brightness and darkness, or joy and sadness. The rapid prelude begins with a penta-scale rising and falling in G-sharp minor accompanied by a simple bass line, giving the impression of wandering and searching for answers. The lyrical fugue is written in 6/8 and primarily features a straightforward eight-note rhythmic feature.

*The Garden of Eden* was written in 1974, consists of four movements, and displays a unique juxtaposition of classical and vernacular musical styles. Bolcom wrote this piece as classic rag, originally for solo piano, with programmatic titles telling the story of 'original sin' from the Bible: *Old Adam, The Eternal Feminine, The Serpent's Kiss, and Through Eden's Gates*. The piece features both American ragtime and classical idioms in the composer's signature style. Bolcom incorporates a variety of unexpected compositional techniques such as stomping and tapping on the piano. He arranged the third and fourth movements for two pianos in 1994.

*Piano Sonata in A-flat*, Op. 26, one of three sonatas (Ops. 26–28) Beethoven wrote in 1801, opens with a relatively slow movement in theme and variations form, which is unconventional among his early piano sonatas. While the sonata consists of four movements, which is typical of Beethoven's sonatas, no movements feature the commonly-used sonata-allegro form. The first movement consists of a theme and five variations, including a minor statement as the third variation. In most cases, Beethoven composes a slow second movement; however, in this unusual setting, the second

movement of the sonata is scherzo and trio, which is a fast and high-spirited movement. The third movement is a funeral March, which is marked *Marcia Funebre sulla morte d'un eroe* (On the death of a hero) at the beginning of the movement, and the main theme is presented in the parallel minor key of A-flat minor. During the Napoleonic wars, funerals were commonplace. The prevalence of death and growing popularity of the funeral march during the French Revolution prompted Beethoven to think and write about heroes and heroism.<sup>158</sup> This particular funeral march was played at Beethoven's funeral procession in 1827, arranged for orchestra by the composer.<sup>159</sup> The fourth movement is in rondo form.

*Fantasia in F minor*, Op. 49, a single-movement work for piano solo, was written in 1841 when Chopin was 31 years old. Chopin uses the title "fantasy" to suggest freedom in form and character and to provide a sense of Romantic expression. The overall structure loosely follows sonata-allegro form, and each section consists of a wide range of emotion. As a self-contained single movement, *Fantasia in F minor* is one of Chopin's longest and greatest works. The choral-like melody of the middle section, written in the key of B major, is a quintessential example of Chopin's lyricism.

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<sup>158</sup> Jan Swafford, *Beethoven: Anguish and Triumph* (New York: Houghton Mifflin Harcourt, 2014), 285.

<sup>159</sup> William Kinderman, *Beethoven* (New York: Oxford University Press, 2019), 100.

Program II  
April 30, 2018  
Singletary Center Recital Hall  
6:30 P.M.  
Assisted by Yuri Kim and Wei Huang, piano

*Eight Short Character Sketches* (1950)

Hans Osieck  
(1910–2000)

1. *Quiet Lakes Have Deep Bottoms*
2. *A Gentle Kitten can be an Aggressive Cat*
3. *Always Dreaming*
4. *Very Naughty, but a Clean Honest Boy*
5. *Kindhearted, but He Likes to Do What He Wants*
6. *Papa Clementi is playing “Boogie-Woogie”*
7. *Vienna Waltz*
8. *Seemingly Unconcerned*

*Souvenirs, Op. 28* (1952)

Samuel Barber  
(1910–1981)

*Waltz*

*Schottische*

*Pas de deux*

*Two-step*

*Hesitation Tango*

*Galop*

INTERMISSION

*Piano Suite No. 1, Op. 15* (1888)

Anton Arensky  
(1861–1906)

*Romance*

*Valse*

*Polonaise*

*Scaramouche* (1937)

*Vif*

*Modere*

*Brazileira*

Darius Milhaud

(1892–1974)

## Program Notes

Dutch composer Hans Osieck has described *Eight Short Character Sketches* as a set of musical paintings of pupils he has had in the past. This collection is one of the most popular of his works. Osieck's descriptive titles introduce musical portraits of each student, ranging from "A gentle kitten can be an aggressive cat," or "Very naughty, but a clean honest boy," to "Seemingly unconcerned" or "Always dreaming." One of the most amusing pieces describes a student fond of adapting Classical works to popular idioms as "Papa Clementi playing 'Boogie Woogie'." This movement utilizes the principal theme from Clementi's Sonata in C Major.

*Souvenirs*, Op. 28, was originally written for four hands in 1952 by American composer Samuel Barber and has been referred to as a "salon music." This work was prompted by the encouragement of Barber's friend Charles Turner, with whom the composer had a good time at the bar in the Blue Angel club in New York City. Barber dedicated the composition to Turner, and they performed it together.<sup>160</sup> Barber arranged the music for solo piano as well as for orchestra for a ballet, and he reflected upon the inspiration in his notes as follow:

"In 1952, I was writing some duets for one piano to play with a friend, and Lincoln Kirstein (general director of the New York City Ballet) suggested that I orchestrate them for a ballet. Commissioned by Ballet Society, the suite consists of a waltz, schottische, pas de deux, two-step, hesitation tango, and galop. One might imagine a divertissement in a setting reminiscent of the Palm Court of the Hotel Plaza in New York, the year about 1914 -epoch of the first tangos; 'Souvenirs' – remembered with affection, not in irony or with tongue in cheek, but in amused tenderness."<sup>161</sup>

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<sup>160</sup> Barbara B. Heyman, *Samuel Barber: The composer and His Music* (New York: Oxford University Press, 2020), 363.

<sup>161</sup> *Ibid.*

Later, the piano duo team of Arthur Gold and Robert Fizdale arranged this work for two pianos. As noted, *Souvenir* consists of six movements, each written in a different style of dance, giving the impression of distinct choreography and reminiscent of a scene from a ballet. For example, the third movement *Pas de deux*, literally meaning ‘step of two,’ features a man and woman who dance together, but look in the same direction with sadness because she is going to leave him.

19<sup>th</sup>-century Russian composer Anton Arensky was heavily influenced by Peter Tchaikovsky. Arensky was a student of Nikolai Rimsky-Korsakov at the Saint Petersburg Conservatory and later taught Sergei Rachmaninoff and Alexander Scriabin at the Moscow Conservatory. He composed four suites for two pianos. The first suite is the shortest, consisting of three movements, and is essentially a song and two dances: *Romance*, *Valse*, and *Polonaise*.

Full of melancholy, the first movement *Romance* begins with a flowing *allegretto* passage followed by an *andante* melody that can be recognized as a Russian folk tune. Arensky constructs a short series of variations by overlapping the *allegretto* theme and *andante* theme. The second movement, *Valse*, is the most famous and frequently-performed movement. The main theme is repeated constantly with increasing ornamentation and a highly decorated accompaniment part. The movement contains a particularly challenging section in which the two performers play a scale spanning three octaves at exactly at the same time, which can be stressful for the pianists. The final and virtuosic *Polonaise* movement is a grand finale. It includes a variety of concerto-like technical devices that pianists must master, such as a solo section, glissandi, embellishments, and complicated rhythmic patterns. To listen to this masterpiece again,

the performance by the accomplished Russian husband and wife duo Mark Taimanov and Lyubov Bruk is highly recommended, because their playing so aptly reflects the character of the music and is exquisitely beautiful.

The piano suite, *Scaramouche*, was written in 1937 by French composer Darius Milhaud. He was a member of *Les Six* or The Group of Six which includes six French composers representing distinct characteristics of French music. He studied at the Paris Conservatory and his music was influenced by jazz and Brazilian popular styles. *Scaramouche*, literally meaning ‘skirmisher,’ is the name of a stock clown character from 16<sup>th</sup>-century comic Italian theatre.

*Scaramouche* consists of three movements characterized by an overall jaunty atmosphere, indicating contrasting tempo directives for each movement: *Vif* (very lively), *Moderate* (Moderato), and *Brazileira* (Brazilian). *Vif* is very energetic and bright, sometimes with bi-tonal effects. *Moderate* is a graceful and peaceful movement. The primary melody with a walking-like accompaniment shared between the two pianists immediately gives an impression of a couple walking together and whispering their love for one another. Its tenderness and sweetness are evident throughout the movement. The last movement is full of passion. *Brazileira* features a rhythmic element indicative of the *Samba* as indicated as *Mouvement de Samba* by the composer at the beginning of the movement. It is a great piece to capture the audience’s attention and imagination.

Program III  
Lecture-Recital  
**November 5, 2020**  
**Zoom**  
**7:00 P.M.**

*Kingdom of the Heart's Content*, Op. 11. Joseph Baber  
(1937–)

*Monument Avenue*  
*Cycling*

*Six Preludes for Piano (For Virginia)*, Op. 14 Joseph Baber  
(1937–)

*Prelude No. 1 (Toccata)*  
*Prelude No. 2 (Toccata)*

*Six Sinfonias for Piano*, Op. 47 Joseph Baber  
(1937–)

*Sinfonia II*  
*Sinfonia IV*



## Program Notes

Joseph Baber is an American composer and violist who was born in 1937. His numerous works of various genres, such as symphonies, song cycles, concerti, chamber music, and solo instrumental music, have been widely performed and provide a great number of possibilities for performance. *Kingdom of the Heart's Content*, Op. 11, one of Baber's early works, is characterized by innocent and child-like music. The composition was written between 1952 and 1956 while Baber studied with his first composition teacher, John Powell. It consists of twelve movements for solo piano based on things that were fun for him. Baber's inspiration for this work is from people around him, places he used to visit, and childhood play he enjoyed. *Monument Avenue* musically depicts a huge street where Baber frequently went walking and cycling. The movement is lyrical and nostalgic in character. *Cycling* is a movement that reflects the happiness of cycling, and it is a fun piece to listen to. Harmonic dissonance is featured heavily by use of creeping chromaticism throughout the movement; however, the tonal centers are firmly established and correspond to the formal structure. The use of frequent metric change is featured in both movements.

*Six Preludes for Piano (for Virginia)*, Op. 14 was composed between 1959 and 1962 while Baber was studying viola and composition in college. Baber composed these preludes as assignments for one of his courses. This work was dedicated to Virginia Bodman, Baber's viola professor's wife, who was very supportive of and gracious towards Baber. In particular, Virginia spent countless hours sight-reading and playing Baber's compositions so that Baber could hear the sounds he had composed. The first and second preludes are both *toccatas*, which feature a technical exercise for the performer.

For example, the first prelude presents broken sixteenth notes mirrored between both hands, with a melodic line found in the top notes. The second prelude presents different broken chord patterns with triple eighth notes, in which first and third notes are repeated.

Baber's latest work for solo piano, *Six Sinfonias for Piano*, Op. 47, was written in 1980 for wedding ceremony of Catherine McGlasson, who is a close friend of Baber. It describes a feeling of resignation since Baber felt like he was losing her. The character of these movements reflects the personal introspection of Katherine.<sup>162</sup> Baber describes McGlasson as calm, private, and indifferent into music. Baber includes some performance suggestions in the musical score and also adds Katherine's comments. All six sinfonias are identified by roman numerals rather than titles. *Sinfonia II* primarily displays a polyphonic texture, although it is sometimes homophonic, and features simple rhythms, such as quarter and eighth notes. The overall imagery depicted by this movement can be described as "walking in a bright forest." *Sinfonia IV* is characterized by a homophonic texture, a variety of rhythmic gestures, and frequent changes of mood, from mysterious, confident, and inquired, to convincing and full of joy.

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<sup>162</sup> Joseph Baber, "Keyboard Music," accessed March 19, 2020, <https://www.babermusic.com/keyboard.html>.

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