

SELECTED SONGS OF DAN BEATY: BACKGROUND, ANALYSIS, AND  
PERFORMANCE GUIDE

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Dan Beaty (1937-2002) was a prolific composer, pianist, researcher, educator, and writer. His large compositional output included chamber works, choral works, songs, orchestral pieces, electronic music, and keyboard works. Beaty was well versed in traditional Western music as well as the more avant-garde and perplexing idioms of the twentieth century. Beaty's compositions reflect the many fascinating, if not always popular, musical trends of his time. His music encompasses styles from serial to jazz, shows compositional influences from Arnold Schoenberg to Indonesian music, and demonstrates thought-provoking and highly intellectual craftsmanship.

This document explores several of Beaty's songs through a discussion of the composer's life and compositional process. Songs included in this document are *Three Weeks Songs*, *October*, *November*, *A Sappho Lyric*, *Love Song*, *That Night When Joy Began*, and *War Lyrics*. This document was written to accompany the author's DMA Lecture-Recital at the University of North Texas. Unfortunately, Beaty's vocal music was never published and is mostly unknown. One goal of the project was to initiate interest in Beaty's songs. Through this document, Lecture-Recital, and additional performances, considerable strides have been made to bring Beaty's songs to new audiences throughout the United States. In addition, the author has received permission from the Beaty family to publish Dan Beaty's songs.

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## CHAPTER 1

### INTRODUCTION

Dan Beaty (1937-2002) was a prolific composer, pianist, researcher, educator, and writer. Dan was a vital member of the music faculty at Stephen F. Austin State University for thirty-five years. His large compositional output included chamber works, choral works, songs, orchestral pieces, electronic music, and keyboard works. Many of his compositions were written specifically for his colleagues at S.F.A.S.U. and were subsequently performed throughout the United States, France, Holland, Canada, and Indonesia.

The purpose for this research and lecture-recital is to help bring the songs of Dan Beaty out of obscurity. Beaty was well versed in traditional Western music as well as the more avant-garde and perplexing idioms of the twentieth century. Beaty's compositions reflect the many fascinating, if not always popular, musical trends of his time. His music encompasses styles from serial to jazz, shows compositional influences from Arnold Schoenberg to Indonesian music, and demonstrates thought-provoking and highly intellectual craftsmanship. Included in his works are many vocal compositions of great merit. Like his predecessor and hero, Charles Ives, Dan Beaty, more so than often, chose to write songs which were not meant for mainstream consumption. Even so, his songs demonstrate great craft, personality, charm, and deceptive beauty. For these reasons, his many vocal compositions should not disappear into oblivion. One goal of this project is to initiate interest in Beaty's songs throughout the United States. Unfortunately, his vocal music was never published and is mostly unknown to those outside of the Stephen F. Austin State University community. Through this project, I have received permission from the Beaty family to publish the vocal music of Dan Beaty. In doing so, I aim to help foster his art outside of its current small population. Dan's son Eric wrote:



I'm truly honored that you intend to investigate my father and his accomplishments more deeply. He continues to influence me as a son, a friend, and a teacher after all of these years. My brothers and I never picked up the musical gene from our father, (he was a truly gifted musician, composer, performer, and teacher), but we did inherit his humor, his joie de vivre, his outlook on life, and his love. I miss him terribly to this day. Thank you for keeping his memory and his magic alive. I am available as a source of any information that I can provide. As a history teacher and a historian I understand the need for unexpurgated information. I'll try to be as objective as I can possibly be. Daddy (I still think of him in this way) would have it no other way. More than anything, Daddy taught me and my brothers to chase down the truth, regardless of the discomfort it could bring. I cannot promise to know everything of his life, but I will tell you everything I can, warts and all. I still remember his attempts to write a biography of John Cage. It was nothing more than a pastime but he shared some of the process with me. His notes should be in his collection at SFASU. He related how hard it was for a biographer to capture the life and spirit of a man. He was reading a biography of Martin Luther at the time (whose author escapes me), and was impressed by the ability of the author to portray the life of such a seminal figure in the prime of his life; not in his development, nor in his waning years. I think my father was trying to capture Cage in the same "still frame." He was also into photography at the time, I think.<sup>1</sup>

Beaty was not a great self-promoter of his music. He had no real desire for his music to reach the masses. He was content writing compositions that interested him. This follows very closely the early model of Charles Ives. In fact, Ives himself did not attempt to “emerge from his previous musical seclusion”<sup>2</sup> until he suffered a heart attack in 1918. After Ives recovered from his heart attack, he felt a sense of duty to make his compositions known. He sent a collection of his songs to close friends and musical correspondents. It took several years for Ives' songs to gain notoriety. Their survival is mainly due to the reprinting of nineteen Ives songs in the magazine *New Music*. The reprinting of these songs led many leading musicians, including Aaron Copland, to champion Ives' music. Ives' wrote about his justification for publishing:

...I have merely cleaned house. All that is left is out on the clothes line;  
but it's good for a man's vanity to have the neighbors see *him*-on the clothes line.<sup>3</sup>

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<sup>1</sup> Brent Beaty, e-mail (April 23, 2008).

<sup>2</sup> Howard Boatwright, “The Charles Ives Centennial- *The Songs*” *Music Educator's Journal*, Vol. 61, No.2 (Oct. 1974): 42-47.

<sup>3</sup> Charles Ives, *114 Songs*, Postface.

Unfortunately, Dan Beaty never had the opportunity to “clean house” by publicly introducing his songs to large audiences. Beaty’s music remained largely “on the shelf” when he passed away from heart failure in 2002.

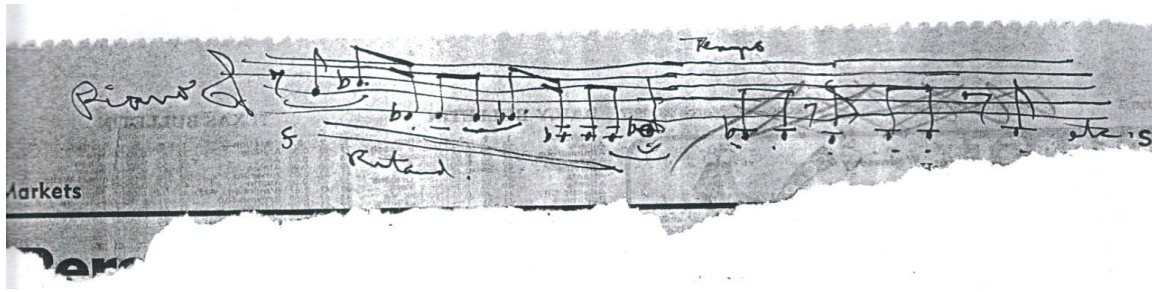
There are several characteristics that help make Beaty’s compositions significant in comparison to other art-song composers of the twentieth century. These characteristics include his thorough knowledge of the vocal instrument, his ability to consistently create multi-faceted drama through text setting, and his ability to help the singer create profound musical atmospheres through simplistic, or complicated, use of dissonance. First, Dan Beaty had an intimate knowledge of the voice as an instrument. Although not a singer himself, Beaty gained crucial insight into the intricacies of vocal composition by accompanying countless voice lessons and recitals. Furthermore, by working in a university setting, Beaty had the luxury of free access to a variety of accomplished singers. Because of this access, he was able to write with specific singers in mind. Likewise, he was fortunate to collaborate with these singers during all phases of the compositional process. His compositional environment enabled his songs to incorporate the singers’ perspectives, which resulted in insightful and masterful writing for the voice. In addition, his musical instincts perfectly conveyed the meanings and drama of the texts which he set. Finally, Beaty also had a firm command of the dissonant harmonic palette used by countless composers during the twentieth century. In his many compositions, Beaty often employed the use of atonality, bitonality, and serialism. Because of this, his songs are both challenging and fun to sing.

As previously stated, I would like to help bring Dan Beaty and his music out of obscurity and present his songs to a larger public. The research proved to be a very difficult task due to the lack of salient literature currently available. There is very little written about Dan Beaty or his

music. The research for this project was done primarily through interviews with his colleagues, friends, family members, and the direct study of recital cds, lecture notes, correspondence letters, and scores. Additional research has taken place through study of his musical influences and contemporary composers. Special emphasis was placed on the impact Charles Ives' songs had on the vocal compositions of Dan Beaty.

After Beaty's death in 2002, his widow, Freda, donated seven archive boxes to Stephen F. Austin State University. The materials were cataloged into the Dan Beaty Collection at the East Texas Research Center located in the Ralph W. Steen Library at Stephen F. Austin State University. I contacted Linda L. Reynolds, Director of the East Texas Research Center, and was granted permission to view the collection. I made a trip to Nacogdoches in December (2007) and had full access to his materials. I spent a considerable amount of time familiarizing myself with Beaty's work by pouring over 35 years of material. I was allowed to photocopy anything I desired and left with copies of original scores, programs, notes, drafts, etc. My previous hunch about the dormant state of Beaty research was confirmed after meeting Linda Reynolds. She commented that I was the first person to request a viewing of the collection since it was gifted in 2003.

There are many wonderful items in the Dan Beaty Collection. In addition to completed pieces, there are many fascinating sketches that provide a look at some of Beaty's original melodic and harmonic concepts. The following is an original melody to one of his songs written on the top of a newspaper. (He came up with the melody one morning while reading the *Houston Chronicle*.)



Also included in the collection are many original drafts, with notes and corrections, and subsequent versions of songs leading up to final copies. The drafts and their revisions demonstrate Beaty's thorough, although somewhat unorganized, creative process. Through examination of the Dan Beaty Collection I gained valuable insight into Beaty's compositional process and brilliant musical mind.

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<sup>4</sup> Dan Beaty, unidentified melody sketch on *Houston Chronicle*, Wednesday, March 23, 1977): "Dan Beaty Collection: A Catalog of Manuscripts, Scores, Documents, and Programs, 2002." East Texas Research center, Ralph W. Steen Library, Stephen F. Austin State University, Nacogdoches.

## CHAPTER 2

### BACKGROUND AND LIFE OF DAN BEATY

#### Childhood, Musical Studies, and Schooling

Daniel Joseph Beaty was born on April 25, 1937 in Sapulpa, Oklahoma. Sapulpa is located in northeast Oklahoma (Creek County) and is fifteen miles southwest of Tulsa. According to the Sapulpa Chamber of Commerce, “The character of Sapulpa was shaped by three historic factors- Indians, Railroads, and Oil.<sup>5</sup>” The town is named for Chief Sapulpa of the Kashita Tribe, who arrived in Oklahoma (known then as Indian Territory) in 1850 and quickly established a trading post. An 1866 treaty between the U.S. Government and the Creek Nation established a post office in the territory. By the 1920s, Sapulpa, previously known as “Sapulpa Station,” was the juncture of two major railroads and benefited greatly from the discovery of oil. This led to great economic growth and an infiltration of skilled workers to the area. Dan Beaty was born to Russell and Oneida (Vanderburg) Beaty. Russell worked as an engineer in the local railroad yard and Oneida was a homemaker. The Beaty’s earned a modest income but managed to pull through the Great Depression, in part through their Christian faith. Russell and Oneida had three children: Carolyn, Pam, and Dan. The Beaty’s were active members of Sapulpa’s First Baptist Church and raised their children in a house filled with music. Although Russell and Oneida were not college-educated, they placed a great deal of importance on education. In addition to their school work, each child began music lessons at an early age and quickly established themselves in the Sapulpa musical community. Dan and Carolyn showed great promise as pianists and Pam was noted for her vocal talents. Dan excelled at piano and began composing at age 7. He was a good student and graduated from Sapulpa High School in 1955.

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<sup>5</sup> March 2009 <<http://sapulpaokcofc.org/>>.

Beaty attended Oklahoma Baptist University and the University of Tulsa and earned a bachelor's and master's degree in music. In 1964, Beaty composed his *Concerto for Piano and Orchestra* and received a doctorate in composition from North Texas State University.

#### Adulthood, Marriages, and Children

Dan Beaty was a simple, humble, hard-working, yet complex, man. He possessed an intellect that was the envy of all his academic peers, and was known for his honesty and honorable nature. Although raised with strict Southern Baptist roots, Dan grew to be disenchanted with organized religion. Despite his dislike of what he considered hypocritical and bureaucratic Christian denominations, Dan became increasingly spiritual throughout his life. Through his likeable personality and unflappable work ethic, he earned the respect of his peers, students, and community members. During his career he did extensive work to establish music programs in the Stephen F. Austin State University/Nacogdoches communities.

As previously mentioned, Dan was indeed a complex man. He was married three times and often had problems with his spousal relationships. His first marriage took place when Dan was twenty years old. He married Paula, a sixteen-year-old violinist from Sapulpa. Although it was not uncommon for girls of this age to marry in the 1950s, an unplanned pregnancy compelled the couple to exchange vows. Paula and Dan eventually had four boys; Eric, Brent, Scott, and Craig. Although music was ever-present in their household, the boys established themselves in different fields. They all became quite successful; Eric lives in Rennes, France and works for the U.S. State Department as a commercial attaché with the United States Consulate for Western France; Brent is a high school teacher in Glendale, TX; Scott resides in Houston and is a petroleum geologist for Chevron; and Craig is a managing director for a consulting firm. When the boys became men and set off for careers, Paula yearned for a sense of

freedom that she never experienced as a young adult. As a result, her relationship with Dan deteriorated and the two divorced in 1979.

Dan met his second wife, Sally, at the Steen Library on the campus of Stephen F. Austin State University. Sally was a music librarian who was also a trained singer. Dan and Sally married in 1981, and had a very fruitful and artistic relationship. They performed together quite frequently in recitals throughout the United States and overseas. The couple shared an affinity for art song and would often perform Schumann's *Frauenliebe und leben*. Dan composed several vocal works, including the *Three Carols*, *Dickinson Songs*, and the *Five Songs on Modern Indonesian Poems*, specifically for Sally. Dan's marriage to Sally also afforded him the opportunity to be a step-father. Dan loved Sally's son, Ponder, as his own and proved to have a profound influence on the boy. Ponder became a successful jazz musician and band leader. His success brought great pride to Dan. Dan's marriage to Sally ended in 1992.

Dan's third wife, Freda was on the English faculty at Stephen F. Austin State University. They two were introduced by a mutual friend, SFA English professor Fred Rodwald, and married in 1993. She and Dan were interested in folklore and enjoyed traveling to France and Switzerland. In addition, Dan and Freda started a business called International Translations Inc., which specialized in translation services for businesses, the humanities, and the fine arts. Freda Beaty recollected, "Dan was never boring and was always into something. He was above all else, an enthusiast!" They were together until Dan's untimely death in 2002. The official medical report listed Dan's cause of death as a heart attack. However, according to Freda, Dan's heart failure was aided by his body's weakness from suffering from a tooth infection that had spread throughout his body.

Dan is remembered as being an extremely devoted father who remained very close to all of his children. He was generous to people in need and was well-loved by his close-knit, but large, circle of friends. His son Eric mentioned, "Daddy believed in respect and the value of work...he never looked down on people. In fact, he was almost too tolerant." Dan's former wife Sally recollected, "Dan was a great person to all...he prided himself on being open and all-encompassing. He took pride in welcoming odd-balls." In short, he was loved by most who knew him. This was evidenced by the large turn-out for his memorial service in Nacogdoches. The celebration of Dan's life consisted of a collection of stories, jokes, heartfelt admiration, and contained more laughter than tears. People truly felt that Dan had touched and enriched their lives. One of his colleagues, Francis Edward Abernathy, commented, "There will never be another Dan Beaty...he was my friend and I loved him...now let me tell you one of his favorite limericks!" One such limerick was written down and stuck to the back of one of his compositions in the Dan Beaty Collection located in the Steen Library. It reads:

Oh, to be nineteen,  
And obscene,  
To lean  
on the spleen  
of a chickie, darling thing  
who will \_\_\_\_\_.

Oh, to be twenty,  
life giving venty (ventie?!)  
That might encourage many \_\_\_\_\_

Oh, to be twenty-one,  
son,  
and hump your way  
out of the pun.

In fact, Beaty had a great, though often dirty, sense of humor. That said, most didn't see him as being "dirty." His intellect, musical talents, sense of humor, unwavering commitment to friends,



and *joie de vivre* helped endear the man to those who knew him. Many social gatherings in Nacogdoches were considered incomplete without Dan Beaty in attendance. He was known to have possessed a near-photographic memory and could recall jokes, limericks, stories, and songs at the drop of a hat. His many gifts and talents helped Dan become the “life of the party” in Nacogdoches’ social circles for over thirty-five years.

There was another side to Dan Beaty that may have been less apparent to those on the outside. Dan had an addiction to alcohol. Sally Beaty (now Sally Ricks) stated, “Dan drank every day to help him come down from concentration...his alcoholism did not interfere with his work. Dan just felt he had to drink or his mind would just never shut-off.” In reality, Dan could not stop his mind from working at full-speed. In addition to alcohol addiction, Dan was a severe workaholic. He was a perfectionist who often obsessed about figuring how things worked. He would often stay up through the night to read manuals on everything from bike mechanics to computer programs, to mathematical formulas. Additional subjects close to Beaty were photography, gardening, and building aquariums. Again Sally stated, “Dan just never figured out what he wanted to grow-up and do...he was interested in so many things and could not stop pursuing knowledge on a subject until he mastered every aspect involved.” This inability to curb his thirst for work and alcohol assisted in the downfall of his first two marriages. Freda Beaty also commented, “Dan was not always an easy man to live with...he was always absorbed in what he was doing and he could not shut off the music in his head. He possessed an eclectic, associative mind that encompassed a wide-ranging array of subjects. He was often physically present, yet mentally absent from day-to-day happenings. Furthermore, he never comprehended why I thought he was sometimes unavailable.”

## Career

Dan Beaty began his illustrious teaching career in 1960 at Bishop College located in Marshall, Texas. Next, he joined the music faculty at Stephen F. Austin State University in 1964 when it was still in its infancy. He was preceded at SFA by David Jones, who joined the SFA faculty in 1961. Jones helped bring Beaty to SFA, and is credited with helping to grow the department from the ground up. It is clear that Beaty's immersion into vocal music was well established by the mid-1960s. In a 1999 tribute-recital upon Beaty's retirement, Jones said:

Beaty's arrival was a breath of fresh air. At that time we had only 3 or four voice majors. Dan taught theory, composition, but most of all...he could play the piano. He was great at sight-reading-so good that he played for everything. He played five or six recitals for me and accompanied our choir<sup>6</sup>.

In addition to countless hours of accompanying singers, Beaty taught piano, theory, composition, music history, counterpoint, and electronic music. His fascination with electronic music led him to establish the Midi computer laboratory at SFA. Dan Beaty's grandson Nicholas wrote:

Since his childhood, Dan Beaty had had an admiration for technology. Although I do not have any relevant testimony about his love for technology in his early age, I remember my grandfather coming for a visit in France in 1992 with a black and white Apple computer in his luggage. I do not really know what exactly he was doing, but he liked opening the computer, and adding and removing warp drives. In a newspaper article published in the Sapulpa, Oklahoma *Herald*, on January 31, 1982, Faye Dunlap describes his workroom as being "almost in the attic above the stage in the Turner Auditorium [of Stephen F. Austin State University] where he produces some of the most modern sounding music." According to Dan Beaty, "the use of electronic synthesizers to produce, interpret, and to simplify sound waves into musical form, is just the logical progression as artists make use of technological advances."<sup>7</sup>

Although professionally isolated from many of his colleagues, Dan Beaty continued to push the boundaries of electronic music at the SFA Midi lab until his retirement in 1999. By doing so, he continued in the tradition of noted electronic music pioneers such as Babbitt and Varese.

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<sup>6</sup> *The Songs of Dan Beaty*, unpublished CD of tribute-recital, 1999.

<sup>7</sup> Daniel Joseph Beaty: *A Brief Insight into His Life and Work*, term paper for Beloit College, 2005.

In spite of his other responsibilities and interests, Beaty composed a great deal during his career. In addition to his musical compositions, Beaty wrote several articles about music and its relationship to other disciplines. One example of his interest in interdisciplinary work was preserved in the 1973 article, *A Marriage of English and Music* which was published in the *Music Educator's Journal*. The article was co-authored by Dan Beaty and C.R Schoenewolf from the SFA English Department. The article addressed the similar gaps experienced in English and Music undergraduate curriculums. The article was preceded by an experimental class which combined the two disciplines. An excerpt of the article states:

At least some of these gaps in knowledge were readily identified by a committee of our music faculty... the experimental course should help students talk about music, analytically; become fluent in the vocabulary of music, understand some of the philosophical issues involved in music, know something about the psychological effects of music, increase their awareness of the respective roles of the composer, performer, and listener and of the relation of those roles to each other; enlarge their experience in using books and periodicals to investigate subjects concerned with music; and know something about the characteristics that music has in common with other arts. Since these gaps can be filled to a large degree through a combination of reading and writing, the marriage of Music and English composition seemed to us a natural development.

Beaty's work as a music professor, composer, and interdisciplinary educator helped earn him the distinguished title of Regents Professor for Research in 1982. Throughout his teaching career at SFA, Dan grew increasingly tired of the political climates within the music department and university. However, he managed to always recognize the good fortune of having a university teaching position and saw past his political differences. Declining health, opposition to academic politics, fatigue, an itch to increase performance opportunities with his jazz trio and to compose, and a desire to travel brought his university career to a close.

## CHAPTER 3

### THE MUSIC OF DAN BEATY

#### Overview of Compositional Output

To say that Dan Beaty was well-versed in different genres of music would be a gross understatement. As a composer, Beaty included components from virtually every period of the western tradition of music history, as well as several non-traditional elements. He was not bound by the doctrines of any specific era and often combined musical ideas from multiple periods within the same composition. He reveled in the atonal works of Schönberg and in the rich, tonal harmonies of German Romanticism. He was also fascinated by the harmonic tapestries of Ives' and very much enjoyed the music of Indonesia. He was a champion for the music of the twentieth century and frequently composed with a wide, modern compositional brush. Many of his compositions stemmed from subjects that he was studying and/or teaching. He had a diverse portfolio which, among other things, included the following: works that applied theoretical mathematics to music, works that utilized electronic mediums, and works for the stage. He wrote no operas, but he did manage to compose music to accompany Shakespeare's *A Midsummer Night's Dream*, and several short ballets. Beaty composed for solo artists, chamber groups, and large ensembles. As is the case with most composers with teaching positions, many of his compositions were written specifically for his university colleagues. Included in this output are works for solo voice, choir, orchestra, keyboard, brass ensembles, flute choirs, and saxophone ensembles<sup>8</sup>.

#### Musical Influences

Dan Beaty had a vast array of musical influences. From his musical beginnings as a pianist in Sapulpa, Oklahoma, Dan was introduced to the keyboard works of Clementi, Bach,

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<sup>8</sup> See Appendix for a complete list of compositions.

Mozart, Haydn, Beethoven, Schubert, and Schumann. Dan would frequently recall many of these works at the piano from memory. Like many of his contemporaries, his interests eventually landed in the realm of twentieth-century composition. Beaty especially found merit in the compositions of the members of the Second Viennese School. Members of this “school,” mainly Schönberg, Berg, and Webern, pushed the boundaries of tonality away from previous traditions. Schönberg’s development of the twelve-tone system revolutionized composition in the early twentieth-century and impacted several generations of composers. Dan Beaty belonged to one of these generations and venerated the works of the Second Viennese School.

According to Dan’s oldest son, Eric, Beaty’s main musical influences were Robert Schumann, Arnold Schönberg, and Charles Ives. This is evidenced not only in Beaty’s compositions, but in his many lectures and writings. Included in the Dan Beaty collection at SFA’s Steen Library are: Beaty’s lectures, “Schumann’s Hand Injury: A Compositional Determinant?” and “Romanticism and Schumann’s *Carnaval*”; a draft of Beaty’s “The Macrostructure of Schumann’s *Carnaval*”; Beaty’s handwritten notes on research proposal materials- “Sets as Compositional Determinants in Arnold Schönberg’s early Twelve-tone Compositions”; Beaty’s *Theme and Variations on a Theme of Arnold Schönberg*; and Beaty’s lectures “Charles E. Ives’ *Varied Air and Variations*” and *Les Exemples dans le Varied Air and Variations* de Charles Ives: Une maniere d’analyser son langage harmonique et melodique<sup>9</sup>. (See Appendix for more details) Beaty’s grandson, Nicholas, also wrote:

He was also very much influenced by Bach’s rhythms and complexities. Futuristic composers, such as Honegger and Cowell, and composers such as Varese and Babbitt, who combined both *Musique Concrète* and electronic music, also had a great impact on his works involving computer music. Even though his music reflects a love and interest in atonal and twelve-tone music, he also appreciated neo-classical composers such as Bartok, Stravinsky, or Prokofiev...Berlioz, as well as the post-romantic Debussy<sup>10</sup>.

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<sup>9</sup> See Appendix for additional titles.

<sup>10</sup> ...term paper for Beloit College, 2005.

In addition to the aforementioned composers, Beaty was particularly fond of the works of Alexander Scriabin and Olivier Messiaen. Messiaen, a French composer and organist, was known for the rhythmic complexities in his music. He was also known for incorporating influences from Indonesian gamelan music and birdsongs into his compositions. Like Messiaen, Dan Beaty was fascinated by birds and their “music.” According to Dan’s widow, Freda, “Dan was always intrigued and obsessed with finches. He saw nature, in general, as a great source of musical ideas. Even the sound of water dripping would fill his head with musical thoughts.” Dan also incorporated Indonesian music into his compositions. In 1987, Beaty spent time as a visiting professor at Gadjah Mada University and the Institut Seni Indonesia. During his time in Yogyakarta, Daerah Istimewa Yogyakarta, Beaty studied the complexities of Indonesian musical culture. He spent significant time studying gamelan ensembles at puppet performances, rituals and ceremonies. His experiences in Indonesia resulted in his *Five Songs on Modern Indonesian Poems*.

As previously mentioned, Dan Beaty was a great admirer of Charles Ives. Many of Beaty’s compositions included Ivesian harmonic and compositional influences. An example of Ives’ imprint can be found in Beaty’s similar usage of the treatment of tertian triads, patterns of repetitions, developmental practices, and use of humor. In writing about Ives’ theory of chord structure Lambert writes, “Sometimes it (the tertian triad) appears in a tonal context, but more often it serves as a germinal element for a more complex structure without a tonal context—perhaps suggesting a new context to replace the tonal one...another Ivesian practice finds a single triad occurring as a prominent subset within a larger sonority that includes additional notes lying in half-step relationships to triad tones.”<sup>11</sup> Figure 1 is an excerpt from Ives’ song, *Luck and*

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<sup>11</sup> Philip Lambert, “Toward a Theory of Chord Structure for the Music of Ives,” *Journal of Music Theory*, Vol. 37 (Spring, 1993: pp. 55-83.

*Work*. This is an example of how Ives built songs using unstable thirds. The ever-changing chromaticism in the first four bars prevents the triads from completion and discourages the establishment of a recognizable tonal center.

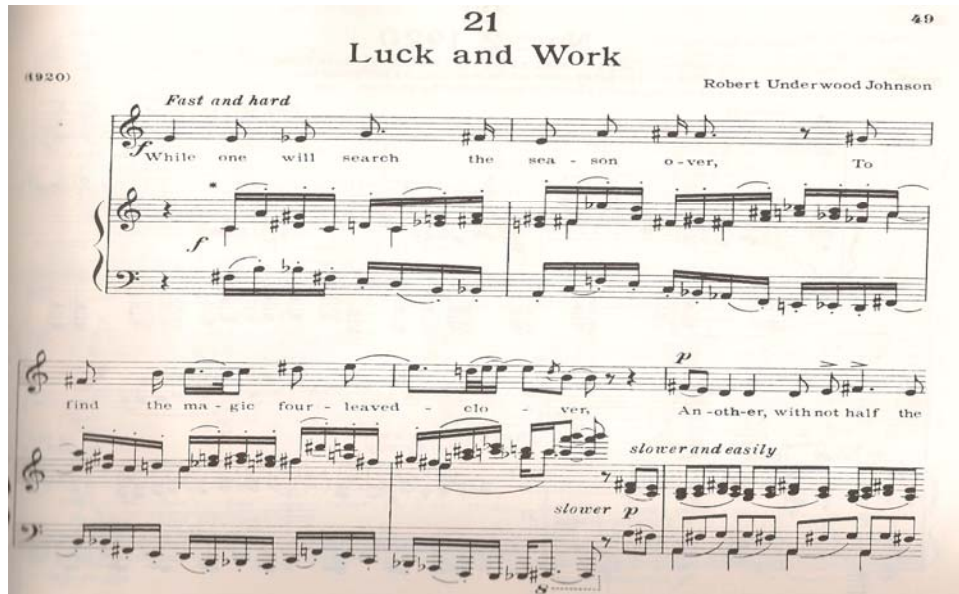


Fig.1. Charles Ives, *Luck and Work*, mm. 1-5.

Ives' fluctuation between, and often simultaneous usage of, multiple triad subsets and chromatic embellishments is clearly employed in Beaty's music. An example of this can be found in Beaty's *War Lyrics*.

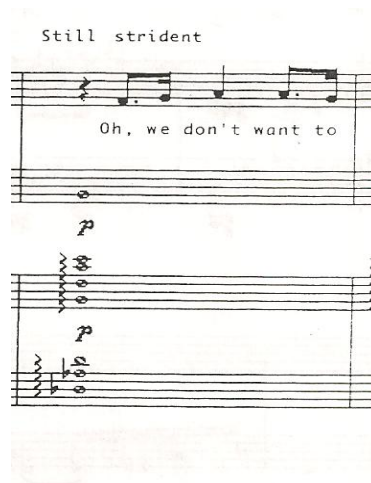


Fig. 2. Dan Beaty, *War Lyrics*, m.17.

In Figure 2 we find a chord that outlines the usage of two main triads. The triads have clear fifths established by the Db-Ab in the left hand and the G-D in the right hand. However, the third is not so clearly visible in the triads. Upon careful examination, one can see that the C in the right hand is a chromatic embellishment of the third (B) from a G major triad. The A natural in the right hand creates a half-step dissonance with the Db-Ab fifth played in the left hand. This dissonance, however, can be explained as a chromatic embellishment of the fifth. Lambert goes on to mention:

Often Ives orients his pattern repetitions and models strongly towards particular intervals and intervallic combinations...he may consistently refer to a finite set of intervallic relationships, such as those formed within the whole-tone scale, or he may establish an intervallic pattern or model. Ultimately, he brings these various concerns together in models comprising repeated intervals, -interval cycles and cycles of two intervals in alteration- used to determine horizontal and vertical structures and, within more extensive developmental passages, transposition levels<sup>12</sup>.

Figure 3 is an excerpt from Beaty's *October, November*, which demonstrates Beaty's use of Ivesian repetition and the whole-tone scale. The whole-tone scale is identified from the D-E-F#-G#-A# on the words "can not look away." The right hand of the piano then briefly echoes the vocal line before moving to new material. Beaty also establishes the tritone as a key interval in the piece. The first tritone is found on the descending Ab-D on the words, "that can." The second tritone is an enharmonic spelling of the same notes, D-G#, found in the right hand of the piano on the first beat of the third measure.

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<sup>12</sup> Lambert, "Toward a Theory of Chord Structure..."





Fig. 3. Dan Beaty, *October, November*, mm. 26-28.

Ives used a great amount of wit and humor in his songs. Cassandra Carr wrote:

The complexity of Charles Ives' prose and musical writings reveal that he was an unusually serious man, intensely interested in musical and nonmusical ideals of spirituality and transcendental reality; he was also an unusually humorous man. Most of Ives' verbal wit took the form of either acid sarcasm directed toward minds he perceived as shallow or witty depreciation of his music's worth or probable reception...His own sharp and rather sardonic wit notwithstanding, Ives' succinct differentiation between wit and humor- that wit is" of the material and stays there, while humor is of the emotional, and of the approaching spiritual" provides for a fuller understanding of his concept of "substance" versus "manner." Further, it suggests an interesting critical vantage point from which to consider his humorous pieces<sup>13</sup>.

Ives was known to include parodies of burlesque, country and western songs, and barbershop.

He incorporated humor into his songs by several means; using word painting, occasionally playing harmonic and melodic games between singer and pianist, and adding an extreme amount of tempo and articulation indications. Carr again states, "*Charlie Rutlage* brilliantly combines parody and fond remembrance...using as his text a cowboy ballad, Ives writes a bittersweet song that expresses genuine sadness at the fate of the cowboy, while gently ridiculing both the genre of the sentimental cowboy song and amateur performance practice."<sup>14</sup>

<sup>13</sup> Cassandra Carr, "Charles Ives' Humor as Reflected in his Songs," *American Music* 7 (Summer 1989) 123-139.

<sup>14</sup> Carr, "Charles Ives' Humor..."

Dan Beaty possessed a larger-than-life sense of humor. This is evidenced in his songs and in his writings. A handwritten, undated letter from Beaty to Rick and Debby Berry, both members of the voice faculty at Stephen F. Austin State University, was included in the Dan Beaty Collection. It reads:

Dear Rick & Debbie,

Here are the songs I promised. I thought of the *Love Songs* for Rick, since all of them contain some masculine (no matter how biased) points of view. (Careful though Rick, Wife #1 moved out faster than shit through a goose after seeing the last one!)

Like Ives, Beaty, too, incorporated his sense of humor into his vocal compositions. He often searched for song texts with a humorous and/or mischievous tone. One of his songs is titled, *Three Ditties for a Saucy, Sharp-tongued Soprano and a Glitteringly Fast-fingered Accompanist*.

Another Beaty song, *The Love Feast* from 1979, sets the following humorous W. H. Auden poem:

In an upper room at midnight  
See us gathered on behalf of love according to the gospel of the radio phonograph  
Lou is telling Anne what Molly said behind her back;  
Jack likes Jill who worships George who has the hots for Jack  
Catechumens make their entrance; Steep enthusiastic eyes  
Flicker after tits and baskets  
Someone vomits, someone cries.  
Willy cannot bear his father,  
Lilian is afraid of kids;  
The love that rules the sun and stars permits what he forbids.  
Adrian's pleasure loving daschund in a sinner's lap lies curled;  
Drunken absent-minded fingers pat a sinless world.  
Who is Jenny lying to in her call collect to Rome?  
The love that made her out of nothing  
Tells me to go home  
But that Miss Number in the corner playing hard to get...  
I am sorry, I'm not sorry  
Make me chaste Lord, but not yet.

Beaty also used compositional devices to portray humor. In *War Lyrics*, he uses a combination of contrasting tempo, style, and clever lyrics to convey the song's dark, as well as comical, view of war. The song, which will be discussed in further detail later, alternates between menacing, atonal chord-clusters and a bouncy, swinging, jazzy melody. It also ends with a humorous section depicting the English soldier's gift to the mademoiselle; an English souvenir.

### Contemporaries and Compositional "Thoughts"

The United States was very fertile ground for art song composers during Dan Beaty's lifetime. Among the elite during this period were such noted figures as Paul Bowles, Aaron Copland, Carl Ruggles, Richard Hageman, Hugo Weisgall, John Cage, Dominick Argento, Lee Hoiby, David Diamond, Virgil Thompson, Samuel Barber, Gian-Carlo Menotti, Leonard Bernstein, and Ned Rorem, to name a few. Several of these men were members of a tight inner-circle that shared common artistic, personal, and often intimate, interests. In addition, several of the aforementioned composers were directly influenced by prominent twentieth-century teachers of composition. For instance, Aaron Copland studied composition with the noted pedagogue, Nadia Boulanger, in Paris during the 1920's. Her teaching greatly influenced Copland's works, and in turn influenced other composers who worked with Copland. This impact is evidenced in the close relationship, artistic and private, between Aaron Copland and Leonard Bernstein, which was forged at Tanglewood. Furthermore, many members of the American art song scene lived near one another in New York and stayed in constant artistic communication. In doing so, members of the inner-circle kept a firm grasp on the compositional happenings of the other members. This partnership afforded a consistent influx of musical dialogue on the state of music, in particular, the world of American art-song.

Dan Beaty was not a member of this inner-circle. His life in Nacogdoches, Texas was about as far removed from the New York scene as possible. Even so, Beaty was kept abreast of certain compositions through his work as an accompanist. The progressive voice professors at Stephen F. Austin State University often performed, and assigned to their students, some of the gems of the then contemporary American art song repertoire. Dan Beaty was, no doubt, exposed to the vocal works of Hoiby, Barber, Copland, Argento, Diamond, Hageman, Duke, and Rorem. Although Beaty was not a member of the previously mentioned circle, he shared similar thoughts on art and music with some of its members. His own personal thoughts closely resemble those of the noted American writer and composer, Ned Rorem. Rorem was born in 1923, and reached the upper-echelon of composers in the American musical scene by the late 1950's. His time as a student at the Curtis Institute and the Julliard School put him in direct contact with many of the country's most prominent musicians. The following Rorem quote could have easily been provided by Beaty:

Why do I compose, period? Less from self-expression than because I want to be an audience to something that will satisfy me. The act dispels the smokescreen between my ego and reality. However my gifts may seem a luxury to others, I compose for my own necessity, because no one else makes quite the sound I wish to hear.<sup>15</sup>

Additional comparisons can be made by examining the vocal output of Rorem and Beaty. Both composers incorporated the theme of war into their vocal compositions. An example of this is Rorem's *War Scenes* and Beaty's *War Lyrics*. In addition, both composers also wrote songs using the poetry of W.H. Auden and Edna St. Vincent Millay. It may be noted that Beaty's settings of Auden's *That Night When Joy Began* and Edna St. Vincent Millay's *The Philosopher*, *The Betrothal*, *To Those Without Pity*, *The Dream*, *Not in a silver casket filled with pearls...*, *What lips my lips have kissed...*, and *Cherish you then the hope*, were all composed in

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<sup>15</sup> Ned Rorem, "Why I Write as I Do" *Tempo*- New Series, No. 109 (Jun. 1974): 38-40.

1979. This was before Rorem published *The Auden Poems* in 1989 and *Three Poems of Edna St. Vincent Millay* in 2007.

In many ways, Beaty's songs can be seen as a mixture of Ives and Rorem. Herbert Kraft wrote:

Having written hundreds of songs, in this medium Rorem rivals Charles Ives in quantity and originality. There the comparison ends. While Ives was much more conservative in his songs than in his chamber music or orchestral works, these gems have the unique and unmistakable Ivesian irreverence. Rorem's songs are in the realm of poetry. A highly literary and cultivated personality, Rorem infuses every one of his songs with a special insight into each poem. His choice of poets and specific poems reveals much about his own thinking<sup>16</sup>.

Beaty was able to blend his music with the best ingredients from both composers. Beaty's songs contain Ivesian compositional influences with Rorem-like attention to poetic detail. Figure 4 briefly demonstrates Rorem's remarkable ability to use dissonance as a means of supporting the text. In this example from *A Song of David*, Rorem supports the words, "Deliver my soul, O Lord, from lying lips and from a deceitful tongue," by employing a steady use of clashing intervals in the accompaniment. Notice the F-seventh that is hinted at on the word, "Lord." Rorem's addition of a B and G give a sense of foreboding to the mood and hint at the sinfulness of the character.

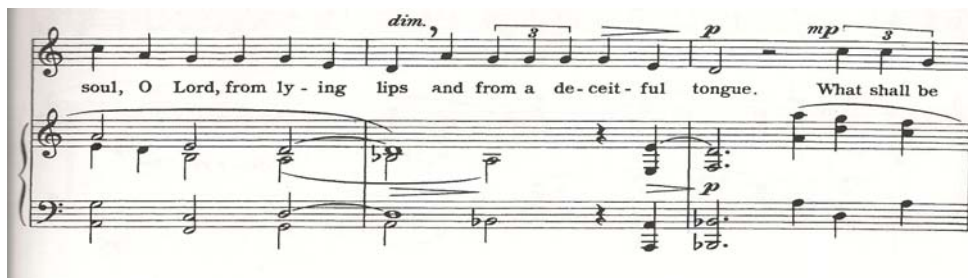


Fig. 4. Ned Rorem, *A Song for David*, mm. 9-11.

<sup>16</sup> Herbert Kraft, CD Liner Notes for "Rorem: Selected Songs," Naxos, 2001.

## Significance of Beaty's Songs

Unfortunately, Dan Beaty's songs have largely been neglected. There are many reasons for their current, unfamiliar status within the musical world. First, Dan Beaty was an outsider to the musical mainstream. He lived a majority of his adult life in a small, isolated Texas town. Furthermore, an overwhelming number of his songs were, and still are, rarely performed. Again, his songs were primarily written for a small group of largely unknown singers and were often not performed outside of the Nacogdoches/East Texas region. In fact, his songs were never published and can only be obtained through the Dan Beaty Collection or through arrangement with the select singers associated with Stephen F. Austin State University. In addition, most of Beaty's songs are musically complex and require a singer with superior musical abilities. Beaty's use of dissonance through occasional atonal and bitonal implementation make his songs musically more difficult to sing than selections from the standard repertoire. Most vocalists who are not well-versed in singing advanced twentieth-century compositions would find his music a true challenge. The greatest reason for the unknown status of Beaty's songs just might be due to Dan Beaty, himself. Beaty was not a great self-promoter of his music. He had no ambition of fame, fortune, or for his music to reach the masses. In fact, he was not even overly concerned with how his music would be received. He was content living within the confines of his self-imposed musical cocoon. Like Rorem, he composed, "for his own necessity,<sup>17</sup>" and not to please a publisher or a ticket-buying public. Many of his avant-garde vocal compositions were ill-received by audiences who could not stomach Beaty's sometimes bombardment of dissonance. Some of his colleagues even found his music to be a bit too much for their tastes. Beaty's songs, like many other twentieth-century works, require an audience with modern ears who will delight in the unexpectedness his music can offer.

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<sup>17</sup> Ned Rorem, "Why I Write...".

Dan Beaty's song output is significant because of its dramatic possibilities, uncommon beauty, and superior craftsmanship. Although not an opera composer, Beaty was able to find the dramatic sense of the texts in which he set. To him, his music was a means of expressing his interpretations of what the texts were evoking. He found very clever, profound, and beautiful ways of expressing the heightened senses of joy, pain, fear, humor, jealousy, ecstasy, and love. In addition to his dramatic sense, Beaty was able to inject a full spectrum of musical complexities into his songs. Not all of his songs were lambasted with dissonant harshness. Several of his most beautiful songs were quite simple, tender, and proved just as effective as his more intricate works. In short, he set great poetry to great music. In doing so, he offered artists the material to create performances which could be intense, passionate, and profound.

Because of these factors, Beaty's songs have the ability to stand next to some of the true giants of twentieth-century song. His vocal compositions reveal songs of great merit that warrant possible submission into mainstream programming.

#### Background, Analysis, and Performance Guide of Selected Songs

\* The lyrics of all the songs studied in this dissertation have been included in this guide and will precede the analysis.

##### *Three Weeks Songs:*

*After Argonne: The March along the Avenue  
II. and Death  
Toyhood*

##### **After Argonne: the March along the Avenue**

I know. He looked at me  
and seemed to cobble his words as he spoke.  
It was a spinning world he saw,  
as though sunshine and elm tree,  
spider web and streetlight  
wound themselves in one bright ball  
and spun shuttlecock through his head.

I know. He sang to me out of his dreams  
A plainsong of grief.  
Forty years of whirling. I know.

The Christward hill leaned down  
and the night froze into his wounds,  
bent shadows withdrew down the long avenue  
under the hoarfrost elms  
scattering crackerjack boxes and confetti,  
streamers licking the lampposts. I know.  
Spin and spider web and sunlight  
in his head shuttle the language  
of his song.

Long, long into the Christward hill,  
Long, long in the cold.  
A cold drift,  
A sea horn,  
fog along the beach.  
I know.

## **II. and Death**

The farm is a flake of forever dreams,  
it fades over the ribbon road  
where the long procession winds in the sun  
to the oak churchyard lost in dust.

This is the first day of death  
And the last of the hazeling sons—  
there are no more to be mourned  
and carried over the mulberry road.

I have lost all my sweet resembling sons,  
and calm above the distortion is my destroyer,  
sweet yielding grain to lie my last on,  
sweet sliding night from on pitch moon  
to slide to death remembering dusty sun.

## **Toyhood**

I'm afraid of it.  
I want to hoot



like a loud sinner  
in a lewd suit  
shining in the streets  
on the days of festivity.

Wherever you stand  
You can see the green  
and the sun shines  
in streaks  
across the water.  
Wherever you go  
The wind says you're wrong.  
It's the wrong season  
for screaming.

Go lie down and cry  
In the children's corner  
And the toys will save you.

The *Three Weeks Songs* were written in 1967 for tenor David Jones. The poems were written by SFA poet Robert Lewis Weeks. According to a 1964 bio:

Robert Lewis Weeks was born in Huntington, West Virginia in 1924. He was educated at West Virginia University (A.B., M.A.) and Indiana University (Ph.D.). He served in the U.S. Army Signal Corps during World War II, in the Netherlands, East Indies, and the Philippines. He has taught at West Virginia University, Indiana University, and Wisconsin State College at Eau Claire...Since 1959 Dr. Weeks has published poetry, short-stories, articles and reviews in over sixty magazines; he has published poetry in *Prairie Schooner*, *Carleton Miscellany*, *Beloit Poetry Journal*, *Chicago Choice*, *South and West*, *Four Quarters*, *Epos*, *Midwest*, *Poetry-Northwest*, *The Outsider*, *Inland*, and many others.<sup>18</sup>

Dan Beaty had the luxury of personally knowing Robert Weeks. The men were colleagues and acquaintances for many years at SFA. It is not believed that Beaty conferred with Weeks during composition. This is due to the evidence that Beaty linked these three, otherwise-unrelated poems together to form a cycle. In fact, the poems do not even come from the same collection. If Weeks had worked with Beaty on the project, he surely would have recommended using a set of poems that were already linked together. However, no record exists of any known collaboration

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<sup>18</sup> Robert Weeks, *To the Maker of Globes and other Poems: 1959-1964*, South and West, Inc., 1964.

the two may, or may not, have had during the songs' compositional process. The songs were included on one of David Jones' DMA recitals at the University of Iowa in 1967. (A recording of this recital, with Beaty at the piano, was made and has recently been converted to CD format.)

To get a grasp of the cycle, one must know a little bit about Argonne. According to the Encyclopedia Britannica Online, Argonne is:

A wooded, hilly region in eastern France that forms a natural barrier between Champagne and Lorraine. The Argonne is about 40 miles long and 10 miles wide (65 by 15 km). The hilly massif rarely exceeds 650 feet (200 m) in elevation but is slashed with numerous deep valleys formed by watercourses associated with the Aire and Aisne rivers, which constitute a barrier to transportation. The area has little but strategic importance. It was here the Prussians were repulsed in 1792 by the French at Valmy and where U.S. forces swept over the Germans (Meuse-Argonne Offensive) in 1918.<sup>19</sup>

The Meuse-Argonne Offensive was originally led by General John J. Pershing and lasted from September 6-November 11, 1918. The casualties from the battle were staggering; there were 26,277 US troops killed and 95,786 wounded. The battle consisted of the American Expeditionary Force (AEF) fighting against forty German divisions. The fighting eventually weakened the German forces and assisted in leading to an armistice.

The three-song cycle contains several cyclic ingredients that differentiate it from a set of songs. First, the three songs are musically connected by the use of recurring half-steps and augmented-fourth intervals. The cycle is also linked by repetition. For instance, Figure 5 contains the end of the first song which is repeated identically in the final song.

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<sup>19</sup> <[www.brittanica.com](http://www.brittanica.com)>, Accessed April 12, 2009.

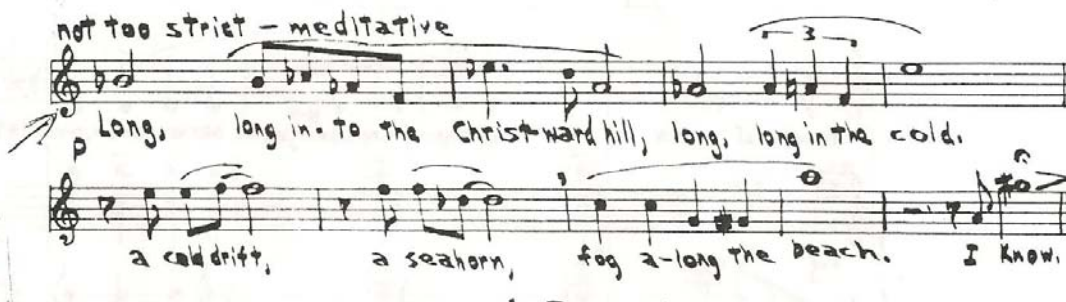


Fig. 5. Dan Beaty, *Toyhood*, mm. 47-56.

The use of such repetition, although not often in its entirety, is usually found in song cycles. An example of this can be found in Ralph Vaughan Williams' *Songs of Travel*, in which the "Vagabond" theme returns in the last song "I have trod the upward and the downward slope." Although the Weeks' poems were not originally written, or published, together, Beaty brilliantly combined the three to form a dramatically, cohesive unit. Beaty took the unrelated poems and ordered them in a way that tells a story. The new order of the poems depicts the long-lasting effects of war on the mind of a soldier.

The first song, *After Argonne: The March along the Avenue*, can be seen as a former soldier's recollection of his service during battle. It seems to recall the American soldier's face to face encounter with a captured and injured enemy. The piece starts off with a haunting, unaccompanied vocal line on the words, "I know he looked at me and seemed to cobble his words as he spoke." The line is marked, "rather freely/ quarter = 68," and establishes the half step as the dominating interval. The following measures in Figure 6 establish a descending motive in the piano part that will return in many forms throughout the first and third songs. This descending motive depicts the deteriorating mental state of the soldier.

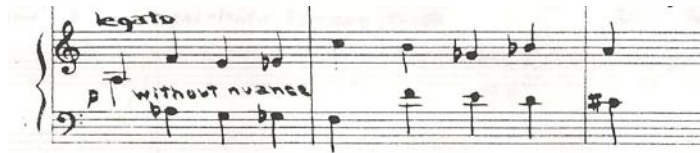


Fig. 6. Dan Beaty, *After Argonne: The March Along the Avenue*, mm. 4-6.

The material in Figure 7 demonstrates a few key characteristics of Beaty’s music. First, Beaty often uses half-step dissonances. Note the clash created by the C sharp on the word, “grief” versus the C natural in the accompaniment. This frequent occurrence provides his music with an unsettling quality and continuously tests the musical skills of the singer. In order to sing the correct pitches, the vocalist oftentimes must be disciplined enough to divorce himself from what is played in the piano part. Beaty also establishes the dominance of the tritone on the words, “forty years of whirling.” Immediately following, the descending G flat-B flat creates a minor sixth, or what can be referenced as a chromatic embellishment of the interval of a fifth. This is an example of how Beaty’s music contains an Ivesian flair.

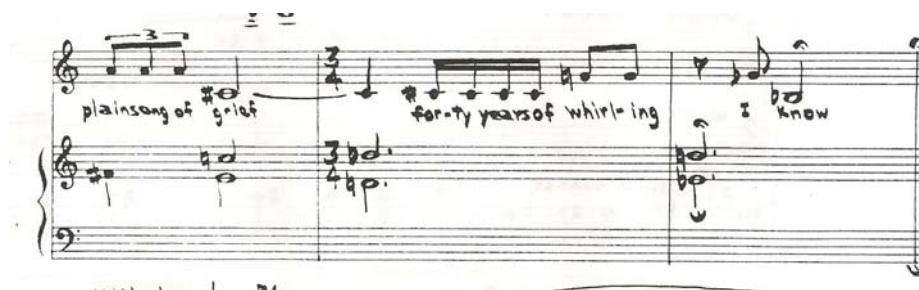


Fig. 7. Dan Beaty, *After Argonne: The March Along the Avenue*, mm.15-17

The song continues to exploit the half-step clashes and tritone relationships. The following example in Figure 8 illustrates how Beaty expanded these dissonances. Note the detached E-A-E eighth-note figure of the left-hand as it is echoed down a half-step by the sustained Eb/Ab dotted-quarter rhythm of the right hand. Directly following this measure, tritones abound in the A flat-D of the left-hand, F sharp/B natural of the left-hand, and in the D natural of the right-

hand immediately preceding the A flat of the vocal line on the word, “the.” Beaty continues to use both the half-step and tritone clashes throughout the piece.

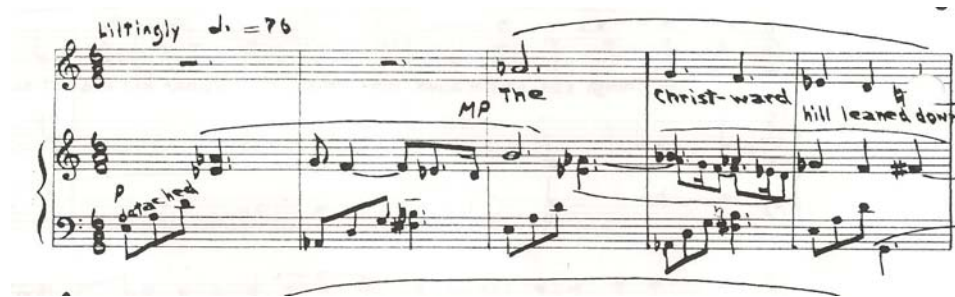


Fig. 8. Dan Beaty, *After Argonne: The March Along the Avenue*, mm. 18-22.

The second song, *II. and Death*, recognizes the reality of death as a part of war. Beaty’s setting makes one believe that the soldier who is retelling the story was injured and thought he was going to die in the field. This is evidenced by the vocal line, “Sweet yielding grain to lie my last on, sweet sliding night from one pitched moon, to slide to death remembering dusty sun.” Figure 9 shows how Beaty vividly depicts this near-death experience by using sweeping, and dissonant arpeggiated chords, again using half-steps and tritones.

Fig. 9. Dan Beaty, *II. And Death*, mm. 19-27.

The final song, *Toyhood*, depicts the mental breakdown suffered by the soldier after the flashback. The flashback causes the soldier to revert to an uncontrollable, childlike state of horror exclaiming the words, “I am afraid of it, I want to hoot like a loud sinner in a lewd suit shining in the streets on the days of festivity.” During the state of horror the child (soldier) quotes his parent’s uncaring response, “go lie down and cry in the children’s corner and the toys will save you.” The song’s tempo, *Allegro moderato*/ quarter-note = 116, is in great contrast to the previous tempi of *moderato* and *andante*. The following material in Figure 10 contains similar material found in the first song. However, the notes have been altered down to exhibit the deteriorating mental state of the soldier. Beaty also uses a triplet figure in ascending minor-thirds, followed by major thirds, and ending in a major-seventh in the bass line. Again, Beaty unravels musical ideas using half-step relationships. Note his brilliant dialogue between voice

and piano in the last measure of the example. The voice contains a descending major-seventh, G-A flat, on the words, “I am afraid of it” and then answers with an ascending major-seventh, G-F sharp, in the bass line.

Fig. 10. Dan Beaty, *Toyhood*, mm. 1-6.

The songs lack any real key center. Tonality is suggested at times, but triadic harmonies are often short-lived and altered at a pace which cannot truly endear the listener to any given key. Again, Beaty has managed to combine the influences of Schönberg and Ives within the framework of his own compositional devices. In doing so, Beaty created a profound sense of mental instability for the soldier telling the story.

### October, November

*October, November* is a setting of Dodie Meeks’ poem of the same title. Dan Beaty had the pleasure of being acquaintances with the Houston-based poet. Dodie vividly recalled the song and Dan Beaty:

Dan came to my daughter’s one evening in the early eighties. David Yates, Chuck Taylor, the mad Russian and I were given a hundred bucks each to read poetry to Stephen F. Austin students....He (Dan Beaty) came over to the kid’s house. A darling

dear man. A perfect darling. Though some would have you believe he sometimes messed with people's heads, probably to keep from going nuts in Nacka-Nowhere. David Yates was publishing Cedar Rock. Went home and shot himself. Our poetry reading probably didn't have anything to do with that. The mad Russian read entirely in Georgian Russian and stayed some degree of drunk all that weekend. Got up to read and tipped over the podium and fell down a time or two. When Yates read his, "Washing the Cow's Skull," the Russian got so emotional he had to be dragged off and put to bed. He's still writing, a fairly famous poet. I'm calling him the mad Russian because he was and is mad and I can't remember his name...Okay back to "October, November." I wrote it for Joe, my last husband, a big gorgeous Irishman. We were married for ten rollicking years. Joe took me to Greece and Italy. He was ridiculously overly impressed with whatever I managed to do. I got messing around with clay and he came home with three kilns. Had a bum heart. I woke up one day and there he was on the sofa. How did Dan get a copy o that poem? I dunno. I think I handed him whatever I read, that weekend. Might have mailed it. We wrote to each other for years. He did some truly funny letters and some were so lyrical I got his permission to use 'em [*sic*]...I had no idea he ever set anything to music. I wonder if I wrote him my address when I moved. Really should have done that. Dear man.<sup>20</sup>

The poem depicts the romantic meeting of a man and a woman in an upscale restaurant. The poem is told from the perspective of the woman and uses colorful and descriptive words to set the scene. It is noted that Beaty must have set an earlier version of Meeks' poem. The published version has some slight modifications.

Early version of poem set by Beaty:

We come to the early dark days  
Days when we have all the more need  
of velvet cushion, scent of wine and  
meat in some nice place  
With fresh flowers and the silky-trembly sound  
of violins somewhere.  
Wee clink of silver touching China Laughter,  
linen carpeted warmth  
Beaujolais in a bucket  
And a man, leaning close, looking,  
Looking into eyes that cannot look away  
A man, smiling, smiling, looking,  
looking into eyes  
A man curving his mouth so sweetly

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<sup>20</sup> Dodie Meeks, Houston, letter to author, 5 May, 2008.



Sweetly as the soft trembling of minor strings somewhere.

Published version:

We come to the early dark days  
when we have all the more need  
of velvet cushion, glowing coal,  
scent of wine and roasting meat  
in some place with chandeliers,  
roses and freesia in a crystal bowl  
and the silken tremble of a violin.  
Beaujolais in a bucket  
and a man,  
oh, yes, a man,  
curving his mouth sweetly  
speaking beneath the sound of strings  
his eyes  
smiling, smiling,  
looking, looking  
not letting you look away.

Figure 11 is the opening section of the song and contains contrasting material in each hand of the piano accompaniment. The right hand performs a series of waltz-like, repeated ascending thirds in a drowsy manner, due to the D and F-sharp thirds leading to E-flat and G respectively. The drowsiness helps depict the consumption of the Beaujolais referred to later in the poem. The left hand states a bass line that changes throughout the piece by half-step increments. After the fourth measure, the entire song seems to be based around the central note of C-flat.



Fig.11. Dan Beaty, *October, November*, mm. 1-4.

The voice enters at measure five and immediately establishes the importance of the aforementioned C-flat. Beginning at measure nine, the prominent thirds in the right hand begin to disappear into larger intervals. The importance of the C-flat is still evident in the bass line, but is camouflaged by an enharmonic spelling (B) and the sounding of a clashing B-flat. The original bass line is now emancipated into a descending dotted half-note figure for four measures. The three measures in Figure 12 show that the voice line is constantly doubled in the accompaniment. This occurs until the arrival of the second section at measure seventeen.



Fig. 12. Dan Beaty, *October, November*, mm. 8-10.

Measure seventeen heralds the return of the original bass line, with some slight alterations, but provides new material, for the right hand and the voice. The voice is now concentrated on performing several descending thirds while the right hand plays pentatonic cluster chords in several inversions. The chords depicted in Figure 13 help paint the picture of the clinking of silver and China.



Fig. 13. Dan Beaty, *October, November*, mm. 17-19.

Figure 14 displays the mood changes at measure thirty-three with a section reminiscent of secco-recitative material. The tempo slows down so the woman can carefully describe her lover's mouth. The song ends with a return to the central note of C-flat, again enharmonically spelled as B, through a moving F to F-sharp in the bass line while the voice ends on a dissonant F. The clashing F in the vocal part suggests the woman's longing and romantic expectations.

The musical score consists of two systems. The first system shows the vocal line and piano accompaniment for measures 33-34. The tempo is marked 'Even slower'. The lyrics are: 'A man curv-ing his mouth so sweet - ly Sweet - ly as the soft'. The second system shows measures 35-36. The lyrics are: 'trem-bling of min - or strings some-where...'. The piano accompaniment features a prominent bass line with a chromatic movement from F to F-sharp.

Fig. 14. Dan Beaty, *October, November*, mm. 33-40.

*Sappho Lyric*

You are the herdsman of evening  
Hesperus, you herd  
homeward whatever  
dawn's light dispersed  
you herd sheep—herd  
goats—herd children  
home to their mothers

Dan Beaty was drawn to all types of poetry. This is evidenced by the wide array of poets which he chose to set in his songs. Included in his song output were works by: Dylan Thomas, Emily Dickinson, W.H. Auden, Samuel Hoffenstein, Edna St. Vincent Millay, Michael Drayton,

W.D. Snodgrass, Dodie Meeks, Robert Weeks, Alan Dugan, Thomas Campion, Richard Wilbur, Elizabeth Barrett Browning, and several unknown authors. Dan was also fascinated by the arts of ancient Greece. It was this fascination that lead Beaty into the poetry of Sappho. Sappho was an ancient Greek poet who was associated with the island of Lesbos. Her works were given new life in the 1960s through a new translation by Mary Barnard. It is believed that she lived from around 612 BC through 570 BC. According to Alix North:

Sappho was called a *lyrist* because, as was the custom of the time, she wrote her poems to be performed with the accompaniment of a lyre. Sappho composed her own music and refined the prevailing lyric meter to a point that it is now known as *sapphic meter*. She innovated lyric poetry both in technique and style, becoming part of a new wave of Greek lyrists who moved from writing poetry from the point of view of gods and muses to the personal vantage point of the individual. She was one of the first poets to write from the first person, describing love and loss as it affected her personally... How well was Sappho honored in ancient times? Plato elevated her from the status of great lyric poet to one of the muses. Upon hearing one of her songs, Solon, an Athenian ruler, lawyer, and a poet himself, asked that he be taught the song "Because I want to learn it and die."<sup>21</sup>

This poem is a hymn of thanks to Hesperus, the evening star. Sappho's words express gratitude for Hesperus' lighting up the evening sky. The language is simple yet contains powerful imagery of nature and sensuality. The words can be interpreted in a variety of ways. However, there is an inherent sexuality formed from the use of personification and references to nature. The song begins with a steady pulsation of gentle sixteenth-notes which are repeated up an octave within every measure. The moderate-paced melodic/harmonic repetition and octave displacement gives the song a smooth, sensuous backdrop. As is evidenced in Figure 15, Beaty uses an F minor triad which lowers by half-step on the first beat of each new measure. Meanwhile, the fifth of the F minor triad continues to alternate with the D-flat in the familiar sixteenth-note pattern from beats one to two, and three to four. In doing so, Beaty simultaneously establishes recognition of familiarity with a sense of the unknown.

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<sup>21</sup>< [www.sappho.com/poetry/sappho.html](http://www.sappho.com/poetry/sappho.html)>. Accessed on April 14, 2009.

Moderately Dan Beaty

*p*

You are the herds - man of ev' - ning

Fig.15. Dan Beaty, *Sappho Lyric*, mm.1-4.

This musical depiction perfectly captures Sappho's sense of the same recognition of familiarity (You herd homeward...) with the unknown (whatever dawn's light dispersed). Beaty also recognized the sexual quality of Sappho's words. After the last line, he repeated the beginning of the poem. However, the repeat shows the pounding sixteenth-note fragments assigned now to the vocal line. Beaty even adds the descriptive word "ah" in an explosive, melismatic section.

Ah Hes-per - us, Ah

Fig.16. Dan Beaty, *Sappho Lyric*, mm.11-12.

Beaty ends the song with a slower restatement of the original vocal line and a quicker, chromatically-descending F minor triad in the accompaniment.

It must be noted that Dan Beaty was not a great lover of opera. He was known to occasionally poke fun at many of the dramatically inept plots. In addition, he found much of the music during intense moments to be quite humorous. However, Beaty did enjoy a great melody when he heard one. His setting of Sappho's hymn to the evening star conjures up another song referencing starlight; the great tenor aria "E lucevan le stelle" from Giacomo Puccini's *Tosca*. Beaty seems to quote the melodic material of Puccini's aria in the opening vocal line of *A Sappho Lyric*. This quotation is made clearer if the first five notes of Figure 17 are compared to the vocal line in Figure 15.



Fig.17. Giacomo Puccini, *E Lucevan le Stelle*, mm.1-2.

### Love Song

Your little hands, your little feet,  
Your little mouth Oh, God how sweet!  
Your little nose, your little ears,  
Your eyes that shed such little tears!  
Your little voice, so soft and kind,  
Your little soul, your little mind!

Samuel Hoffenstein was a Russian-born composer who moved to the United States in the early part of the twentieth century. In addition to his popular music contributions, he gained fame as a gifted screenwriter and poet. His poetry portrays a sense of humor that was much like that of Dan Beaty. His poetry is full of puns, wit, and hints of naughtiness. Many of

Hoffenstein's poems hit a chord with Beaty and influenced his own writings. Beaty's *Love Song* is a setting of poem XIII from Hoffenstein's *Love-Songs, At Once Tender and Informative*. A few other poems from this collection include:

VIII

If you love me, as I love you,  
We'll both be friendly and untrue.

XX

When I took you for my own,  
You stood 'mong women all alone;  
When I let the magic go,  
You stood with women in a row.

These poems exhibit a mischievous tone combined with a sort of real-life confession. They generally start off with a nice sentiment and end with a bang. Again, Beaty was able to capture the frolicsome character of Hoffenstein's poem. Beaty begins the piece with a brief introduction consisting of seven eighth-notes. He placed the word, "mocking" above the first measure and instructs the pianist to decrescendo to a murmur. The opening section is built around a descending D minor triad. This simple triadic use helps to depict the sweetness of the text. The song is also dominated by a recurring quarter-eighth, eighth-quarter, rhythmic pattern. The calmness and serenity of the music comes to an abrupt end at the conclusion of the short-lived song. Beaty sets the final jarring words with a sort of musical uppercut. He achieves this by combining a soft descending line on the words, "your little soul," followed by a loud, sudden jump of a ninth within the course of two beats. Beaty also employs the usage of a clashing tritone at the finish (G in the accompaniment and C-sharp on the end of the second beat in the voice part.).



Fig.18. Dan Beaty, *Love Song*, mm.16-18.

*That Night When Joy Began*

That night when joy began  
 Our narrowest veins to flush,  
 We waited for the flash of morning's leveled gun.  
 But morning let us pass,  
 And day by day relief  
 Outgrew his nervous laugh,  
 Grows credulous of peace.  
 As mile by mile is seen  
 No trespassers reproach,  
 And love's best glasses reach  
 No fields but are his own.

The English writer, W.H. Auden, wrote over four hundred poems. In the music world, he is associated with providing the libretti for Benjamin Britten's *Paul Bunyan* and Stravinsky's *The Rake's Progress*, which he co-authored with Chester Kallman. Many of Auden's works contained themes of war, politics, nature, ethics, and love. One of his most noted poems was *That Night When Joy Began*. The words describe the uncertainty experienced by two lovers after their first amorous encounter. Auden used war imagery in this poem to illustrate the societal pressures two lovers experienced after their initial meeting. For example, the couple survived the "morning's leveled gun", also known as the rising sun. This metaphor foreshadows the probability of survival for the lovers' relationship. The couple again tests their feelings by



searching for answers with “love’s best glasses,” also known as field binoculars. Fortunately for the couple, only love can be seen on the horizon.

Figure 19 shows how the composition is dominated by two main recurring figures. The primary figure is the chromatic G-F-sharp-F-F-sharp-G, and occurs in almost every measure of the composition. The secondary figure is another pattern, G-A-B flat-A-G, which suggests a G minor triad. Starting in measure four, the secondary figure is present for all but two measures. The drone-like repetition of the two figures in contrary motion contributes greatly to give the sense of uncertainty experienced by the lovers. To further complicate matters, Beaty injects another counter-chromatic line in measures five, six, twelve, thirteen, and fourteen. This counter-chromatic line is played an octave below the G in the top of the right-hand and moves in contrary, chromatic motion to the primary figure. Beaty does a great service to the singer by simplifying the vocal line. The overall vocal line is based on the material of the secondary figure. The song eventually ends with the accompaniment settling on a sustained G while the singer intones a D natural. Dramatically speaking, Beaty’s setting seems to stress the importance of not listening to others who comment in negative ways about other people’s affairs of love.

The image shows a handwritten musical score for the first six measures of the song "That Night When Joy Began" by Dan Beaty. The score is written in 4/4 time and consists of a vocal line and a piano accompaniment. The lyrics are: "That night when joy began our narrowest veins to flush, We waited for the flash of morn-ing's lev-elled gun. But". The piano part features two main figures: a primary chromatic figure (G-F-sharp-F-F-sharp-G) and a secondary figure (G-A-B flat-A-G). The piano part is marked "pp" and "simile".

Fig.19. Dan Beaty, *That Night When Joy Began*, mm. 1-6.

### War Lyrics

Oh, we don't want to lose you  
But we think you ought to go...  
Goodbye-ee, Goodbye-ee  
Wipe the tear baby dear,  
From your eye-ee;  
Though it's hard to part I know  
I'll be tickled to death to go,  
Don't cry-ee  
Good-bye-ee

Where are the lads of the village tonight  
Where are the nuts we knew?  
In Picadilly in Leicester square?  
No, not there. No, not there.  
They're taking a trip on the continon',  
With their rifles and bayonets bright,  
Facing danger gladly  
Where they're needed badly  
And That's where they are tonight.

Oh, see him in the House of Commons  
Passing laws to put down crime,  
While the victims of his passions  
Trudge on in the mud and slime.

Take me back to dear old Blighty  
Put me on the train for London  
Oh take me over there  
Oh, tiddle-dy-iddle-dyidee  
Oh hurry me home to Blighty  
Oh Blighty is the place for me,

He's safe beneath his Wig and Cassock  
His job won't likely cost him life,  
He watches war films on the telly  
A' bundled with his perfumed wife.

Why did we join in the army boys?  
Why did we come to France to fight?  
We must have been bloody well barmy.  
We're here because we're here.

Après la guerre finis  
Tous les soldats parties  
Mademoiselle avec Piccaninni  
Souvenir des Anglais.

Goodbye-ee, Goodbye-ee.  
See him in the House of Commons  
Passing laws to put down crime.  
While the victims of his passions...  
Burn on in the sand and grime.

Dan Beaty was familiar with the compositions of the English composer, Benjamin Britten. Britten often composed for his lover, the noted British tenor Peter Pears. In 1943, Britten was asked to compose a piece by the outstanding British horn player, Dennis Brain. The resulting composition was Britten's *Serenade for Tenor, Horn, and Strings*. The work became a staple of the tenor repertoire and was performed several times at Stephen F. Austin State University during Dan Beaty's tenure. The composition inspired SFA horn professor, Dr. Charles Gavin, to ask Beaty to compose a similar piece. This was the genesis for what would become Beaty's *War Lyrics* for tenor, horn, and piano.

Dan Beaty borrowed lyrics from multiple World War I songs to generate the final text for *War Lyrics*. The following songs were used:

- *Your King and Your Country Want You* by Paul Rubens- "Oh, we don't want to lose you but we think you ought to go."
- *Good-bye-ee* by R.P Weston and Bert Lee- "Goodbye-ee, Goodbye-ee, Wipe the tear, baby dear, from your eye-ee, though its hard to part I know, I'll be tickled to death to go. Don't cry-ee."
- *Poor but Honest*, author unknown- "See him in the House of Commons, passing laws to put down crime, while the victims of his passions, Trails her way through mud and slime." (Beaty changed the last line)
- *Take Me Back to Dear Old Blighty* by A.J Mills, F. Godfrey, and B. Scott- "Take me back to dear old Blighty! Put me on the train for London! Take me over there...Tiddley iddley ighty, hurry me home to Blighty, Blighty is the place for me!"
- The text, "Après la guerre finie" was taken from a jesting and popular British Army marching song.<sup>22</sup>

*War Lyrics* is one of Beaty's most complex and ambitious vocal compositions. It is also his longest song, with duration of nearly ten minutes. The earliest sketches for the piece have

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<sup>22</sup> In the 1999 *Songs of Dan Beaty* Recital, Beaty himself said he could not remember the sources of the lyrics. The song titles were found by searching "Songs" at [FIRSTWORLDWAR.COM](http://FIRSTWORLDWAR.COM).

survived and are found in the Dan Beaty Collection. The sketches contain notes with scribbled mathematical formulas and tone row charts. Unfortunately, much of this information is in a form of short-hand and is quite illegible. However, the tone rows in Beaty's notes were somewhat neatly organized.

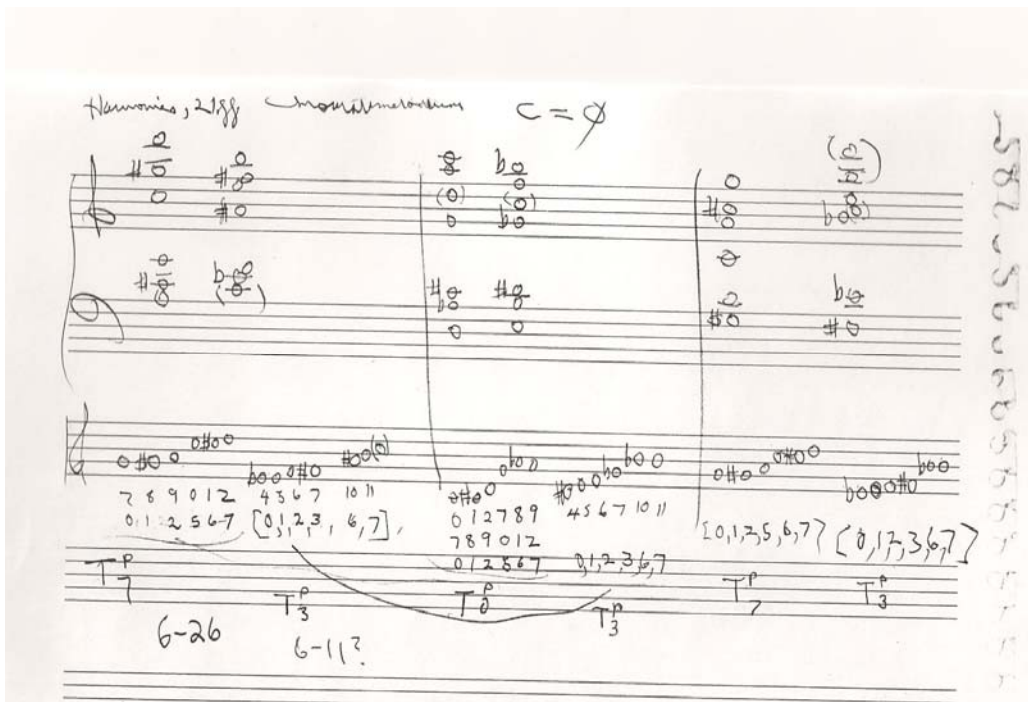


Fig.20. Dan Beaty, sketches of tone-row.

The opening chords, see Figure 21, consist of six notes per beat. In doing so, Beaty uses all twelve notes of the scale every two beats. The opening page is a battle between horn and piano in which both instruments are marked *fff* with accents. Beaty's inclusion of these descending, atonal chords, no doubt, gives the listener a sense of the pure "hell on earth" experienced during war.



Fig. 21. Dan Beaty, *War Lyrics*, mm.1-5.

In a sudden and unexpected turn of events, the voice enters and seems to hearken back to a pre-war conversation from a politician to a soldier with the text, “Oh, we don’t want to lose you, but we think you ought to go.”

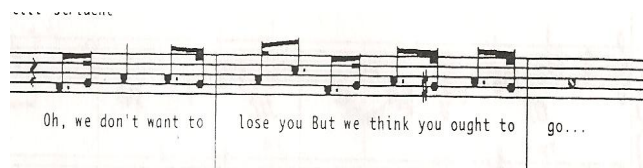


Fig.22. Dan Beaty, *War Lyrics*, mm. 9-11.

After the repeat of the text, the “war” chords return for two measures before dying down for another vocal entrance, again with the same text. Three more “war” chords appear before a new section arrives. The new section is in a medium swing tempo (half-note equals 69) and portrays the confidence of a cocky young soldier about to be sent away from his lover. His less-than-frightened tone outlines an F major triad on the words, “Goodbye-ee wipe the tear, baby dear, from your eye-ee; though it’s hard to part I know, I’ll be tickled to death to go...” The next section is in a medium waltz tempo (dotted half-note equals 44) and seems characterize a young woman’s struggle to come to grips with the conflict.

Medium waltz tempo  $\text{♩} = 44$  50 *mf*

V. *mf* Where are the lads of the vill- age to- night

H. *mf*

P. *p*

Fig. 23. Dan Beaty, *War Lyrics*, mm. 47-54.

The horn lies out for a good while and a demented waltz ensues. Beaty again uses musical repetition by alternating every other measure with an F diminished triad. Interspersed with the diminished triad are permutations of major and minor triads in differing inversions. Meanwhile, the voice line is somewhat “normal” sounding, compared to the accompaniment. The horn rejoins the action several bars later with a sustained dotted half-note counter melody. Measure 108 changes the waltz into a lilting 6/8 section, which is again accompanied by the aforementioned sets. In doing so, the atonal chords take on a leitmotivic feel hearkening back to the politician. This action is joined by the steady vocal line which states, “Oh see him in the House of Commons passing laws to put down crime, while the victims of his passions trudge on in the mud and slime.” Measure 129 takes the song in a new rhythmic direction. Beaty incorporates differing rhythmic patterns (three against two, three against four, etc.) among all three instruments.

Fig. 24. Dan Beaty, *War Lyrics*, mm. 146-148.

The jolly triplet figures in the vocal line conjure up sentiments of joy at the possibility of returning home. The text reads, “Oh tiddle-dy-idle-dy-idee, oh hurry me home to Blighty.” and lends itself to the rhythm’s jovial nature. The “fun” is ended suddenly at measure 160. A long measure of silence occurs before the “war” chords sound once again. This time the text gets a bit more biting with, “He’s safe beneath his wig and cassock, his job won’t likely cost him life...he watches war films on the telly a’bundled with his perfumed wife.” A lively 6/8 section returns with the text, “Why did we join in the army boys...why did we come to France to fight?” The singer then has a duet with the horn which depicts a comical reference to French women who end up pregnant by the deeds of British soldiers. The soldier finds some comic relief in reciting, “Après la guerre finis tout les soldats partis, Mademoiselle avec Picaninni, souvenir des Anglais (After the war is finished and the soldiers depart, mademoiselle with child, a remembrance of England.). The piece concludes with one more reference to the politician accompanied by the “war” chords.

*War Lyrics* is a musical tour de force for all three performers. In this extraordinary composition, Dan Beaty brilliantly uses twelve-tone rows alongside consonance, and rhythmic complexity to great avail. In doing so, he showed his ability to compose using the multi-

fascinated techniques of Schönberg, Ives, and Britten. *War Lyrics* triumph as a testament to the compositional abilities of a very skilled craftsman.

### The Legacy of Dan Beaty and His Songs

A close examination of Dan Beaty's song output reveals works of high-quality, superior craftsmanship, and deceptive beauty. He possessed a gift for song composition that deserves to be shared with a broader audience. Although currently unknown to most in the vocal industry, additional performances of Beaty's vocal compositions have potential to elevate their status among singers and audiences alike. Several of Beaty's songs were included in a recent recital at George Mason University and were well-received. The author intends to continue to support the perpetuation of Beaty's vocal works through additional scholarship, writings, and performance. In addition, the author is currently looking into the possibility of publishing a collection of Beaty's songs. This comes with the complete blessing of his family members.



APPENDIX

The Dan Beaty Collection  
Ralph W. Steen Library  
Stephen F. Austin State University  
Nacogdoches, TX

The Collection was processed by Anne Kendall in 2003, and reproduced here with permission from the East Texas Research Center.

## Box 1

Folder 1: "Poems.Edna St. Vincent Millay" printed, bound score. February- 1979. Sketches and notes, handwritten, n. d.

Folder 2: "Poems...Edna St. Vincent Millay" handwritten scores, 1975.

Folder 3: "Three Weeks Songs on Poems by Robert Weeks" master scores by Dan Beaty. "After Argonne," "And Death," "Toyhood" handwritten, 1967.

Folder 4: "Three Weeks Songs on Poems by Robert Weeks" printed scores, n. d.

Folder 5: "Three Weeks Songs on Poems by Robert Weeks" handwritten scores, 1967.

Folder 6: Three poems of Bob Weeks; scores for "The Housebreaker," "The Vortex," and "Love's Apartment" handwritten and printed scores with notes, Spring, 1966.

Folder 7: "You Are the Herdsman of Ev'ning," a Sappho lyric, handwritten, 1978.

Folder 8: "Five War Songs" handwritten score of e. e. cummings' "Tulips and Chimneys," 1970.

Folder 9: Three Dylan Thomas poems; "Lie Still, Sleep Becalmed," "Was There a Time," "Do Not Go Gentle," handwritten scores, ca. 1971.

Folder 10: "Song from An Evening's Love" by John Dryden, set to music by Dan Beaty, handwritten score, notes. n. d.

Folder 11: "O Western Wind" by George (?) and "Wish I Knew a Woman" by D. H. Lawrence, handwritten scores, 1968.

Folder 12: "Deux Poemes des Imagistes" handwritten music scores by Dan Beaty from "Oread" by H. D., "Dawn" by William Carlos Williams and "Awpia" by Ezra Pound, 1982.

Folder 13: "The Love Feast" by W. H. Andes, handwritten score, December, 1979. "Songs on Imagist Poems of Ezra Pound" handwritten score, February, 1977.

Folder 14: "Sonata for Flute and Piano" handwritten masters, 1967. "Flute Sonata" handwritten revisions, 1977.

Folder 15: "Suite for Flute and Piano" handwritten score. September, 1966.

Folder 16: "A Storm in April" (from Richard Wilbur's "The Mind Reader"), printed copies. August, 1991. Notes and sketches, handwritten, n. d. Correspondence, November, 1987.

Folder 17: Miscellaneous handwritten scores, n. d.

Folder 18: "It Is That Time" by Richard Coolidge, typescript of poem dated Feb. 21, 1968, handwritten score by Dan Beaty, n. d. "Once Upon a Time" by Richard Coolidge, typescript of poem, handwritten score by Dan Beaty, note from Coolidge to Beaty, n. d.

Folder 19: "Sappho Songs", unidentified, handwritten, n. d. "The Smile of Remembering You" handwritten lyrics and musical score, n. d.

Folder 20: "Something Naked" by Fred Rodewald handwritten score, copy of "Something Naked" limited printing. 1982. "Of Course" author unknown, n. d. "Chrysalis" by Charley (?) n. d. "Three Satanic Studies" typescript poems and note to Beaty by Richard Coolidge, January 31, 1968.

Folder 21: Lectures. 1990 - Dr. Daniel Beaty, Professor of Music bound and indexed lectures, typescript.

Folder 22: Notes on Schubert, Schumann, and Brahms. Index cards and notepad, handwritten, n. d. Bibliography of books and dissertations, typescript, n. d.

Folder 23: Miscellaneous handwritten scores, most incomplete, untitled, n. d.  
Folder 24: Miscellaneous handwritten scores, most incomplete, untitled, n. d.  
Folder 25: "Impressions V" handwritten score, miscellaneous notes and untitled lyrics, n. d.  
Folder 26: "Oboe and Clarinet Sketch" handwritten score, n. d. "Empty my Heart" handwritten score, n. d. A Theory of Pitch and Pitch Combination, handwritten, n. d. Miscellaneous handwritten sketches, n. d.  
Folder 27: Incomplete sketches, handwritten, n. d.  
Folder 28: Manuscript book containing incomplete works including: "Scherzo", Dance for Harp", and "Etuouffe". Manuscript book containing untitled work, handwritten, n. d.  
Folder 29: Manuscript book labeled "Ab's Pieces" containing various folk songs such as "Fire on the Mountain," "Bile That Cabbage Down," "Old Paint" and "Buffalo Gals," handwritten, n. d.  
Folder 30: Dissertation Concerto for Piano and Orchestra, August, 1964, typescript.  
Folder 31: "Concerto for Piano and Orchestra" handwritten scores, n. d.  
Folder 32: Notes and correspondence pertaining to "Concerto for Piano and Orchestra", typescript, handwritten, n. d.  
Folder 33: "Concerto for Piano and Orchestra -First Movement" handwritten, n. d.  
Folder 34: Dissertation Notes on "Concerto for Piano and Orchestra," handwritten, typescript, n. d.

## **Box 2**

Folder 1: "Lyric Suite for Voices and Orchestra" handwritten score, n. d.  
Folder 2: "Suite for Orchestra" handwritten score, Sept. 1959.  
Folder 3: "Chamber Concerto" handwritten score, n. d.  
Folder 4: Unidentified handwritten score, n. d.  
Folder 5: Unidentified handwritten scores, n. d.  
Folder 6: "First Movement - Piano Concerto" handwritten score, n. d.  
Folder 7: "Piano Concerto - 1<sup>st</sup> Movement" handwritten score, n. d.  
Folder 8: "Piano Concerto - 2<sup>nd</sup> Movement" handwritten score, n. d.  
Folder 9: "Piano Concerto - 3<sup>rd</sup> Movement" handwritten score, n. d.  
Folder 10: "Piano Concerto - 2<sup>nd</sup> Movement" handwritten score, n. d. Miscellaneous sketches and notes, n. d.  
Folder 11: "Piano Concerto - 3<sup>rd</sup> Movement" instrumental parts, handwritten, n. d.  
Folder 12: "East Texas Landscape" slides, n. d.  
Folder 13: "East Texas Landscape" notes and handwritten score based on the poem "Azaleas and Dogwoods" by Cyd Adams, n. d. Photocopy of finished score, February, 1981.  
Folder 14: "East Texas Landscape" notes and handwritten score based on the poem "Azaleas and Dogwoods" by Cyd Adams, February 1981.  
Folder 15: "Concert Piece for Piano, Violin and Orchestra" handwritten, n. d. Notes and short sketch, handwritten, n. d.  
Folder 16: "Three Folk Sketches" handwritten, n. d.  
Folder 17: Program from University of Texas at San Antonio's Festival of American Art Songs", featuring Dan Beaty, Oct. 1986. Stage setup notes, handwritten, n. d.  
Folder 18: "Bacchanalia II for Orchestra" handwritten score, n. d.  
Folder 19: "Bacchanalia II" instrumental parts, handwritten, n. d.  
Folder 20: "Bacchanalia for Orchestra" instrumental parts, handwritten, n. d.

Folder 21: "Bacchanalia for Orchestra" handwritten score, January, 1963.  
Folder 22: "Bacchanalia for Orchestra" handwritten score and photocopies. Performed by Dallas Orchestra, January, 1963.  
Folder 23: "Six Canons on Irish Poems" for Ronald Anderson, photocopies, October, 1989  
Folder 24: "Poem in October" handwritten scores, Summer 1969.  
Folder 25: "Poem in October" instrumental parts, handwritten, photocopies, n. d.  
Folder 26: "Poem in October" vocal parts, handwritten, n. d.  
Folder 27: "Poem in October" handwritten scores and sketches, n. d.  
Folder 28: "Poem in October" handwritten score, n. d.  
Folder 29: "Hymn to Venus" by John Dryden, handwritten score, n. d.  
Folder 30: "Hymn to Venus", a poem by John Dryden, and "Madrigals" handwritten scores, n. d.  
Folder 31: "Hymn to Venus," a poem by John Dryden for Women's Chorus SSAA and piano, handwritten with typed lyrics, October, 1964. Calendar of Events from Sam Houston State Teachers College Department of Music, brochure 1964-65.  
Folder 32: "To Night - a Choral Fantasy on a Poem in five Verses by Shelley" handwritten scores, 1962.

### **Box 3**

Folder 1: "Psalm 82" handwritten score, n. d.  
Folder 2: "Mass" (sketches) handwritten scores and notes, n. d.  
Folder 3: "Five Irish Canons" for Ronald Anderson (SATB), handwritten scores, notes, photocopies, n. d.  
Folder 4: Listing of Beaty's works, some dated, handwritten  
Folder 5: "Psalm 47" handwritten score. Summer, 1978.  
Folder 6: Music, Highland Hills Presbyterian Church handwritten, n. d. Published copies of "Go Tell It on the Mountain" and "God So Loved the World".  
Folder 7: "Lord Nelson" by Lawrence Durrell, printed copy, January, 1991.  
Folder 8: "Four Emily Dickinson Lyrics" for Voice, Flute and Oboe, photocopy, January, 1991.  
Folder 9: "Asa Peavey: Four Haiku" photocopy, November, 1982. Revised version, photocopy, October, 1989.  
Folder 10: "Sonata for Flute and Piano" photocopy, revised October, 1989. "Sonata for Flute and Piano" flute part, photocopy, revised October, 1989.  
Folder 11: "Five Movements for Horn and Piano" for Wilson Pickering, handwritten score, 1967.  
Folder 12: "Burgomasters' Dance" handwritten score, n. d.

Folder 13: "Arabesk" (sic.) for Sax and Tape, master score and sketch, handwritten, photocopy, 1975.  
Folder 14: "Cast a Cold Eye.(On learning that W. B. Yeat's grave may be occupied by the bones of some French Paupers)" for Horn and Electronic Tape, photocopy, September, 1988.  
Handwritten sketches, n.d.  
Folder 15: "Cast a Cold Eye." photocopy of score, November, 1988. "Quartet - 2<sup>nd</sup> Movement" handwritten score, November, 1977. "Pyxidis" handwritten score, January 1977.  
Folder 16: "Five Quartets for Trumpets" handwritten scores, January, 1971.  
Folder 17: "Panegyrics for Brass Quintet" instrumental parts, handwritten, September, 1969.

Folder 18: "Ionesco Suite" (for Barbara S.) photocopies and computer printouts, September, 1989.

Folder 19: "Suite en Miettes - apre's le journal par Eugene Ionesco" photocopy, September, 1989.

Folder 20: "Fantasy for Solo Violin" computer printout, Spring, 1975, handwritten sketches, n. d. Photocopy, n. d.

Folder 21: "The Love Feast" handwritten score written December, 1979 and revised March, 1983.

Folder 22: Program from concert *The Songs of Dan Beaty* presented by the Music Faculty of SFASU, November 4, 1999. Copy of Beaty's speech from that concert. Photocopies of selections from concert: "After Argonne," "and Death," "Toyhood" and "Black Birch." Memo to performers from David Jones.

Folder 23: Program: Stephen F. Austin State University Department of Music Presents *Twentieth Century Music Ensemble*, November 12, 1987. Photocopies of Beaty piece played at concert: "Five Songs on Modern Indonesian Poems."

Folder 24: "Cumuliforms " handwritten score and performance notes, February, 1983.

Folder 25: "Cumuliforms" instrumental parts, edited photocopies, February, 1983.

Folder 26: "Cumuliforms for Flute Choir" for Tom Houston, photocopies, 1983.

Folder 27: "Cumuliforms" instrumental and vocal parts, printed copies. Revised September, 1989.

Folder 28: "Cumuliforms for Flute Choir" photocopies. Revised September, 1989.

Folder 29: "Abracadabra" handwritten score, n. d. Programs: Phi Mu Alpha Presents *A Centennial American Music Recital*, April 19, 1999. *Pi Kappa Lambda Faculty Recital*, September 26, 2000.

Folder 30: "War Songs" (Horn, Tenor, Piano) photocopy, January, 1991.

Folder 31: Miscellaneous partial compositions and notes, handwritten, n. d.

Folder 32: "Love Songs" handwritten scores, n. d.

Folder 33: Program for "The Bard III" production by Cyd Adams with handwritten note to Beaty from Adams. Party invitation from Asa and Mary Peavy, November, 1982. Bound poem "Azaleas and Dogwood" by Cyd Adams with handwritten note to Don and Sally Beaty, April, 1981. Poem titled Poem for 15 March by Cyd Adams, typescript with handwritten note to Beaty, 1982.

Folder 34: Prose and poetry in English and French, typescript, handwritten, 1986 - 1990.

Folder 35: "Sonata #1 for Violin and Piano" by Charles Gruber, Movements 1, 2 and 3, photocopies, 1972. Unidentified score, handwritten, n. d.

Folder 36: Recital/Lecture photocopies (French), January, 1990.

Folder 37: Inventory of Beaty's compositions giving dates and values; December 31, 1984, photocopy. Program for "Romanticism: a Festival of 19<sup>th</sup> Century Music" October 26-November 2, 1981. Program for a Stephen F. Austin State University Department of Music Faculty Recital, January 18, 1991.

Folder 38: "Soliloquy for Clarinet" handwritten score, March, 1979.

Folder 39: Research proposal materials: notes and materials relating to proposal titled "Sets as Compositional Determinants in Arnold Schonberg's Early Twelve-tone Compositions," handwritten, photocopies, February, 1990.

Folder 40: Research proposal materials: notes and materials relating to proposal titled "Sets as Compositional Determinants in Arnold Schonberg's Early Twelve-tone

Compositions," handwritten, photocopies, February, 1990.

Folder 41: "A Habit of a Laureate (Emily Dickinson) - an Etude for four snare drums and bone chimes" handwritten, November, 1984.

Folder 42: "Four Trumpet Duets" handwritten score, August, 1970.

Folder 43: "Fantasy for Tuba and Piano" handwritten score, n. d.

Folder 44: "Five Sketches for Ann for Clarinet and Piano" by Dan Beaty (with Ann McCutchan) handwritten score. January, 1979, at Welcome Hall.

Folder 45: "Ballet for Jasper Johns" photocopy, September, 1970. Handwritten sketches, n. d.

Folder 46: "Moments (after some sculpture of John Daniel)" handwritten score and instrumental parts for Piano and Piano Tape, May, 1968. Page of poetry, handwritten, n. d. Program from Beaty recital, February 14, 1972. Memo to Beaty from Richard Cass, North Texas State University, n. d.

Folder 47: "Five Dances for Violin and Cello" handwritten score, October, 1977. Revised March, 1983.

Folder 48: "Ostinatos - for Violin and Piano" handwritten score and instrumental part for violin, 1974. Letter from Beaty to George Henderson, Manuscript Archives Committee and Fine Arts Librarian of the Dallas Public Library, October, 1978.

Folder 49: "Ostinatos - for Violin and Piano" photocopy of finished score, February 1974. Handwritten sketches, n. d.

Folder 50: "Ostinatos for Cello and Piano" handwritten score and sketches, December 1974.

Folder 51: "Elegy for Horn and Piano" handwritten sketches, April, 1968.

#### **Box 4**

Folder 1: Poetry by David Vancil, The Art School Baby limited edition publication of Vancil's work, 1991. Letter and photo from Vancil to Beaty, 1986. "Four-Tone Pictures" by Wallingford Rieger, n. d.

Folder 2: Miscellaneous notes and sketches, including "The River," "Mama San" and "Baby San," handwritten, typescript, n. d.

Folder 3: Miscellaneous sketches, n. d.

Folder 4: Newspaper clippings, n. d., Edinburgh Bach Choir program, March 1983, miscellaneous notes and sketches, handwritten, photocopies, n. d.

Folder 5: Miscellaneous photocopies and handwritten notes, n. d.

Folder 6: Correspondence from SFASU dated February 15, 1991 through April 15, 1991.

Folder 7: Miscellaneous photocopies and handwritten notes, n. d.

Folder 8: "Dirge - March - Dance for Brass Quintet" handwritten score and instrumental parts, 1967.

Folder 9: "Fanfare for Four Brass Quintets" photocopy of score and instrumental parts, November, 1985.

Folder 10: "Fanfare for Four Brass Quintets" handwritten score, November, 1985.

Folder 11: "5<sup>th</sup> Sketch for Ann" handwritten, n. d.

Folder 12: "Overture of Charles Ives" lyric poem, vocal parts, handwritten, n. d.

Folder 13: "Fantasy for Cello and Piano" handwritten score, November, 1962

Folder 14: "Adagio for Horn and Piano" and variations, handwritten, n.d. Sketches from "Five

Movements for Horn and Piano" handwritten, 1967.

Folder 15: "Fugue for Clarinet, Viola, and Bassoon" handwritten scores, 1963.

Folder 16: "Homage to Bela Bartok for 10 Saxophones" handwritten scores, November, 1973.

Folder 17: "Movements for Flute, Piano, and Two Tape Recorders" handwritten with notes, n. d.

Folder 18: "Three Carrolls for Sax Quartet" handwritten score, photocopy of transposed version, November 1984. "String Quartet II" handwritten score, n. d.

Folder 19: "Centering for String Quartet" handwritten score, May 1980.

Folder 20: "Centering for String Quartet" photocopies of scores and instrumental parts, handwritten notes, May 1980.

Folder 21: "Centering for String Quartet" handwritten score, instrumental parts, May 1980.

Folder 22: "Centering for String Quartet" sketches and notes, n. d.

Folder 23: "Panygerics for Brass Quintet" printout of score, February 1991. Program from the 34<sup>th</sup> Festival of Contemporary Music at Louisiana State University School of Music, February 1979.

Folder 24: Fragments of score for violin and piano, miscellaneous notes and sketches, including minutes of a meeting of the Southern Chapter of the Belles Arts et Lettres, handwritten, n. d.

Folder 25: Sketches from Beethoven's "Sonata No. 3" handwritten, n. d.

Folder 26: "Dhghemya - in Memoriam: Merrill Ellis" photocopy, 1982, with handwritten score and notes, n. d.

Folder 27: "Requiem Aeternam" handwritten score, n. d. "Kyrie" handwritten score, n. d. "Dies Irae" handwritten score, n. d.

Folder 28: Survey from the Institute for Studies in American Music, February, 1980. "Brass Quintet Piece" handwritten, n. d. The Old Man in the Moonloft by Archibald Macliesh and notes, handwritten, n. d. Unidentified poem, photocopy, n. d. Letter of grant proposal acceptance from Meet the Composer, December, 1982.

Folder 29: Music to accompany Shakespeare's A Midsummer Night's Dream, instrumental parts, photocopies of scenes with notes, n. d.

Folder 30: Music to accompany Shakespeare's A Midsummer Night's Dream, instrumental parts, photocopies of scenes with notes, n. d.

Folder 31: Music to accompany Shakespeare's A Midsummer Night's Dream, instrumental parts, photocopies of scenes with notes, n. d.

Folder 32: Music to accompany Shakespeare's A Midsummer Night's Dream, instrumental parts, photocopies of scenes with notes, n. d.

Folder 33: Music to accompany Shakespeare's A Midsummer Night's Dream, instrumental parts, photocopies of scenes with notes, n. d.

## **Box 5**

Folder 1: Music to accompany Shakespeare's A Midsummer Night's Dream, handwritten score, n. d.

Folder 2: Music to accompany Shakespeare's A Midsummer Night's Dream, handwritten score, n. d.

Folder 3: Music to accompany Shakespeare's A Midsummer Night's Dream, photocopy of score with notes, Spring 1980.

Folder 4: "Vietnam Suite" handwritten score and notes with typescript lyrics, n.d.

Folder 5: "Vietnam Suite" photocopy of score with handwritten notes, n.d.

Folder 6: "Passages" on the poem by Charles Jones, written for Beaty's sons, handwritten score and photocopy with notes, January 1983.

Folder 7: "Whence comes the Follies of the Night - for Tape and Percussion" photocopy of score, notes, September 1983.

Folder 8: "Toccatas" performance notes handwritten, typescript, n. d. Photos and slides, September 1982.

Folder 9: "A Ballet for Molly Bloom" based on James Joyce's *Penelope*, photocopies, notes n. d.

Folder 10: Notes and photocopies related to "A Ballet for Molly Bloom" n. d.

Folder 11: "A Ballet for Molly Bloom" photocopy of incomplete score, Summer 1980.

Folder 12: "A Drama for Loudspeakers" typescript of performance description and instructions to performers, Spring 1972.

Folder 13: "Chopper Blues" photocopy of score, typescript and handwritten notes, n.d.

Folder 14: Outline of 20<sup>th</sup>-Century American Music course, typescript, n.d. Newspaper clipping regarding "Irangate," photocopy, 1987. Short sketch for Oboe, handwritten, n. d.

Folder 15: Row Matrix program and article, handwritten, typescript, computer printouts, November 1984.

Folder 16: Photocopies of articles from The Fibonacci Quarterly, 1960-1971, some with handwritten notes.

Folder 17: Music software advertisements, photocopies, and correspondence from Stefen Kostka, University of Texas, November 1987. Cube Row Matrix computer printouts, March 1987. Notes, handwritten, n. d. Faculty announcements.

Folder 18: Papers titled: Proposal for Graduate String Quartet in Residence typescript, n. d. Creating Algorithms for Path Analysis of Row-Generated Thematic Materials Viewed as Products of Multinomial Expansions, Partitions, and Separations on Set Distributive Planes, computer printout w/handwritten notes, n. d. Miscellaneous handwritten notes and computer printouts regarding programming, n. d. Advisory committee meeting minutes concerning music graduate courses, photocopy, January, 1985.

Folder 19: Factors, Combinations and Permutations program and article, computer printouts, December, 1984. One Musician's Use of Combinations and Permutations by Nola J. Reed, photocopy with notes by Beaty, 1983.

Folder 20: Autotimer program by Beaty, computer printouts and notes, December 1984.

Folder 21: Modular Primes program by Beaty, computer printouts and notes, December 1984.

Folder 22: Applying Theoretical Mathematics to Music article, computer printouts and notes, December, 1984.

Folder 23: Programs: Normal Form and Hidden Line Removal, computer printouts, n. d.

Folder 24: Basic Atonal Theory computer printouts and handwritten notes, n. d. Row Matrices computer printouts, November 1984.

Folder 25: Schumann I: Photocopies of articles regarding Robert Schumann by various authors with handwritten notes by Beaty, n. d.

Folder 26: Schumann II; photocopies of articles regarding Robert Schumann by various authors with handwritten notes by Beaty, n. d.

Folder 27: Memorandum from Guy Brown to Phil Clutts concerning services of Dan Beaty as an American Music Specialist, typescript carbon, April 1986. Memorandum from Dr. Ronald Anderson, Festival Coordinator to the SFASU Music Department Faculty concerning the romantic Music Festival, photocopy, October 1981. Notes relating to "Carnaval" by Robert



Schumann, handwritten, photocopies, typescript, n. d.

Folder 28: Notes relating to "Carnaval" by Robert Schumann, handwritten, photocopies, n. d.

Folder 29: Notes relating to "Carnaval" by Robert Schumann, handwritten, photocopies, transparencies, n. d. Schedule of Arts Events at SFASU including Beaty's lecture recital *Romanticism & Schumann's "Carnaval,"* photocopy, 1981.

Folder 30: Scriabine: Russian Piano Music in Postwar United States Teaching Studios lecture, recital program, notes, and miscellany relating to Alexander Scriabine's works. Photocopies, handwritten, mimeographed sheets, ca. 1978 through 1986.

Folder 31: Paper titled Russian Piano Music in Postwar United States Teaching Studios by Dr. Daniel Beaty, photocopy, May 1990.

Folder 32: "Pavan for Jo, in Memoriam: Robert Sidnell" score by Beaty, handwritten, photocopies, computer printouts, December 1985. Listing of some of Beaty's works with dates, typescript, n. d.

Folder 33: "Bacchanal for Two Pianos" handwritten scores and instrumental parts, March, 1963.

Folder 34: "Dances" handwritten score, n. d.

Folder 35: "Five Pieces for Piano" original and photocopy of score, October 1977. Scores and incomplete scores. "7 Bagatelles," "5 Piano Pieces," "Quartet," handwritten, n. d.

Folder 36: "Fugue for Organ" handwritten score, 1963. "Fuga I, II & III" photocopy of score, n. d. Unidentified short sketch, handwritten n. d.

## **Box 6**

Folder 1: "Gigue en miettes" photocopy of score, September 1989.

Folder 2: "Four Dances for Violin and Cello" handwritten scores, October 1977. "Sonatina for Violin and Piano" handwritten score, Summer 1962.

Folder 3: "Sonatina for Violin and Piano" handwritten scores, sketches and notes, n. d.

Folder 3: "String Quartet Movement" handwritten scores, Spring 1962. "Suite for Piano, Cello, Violin, Flute and Percussion" handwritten score, n. d.

Folder 4: "Suite for Piano, Cello, Violin, Flute and Percussion" handwritten score, n. d.

Folder 5: "Paramo Spring" handwritten and photocopies of score, March 1979.

Folder 6: "Piece for Solo Violin" handwritten score, summer 1976. "Prelude for Max" handwritten score and sketch, February 1972. "Three Pieces for Brass Quintet" handwritten score, n. d.

Folder 7: Music and notes to accompany Shakespeare's Tempest. Handwritten, photocopies, computer printouts, January 1986.

Folder 8: "Dance 2" for Shakespeare's *Tempest*; computer printout, n. d.

Folder 9: "Scenes from Adolescence" handwritten score, incomplete, n.d. "Laughing Together" one page of photocopied score, n. d.

Folder 10: Correspondence from April 1970 through December 1973.

Folder 11: Correspondence from January 1974 through October 1978.

Folder 12: "Elementary Intervals Studies" handwritten scores, n. d. "Soliloquy for Pianist" performance notes, typescript, photocopies, handwritten, March 1972.

Folder 13: "A West Texas Winterscape" computer printout of score, January 1987. "Intrata for Organ" handwritten score, Fall 1967

Folder 14: Miscellaneous notes, sketches, and exercises, handwritten, n. d.

Folder 15: "Six Pieces for Two Pianos" handwritten and photocopy of scores, n. d.

Folder 16: "Two Etudes for Piano" handwritten scores, October 1962. "Little Piano Suite" unfinished, handwritten, n. d. "Collapsar" handwritten score with notes, n. d.

Folder 17: "Theme and Variations for Piano" handwritten score, February 1960. "Variations on a Theme of Arnold Schoenberg" handwritten score, Summer 1967.

Folder 18: "Seven Greek Modal Dances" photocopy of score, September 1977. "Pyxis, Pyxidis" handwritten scores, n. d.

Folder 19: "Seven Bagatelles" handwritten score, photocopy with notes, and photocopy of published work's cover art and contents page, September 1977.

Folder 20: "Piano Piece for Ponder and Robert" colored symbol cards, n. d.

Folder 21: "Woodsprites & Waterbugs" children's pieces. Handwritten, Fall 1971.

Folder 22: "In Memoriam: Richard Vardeman" photocopy of score, October 1977. "Marvelous Marv's Little Music Machine" handwritten score, n. d.

Folder 23: "Far Cries" handwritten and photocopy of score, November 1979.

Folder 24: "Love's Alchemy" by John Donne, handwritten, Summer 1977. "Something Salacious for Sally to Sing" handwritten scores, September 1980. "Five Poems of Emily Dickinson for Voice and Tape" handwritten score, n. d.

Folder 25: "Since There's No Help" by Michael Drayton, handwritten, Fall 1976. "When." by T. J. Kallsen, handwritten score and photocopy of poem, Summer 1978. "Love Sonnet" by T. J. Kallsen, handwritten score, photocopy of poem, and note from Kallsen to Beaty, n. d.

Folder 26: "Three Lyrics" printed scores including "October, November," "If Thou Must Love Me" and "A Sappho Lyric" ca. 1985.

Folder 27: "Three Lyrics" printed scores including "October, November," "If Thou Must Love Me" and "A Sappho Lyric", n. d. "If Thou Must Love Me" handwritten score, May, 1983. "October, November" handwritten scores, November 1979. "A Sappho Lyric" handwritten score, October 1977.

Folder 28: Scores from spiral notebook: "Passacaglia," "Sappho songs" and "Little Octave Study," handwritten, n. d. Notes, handwritten and photocopied, n. d.

Folder 29: "Four Songs on Imagist Poems of D. H. Lawrence" handwritten scores including "Green," "Autumn Rain," "Nothing to Save" and "Trees in the Garden," October 1967.

Folder 30: "A Black Birch in Winter" by Richard Wilbur, handwritten scores, November 1989. Poem translated by Beaty in French, November 1979. Photocopies of score with corrections, November 1979.

Folder 31: "Three Dylan Thomas Poems" handwritten score, n. d. "Hymne" by Charles Bandelaire, handwritten score, July 1983.

Folder 32: "Hymne" by C. Bandelaire handwritten score, n. d. Miscellaneous scales, n. d. Miscellaneous notes on index cards, n. d.

Folder 33: "Five Songs on Modern Indonesian Poems" printed scores, June, 1987.

Folder 34: Correspondence and information relating to Beaty's trip to Indonesia as a visiting professor at Gadjah Mada University and the Institut Seni Indonesia, typescript, photocopies, Summer 1987.

Folder 35: "Three Ditties for a Saucy, Sharp-tongued Soprano and a Glitteringly Fast-fingered Accompanist" handwritten scores, photocopy, December 1977. Notes, handwritten, n. d.

Folder 36: "Imagist Songs" handwritten scores, February 1977. "El Hombre" by William Carlos Williams and "Two Nuances" by Wallace Stevens, handwritten score, February 1977.

Folder 37: "Five Songs on Four Poems of Emily Dickinson, for Voice and Oboe" handwritten scores, notes, and photocopy of score, October, 1981.

Folder 38: "Songs on Four of Paula's Poems" handwritten scores include: "Black Dancer," "Hide Awhile," "Why the Words for Love" and "Fog," November 1969. Copies of poems, typescript, n. d.

Folder 39: "Wintry Light" handwritten score and photocopy with notes, n. d. "Asa Peavey: "Four Haiku" handwritten score and notes, November 1982.

Folder 40: "Four Songs - Emily Dickinson" handwritten scores, March 1983.

Folder 41: "Four Songs - Emily Dickinson" including: "The Juggler of Day," "My River Runs to Thee," "Dawn" and "Wild Nights!" printed booklet, 1983. Copies of revised versions, 1988.

Folder 42: Emily Dickinson songs for voice and oboe: "The Juggler of Day" printed score, September 1990; "'Tis Not That Dying Hurts Us So" handwritten score, n. d., computer printout, June 1985; "The Bustle in a House" printed score, 1985; "A Word is Dead 1 and 2" printed scores, 1985; "I Asked No Other Thing" printed score, 1985.

Folder 43: "I Like to See It Lap the Miles" printed score, 1985; "After Great Pain" handwritten score and computer printout, October 1981; "Empty My Heart, of Thee" computer printout, October 1984; "Heart We Will Forget Him" printed score, 1985; "The Riddle We Can Guess" computer printout, September 1990.

Folder 44: "Six Songs on Five Poems of Emily Dickinson" printed and photocopied scores with notes, October 1972.

## **Box 7**

Folder 1: List of some of Beaty's works with dates, typescript, n. d. Program from the Festival of Texas Composers, featuring Dan Beaty, October, 1985. "Three Songs Set to Three Poems by George Cornell" handwritten, April 1985.

Folder 2: Charles E. Ives's *Varied Air and Variations* by Dan Beaty, typescript, photocopy with notes, handwritten manuscript notes, n. d.

Folder 3: Les Ensembles dans le *Varied Air and Variations* de Charles Ives: Une maniere d'analyser son langage harmonique et melodique by Dan Beaty, typescript (French), December 1989. Charles Edward Ives (1874-1954): Un Connecticut Yankee a la cour du roi Petaud by Dan Beaty, typescript (French); three copies with notes, September 1989, December 1989, August 1990.

Folder 4: Les Ensembles dans le *Varied Air and Variations* de Charles Ives: Une maniere d'analyser son langage harmonique et melodique by Dan Beaty, typescript (French) final version, May 1990. Charles E. Ives's *Varied Air and Variations* by Dan Beaty, lecture version; typescript, n. d.

Folder 5: Les Exemples pour *Les Ensembles dans le Varied Air and Variations de Charles Ives* by Beaty, printed copies, n. d. Les Ensembles dans le *Varied Air and Variations* de Charles Ives: Une maniere d'analyser son langage harmonique et melodique by Beaty, two typescript copies with notes, March 1990, May 1990. Les termes mathematiques du VAV conference, typescript, n. d.

Folder 6: Charles Edward Ives (1874-1954): Un Connecticut Yankee a la cour du roi Petaud by Dan Beaty, typescript (French); May 1990.

Folder 7: L'Arriere-Plan by Beaty, typescript (French), May 1990. Lecture introduction, typescript, n. d.

Folder 8: Schumann's Hand Injury: A Compositional Determinant? Computer printout of lecture by Beaty and photocopies citing examples of Schumann's work, n. d.

Folder 9: Notes and research relating to Schumann's Hand Injury and mental diseases. Photocopies, handwritten, n. d. Draft of Schumann's Hand Injury with notes, n. d.

Folder 10: Two drafts of Beaty's Schumann's Hand Injury: A Compositional Determinant?, handwritten notes on typescript, one dated December 1985.

Folder 11: Three drafts of Beaty's Schumann's Hand Injury: A Compositional Determinant?, handwritten notes on typescript, n. d.

Folder 12: Draft of Schumann's Hand Injury: A compositional Determinant? By Beaty, typescript, January 1990. Examples for "Schumann's Hand Injury: A Compositional Determinant?" typescript, handwritten, n. d.

Folder 13: Two drafts of The Macrostructure of Schumann's Carnaval with notes, printouts, handwritten, photocopies, n. d.

Folder 14: Two drafts of Beaty's The Macrostructure of Schumann's Carnaval, typescript, January 1990.

Folder 15: Draft of The Macrostructure of Schumann's Carnaval with research notes; printouts, handwritten, photocopies, February 1982. Letter to Dr. Herbert Colvin, School of Music, Baylor University from Dan Beaty regarding Schumann's Carnaval paper, photocopy, February 1982.

Folder 16: Examples for Musical Imagings Paper, transparencies, n. d. Computer printout of primes, November 1985. Photocopy of pages from the *Music News from Texas Libraries* with an article on Beaty's work on Schumann's "Carnaval", n. d. Copy of *The Sonneck Society Newsletter*, Spring 1982.

Folder 17: Transcendentalism, Socialism, Music: John Sullivan Dwight and the Brook Farm Community Experiment of 1841-1847 by Beaty, typescript, n. d. Notes regarding Brook Farm, handwritten, n. d. Flyer from Matador Records, 1992.

Folder 18: Brook Farm (supplemental material), typescript, June, 1990. Dwight on Music, typescript, June 1990.

Folder 19: Photocopied pages from various scores with handwritten notes and music riddles, n. d. Photocopies of research material relating to John Sullivan Dwight paper, n. d.

Folder 20: Photocopies of research material relating to John Sullivan Dwight paper with handwritten notes, n. d. Transcendentalism, Socialism, and Music: John Sullivan Dwight and the Brook Farm Community Experiment of 1841-1847 lecture given on the Sesquicentennial of the founding of Brook Farm, typescript, June 1990.

Folder 21: Photocopies of a John Sullivan Dwight biography with handwritten research notes, n. d.

Folder 22: Critique by Beaty of Edward N. Waters' article John Sullivan Dwight, First American Critic of Music. Notes handwritten on back of photocopies, n. d.

Folder 23: Writings of J. S. Dwight, photocopied from Dwight's Journal of Music with Beaty's handwritten notes and critiques, n. d. Legal pad with handwritten notes on Dwight's writings, n. d.

Folder 24: Creating Algorithms for Path Analysis of Row-Generated Thematic Materials Viewed as Products of Multinomial Expansions, Partitions, and Separations on Set Distributive Planes proposal made to IRCAM for furtherance of the study by Beaty, computer printout, n. d. Determining Algorithms for the Effectual Analysis of Twelve-Tone Row and Other Serial Musical Structures., a faculty research proposal by Beaty, typescript, September 1986. Research materials and notes, photocopies, handwritten, n. d.

Folder 25: "TSMT Proceedings: Quinquennial Publication of Abstracts (1978 -1982)" publication from the Texas Society for Music Theory, 1983.

Folder 26: Russian Piano Music draft of speech by Beaty, typescript with notes, n. d. Letter to Dr. Guy Story Brown from Beaty regarding an Eastern Europe Academic Specialist tour. Typescript, May 26, 1990.

Folder 27: Speech titled Research and Creativity. Typescript, n. d.

Folder 28: Drafts and notes for Research and Creativity speech, typescript, handwritten, n. d. Letter to Beaty from Max (?) regarding the Regents Professor Lecture, handwritten, April 6, 1983.

Folder 29: Secular Music of the Puritans of 17<sup>th</sup> Century America draft of speech, handwritten, n. d. Notes on Maurice Ravel, 20<sup>th</sup> century composer, handwritten, n. d.

Folder 30: Music in Jacksonville: A Model of Dedication, Cooperation and Respect, two drafts of speech by Beaty with handwritten notes and one final copy, n. d. Qualifications for membership in the Texas Composers Guild, photocopy, 1978.

Folder 31: TMST Paper, April 5, 1986; rough drafts and notes on Fibonacci Sequence paper, computer printouts, typescript.

Folder 32: Musical Imagings of Some Well-Known Mathematical Number Sequences by Beaty; three typescript drafts with handwritten notes, n. d.

Folder 33: Musical Imaging of the Fibonacci Sequence by Beaty, computer printout, handwritten notes, n.d.

Folder 34: Fibonacci Sequence programs and article, printouts, handwritten notes, December, 1984.

Folder 35: Papers regarding musical imaging of the Fibonacci Sequence, 1985 - 1990.

Folder 36: Fibonacci miscellany, computer printouts, handwritten notes, diagrams and photocopies, ca. 1986.

Folder 37: Group Theory for Students, typescript, January 1990. Toward the Development of a System for Analyzing Music by the Application of Mathematical Techniques for Group and Path Analysis, typescript, n. d. Photocopies of papers concerning Monodic Passage and Serial Rotation in Stravinsky's Variations by Jody Nagel, n. d.

Folder 38: "Chromatimelodtune" by Charles E. Ives, photocopies of score, handwritten sketches and notes, n. d.

Folder 39: Photocopies of pieces by Schoenberg, Bartok, and Webern with handwritten notes, n. d.

Folder 40: "Funf Klavierstucke" by Schoenberg, photocopy with handwritten notes, n. d.

Folder 41: Letter from James Standley, College of Fine Arts, SFASU, to Beaty, September 8, 1994. Miscellaneous sketches, notes, and photocopies, n. d.

Folder 42: Les ensembles et les formes de la serie du premier morceau dodecaphonique de Arnold Schonberg: La Valse, opus 23, no. 5, by Beaty, draft and final copy, May, 1990.

Folder 43: Les Ensembles et les formes de la serie du premier morceau dodecaphonique de Arnold Schonberg: La Valse, opus 23, no. 5 photocopy of lecture by Beaty citing examples of Schoenberg's work, n. d.



Dan Beaty (age 16) in 1953.



Dan Beaty (age 57) in 1994.

These photographs of Dan Beaty were sent to me by Eric Beaty.

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