



A Bibliography of Thoreau in Music

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A BIBLIOGRAPHY OF THOREAU IN MUSIC

Walter Harding

HENRY DAVID THOREAU'S LIFE was filled with music. Not only did he play the flute throughout his life, but he loved to sing and join others in singing. His choice of music was astonishingly conventional and sentimental for such an iconoclastic individual. He loved romantic ballads such as "Tom Bowline" and the "Canadian Boat Song" and reveled in that atrocious warhorse "The Battle of Prague" that brought such joy also to Huckleberry Finn when it was played for him by one of the Grangerford girls.

Of the classical composers—Bach, Beethoven, Mozart, etc.—Thoreau had almost nothing to say, even though their music was enjoyed by many of his Transcendentalist friends when it was played in Boston and even in Concord. What he preferred was what he thought of as the music of nature. He made his own Aeolian harp—it is now in the Concord Museum. And when telegraph wires were strung through Concord, he rejoiced in the sound of the wind whistling through them, calling them his "telegraph harp." He made many notations on the songs of wild birds, notations that are still considered standard by ornithologists. He loved to meditate on the place of music in our lives and wrote extensively on the subject in his Journal. As Charles Ives has said, "Thoreau was a great musician, not because he played the flute but because he did not have to go to Boston to hear 'the Symphony.'"

It is thus easily understandable and highly appropriate that many professional musicians have, in their turn, paid their tributes to him. What is surprising is that these tributes are so little known. I venture to say that it would be difficult to find a Thoreau scholar or enthusiast who could off hand name a half dozen such tributes. But since beginning this study I have found more than one hundred and sixty, most of them published and many of them recorded, and yet I know my list is far from complete, for old ones that I have missed and new ones continue to turn up, sometimes in the most surprising places. (Since a project

such as this is cross-disciplinary there seems to be no central place to go for information. It tends to fall between music studies and literature studies and is covered adequately by neither. Michael Hovland, *Musical Settings of American Poetry: A Bibliography* [New York: Greenwood, 1986] was just about the only cross-discipline reference work that I found to be of any help, and that confined itself only to Thoreau's poems that had been set to music.)

There is a wide variety of musical tributes to Thoreau. Among the most common and most obvious are those in which a composer sets a Thoreau poem to music. But since Thoreau's prose is often so poetic, a number of composers have set some of his prose to music too. More challenging, perhaps, are those cases where a composer has tried to catch in music the spirit of Thoreau. The most notable example of this is Charles Ives' "Concord Sonata" (the final or "Thoreau" movement), but it is by no means the only one. Off in quite a different direction are ballads, sung to the accompaniment of guitars or rock groups, that were so popular in the late 1960s and 1970s, and that in a gentle way poked fun at "Hank" in his Walden cabin. Then in 1976 there was an upsurge of patriotic cantatas and other choral works featuring Thoreau along with other great American literary figures.

It is astonishing how many types and forms of music have been used to celebrate Thoreau—sonatas, cantatas, orchestral suites, chamber music, oratorios, operas; solos, quartets, choruses, choirs; classical, romantic, jazz, rock, and experimental music. With Thoreau's own emphatic individualism, his own listening to a "different drummer," it is highly appropriate that he has been widely celebrated by some of our most noted experimental musicians such as Charles Ives and John Cage.

There has also been an amazingly wide variety of musical instruments used, ranging from strings to woodwinds, to brasswinds, to percussion (even Orff instruments), and to the various keyboard instruments. Considering Thoreau's obsession with nature, it is not at all surprising that a number of these composers have used tapes of bird songs and other sounds of nature, but the use of a bicycle wheel by the McLeans is a little off the beaten path. It is also (pleasantly) surprising how much of the Thoreau music has been specially commissioned: La Montaine's "Wilderness Journal," Glickman's "Credos," Abrahamsen's "Walden," Foss' cantata, and so many others. The appeal of Thoreau is wide indeed.

I list herein alphabetically by composer all the works of music related to Thoreau that I have been able to discover. When there have been multiple works by a single composer, I have listed them either alphabetically or chronologically as has seemed most appropriate. In those several cases where someone has adapted someone else's music (see, for example, Bourgeois or Schubert), I have enclosed the composer's name in brackets.

Each entry begins with the composer's name, followed by, when available, his

dates, the title of the composition, and the opus number. These are in turn followed in categories labeled from (a) to (f) with such information as is pertinent and available:

(a) If Thoreau's words have been used, they are located in the 1906 (Boston: Houghton Mifflin) edition of his works by volume title, number, and page, except for his poetry which is located in Carl Bode's edition of the *Collected Poems*, enlarged edition (Baltimore: Johns Hopkins Press, 1964), indicated as *CP* followed by the page number. When an extended series of quotations has been used, I do not attempt to locate each one.

(b) If the words used are by someone else, I quote a few sample lines to give the flavor and cite the author.

(c) The musical instruments used are cited, giving the standard abbreviations: bn, bassoon; bs, bass; cl, clarinet; cmb, cymbal; con bn, contra bassoon; dm, drum; fl, flute; glock, glockenspiel; hn, horn; hp, harp; instru, instruments; keyb, keyboard; ob, oboe; orch, orchestra; org, organ; perc, percussion; pf, pianoforte; picc, piccolo; str, strings; timp, timpani; trb, trombone; tri, triangle; trp, trumpet; tu, tuba; vic, violincello; vla, viola; vn, violin; xylo, xylophone.

(d) The voices used are cited, again following the standard musical abbreviations: A, alto; a cap, a capella; B, bass; Br, baritone; C, contralto; Mz, mezzo; S, soprano; T, tenor; v, voice.

(e) If the work has been published, I give the place of publication, the publisher, and the date. (If it has been published more than once, I cite only one instance.) Two notable institutions, the American Composers Alliance and the American Music Center, both in New York City, render an invaluable service by lending or renting thousands of scores of American composers and are herein cited with the publishers. Because musical compositions these days tend to go out of print quickly and thus are difficult to locate, I have listed the location, where possible, using the standard symbols of the National Union Catalog, which are listed in the front of this volume.

(f) If the work has been recorded or taped, I give the place, the name of the recording company, the date and the order number. If I have located a recording in a public library, that too is cited, using the same library symbols as those given above for printed scores. Again, as with the printed scores, even though a piece may have been recorded more than once, I give only one instance.

In those cases where there is additional information of interest that does not fit into the above format, I add a paragraph citing special performances of the work, quoting from the reviews, and in some cases telling of the commissioning of the work. The composers whom I have been able to get in touch with have without exception been exceedingly gracious and helpful in answering my questions. The words I place in quotation marks, unless otherwise specified, I have taken from my conversations or correspondence with these composers.

In a few cases my information about a composition cited has been extremely

limited. I have nonetheless cited the work with the hope that it might lead to further information. If the readers of this bibliography would send to me (English department, SUNY, Geneseo, NY 14454) any additions or corrections, I would be exceedingly grateful.

I am very much indebted to a large number of people who have helped me in assembling this bibliography. First there are the composers themselves, then the many members of the Thoreau Society who over the fifty years of my secretaryship have regularly kept me informed of Thoreauviana in all fields including music. I would have been completely lost were it not for the constantly generous and willing help of the staffs of many libraries, among them those at SUNY Geneseo (particularly Judith Bushnell), the Eastman School of Music (Charles Lindahl), the University of North Texas (Morris Martin), the American Music Center, the American Composers Alliance, the New York Public Library, and the Library of Congress.

Abrahamsen, Hans (1952-). "Walden."

(c) Bn, cl, fl, hn, ob. (e) Copenhagen: Hansen, 1980. (f) Rochester, N.Y.: Eastman Musica Nova, 1989. NRU.

Commissioned by the Funen Wind Quintet, "Walden," according to the composer, "was written in a style of re-cycling and 'new simplicity.' A lot of superfluous material has been peeled away in order to give space to different qualities such as Identity and Clarity [just as Thoreau's experiment at Walden was] an attempt to strip away all the artificial needs imposed by society and rediscover man's lost unity with Nature."

Bacon, Ernst (1898-1990). "Cabin in the Rain."

(a) *Maine Woods*, p. 25. (c) Org. (e) Cincinnati: World Library Publications. NN. (f) Glen Allen, Va., 1983.

This is a section of Bacon's "Spirits & Places," an organ cycle written to commemorate the 1976 bicentennial and "honoring American Personages and Geography of the native soil." "Cabin in the Rain" is a "study of black against white keys."

Berger, Jean (1909-). "A Different Drummer."

(a) *Walden*, p. 358. (c) Any suitable pair of bass instru or keyb. (d) SSATBB. (e) Delaware Water Gap, Pa.: Shawnee, 1974. NIC.

[Berry, Charles Edward ("Chuck")] (1926-). "Henry David Thoreau."

(b) "Up in Massachusetts where the cold winds blow, / Way up north, where the highways go, / There's a country cabin that we all know, / Was the swinging pad of Henry David Thoreau. . . ."

(c) Guitar.

The words by Paul Geremia were set to the music of Berry's "Johnny B. Goode." When it was performed at the Cellar Door in Washington, D.C., it was described in the *Washington Post* of 21 October 1971 as "uproariously funny."

Bob & Jeff Show, The. "Random Thoreaus."

(f) Bloomington, Ill.: Home Recordings, 1986. INS.

Although I have been unable to track this down any more specifically, this is apparently some rock music. The composer is also known as "Pink Bob."

[Bourgeois, Louis (ca. 1510-61)]. "Stanzas Written to be Sung at the Funeral of Henry D. Thoreau, of Concord, Massachusetts, Friday, May 9th, 1862."

(b) "Hear'st thou the sobbing breeze complain / How faint the sunbeams light the shore?— / Thy heart, more fixed than earth or main, / Henry! thy faithful heart is o'er . . ."

(c) Pf or org. (d) Chorus. (e) Originally published as a leaflet distributed at Thoreau's funeral, MCo.

The poem was written by Thoreau's close friend and biographer William Ellery Channing and is included in his *Thoreau: The Poet-Naturalist* (Boston: Roberts,

1873), p. 329. It is not known for certain to which hymn tune it was sung, but Kenneth Walter Cameron, in "Channing's Hymn at Thoreau's Funeral" (*Emerson Society Quarterly*, no. 2 [1st Quarter 1956], 16), suggests that it was Bourgeois' familiar "Old Hundredth" and that seems highly likely.

Brant, Henry (1913-). "American Weather."

(a) Various quotations from Thoreau selected by Patricia Brant. (c) Trp, glock. (d) SSMzMzTTBarBar. (e) New York: Carl Fischer, 1976. NN.

Commissioned by Westminster Choir College in Princeton, N.J., for the American Bicentennial, it was performed there in 1976. Parts One (quotations from William Penn) and Two (the quotations from Thoreau) are sung antiphonally by two widely separated choral ensembles.

Briccetti, Thomas (1936-). "From Thoreau."

(a) *Walden*, p. 8.

(c) Orch.

The composer writes, "That piece was my very first orchestral effort, written at the specific request of the Hudson Valley Philharmonic [*sic*] and was performed for the first and last time on the evening of April 18, 1958. I have long since raided the piece for what might have been usable and burned the remainder." It was performed by the Hudson Valley Symphony Orchestra in Tarrytown, N.Y.

Burleigh, Cecil (1885-1941). "Mist." Op, 50, No. 2.

(a) CP, p. 56. (c) Pf. (d) High and medium vs. (e) Included in *Songs of Nature by American Poets* (New York: Carl Fischer, 1921). NN.

Cage, John (1912-). "Empty Words."

(d) v. (e) *Empty Words* (Middletown: Wesleyan University Press, 1979), pp. 11-78. (f) Wergo, 1976.

When it was performed at Hunter College in New York City, the *New York Times* of 23 March 1947 said of it, "Like something you never heard before," and the *Thoreau Society Bulletin* (no. 127 [Spring 1974], 8) said of it, "A performance which took on religious/ceremonial characteristics." It is made up of non-syntactical mixed phrases, words, syllables and letters obtained by subjecting Thoreau's *Journal* to a series of I Ching chance operations, done against a backdrop of slides of abstract line drawings by Thoreau, with the Cage audio and the Thoreau art determined by chance. A full performance takes twelve hours and Cage sometimes accompanies the performance with a tape recording of nature sounds at Walden Pond. Cage was introduced to Thoreau's work by the poet Wendell Berry and since then, as can be seen below, has used Thoreau as an inspiration for many of his experimental musical compositions.

———. "Essay."

(a) "Civil Disobedience," *Miscellanies*, pp. 356-87.

This is written to be played on autoreverse tapes to last any length of time. At Documenta, Kessel, West Germany, in 1987 it was played for 100 days.

———. “Lecture on the Weather.”

(a) Words chosen by I Ching from twelve texts by Thoreau. (c) Twelve instru, tapes and film. (d) v. (e) *Empty Words*, pp. 3-5.

When it was played at Harvard University, the *Christian Science Monitor* of 2 December 1976 said of it, “The dazzling use of fragments from Thoreau’s drawings projected to suggest lightning during Mr. Cage’s monumental sound storm. It all accompanies relentless readings from Thoreau that remain overlapping and virtually incomprehensible until the last few untrammelled words shine through clearly like a glint of sun.”

———. “Mureau.”

(a) “A mix of letters, syllables, words, phrases and sentences written by subjecting all the remarks of . . . Thoreau about music, silence and sounds he heard that are indexed in the *Journal* to a series of I Ching operations.” (d) v. (e) *Writings ’67-’72* (Middletown: Wesleyan University Press, 1973), pp. 35-56. (f) Muchen: S Press Tapes, Michael Kohler, 1972.

The title was created by a telescoping of the words “music” and “Thoreau.”

———. “Renga.”

(c) for any instru. (d) Any voice.

It was performed by the Boston Symphony Orchestra on 29 September 1976 and by the New York Philharmonic on 5 November 1976. The *New York Times* on 29 October 1976 said of it, “A funhouse of a piece . . . Mr. Cage’s new work has a juice of life in it.” On 6 November 1976, the *Times* said of its performance, “Hundreds of New York Philharmonic subscribers fled their seats and headed for the exits. . . . The cacaphony of it all was more than the conservative members of the Philharmonic public could take.” It was commissioned by the National Endowment for the Arts for performance by the Boston Symphony. The score consists of 361 drawings from Thoreau’s *Journal* and 78 parts, to be played alone or with “Apartment House 1776.” Cage says he used the Thoreau drawings “in order to free sounds from the tastes and memories of the performers and the composer.” A “renga” is a classical form of Japanese poetry.

———. “Score (40 Drawings by Thoreau) and 23 parts.”

(c) Any instru. (d) Any v.

Based on drawings from Thoreau’s *Journal*.

———. “Song.”

(d) v. (e) *M: Writings ’67-’72* (Middletown: Wesleyan University Press, 1973), pp. 86-93.

The text is “derived from Thoreau.”

———. “Solo for Voice 3.”

(d) v. (e) *Song Books (Solos for Voice 3-92)* (New York: Henmar Press, 1970), p. 2. NN.

This and the following songs were originally illustrated by slides of Walden

Pond, but in later performances with slides of Thoreau's *Journal* drawings. Cage explains his purposes and techniques here in "The Future of Music" (*EmptyWords*, pp. 177-87) and in "Notes Re Recent Texts" (*Thoreau Society Bulletin*, no. 125 [Fall 1973], 1). "Solo for Voice 3" uses the Herbert Gleason, "Map of Concord, Mass." (*Thoreau Society Bulletin*, no. 10 [January 1945], 2), following the course of the Sudbury River for the melodic line.

———. "Solo for Voice 4."

(d) v. (e) *Song Books (Solos for Voice 3-92)*, p. 7.

This uses the Gleason map line, words by Thoreau, and a tape of bird songs.

———. "Solo for Voice 5."

(d) v. (e) *Song Books (Solos for Voice 3-92)*, p. 12.

Uses portrait of Thoreau for melodic line and words chosen from Thoreau's *Journal* by I Ching.

———. "Solo for Voice 17."

(d) v. (e) *Song Books (Solos for Voice 3-92)*, p. 62.

Uses Thoreau's words on the telegraph harp. To be accompanied by tape recording of a telegraph harp or a musical saw.

———. "Song for Voice 20."

(d) v. (e) *Song Books (Solos for Voice 3-92)*, p. 81.

Melodic line from map; words from Thoreau's *Journal*.

———. "Solo for Voice 20."

(a) Collage from Thoreau's *Journal*. (d) v. (e) *Song Books (Solos for Voice 3-92)*, p. 98.

———. "Solo for Voice 34."

(a) First paragraph of Thoreau's "Civil Disobedience," *Miscellanies*, p. 356.

———. "Solo for Voice 35."

(a) First paragraph of Thoreau's "Civil Disobedience," *Miscellanies*, p. 356.

———. "Solo for Voice 49."

(a) Text from Thoreau's *Journal*. (d) v. (e) *Song Books (Solos for Voice 3-92)*, p. 176.

———. "Solo for Voice 52."

(a) Part of text is from Thoreau's *Journal*. (d) v. (e) *Song Books (Solos for Voice 3-92)*, p. 186.

———. "Solo for Voice 81."

(d) v. (e) *Song Books (Solos for Voice 3-92)*, p. 280.

Four slides from Thoreau projected.

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- . “Solo for Voice 85.”
(a) Syllable mixes from Thoreau’s *Journal*. (d) v. (e) *Song Books (Solos for Voice 3-92)*, p. 288.
- . “Solo for Voice 86.”
(d) v. (e) *Song Books (Solos for Voice 3-92)*, p. 296.
Illustrated by 22 slides relevant to Thoreau.
- . “Voiceless Essay.”
(a) Collage of Thoreau’s writings without vowels. Presented at Documenta, West Germany, in 1987.
- Choset, Charles. “Walden: A New Oratorio.”
(a) A 63-section digest of *Walden*. (c) Pop-rock quintet. (d) 14-member chorus. (e) NN.
Presented at the Theater for the New City, New York City, 30 May-16 June 1985, and reviewed in the *New York Times* for 3 June 1985: “The setting of text to music makes little attempt to express or elucidate Thoreau except in a very generalized way.—Stephen Holden.” Choset, in “Notes on the Walden Oratorio” (*Thoreau Society Bulletin*, no. 178 [Winter 1987], 4-5), says, “Something way beyond inspiration happened inside me on reading *Walden*. I believe one shouldn’t too closely examine the sources of one’s creativity, but let me say that some remarkably deep chords within me responded to *Walden* and Thoreau.”
- Cines, E. “Thoreau Country.”
(c) Instru. (f) New York: Southern Music Publishing Co., 1972. CFP.
This is part of a recording entitled “Light Listening.”
- Cochrane, Tom. “Different Drummer.”
(a) *Walden*, p. 358. (c) Guitars, keyb, bn, dm. (d) Male v. (f) New York: RCA, BMG Music, 1988.
Rock music included in an album entitled “Victory Day.”
- Cone, Edward (1917-). “The Breeze’s Invitation.”
(a) CP, p. 116. (d) SMC TBrB. (e) New York: Rongwen Music, 1955.
This and the following songs are all parts of Cone’s *Excursions Suite*.
- . “Crow.”
(a) CP, p. 7. (d) TBrB.
- . “Mist.”
(a) CP, p. 56. (d) SMC.
- . “Smoke.”
(a) CP, p. 27. (d) SMCTBrB.

———. “Salmon Brook.”

(a) CP, p. 79. (d) SMCTBrB.

———. “All things are current found.”

(a) CP, p. 83. (d) SMCTBrB.

Crockett, Donald (1951-). “I was born upon thy bank, river.”

(a) CP, p. 120. (c) Pf. (d) High v. (e) Fort Lauderdale, Fla.: Serenissima, 1983. NNAMC. (f) Honolulu: Orion (ORS84470).

This and the following compositions are all part of Crockett’s *The Pensive Traveller: Six Songs on Poems by Henry David Thoreau*.

———. “For though the caves were rabbitted.”

(a) CP, p. 189.

———. “On the sun coming out in the afternoon.”

(a) CP, p. 126.

———. “What’s the railroad to me?”

(a) CP, p. 25.

———. “Sic Vita.”

(a) CP, p. 81.

———. “I was born upon thy bank, river. (II).”

(a) CP, p. 120.

Davison, John (1930-). “The American Prophet.”

(a) Quotations from Thoreau and others. (c) Fl, cl, trp, hn, trb, vic, timp, perc, pf, or pf only. (d) Chorus.

Subtitled “A Bicentennial Cantata,” this was presented at Deerfield, Mass., on 8 May 1976.

DiFilippi, Amadeo (1900-). “Haze.”

(a) CP, p. 59. (c) Pf, rehearsal only. (d) SATB, a cap.

This and the following compositions are included in DiFilippi’s *Three Walden Pastoral Portraits* (New York: Pride Music, 1964). OCo.

———. “Mist.”

(a) CP, p. 56.

———. “Smoke.”

(a) CP, p. 27.

Drake, E[rvin]. (1919-). “I hear a different drummer.”

(b) “I hear a different drummer. / hear another beat. / I’m marching to a rhythm /

From a distant street . . . —Ervin Drake. (c) Rock orch. (d) Male v. (f) New York: Columbia, 1967. (4:43760).

Based on *Walden*, p. 358.

Erickson, Frank (1923-). “Walden.”

(c) Concert band. (e) New York: Chappell, 1970. DLC.

Fennelly, Brian (1937-). “In Wildness is the Preservation of the World: Thoreau Fantasy No. 1.”

(c) Orch, tape of bird songs, pf. (e) Dobbs Ferry, N.Y.: Joshua Corp., [1975?]. MA. (f) Hastings-on-Hudson: Serenus (SRS 12094).

Premiered by Tri-City Symphony, Davenport, Iowa, 5 November 1976. Fennelly writes of it: “Although I had in mind for some time the composition of an orchestral work reflective of Thoreau’s words . . . , it was not until the present work was completed that I realized that this was the kind of composition I had intended, and it was not until then that it was given this title. While it may be possible to ascribe programmatic significance to the various pastoral, scherzo-like or more abrasively-textured elements of the work and even to interpret the final climax as a denouement (man vs. nature) that is followed by ‘peaceful co-existence,’ the compositional plan was completely abstract and called for no such interpretation. It is twelve-tone in concept and structure.

———. “Thoreau Fantasy No. 2.”

(c) Orch. (e) NNACA.

Commissioned by the Hudson Valley Philharmonic, it was first performed by them on 8 February 1986. Fennelly writes of it: It is “essentially a freely developing work, a single movement episodic in nature . . . [it does] quote from Thoreau’s *Journal* on its title page: ‘I was reminded, this morning before I rose, of those undescribed ambrosial mornings of summer which I can remember, when a thousand birds were heard gently twittering and ushering in the light, like the argument to a new canto of an epic and heroic poem. The serenity, the infinite promise, of such a morning.’”

Ferrazano, Anthony J. (1937-). “The Soul’s Season.”

(a) CP, p. 236. (d) SATB, chorus. (e) Cambridge: M.I.T. Press, 1983.

This was written as part of the Boston Composer’s Project. The composer also writes under the name Anthony Zano.

Fisher, John. “I Want to be a More Righteous Man.”

(a) *Walden*, p. 358. (d) V. (b) “I want to follow a different drum / Even if I’m the only one, / I want to hear when I am done, / ‘You did well, my son.’ / “I want to be a more righteous man. / I want to be a more godly man. / Teach me to do what I can / To follow closer to You.”—John Fisher

As is obvious, I have been able to find very little about this churchly adaptation of Thoreau.

Flock, The. "Dinosaur Swamps."

(f) New York: Columbia, c. 1971.

This recording was widely advertised in 1971 as "the sound of Walden Pond today and tomorrow."

Foley, David. "Smoke."

(a) CP, p. 27. (c) Vn. (e) NNAMC.

Foss, Lukas (1922-). "To stand up to one's chin in some retired swamp."

(a) *Journal*, 1:141. (c) Orch. (d) SATB, full chorus. (e) New York: Boosey & Hawkes, 1981.

This is a portion of Foss' "American Cantata," the text of which is taken from Thoreau, Whitman, and others. Foss says of it: "My text is a weird collage of Americana, but adding up—in the end it is a Drama of sorts." It was performed by the New York Philharmonic on 2 December 1977, and Harold Schornberg said of it in the *New York Times* of 3 December 1977: "Mr. Foss obviously looks back to a simpler, purer America as represented by the words of Whitman and Thoreau."

Glickman, Eugene. "Credos."

(a) A series of selected quotations from Thoreau. (d) Chorus.

This was commissioned for and performed at a Thoreau festival at Nassau Community College, Garden City, N.Y., 11 May 1967. Glickman, in the program, says, "Thoreau, to me, is a person who was concerned as are many philosophers with a relationship between men and the outside world, both the natural world and the social world. The Passages that I have selected from his writings concentrate first on Thoreau's impression of himself and his life style, then upon his retreat from the interpersonal world to nature and lastly on his return to the social world."

Goossen, Frederic (1927-). "It Is No Dream of Mine."

(a) CP, p. 26. (c) Three-v treble chorus. (e) New York: Peer-International. KyLoU.

This is a portion of Goossen's *American Meditations*. Goossen says, "I chose Thoreau because he seemed to me to be a major spokesman for the contemplative mind in American culture."

Hannay, Roger (1930-). "Ice Crystals."

(a) *Journal*, 1:26. (c) Pf. (d) T. (e) Chapel Hill: University of North Carolina New Music Ensemble, 1986. NeU. (f) Chapel Hill: Hrothgar Music, 1980.

This and the following works are all from Hannay's *Songs from Walden: Six Songs from Texts from Thoreau's Journals, 1837-1847*. In 1990 all these songs were republished by Hrothgar in a new version for S as "New Songs from Walden." Hannay says of his choice: I have been a constant reader of [Thoreau's] writings for many years and continue to find him a source of inspiration and strength."

———. "Some Sound, akin to Silence."

(a) *Journal*, 1:103.

———. “Sounds.”
(a) *Journal*, 1:53.

———. “When I Consider.”
(a) *Journal*, 1:75.

———. “A Momentous Silence.”
(a) *Journal*, 1:252.

———. “Drifting.”
(a) *Journal*, 1:75.

Hartway, James (1944-). “Country.”
(a) *Walden*, p. 100. (c) Fl, ob, cl, hn. (d) Narrator. (e) NNAMC.

A “multimedia piece that may be performed with slides and live narration, without slides, or with the narrative on prerecorded tape.” It was commissioned by the Pastiche Woodwind Quintet. This and the following works are all from Hartway’s *Impressions of Walden* (1979), although the texts, not identified are taken from *A Week*, *Journal*, and *Maine Woods* also.

———. “Sun.”

———. “Butterflies.”

———. “Owls.”

———. “Wind.”

———. “Silence.”

———. “Night.”

Hatch, Francis W. [“Frank”]. “Henry Thoreau.”

(b) “Henry Thoreau, Harvard man, found a philosophy of life. / Lived in a cabin with a frying pan, felt no need for a wife. / Love in nature burst around him, Henry still was unimpressed. / Women’s fetters never bound him, life minus petticoats was best . . . —Francis Hatch. (c) Guitar. (e) Edward Weeks, The Tavern (Club) at 75 (Boston: n.p., 1959). (f) Vocarium Disc (TR-666a).

Originally written for the Friendly Society of Weston, Mass., it was often performed by the Tavern Club of Boston.

Heald, Albert. “A New England Pilgrimage.”

(c) Pf. (e) MCo.

Performed by the composer at one of the Thoreau Society meetings in Concord, Mass., in the early 1950s. Heald in a “Prelude” says of it: “I read the works of Henry David Thoreau . . . With him as a guide I came to know the Sudbury,

Assabet and Concord rivers and all the surrounding country where he traveled. My sketches recall places, events, and impressions as I have journeyed down stream to those dear shrines.”

Healey, Derek (1936-). “The Brown Season.”

(a) *Journal*. (c) Fl, perc. (d) SATB.

Performed by the University of Windsor (Ontario) Singers in January 1978. Healey says of it: “Whilst on a sightseeing trip to Concord, Mass., I encountered Thoreau’s presence, and shortly afterwards read *Walden* and a collection of his journal writings entitled *The River*. Needless to say these books had a very strong impact upon me.”

———. “Mr. Thoreau’s Fogscape.” Op. 55.

(a) *Journal*, 4:253-55. (c) Pf. (e) Toronto, Canada: Canadian Music Centre, 1979.

Performed at the New Hampshire Music Festival, Silver Hall, Plymouth, N.H., 13 August 1979.

Heim, Norman. “The first sparrow of spring.”

(c) Cl, pf. (d) T-Br. (e) College Park, Md.: Norcat Music.

The piece was written for tenor Kenneth Pennington and was performed by him at the University of Maryland. It is a portion of Heim’s *Songs of Nature*, Op. 21, which also includes selections from Tennyson, Browning, Dickens, and Emerson. The text is a fragment from Thoreau.

Heiss, John (1938-). “From Infinity Full Circle.”

(c) Pf. (d) Chorus and SSA or SSSSSAA. (e) New York: E. C. Schirmer.

It was performed at the Boston Public Library in May 1978. The composer says the text is “a winter and spring scene” from Thoreau. It also includes words by other poets.

———. “Men Say They Know Many Things.”

(a) *CP*, p. 24. (c) Fl, cl, vn, vc, pf. (d) Mz. (e) It is included in *Songs of Nature* (New York: Boosey & Hawkes, 1978. MU. (f) New York: Nonesuch (H71351). It also includes words by other poets.

Hockett, Charles. “Smoke.”

(a) *CP*, p. 27. (c) Pf. (d) B.

This was written for and presented at the Composers’ Club of Ithaca, N.Y., in 1954, as were the following. Hockett says of it, “In the early 1950s I was writing a good many songs . . . With a dedicated Thoreauvian big brother, I could hardly have overlooked Thoreau’s work, and the three meteorological poems apparently struck me as ideal. The result is three miniature tone poems for piano, with vocal commentary, linked together by musical themes as well as by the words.”

———. “Mist.”

(a) *CP*, p. 56. (c) Pf. (d) B.

———. “Haze.”

(a) *CP*, p. 59. (c) Pf. (d) B.

Hovanes, Alan Scott (1911-). “The Stars.” Op. 126.

(a) *Walden*. (c) Eng hn, hp, vic, string orch. (d) SATB, S solo, chorus. (e) New York: C. F. Peters, 1955.

Hovanes says of this: “I always admired Thoreau. . . . and his great independent spirit. . . . I felt much the same inspiration from Nature.”

Husa, Karel (1921-). “Every Day.”

(a) An unidentified quotation from Thoreau. (d) SATB, a cap. (e) New York: Associated Music Publishers, 1983. NNAMC.

———. “There Are From Time to Time Mornings.”

(a) *Journal*, 4:478. (c) Pf. (d) SSAATTBB with Br solo. (e) New York: Associated Music Publishers, 1982. NNAMC.

This is a portion of Husa’s *American Te Deum* which was commissioned by Coe College to celebrate its 125th anniversary and the American Bicentennial. It was performed at Coe College, Cedar Rapids, Iowa, on 5 December 1976. Of another performance, the *Ithaca Journal* of 2 May 1979, said of it, “Some of the most impressive writing—and singing—in the piece came in the setting of a passage from Thoreau. . . . There Husa shapes his music to the rhythms and inflections of speech and to the sense of his text as brilliantly as has ever been done.” For a lengthy discussion of *An American Te Deum*, see Angela Ching Chi Tam, *Karel Husa: An American Te Deum* (Ph.D. diss., University of Cincinnati, 1986).

Huston, T. Scott (1916-). “I Walked by Night Last Moon.”

(a) *Journal*, 2:283-84. (c) Hp, Orff instr. (d) Children’s choir. (e) Cincinnati: Canyon Press, 1971.

This was performed at the Croftshire School in Dayton, Ohio, in December 1970.

Isley, Jasper. “Different Drummer.”

(b) Jasper Isley. (c) Rock music. (f) New York: CBS Associated Records, 1987.

The title is obviously inspired by *Walden*, p. 358.

Ives, Charles (1874-1954). “Thoreau.”

(c) Pf. Fl may also be added as accompaniment. (e) New York: Arrow Music Press, 1947. (f) New York: Columbia Records, 1969 (MS 7192).

This is the fourth movement of Ives’ *Second Pianoforte Sonata: “Concord, Mass., 1840-1860”*. It was first publicly presented by John Kirkpatrick at Town Hall in New York City on 20 January 1939, of which performance Lawrence Gilman said in the *New York Herald-Tribune*: “The greatest music composed by an American.” It has been recorded numerous times. Ives has expounded at length about his use of Thoreau in this composition in his *Essays before a Sonata*

(New York: Knickerbocker Press, 1920). It is one of the most notable commentaries on Thoreau and music and should be read in its entirety by all students of the subject. There are many analyses of Ives' *Sonata* by numerous critics. One of the best is Betty Chmaj, "Sonata for American Studies," *Prospects*, 4 (1979): 1-58.

———. "Tone Roads."

(c) Chamber orch. (e) "Tone Roads 1 & 3": New York: Peer International, 1949. (The text of "Tone Roads 2 has been lost.") (f) New York: Columbia, 1952 (MS 7318).

When I once asked Ives if Thoreau had inspired any of his other works, Ives replied, "'Tone Roads,' Thoreau is definitely there."

———. "Thoreau."

(a) *Walden*, p. 124. (c) Pf. (d) Mz. (e) *Thoreau Society Bulletin*, no. 18 (January 1947), 2. (f) New York: Nonesuch, 1976 (H-71325).

The theme is derived from the Thoreau movement of the *Concord Sonata*.

Jeney, Zoltan (1943-). "Solitude."

(a) Excerpts from *Walden*. (d) Female Chorus. (f) Budapest: Editio Musica, 1970. TxU.

Included in a recording entitled *Contemporary Hungarian Female Choirs*.

Johnston, Ben[jamin] (1926-). "Thank Heaven, here is not all the world."

(a) *Walden*, p. 352. (c) Ob, bn, vic. (d) Med v.

This and the following compositions are all parts of *Five Fragments from Thoreau's Walden* (New York: Associated Music Publishers, 1961). NNAMC.

———. "The life in us is like the water in the river."

(a) *Walden*, p. 366.

———. "We live like ants."

(a) *Walden*, p. 101.

———. "Time is but the stream."

(a) *Walden*, p. 109.

———. "What beautiful and winged life."

(a) *Walden*, p. 367.

Kasemets, Udo (1919-). "Octagonal Ode."

(c) Orch. (d) V.

Performed by the Toronto Synergetic Theatre at Hoyt Hall at the University of Rochester in November 1969, it was described in the *University of Rochester Campus Times* for November 1969 as "An octagonal ode based on arrangements of I Ching hexagrams and trigrams incorporating the words of Cage, McLuhan, Thoreau and Fuller."

Kelly, Robert T. (1916-). "Walden Pond." Op. 52.

(a) Selections from *Walden*. (c) Fl, pf, 4 perc. (d) SATB, choir. (e) New York: American Composers Alliance, 1976. NNAMC.

This cantata is presented in six parts: "Preface," "Economy," "Sounds," "Solitude," "Spring," and "Conclusion." Kelly writes of it: it "could be entitled 'An Environmental Cantata' or 'A Song of Nature' . . . I chose Thoreau's *Walden* . . . because of his love of nature and his ideas as a philosopher. . . . The philosophical ideas of Thoreau, and my ideas of the music became one." It was performed at the University of Illinois on 4 April 1976.

Kilpatrick, John F. ("Jack") (1915-67). "Smoke." Op. 53.

(a) *CP*, p. 27. (d) SATB, a cap. (e) Boston: Boston Music, 1949.

[Kanuff, George P.]. "The Children's Song."

(b) ". . . the Hermit of Walden."—Louisa May Alcott. (e) Text included in Ednah Dow Cheney, *Louisa May Alcott: Her Life, Letters and Journals* (Boston: Roberts Brothers, 1889), p. 110. Music included in Ira Ford, *Traditional Music of America* (New York: E. P. Dutton, 1940), p. 119. Alcott wrote the words to be sung by Concord school-children in 1860 when her father was superintendent of schools in Concord. She set it to the music of the then-popular tune "Wait for the Wagon," whose music has been attributed both to Knauff and to R. B. Buckley.

Kovar, Anton. "Concord Suite: Thoreau."

(c) Fl, ob, cl, bn, trp, tu, timp, cmb, pf, vn, vla, vic, bn. (e) Arlington, Mass.: Kovar Studios, 1972.

———. "Walden Walk."

(c) Vn. (e) In *Melodic Method for Violin* (Arlington, Mass.: Kovar Studios, 1951), p. 9.

La Montaine, John (1920-). "Wilderness Journal." Op. 41.

(a) A series of twelve quotations from Thoreau's various works. (c) Org, orch, tape of bird songs. (d) BBr. (e) Hollywood, CA.: P.J. Sifler, 1971. MU. (f) Hollywood, Calif.: Fredonia Discs, 1983 (FD-11).

This work was commissioned by Mrs. Catherine Filene Shouse for the dedication of the Filene Organ at the Kennedy Center in Washington, D.C. In the "Composer's Notes" to the score La Montaine tells us that Mrs. Shouse suggested: "I have always thought there should be a great work based on the writings of Thoreau." He adds: "I began by reading again 'Walden' and other published essays of Thoreau, and finally launched into the three million words of Thoreau's Journals. [He then chose twelve quotations] . . . drawn always to those that would provide vivid occasion for music, and give some glimpse of the depth, breadth, humor, and sheer variety of Thoreau's thoughts. The twelve songs together with the movements for organ form a Symphony of fifteen movements. . . . My chief joy in all this has been in the search for musical means to convey the delight and sense of discovery that Thoreau found in nature. My chief reward has been in allying

myself . . . with Thoreau's central idea that 'in wildness is the preservation of the world.'" The fifteen movements are entitled "Paen to Nature," "We need the tonic of wildness," "Little brook," "Spruce swamp," "Frogs," "Is it in my boat on Walden," "Nature is a wizard," "My friend," "Cobwebs," "Silence," "Ice crystals," "In wildness is the preservation of the world," "Sunset," "The world is gilded for my delight," and "Epilogue." It was performed at the Kennedy Center Concert Hall on 10 October 1972 and was reviewed by Paul Hume in the *Washington Post* for 11 October 1972, saying: "It can stand with the greatest music ever written in praise of nature in its mingling of simplicity and sophistication, exquisite writing for the voice, and consummate handling of the orchestra's most intimate secrets. As for the organ writing, La Montaine has set up feats of dexterity and balanced them with pages of majestic power and beauty."

Ledo, Les. "Walden."

(a) *Walden*, p. 100. (b) "Walden, Walden, gentle Walden / Nature's wonderland . . ."—Edna Lewis. (c) Rock orch. (d) V. (f) New York: Alithia, 1972 (9100). CHS.

This and the following songs are from Ledo's "rock opera" *Henry David Thoreau's Walden*, of which the record jacket says: "Each song is based on a quotation or happening from his *Walden*."

———. "James Collin's [*sic*] Shanty."

(a) *Walden*, p. 47. (b) "James Collins shanty / Mansion in my mind . . ."

———. "Travel."

(a) *Walden*, p. 353. (b) "Direct your eyes inward and find / A thousand regions in your mind . . ."

———. "Everybody hears a different drummer."

(a) *Walden*, p. 358. (b) "Everybody hears a different drummer . . ."

———. "Solitude."

(a) *Walden*, p. 140. (b) "Like a king, I live alone / All my eyes survey I own . . ."

———. "Poem of Creation."

(a) Based on an unidentified quotation from Thoreau beginning "The morning wind forever blows . . ." (b) "A golden sunlit dawn / A bright blue sky . . ."

———. "Do your own thing."

(a) *Walden*, p. 56. (b) "Live not by conformity / It's a form of slavery."

———. "Marlboro Road."

(a) *CP*, p. 17. (b) "Marlboro Road, Marlboro Road, / Your soul can drop its heavy load . . ."

———. “Within without.”

(a) *A Week*, p. 418. (b) “Life within I lead without / The outer pressures on my mind . . .”

———. “Reflections on a reflection.”

(a) *Walden*, p. 206. (b) “Nature’s most expressive feature / Limpid eye of azure blue . . .”

Lundberg, Harriet A. (1944-). “Again It Rains.”

(a) “Again it rains, and I turn about. The sounds of water falling on rocks and of air falling on trees are very much alike.”—Thoreau, 1852. (c) Pf. (d) s.

This and the following songs were part of a song cycle entitled “Journals” whose texts were taken from Thoreau and John Muir. They were part of the Boston Composer’s Project and were performed at the Boston Conservatory in 1976. Ms. Lundberg says of the songs: “The words of both writers affected me in a way that prompted specific musical thoughts and thus effected subsequent musical results—the song cycle.”

———. “In This Fresh Evening.”

(a) “In this fresh evening each blade, each leaf looks as if it had been dipped in an icy-liquid green-ness.”—Thoreau.

———. “Last Year’s Grasses.”

(a) “In the brooks the slight grating sound of small cakes of ice. Last year’s grasses and flower stalks have been steeped in rain and snow and now the brooks flow with meadow tea.”—Thoreau, 1840.

Lundergan, Edward. “Death.”

(c) Fl, guitar, chimes, and recorder. (e) Nicholas Durso, *Huckleberrying with Thoreau* (Hebron, Maine: Hebron Academy, 1978), pp. 46-47.

This and the following compositions are background music for Durso’s one-act play which was performed at the Hebron Academy on 28 July 1978.

———. “Ellen Sewall.”

(e) Pp. 43-44.

———. “Ellen Sewall—Reprise.”

(e) P. 45.

———. “Huckleberrying.”

(e) Pp. 55-56.

———. “John Brown.”

(e) Pp. 57-59.

———. “Lights-up Music.”

(e) P. 42.

———. “Music as expression.”

(e) Pp. 60-61.

———. “Overture.”

(e) Pp. 36-41.

———. “Walden.”

(e) Pp. 48-54.

Macbride, David (1951-). “Haze.”

(a) *CP*, p. 59. (d) Chorus, SATB, a cap. (e) NNACA.

Performed by the New College Singers in New York City in 1978.

McKay, George Frederick (1899-). “Summer.”

(a) “In May and June the woodland choir is in full tune.”—Thoreau. (c) Pf. (d) SSA. women’s chorus. (e) Bryn Mawr: Theodore Presser Co.

McLean, Barton and Priscilla (“McLean Mix”). “In Wilderness is the Preservation of the World.”

(c) Amplified bicycle wheel, electronics, cl, fl, perc. (d) Woman’s voice, chorus, audience singing. (f) Peterburg, N.Y.: MLC Publications, 1987. (Cassette).

The composers say: “The title is deliberately modified from ‘Walking’ [*Excursions*, p. 224] because we felt ‘wildness’ connotes ‘drugs and other unsavory businesses’ to many people. The composition is divided into “On Wings of Song,” “Invocation,” “Voices of the Water,” and “Passages of the Night.” It is described as an evening of electrasonic music and media celebrating the American wilderness. It was performed at the Alternative Museum in New York City on 4 March 1987 and was reviewed in *Ear* for June 1987 as “This music has many layers, exhibiting a dense spaciousness and a distinctly classical sense of blending.”

Makara, Steve. “Henry David.”

(c) Guitar. (d) V.

In the late 1950s Makara often sang this what he called “non-serious” song in concerts in the Chester, Vermont, area.

———. “Song for Five Americans.”

This was a tribute to Thoreau, Whitman, Anderson, Muir, and Stephen Foster.

Mason, Daniel Gregory (1873-1953). “Chanticleer Festival Overture.” Op. 27.

(c) Fl, picc, ob, Eng hn, cl, b cl, bn, con bn, hn, trp, tu, tri, timp, hp, vn, vla, vic, bass. con bn, glock, xylo, bdsm, cmb. (e) Boston: Birchard, 1929. (f) Mount Vernon, N.Y.: Desto, 1965. (DST 6409).

The epigraph for the piece—"I do not propose to write an ode to dejection, but to brag as lustily as chanticleer in the morning, standing on his roost, if only to wake my neighbors up."—is taken from the title page of *Walden*. Mason says in his autobiography (*Music in My Time* [New York: Macmillan, 1938], p. 384): "Ever since the days of my boyish enthusiasm for Thoreau [Mason had written a biography of Thoreau which unfortunately was never published and was eventually destroyed], I had longed to get into music some of his freshness, some of his 'immortal joy.'"

Morgan, Henry. "More Day to Dawn."

(a) Quotations from the final chapter of *Walden*. (c) Pf. (d) SATB. (e) Golden, Col.: Golden Music Publishers, 1969.

Nesmith, Mike (1942-). "Different Drum."

(a) *Walden*, p. 358. (b) "Here and now / Start to the beat of a different drum. / Oh, can't you tell by the way I run / Every time you make eyes at me . . ."—Mike Nesmith. (c) Pf. (d) Female v. (f) New York: Capitol Records, c. 1958 (BMI-2004).

Oliver, Harold (1942-). "Walden: A Cantata."

(a) Excerpts from *Walden*. (c) Pf, perc. (d) Women's chorus. (e) Ship Bottom, N.J.: Association for the Promotion of New Music, 1986.

First performed at the Carol Choristers Spring Concert, 13 April 1975, State University College, Geneseo, N.Y.

Penn, Marilyn. "To Live Deliberately."

(a) *Walden*, p. 100. (c) Pf for rehearsal only. (d) SATB, choir. (e) New York: American Music Center, 1983.

———. "Each More Melodious Note I Hear."

(a) *CP*, p. 119. (c) Pf. (d) High v. (e) This and the following works are all from Penn's *Four Songs on Poems by Thoreau* (New York: American Music Center, 1984). NN.

———. "Love Equals."

(a) *CP*, p. 396.

———. "Fog."

(a) *CP*, p. 150.

———. "My life more civil is and free."

(a) *CP*, p. 132.

Rich, Bernard ("Buddy") (1917-). "A Different Drummer."

(f) New York: RCA Victor, 1971. (LSP 4593).

Although the title of this album is obviously taken from *Walden*, p. 358, the individual songs therein seem to have little if any relation to Thoreau.

Russell, Stephen. "The Oyster Song."

(b) "... Now Henry D. Thoreau he was some kinda smart, and one time he walked the Narrow Land. / Folks said, 'Henry, have you come to get back to nature?' Henry said, 'No, I've just come to meet the Wellfleet Oysterman.'"—Stephen Russell, Elaine McIlroy and Rebecca Kenney. (c) Guitar. (d) V. (e) Wellfleet, Mass.: Privately mimeographed, 1983.

This ballad is based in part on the "Wellfleet Oysterman" chapter of *Cape Cod*.

Saminsky, Lazarre (1881-1959). "Newfoundland Air." Op. 46.

(a) "Mist," *CP*, p. 56. (c) Pf or org. (d) SSAATTBB, a cap or with accomp. (e) Boston: C. C. Birchard, 1936.

[Schubert, Franz Peter] (1797-1828). "Dawn."

(a) Words adapted from *Walden*, pp. 99-100. (c) Pf. (d) S. (e) Music adapted from Piano Sonata in Bb Maj., Op. post.

Originally performed in the Grosse Point, Mich., Unitarian-Universalist Church, 11 November 1973, it has been performed widely in Unitarian-Universalist churches across the country since then. The program, which is also accompanied by dance, is presented in Darrell Eubank, *Walden: A Unitarian-Universalist Celebration* (N.p.: n.p., n.d.).

———. "Solitude."

(a) *Walden*, p. 143. (e) "Der Einsame" (The Recluse), Op. 41.

———. "Walden Pond."

(a) *Walden*, p. 207. (e) "Auf dem wasser zu singen," Op. 72.

———. "Transcendence."

(a) *Walden*, p. 313. (e) Piano Sonata in Bb Maj., Op. post.

———. "The Tonic of Wildness."

(a) *Walden*, p. 350. (e) Sonata in Bb Maj., Op. post.

———. "The Drummer."

(a) *Walden*, p. 358. (e) "Deux Marches Characteristigoes in C," Op. 121.

———. "The Answered Question."

(a) *Walden*, p. 312. (e) "Am See" (By the Lake), Op. post.

Scibilia, Ed. "The Beauty in the Landscape."

(a) Quotations from the *Journal*. (c) Str. orch, picc. (d) SB.

The composer writes: "It is a 'tonal' work—the words asking the audience, in essence, why are you here, when you should be out there." (Based on Emerson's supposed interview of Thoreau in jail.)

Shure, R. Deane (1885-). "Silence."

(a) *Journal*, 4:471-72. (c) Pf. (d) SATB.

This was performed at the Washington Composers Club in Washington, D.C., on 19 January 1967 and is reported briefly in *Thoreau Society Bulletin*, no. 101 (Fall 1967), 8.

Stokes, Eric (1930-). "Distant Drummer."

(a) *Walden*, p. 358. (c) 2 fl (picc), 2 ob, cl, 2 bn, 2 hn, trp, trb, pf, perc, str.

First performed by the St. Paul (Minn.) Chamber Orchestra on 10 September 1981, it is a portion of his "Symphony(s), Book II." Stokes says of it: "*Walden, Civil Disobedience, The Allegash and the East Branch* have long been favorites of mine since I first encountered Thoreau in a Freshman studies course at St. Lawrence College in 1948 . . . Those writings of Thoreau have been a constant spiritual guide in my own work."

———. "Expositions on Themes by H.D. Thoreau."

(a) *Walden*, p. 11. (c) Accordion (or harmonium or org), vn, vc (or hp), fl, ob, trp (or cl), hm, 1 perc.

This was first presented at Amerika-Haus, Austria, on 8 April 1970.

———. "The Granary of the Birds."

(a) *Walden*, p. 184. (c) Same instru as "Distant Drummer."

This was first performed by the Rochester (N.Y.) Philharmonic Orchestra on 11 February 1982.

Suber, Stephen (1950-) "Upon the bank at early dawn."

(a) *CP*, p. 203. (c) Pf. (d) S.

This was first performed at the Davis Music Hall at Principia College in Elmhurst, Ill., on 19 May 1972 and was composed as an undergraduate honors project.

Taylor, James (1948-). "Walking Man."

(a) Paraphrase of first paragraph of "Walking," *Excursions*, p. 205. (b) "Moving in silent desperation / Keeping an eye on the Holy Land, / A hypothetical destination. / Say, who is this walking man? . . ."—James Taylor. (c) Guitar. (d) Male v. (e) Country Roads Music Co., 1974. (f) Burbank, Cal.: Warner Bros., 1974 (2794-2).

This composition became one of the great rock hits of its time.

Van Vactor, David (1906-). "Walden."

(a) Text from *Walden*. (c) Timp, perc (3), hp, strings. (d) SATB. (f) Maryville, Tenn.: Maryville College Music Dept., 1971.

This was first performed by the Knoxville Symphony Orchestra and the Maryville College Choir in 1971.

Vigelund, Nils Anton. "Ground."

(a) For most of Part I, "the texts are all taken from Thoreau and contain a homily on the need for man to emulate nature's growth, a diatribe against philanthropy, a lament on the death of John Brown, a hymn to Nature and a whimsical song from

Walden about the follies of man.” (c) 2 fl, 2 ob, 3 cl, 2 bn, 1 hn, 3 trp, tu, str, perc, hp, pf. (d) Chorus. (e) NBuU.

This is an unpublished doctoral dissertation completed in 1977 at the State University of New York at Buffalo. Part II’s text is taken from James Joyce’s *Finnegan’s Wake*. According to the composer: “The title ‘Ground’ . . . refers . . . to a physical substance, to place. For what Thoreau and Joyce share is an obsession for place, a kind of inspired provincialism. . . . In a sense, *Walden* and *Ulysses* [*sic*] share a common urge to describe and remember in the minutest detail every aspect of a chosen place.”

Werner, Fred. “A Different Drummer.”

(a) *Walden*, p. 358. (c) Rock orch. (f) Burbank, Calif.: Warner Bros., 1971 (7520).

———. “Nature: Wilderness.”

(c) Instrumental ensemble. (d) Chorus. (f) Burbank, Calif.: Warner Bros., 1970. IEIlgJ.

A collection, under the title of “Desiderata,” of selections from various authors, presented as monologues with music. It apparently also includes Werner’s other piece under the title “Independence: A Different Drummer.”

Wetzler, Robert (1932-). “The Wilderness.”

(a) “We need the tonic of wildness,” *Walden*, p. 350. (c) Pf. (d) High v. (e) Minneapolis, Minn.: AMSI, 1983. DLC

The composer states that a close friend, a conservationist, requested he set these words to music.

———. The Same.

(a) *Walden*, p. 350. (c) Pf. (d) Chorus. (e) Minneapolis: AMSI, 1977.

Commissioned by the Minnesota Music Educators Association to be performed for the Minnesota chapter of the American Choral Directors Association.

Whear, Paul W. (1925-). “From Thoreau.”

(a) “Words by Thoreau.” (c) Vn. (d) Solo v. (e) Champaign, Ill.: Media Press, 1971. NN.

Winter, Paul (1939-). “In wildness is the preservation of the world.”

(a) “Walking,” *Excursions*, p. 224. (c) Orch. (d) The taped voices of thirteen endangered species.

Played originally at Chatauqua, N.Y., in the summer of 1973, it was Winter’s first composition in which he used animal voices. Winter says: “The example of Thoreau’s life and life-style (especially at *Walden*) has had an influence on my music because of the influence on my own life and life-style. And his words have been a constant inspiration.”

———. “Umpawaug Suite.”

(c) Orch.

Winter has been working on this suite, inspired directly by Thoreau, for a

number of years and has played excerpts from it at a number of his “consorts,” but it has never been published nor recorded.

Wise, James Waterman (“Jim”). “What’s the Railroad to Me?”

(a) *CP*, p. 25. (c) Instru ensemble. (d) MzBr. (f) Huntington Station, N.Y.: Golden Crest Records, [197-]. CFP.

This is included in a collection of familiar poems set to music under the title “Gather Ye Rosebuds: Songs to Study English 101 By.”

Addenda

The following compositions, inspired by Thoreau, were first played at the Thoreau Society Jubilee Festival in Worcester, Massachusetts, on 12 July 1991, after the above bibliography had gone to press:

Aldridge, Robert Livingston. “Can’t You Hear the River Flowing?”

(c) Vn, vic, pf.

Bustin, Dillon. “The Direction of His Dreams.”

(a) *Walden*. (c) Pf. (d) V.

A song cycle based on prose and poetry selections from each of the eighteen chapters of the book.

Hochee, Vic. “Reflections on Walden Pond.”

(a) Excerpts from *Walden*. (c) Guitars and electronic instruments. (d) Vocalists.

A twelve-part “concept album.”

Lee, Thomas Oboe. “The Mountain.”

(a) Seven prose and poetry selections from *Walden*, *Maine Woods*, “A Plea for Capt. John Brown,” and the *Journal*. (c) Fl, cl, vn, vic, perc, pf. (d) Br.

A musical drama.

Wieman, Beth. “What’s the Railroad to Me.”

(a) *CP*, p. 25. (c) Cl, vn, pf. (d) S.